Acquiring Wisdom
Through the Imagination

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Abstract

This study is entitled ‘Acquiring Wisdom through the Imagination.’ It is a heuristic inquiry attempting to understand noumenal or spiritual reality as it breaks through from unconscious levels into people’s personal lives and stories. This study is therefore problematic, as according to Neo-Kantian philosophers, it is not possible to go beyond the phenomenal “World of Appearances” in our quest for knowledge. However, this study suggests that though science cannot test, measure or verify noumenal reality, it can attempt an understanding. If it were to do so, this is what it might look like. This study is, therefore, a sort of “as if” doctrine that explores the Neo-Kantian debate from a theoretical point of view.

But it also provides experiential evidence of an approach to the noumenal via the unconscious mind. This is suggested through field-generated research. Using visualised colour as an imaginal catalyst, I have shown that by turning our observation within, to the innermost reaches of the psyche, we can move from phenomenal to noumenal reality. Indeed, I have suggested that this is an unavoidable act—that inner processes of discovery invariably affect and influence outer processes of discovery. One of the ways in which I have verified this is through matching inner, experienced phenomenon, within the wider field of derived knowledge. I have thus used interpretative frameworks from many paradigms, such as science, transpersonal psychology, stress pathology, spirituality and art.

This research is, therefore, a creative synthesis of experiential evidence and philosophical theoretical argument. One of the outcomes of this synthesis is a new Mandala of the Psyche, which I have developed as a visual aid for use in learning cycles and personal development analysis. It suggests that there are different levels of subtle reality and a priori. And it incorporates explicit definitions of intuition and tacit knowing.
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ABSTRACT

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Part One: Introduction to Aims and Methods of this Study

"Having made a discovery, I shall never see the world again as before. My eyes have become different; I have made myself into a person seeing and thinking differently. I have crossed a gap, the heuristic gap, which lies between problem and discovery," (Polanyi, 1962:143).

1.1 Preamble: Orientation to how I arrived at this Study.

I have always been interested in revealing spiritual/imaginal processes as they are expressed through the psychological matrix of individuals. The thought that perhaps it might be possible to make a study of such processes within an academic field inspired and excited me. I had discovered the work of social scientists such as Clark Moustakas (1990), Reason and Rowan (1981), and John Heron (1992), whose work on New Paradigm Research Methods made it possible for people like me, interested in exploring noumenal reality, to enter the academic field and conduct this qualitative study.

When the opportunity to conduct this piece of research within the Department of Educational Studies presented itself, I felt that the subject matter might indeed be a relevant contribution to the wider field of understanding how knowledge is acquired. I own a bias of favour in the belief in pre-existent knowledge, an idea that is not only supported in the ancient wisdom teachings, but also in the works of Jung (1959n); Quantum Physicist, Wolfgang Pauli (1955); and Geometrician, Johannes Kepler (1619).

The notion of pre-existent knowledge is linked to apriorism—a notion with which science chooses not to grapple, as it largely believes that a priori has no bearing on the growth of science, or of knowledge, (Popper, 1972: 85). (See 2.1: Science is concerned with the World of Appearances: 2.1 (e) A Priori and A Posteriori Truths). However, philosopher, Michael Polanyi, (1962) broke rank with traditional scientific opinion. He believed that a priori has direct bearing on new discovery. He further argued that faith, commitment,
transcendental values, self-awareness and self-reflection are essential in the development of science and in the act of new discovery. He therefore contends that awareness of the deeper, subtler levels of reality is essential in understanding how we acquire knowledge. One of the aims within this research is to discuss pre-existent knowledge in relation to a priori. Developing on the work of Polanyi, I intend to argue further, that a priori exists at different levels of understanding.

Polanyi’s ideas are encapsulated in his theory of Personal Knowledge—a complex idea which includes tacit knowing, intuition, commitment and having passion for our subject. Polanyi (1966) went to some lengths to explain how tacit knowledge is the knowledge we all possess. It is knowledge gained through experience of doing a thing. It is what we know but haven’t yet verbalised or formulated. Though Polanyi (1959: 12) considered tacit knowledge, “the dominant principle of all knowledge,” and argued as to its effects on all scientific discoveries, he made clear distinctions between Personal Knowledge and knowledge that is purely subjective.

He describes how Personal Knowledge involves rigorous processes of making that which is tacitly known, explicit. By this, Polanyi meant that whilst tacit refers to inner knowledge that is as yet unformulated—explicit refers to cognising and externalising what it is that we already know. By this, Polanyi meant that we should be prepared to subject personal experience, hunches, and intuitions to external processes of verification. This would involve educating the mind and; thus, locating one’s tacit knowledge within the wider field. In short, though it means respecting personal experience, tacit knowing, and intuition, it also involves locating discovery within the wider academic field and thus subjecting it for verification via general consensus of the academic community. This argument is more fully discussed in Epistemology 2.2: The Move from Phenomenal to Noumenal Reality: 2.2 (a) Personal Knowledge.

My fascination for mining pre-existent knowledge and showing how it breaks through from imaginal realms into people’s personal lives and stories has spanned twenty-five years of experience. My work with the imagination, both my own and that of many others, has ranged through a wide variety of contexts. These contexts include music, dance, theatre and writing. In 1998, I published a book, which I titled, “The Coming of the Feminine Christ.” This book depicts the more spiritual/personal side of my inquiry. It describes a terrifying personal experience of what might be termed noumenal reality. In the attempt to understand the
noumenal meaning of this experience, the book then portrays a transpersonal journey through myth.

However, according to Nietzsche, "nothing," can be said about noumenal reality, (Cooper, 1983: 70) as to use words is to conceptualise the experience, which means that the individual has already moved irrevocably out of the experience. However, though Nietzsche’s interpretation might be true in the strictest sense, I found that the particular experience to which I refer was so profound as to shape the rest of my life. I was to struggle for many years to express the enormity of it in as many different ways as were available to me, through books, this Ph.D. and through music and performance.

To describe how I felt after the experience, I wrote in The Coming of the Feminine Christ:

\[
\begin{align*}
&\text{Wracking, sobbing tearing doubts of my own sanity} \\
&Eat into my soul. \\
&Why me? \\
&I cry from the deep, so that only the night shall hear. \\
&Leave me alone! \\
&I am an ordinary person. \\
\end{align*}
\]

\[
\begin{align*}
&\text{Angels don’t visit ordinary people.} \\
&I fight to hang on to the thin sliver of me that remains, \\
&Lest I be forever extinguished by God. \\
\end{align*}
\]

\[
\begin{align*}
&\text{So beautiful, yet so terrible.} \\
&What do I do with such a vision? \\
&I am demolished. \\
&Whoever I was is no more. \\
&How can I express the might of it? \\
&What form can I give it to make it expressible to others? \\
&Yet I must. \\
&I must clothe it that it may come into the world. \\
&Shaped out of the heavens, \\
&Out of an ocean of light, \\
&Out of formlessness, \\
&Millions of light years away. \\
\end{align*}
\]

\[
\begin{align*}
&Alien, how can I understand? \\
&My mind is turned around. \\
&I have nothing of my own reality to hang on to. \\
&Nothing more to grasp. \\
&And I cannot even grasp you. \\
&I can only submit. \\
&For you are almighty. \\
\end{align*}
\]
God I never knew.

How can mortals know you?

I regret I ever wanted to.

Am I to be destroyed for looking upon your face?

I would die seeing as I see now:

An ocean of light.

And your thought is at the centre.

Just one thought that carries such profound weight

That I am blown away as a speck of dust,

Shrivelled, humbled, terrified.

Go away God!

How dare you rape me in this way?

Demanding that I,

A mere mortal,

Should look upon you and try to understand, (Clune, 1998: 8).

In the tradition of heuristic inquiry, (see 1.2 Introduction: A Heuristic Inquiry), the story unfolds a personal journey (in this case a spiritual one) that resulted in a synthesis of ancient wisdom teachings creatively interwoven with the Grail myth. The story moves thus from the personal to the transpersonal. The book should be understood as a naïve heuristic inquiry—naïve in the sense that it was "the starting point of the whole process," (Reason and Rowan, 1981 p.x11). In the writing of it, I attempted to express the art of the experience, rather than the science. Poetically and metaphorically, I laboured to express mighty themes. Each word, however small, had to serve its purpose.

However, expressing the vision in the form of an artistic book proved not enough to exorcise its effect on me. Though I had been practising in the fields of transpersonal psychology, spirituality and healing for many years, I found it necessary to look beyond these fields in order to frame such an event as this. Locating this experience within a wider field had become essential to me. It was; therefore, to the philosophers that I turned for understanding.

The vision had completely changed me in that I could no longer view the world in the same way as before. It had fuelled my work in Africa. It had inspired the writing of a book. And it had propelled me into this research. Encouraged by my supervisor, Dr. Paul Barber, I have; therefore, included "The Coming of the Feminine Christ," as Appendix E, in order to illustrate the artistic expression of the transpersonal. Where appropriate, I will further refer to it within the text.
To date, it appears that my life has gone full circle, in that I have now returned to my musical roots by recording an album, in which I set the book to music. I am also working on its becoming a piece of performance art incorporating music, dance, visuals and spoken word. In order to exorcise the spiritual impact of the message received by me on that apocalyptic November day in 1989, (see Clune, 1998: 5) it seems as if I needed to express it through as many different forms as possible. I discovered that one form alone, including this Ph.D., could never be enough to encompass the magnitude of its spiritual implications. I have also; therefore, included the CD as Appendix F as an example of *Presentational Knowing*, (Heron, 1992: 165) (see 7.1 (c) Functions and Modes).

Before this November event, normal life found me conducting personal and spiritual development workshops in Canada, America, Ireland and UK. I had also started a school of transpersonal healing in Canada. I was fascinated with the effects of visualised colour on the psyche and developed a series of meditations, which involve working with colour in a new way. I have described this process in detail in *Part Three: Background to Research method:* 3.11 (a) Developing Colour Body Imaging.

1.1 (a) Acquiring Wisdom through the Imagination.

Through heuristic processes, (1.2 Introduction: A Heuristic Inquiry) this study finally came together as *Acquiring Wisdom through the Imagination*.

Within this study, I intend to use Colour Body Imaging mentioned above as an imaginal catalyst to generate data (see below 1.3 (g) An Imaginal Catalyst). As already described above, this process evolved as a field-generated tool. As a phenomenon, I contend that Colour Body Imaging may generate spiritual data, and that this will be demonstrated throughout this text in presented case studies. Some of these examples are demonstrated in 1.4 (a) through 1.4 (d).

This study; therefore, has spiritual implications, inferring such concepts as the existence of soul—also thus assuming pre-existent knowledge. In this, I am attempting to do something based on my own personal experiences of noumenal reality, which may; therefore, be considered to go beyond sciences’ accepted “World of Appearances.”
According to Kant (1724-1804), one of the most influential of modern philosophers, it is not possible for science to go beyond the World of Appearances. Science can only make a study of *phenomenal reality*—in other words—the thing as it appears and is interpreted in perception and reflection. In this, Kant distinguished a thing from how it appears and its real nature—the *thing-in-itself*. Kantian philosophy describes a thing-in-itself as belonging to *noumenal reality*. Noumenal reality describes something not perceived or interpreted, incapable of being known, but only inferred from the nature of experience.

Kant thus believed it impossible for science to move from phenomenal to noumenal reality. Indeed, he drew a firm division between them believing them to have completely different natures—one of which, was mathematical, the other being metaphysical. The latter, he considered impossible to understand. In this, Kant wanted to draw philosophical limits—after all, if metaphysics belonged to transcendent reality, it could not be known; thus, all assertions about things that could not be grasped by understanding were meaningless. This idea is further discussed in 2.1: Science is concerned with the World of Appearances: 2.1 (e) *A Priori and A Posteriori Truths*. Karl Popper (1972) also concedes that anything that attempts to go beyond the World of Appearances must; therefore, be considered metaphysical conjecture. However, though I accept that science cannot measure, test or verify noumenal reality, within this thesis, I will argue that science can attempt an understanding, and if it were to do so, this is what it might look like.

Polanyi's (1962) theory of Personal Knowledge rejects the notion of testability. Considered thus by some to be purely subjective, I will argue that Polanyi raised impelling counter-arguments that challenge the notion of objectivity. Rather, Polanyi (1946, 1959, 1962, and 1966) promotes a more “sensitive and sophisticated” (Brownhill, 1999:161) objective/subjectivity. Polanyi's theory also suggests that tacit knowledge plays an important, if not essential role in new discovery.

These days, an increasing group of social scientists welcome Polanyi's epistemology believing it to be an important link between quantitative and qualitative research. And, within these pages, I will argue that it has made possible the move from phenomenal to noumenal study.

This argument further extends to the suggestion that a priori intrinsically affects scientific discovery (*see 2.1: Science is concerned with the World of Appearances: 2.1 (e) A Priori*)
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And in the act of discovery, we cannot, in fact, avoid moving from phenomenal to noumenal reality. In this, I hope to show that discovery involves the whole persona—subjective as well as objective, which Rowan and Reason (1981: xiii) describe as "objective subjectivity." When interpreting data; therefore, I will include personal imaginal processes that indicate matchings of inner and outer processes of discovery. I will also disclose the subjective as well as objective involvement with co-researchers and their material—an essential aspect of a heuristic inquiry, which is my chosen research method (see 1.2: A Heuristic Inquiry).

1.1 (b) Introduction to the Use of Metaphor

On another level, one of the ways in which I will move from phenomenal to noumenal reality is through the use of metaphor. Morgan, (1986: 12) suggests that though metaphor is often regarded as a device for embellishing discourse, its significance is much greater than this. Morgan, (1986: 12) states that the use of metaphor suggests "a way of thinking and a way of seeing" that pervade how we understand our world generally." In this respect, I ask the reader to understand that within this thesis, the mode of analysis here developed rests in "a way of thinking rather than in the mechanistic application of a small set of clearly defined analytical frameworks," (Morgan, 1986: 16).

The metaphor I have chosen is Alice Bailey’s (1936, 1942, 1951, and 1960) notion of the Seven Rays (see 1.3 (e) The Seven Rays: A Metaphor for Creation Archetypes). I have used these, as a way of conceiving and relating to noumenal experience, which may not otherwise (according to Neo-Kantian philosophers), be known. This point is further discussed in 2.1: Science is concerned with the World of Appearances: 2.1 (e) A Priori and A Posteriori Truths.

Philosophers such as Cassiver (1946) and Wittgenstein (1958) emphasise the necessity of metaphor and other modes of symbolism in reality construction. Nietzsche (1974) considered metaphor "a vital ingredient"—"the basic principle of language."

In his groundbreaking analysis, "Images of Organisation," Gareth Morgan, (1986) demonstrates the use of metaphor as a way of thinking and analysing the complex and paradoxical life of management and organisational structures. He further offers an extensive bibliographic section, in which he researches the works of those interested in developing
metaphor as a way of mining and developing knowledge. The use of metaphor as a way of mining knowledge extends as far back in our philosophic history. Morgan, (1986: 346) quoted Aristotle as having said in *Rhetoric*, (1946) “Midway between the unintelligible and the common place, it is metaphor which most produces knowledge,” Aristotle in *Poetics*, (1968) first identified four tropes, which are now recognised as metaphor, metonymy, synecdoche and irony. Each of these tropes is a variety of metaphor but they “play different roles,” (Morgan, 1986: 346).

Other thinkers who recognised how metaphor and related tropes had more than figurative significance and were useful devices in understanding modes of experience were Vico (1968) in the eighteenth century, and more recently, Black (1962); Boulding (1956); Brown (1977); Burke (1962); Manning (1979); Pepper (1942); Schon (1963, 1979) and White (1978).

Morgan (1986: 346) also identifies that some of the most contemporary debates concerning the use of metaphor are occurring in linguistics, hermeneutics, and psychoanalysis. Morgan considers works such as Eco (1976); Jakobson and Halle (1956); Lacan (1966) and Lemaire (1977) to be central to this debate. He further draws our attention to collections of papers on metaphor, such as those by Ortony (1979) and Sacks (1979) whom he suggests present useful overviews of some of the issues.

Lakoff and Johnson (1980) in general have subjected the impact of metaphor on language and communication to detailed analysis. A number of popular and academic works also exist, such as Koestler (1978) and by Joseph Campbell (1968, 1988, 1989, and 1990) who treated the subject in a more contemporary, artistic manner.

Thus the idea that myth, storytelling, allegory and metaphor put us in touch with our psychology—both individual and collective—has now been subsumed into academic culture. Ever since Freud first used the Oedipus myth to identify a certain complex, psychotherapy has continued to use myth, metaphor and story line to help illuminate mental and emotional suffering and make new meaning of experience. Protagonists of New Paradigm Research Methods now recognise storytelling as “a valid form of inquiry,” (Mitroff, 1978: 92). Mitroff cites Hegel’s thesis who believed that the best inquiry is the inquiry that produces stories. “The underlying life of a story is its drama...The best stories are those which stir people’s minds, hearts and souls and by doing so give them new insights into themselves, their problems, and their human condition,” (Mitroff, 1978: 92).
Reason (1988: 80) expands on this point by explaining how psychotherapy, as distinct from academic psychology, quickly learned to resort to storytelling as a way of understanding the psyche. During psychotherapy’s evolution, story telling developed first into case study and then into the use of myth, imagery, metaphor and religious symbolism. This revolution has happened to such an extent that metaphor seems to have become the adopted language of transpersonal psychology.

Within this research, I have chosen to use Alice Bailey’s concept of the Seven Rays as a metaphor to explain the “things of God,” (Cooper, 1986: 4) which may not, otherwise, be known.

Prior to conducting this research, I spent many years studying Bailey’s *Esoteric Psychology*, (1936, 1942, and 1960) in which she describes the phenomenon of the Seven Rays. This phenomenon is based on the ancient Sankya philosophy and is identical with the Pythagorean system of numerals. To God, is thus attributed a septenary manifestation. Bailey (1936: 21) qualifies this universal manifestation as “seven psychological lives,” in which we live and move and have our being, (see 1.3 (a) The Seven Rays: A metaphor for Creation Archetypes).

Getting to know the Seven Rays, however, involved a much deeper journey than simply studying Bailey. It grew out of a long process of phenomenological inquiry. To begin with, I was intensely immersed in my own ray psychology, my partner’s and my daughter’s. Out of this immersion, I developed a series of meditations based on my own heuristic experiences and the growing knowledge of those close to me (further described in 1.3 (g) An Imaginal Catalyst). I developed these meditations to form the basis of a succession of workshops. Thus, I further learned about the phenomenon of the ray psychology through observation and participation with many clients. My interpretation of the rays is; therefore, empirically derived from workshops, and via heuristic inquiry of my own.

In order to help verify my method of research, I have enclosed an appendix written by both of my supervisors who themselves attended one of my workshops during which I specifically repeated the method I had used within my research group. The primary intention of their attendance was to see how I addressed the phenomenological aspects of this inquiry and whether or not I imposed my own belief system. Their reports on the “objective” use of this “subjective” research tool can be seen as Appendix D.
I am aware that one of the dangers within my research is that by using the metaphor of the Seven Rays, I may suggest entrapment by an ideology. However, I have already discussed that I have used the Seven Rays as a metaphor—merely as a sensitising or interpretative process rather than as a static framework. One of my aims within these pages is to move the focus of the rays away from a belief system to an evolved field-generated tool. In order to achieve this, I will argue that dogma surrounds the subject of the Seven Rays (see 3.2 Intuition or Fantasy). Many use Bailey’s teachings on the rays as a belief system expounding them as an absolute truth, rather than as a metaphor. This issue is also raised in Part Four: Research Methodology: Application: 4.2 (a) The Critical Beginning.

Many today support the use of metaphor in research, not only those involved in linguistics, hermeneutics, psychoanalysis and social science, but also quantum physics:

As the end of the 20th century approaches and [physicists] see their physician cousins exploring a mind-body-spirit connection in healing, [the physicists] seem to have a growing interest in the tentative territory where science and spirituality meet. (Joel Primack, USA Today, March 1994:1).

Physicist Joel Primack recently related the “big bang” theory on the origins of the universe, to the Kabbala. He described the Kabbala as a “beautiful metaphor” for how the universe might work.

The Kabbala is a set of Jewish mystical beliefs, prophecies and revelations dating back as far as the Middle Ages. But underlying cultural beliefs and psychological motifs that support these teachings are yet even older and seem to carry imprints of creation archetypes found at the root of all ancient cultures.

In his article, Primack stated that even for the hard scientist, “it’s very hard to avoid religious questions.” Paul Gross, former director of the Woods Hole Marine Biological Laboratory and author of Higher Superstition: The Academic Left and its Quarrels with Science (1994), disagrees. He states, “Any attempt to link science with philosophy or politics [is] dangerous,” (USA Today, p.2). He defines scientific and non-scientific individuals who use “incomplete, misunderstood or wilfully misstated science to make points that have nothing to do with science” as “metaphor miners.”
As already stated above in 1.1 Preamble: Orientation to How I Arrived at this Study, Neo-Kantian belief states that science must concern itself with the World of Appearances. Science cannot; therefore, consider transcendental matters of God, psyche and spirituality, as most Neo-Kantian philosophers believe that transcendent reality cannot be known. However, others believe that in metaphor, we are enabled to cross the great divide between phenomenal and noumenal understanding. Blaise Pascal (1623-1662) described how metaphor is used as a figurative language in the Bible to describe the “things of God,” which are “inexpressible,” (Cooper, 1986: 4). However, he also acknowledges that translation from the metaphorical to the literal is not generally possible, as it cannot be ineffable. According to Nietzsche, such things of God may be described as belonging to transcendent reality and; therefore, “nothing, can be said about it, not even something as bare as that it contains things, for that is already to be engaged in human conceptualisation and interpretation…” (Cooper, 1983: 70).

Contrary to Kant’s beliefs, Nietzsche did not believe it possible for the thing-in-itself to exist, (see 1.1 Preamble: Orientation to How I Arrived at this Study). Nietzsche explains:

*The antithesis to the phenomenal world is not the true world but the formless-unformulable world of the chaos of sensations... There can be no description of the true world, because there is no such world; and there can be no description of that other world of the chaos of sensations, since to be able to describe is already to have risen, irreversibly, out of that world. We cannot think how it would be without thought,* (in Cooper, 1983: 71).

Interestingly, though Nietzsche did not profess to believe in noumenal reality, he acknowledged the importance of metaphor as a language device. Pascal, however, further qualifies this by describing how certain figures (metaphors, either figurative or literal) are necessary because the “things of God are inexpressible, they cannot be said in any other way,” (Pascal, 1980: 105).

Thus, researching how wisdom is acquired through the imagination was, for me, a qualitative concern. My interest in this subject was orientated towards noumenal rather than phenomenal observation, towards meaning and experience rather than measurement. According to Lincoln, (1995: 44) “expression of experience, and thus inquiry into meaning, is an important aspect of research which has been almost ignored by orthodox science.” Even:

*Academic psychology, in its eagerness to be as scientific as physics, has devoted all its energies not to understand but to explain the soul (psyche) from the view-point of natural sciences. In this way the soul has been*
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exorcised from the only field which is traditionally dedicated to its study: it has been explained away, reductivised, (Avens, 1980: 32).

Within this text, therefore, metaphor facilitates the expression of meaning and the process of researching meaning.

Bailey’s concept of the Seven Rays also proved useful when classifying data (see Part Four: Research Methodology: Application: 4.2 (a) The Critical Beginning). Through this classification, I was able to identify what may be considered innate or pre-existent knowledge—a concept linked to a priori, which will be further explored in 2.1: Science is concerned with the World of Appearances: 2.1 (d) Pre-existent Knowledge Hidden in the Soul. Using Alice Bailey’s Seven Rays as a metaphor would provide the means to chart pre-existent knowledge or innate wisdom as it broke through from unconscious realms into participants’ personal lives and stories. In this way, I would be enabled to “unravel multiple patterns of significance and their interrelations,” (Morgan, 1986: 342). Further, I would be enabled to cope with the paradox inherent in the psyche’s imagery and identify those paradoxes through deconstruction while at the same time “retaining a sense of their interrelationship and essential integration,” (Morgan, 1986: 342). This point is further discussed in Part Four: Research Methodology: Application: 4.2 (a) The Critical Beginning. This model, therefore, facilitated judgement of categories by two criteria: “internal homogeneity,” and external heterogeneity,” (Patton, 1990: 403).

A further aim within this study is to consider some of the terms I am using within a wide context. I am aware that certain of them may be unfamiliar to the reader, or they may tend to be used in a specialised, rather than everyday way—for example, archetype, transcendence, theosophy, occultism, intuition, tacit and personal knowledge. For this reason I have gone to some lengths to discuss them below in 1.3 Introduction to Specialised Terms and References.

1.2 Introduction: A Heuristic Inquiry

As already described, this piece of research naturally evolved from my own heuristic/phenomenological experience—albeit a fumbling first attempt—the “naive inquiry,” to which Reason and Rowan, (1981 p.x11) refer. Reason and Rowan (p.x111) further point
out that such a process is full of personal biases and error, but that it is "involved, committed, relevant, intuitive; above all it is alive." I decided thus to continue in this vein and expand my exploration, interest in this subject, and life inquiry through doctoral research.

Thus, I entered into this Ph.D., with something I knew about and had much experience of, yet which I needed to structure and discover within a wider context. I didn't really know why I was doing a Ph.D. I found the process of discovery ever growing and hard to structure. However, a heuristic inquiry demands that we “know without goal or purpose,” (Patton, 1990:409). Indeed, I didn't really know if I was trying to prove anything or even answer a particular question. I knew, however, that at the time of beginning this venture, and having been forced by illness to return from working in Africa, I felt the need to open myself up to something new. But this approach seems to be the nature of a heuristic inquiry—the recognition of a time when one must “relinquish control and be tumbled about with the newness and drama of a searching focus that is taking over life,” (Douglas and Moustakas, 1984: 42). Heuristic inquiry demands that the researcher is “wide open in surrender to the thing itself,” (Douglas and Moustakas, 1984: 42).

Throughout the centuries, beginning with the early Greeks, many have used heuristics as a way of discovering the essence of phenomenon. Douglass & Moustakas, (1984) were the first to structure the process. They recognised that it seemed to fall into six basic phases: Initial Engagement, which they also describe as the Critical Beginning, followed by Immersion, Incubation, Illumination, Explication, and Creative Synthesis. Heuristic Inquiry made sense to me because Moustakas’ six phases of inquiry, seemed to identify and give structure to a more artistic process and seemed to echo the way in which I discover things. Further, Heuristic Inquiry did not seem to require much of a research design in advance of discovery. However, this was not due to laziness on my part. As Lincoln and Guba, (1995: 225) point out this is due rather to the fact:

...that the design of a naturalistic inquiry... cannot be given in advance; it must emerge, develop, unfold... The call for an emergent design by naturalists is not simply an effort on their part to get around the “hard thinking” that is supposed to precede an inquiry; the desire to permit events to unfold is not merely a way of rationalising what is at bottom “sloppy inquiry.” The design specifications of the conventional paradigm form a procrustean bed of such a nature as to make it impossible for the naturalist to lie in it—not only uncomfortably, but at all.
In effect, I didn’t really know what I was researching or why. However, one of the fruits of having conducted this research is the realisation that this process enabled me to constantly reach towards that which is already deeply known in me. Making this a heuristic study allowed me to understand and structure my own creative process without first having to limit it, which satisfied more of the artist in me. During this process, however, and much to my own surprise, satisfying the scientist in me became more important.

As Douglass & Moustakas (1984: 17) have observed, “Without the restraining leash of formal hypotheses, and free from external methodological structures that limit awareness or channel it, the one who searches heuristically may draw upon the perceptual powers afforded by...direct experience.” Maslow (1966: 45-46) concurs with the idea of the value of direct experience. He says: “There is no substitute for experience, none at all. All the paraphernalia of communication and of knowledge-words, labels, concepts, symbols, theories, formulas, sciences—all are useful only because people already knew them experientially.”

However, in the epistemological discussion, I will argue that neither reason nor experience alone is able to provide knowledge. Though the heuristic experience enables the participant to reach towards that, which is already known tacitly, Polanyi (1959: 17) explains how we give shape, meaning and context to pre-verbal knowing only by making it explicit. Only then are we able to locate it within the wider field. (See Epistemology 2.2: The Move from Phenomenal to Noumenal Reality: 2.2 (a) Personal Knowledge).

Briefly, the phases of Moustakas’ research design are as follows:

- Self-dialogue informs the “Critical Beginning,” “the recognition that if one is going to be able to discover the constituents and qualities that make up an experience, one must begin with oneself,” (Moustakas, 1990: 16). Unlike phenomenology, the researcher must have biographical connection with the phenomenon under investigation, (see 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation). The beginning phase of a heuristic inquiry constitutes the Initial Engagement, when the researcher discovers an area of intense interest and "one that holds important social meanings and personal, compelling implications," (Moustakas, 1990: 27). This is the phase that usually inspires the search to know. I have described this below in 1.4 Background to Research.
The second phase of heuristic inquiry described by Douglass and Moustakas (1984) is *Immersion*. During this phase, the researcher becomes immersed in the task at hand and begins to research with co-researchers, the phenomenon under investigation. Thus co-researchers also intensely experience and reflect on the phenomenon in question. Douglass and Moustakas (1984) describe how it is, that through shared reflection, a sense of connectedness develops between researcher and research participants in their mutual efforts to elucidate the nature, meaning, and essence of a significant human experience. According to Polanyi (1958) knowledge comes through indwelling the particulars. The process of indwelling is further discussed in *Epistemology 2.2: The Move from Phenomenal to Noumenal Reality: 2. 2 (a 111) Indwelling*.

*Incubation* is the third stage of a heuristic inquiry when the researcher deliberately withdraws from the intensely held inner question, search, or focus and allows the psyche time to cook. This time of “quiet contemplation,” (Patton, 1990: 409) allows space for awareness to dawn in its own time, out of which new inspiration and deeper insight may come.

Whilst the immersion process involves such things as, focusing, indwelling, self-searching and self-disclosure, "pursuing intuitive clues or hunches, and drawing from the mystery and sources of energy and knowledge within the tacit dimension," *explication* is the process that fully examines “what has awakened in consciousness in order to understand its various layers of meaning,” (Moustakas, 1980: 31). Explication is described by Moustakas (1990) as the fourth stage of a heuristic inquiry. It comes about through “examples, narrative descriptions, dialogues, stories, artwork, journals and diaries, autobiographical logs, and other personal documents,"(Moustakas: 1990: 31).

*Illumination*—the fifth stage of the heuristic research design is “one that occurs naturally when the researcher is open and receptive to tacit knowledge and intuition,” (Moustakas, 1990: 29). As such, Moustakas (1990) further defines how illumination is a breakthrough into conscious awareness of identifiable qualities. These qualities cluster into themes that are inherent in the question.

A heuristic inquiry is completed in a *Creative Synthesis* of knowledge. This process often involves a “matching” (Pauli, 1955: 162; Kepler, 1619: 224) of inner experience with that which is expressed outwardly in the derived knowledge that already exists in the world.
The heuristic process will; therefore, involve a “reintegration of derived knowledge that itself is an act of creative discovery, a synthesis that includes intuition and tacit understanding,” (Douglas and Moustakas, 1984: 42).

Inherent within my research, and according to Polanyi’s criteria, I will argue that a subtle form of Triangulation is often evidenced when inner material is found to match with the outer material of derived knowledge. This point is discussed in Epistemology 2.2: The Move from Phenomenal to Noumenal Reality: 2.2. (b) The Problem of Verification. As already mentioned, Polanyi’s definition of Personal Knowledge requires that the researcher locates their experience within the much wider field. Using the Seven Rays as a metaphor to unravel multiple patterns of significance and facilitate judgement of categories of pre-existent knowledge, left room indeed to explore a broad range of diverse sources and perspectives, but by no means exhaust them. I am aware that I cannot do justice to each of these subjects, but have attempted, when investigating data, to locate participants’ experiences within a wide field of disciplines such as psychology, spirituality, art, and stress pathology.

Polanyi’s concept of Personal Knowledge with its emphasis on tacit knowing, commitment and indwelling of the phenomenon has greatly contributed to the fact that heuristic inquiry has become a valid new paradigm research method. His epistemological stance further informs the classic works of Moustakas (1961, 1972, 1975, and 1990); Craig (1978); Hawka (1985); Weidman (1985); Katz (1987); Cheyne (1988) and Marino (1985).

Unlike many other research methods, the heuristic process is designed to facilitate feeling, imaginal or tacit processes of discovery. It has strong roots in humanistic psychology: Maslow (1956, 1966), and Rogers (1961, 1969 and 1977). These, among others form part of a growing movement of scientists who are concerned with the problem of researching higher or hidden levels of reality. One of these levels describes the world of meaning, which, as already mentioned is often eradicated from the equation of discovery.

Heuristics is then, a form of phenomenological research that brings to the fore the personal experience and insights of the researcher. Concerned with meaning rather than measurement, it emphasises connectedness and relationship, and leads to depictions of essential meanings. Portraying the intrigue and personal significance that imbue the search to know, the heuristic inquirer completes his or her task with a creative synthesis of derived knowledge that includes intuition and tacit understanding. Throughout a heuristic inquiry, research participants remain
visible in the examination of data and continue to be portrayed as whole persons. Thus heuristics, unlike phenomenology, retains the essence of the person in experience.

1.3 Introduction to Specialised Terms and References

As already mentioned, some of the terms I will be using within this thesis may be used in a specialised, rather than everyday way. For this reason, I will discuss key terms in the hope of elucidating their more specialised meanings. Also, as already discussed, I will be using the phenomenon of Alice Bailey's Seven Rays as a metaphor. Within this section, therefore, I will set this concept within its historical background.

But to begin with, a further term which may need a pre-cursory definition is that of Polanyi's (1964) theory Personal Knowledge—a complex term in itself, and one which will be further explored in Part 2 Epistemology: 2.2 (a) Personal Knowledge.

1.3. (a) Personal Knowledge

Briefly, Polanyi's concept of Personal Knowledge incorporates particulars such as indwelling, tacit knowing, intuition, commitment, and passionate immersion in our subject. In order to locate the reader within this work, I offer the following abbreviated summary of these terms:

- **Indwelling**: "the heuristic process of turning inward to seek a deeper, more extended comprehension of the nature or meaning of a quality or theme of human experience." The process of indwelling enables the researcher to be on "intimate terms with the question—to live and grow in knowledge and understanding of it," (Moustakas 1980:24). According to Polanyi, we thus come to know the clues of perception by dwelling in them and attending to that which they jointly indicate.

- **Tacit Knowing**: Polanyi (1959:12) describes tacit knowledge as pre-verbal "unformulated knowledge." It is the "the dominant principle of all knowledge," and describes the inner essence of human understanding—what we know, but can't yet articulate:

  *Pre-verbal knowledge appears as a small lighted area surrounded by immense darknesses, a small patch illuminated by accepting a-critically the unreasoned conclusions of our senses; while man's articulate knowledge...*
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represents a panorama of the whole universe, established under the control of critical reflection, (Polanyi, 1959: 17).

- **Commitment:** includes focus, concentration and committed study to one's particular subject. Polanyi's idea of commitment also includes notions of passionate immersion in our subject. He describes this passion as a vocation. Commitment also means using workaday skills to arrive at discovery. Discovery comes about because through the commitment of the researcher s/he is able to rely on mature judgement, based on many years of experience, having also gone through an arduous intellectual process in order to get there.

Polanyi's concept of Personal Knowledge is more fully discussed in Epistemology 2.2: The Move from Phenomenal to Noumenal Reality: 2.2 (a) Personal Knowledge.

1.3 (b) Archetypes

Within these pages, the term archetype will be used in two clearly determined contexts. They will be categorised as belonging to two quite distinct groups that represent different levels of psychic functioning. Before proceeding any further, the concept of archetypes therefore deserves some explanation. One group, as I am defining them, consists of Platonic archetypes and describes transcendent—original patterns or ideas thought by Platonists and pantheists to underlie creation itself. Such concepts are more fully discussed in 2.1: Science is concerned with the World of Appearances: 2.1 (e) A Priori and A Posteriori Truths.

To the term transcendent, Kant ascribes a concept falling outside a given set of categories—beyond consciousness or direct apprehension. It is the thing-in-itself beyond or before experience—a priori. It is also a notion of God having continuous existence outside the created world. Transcendent means to be free from the limitations inherent in matter.

Transcendent is; therefore, also a term linked to the Platonic notion of archetypes. Johannes Kepler (1571-1630) spoke of such concepts or original patterns as ideas pre-existent in the Mind of God. To Kepler, these ideas are primary—conceived before creation itself. Kepler therefore believed them to be archetypal. He further believed that the soul was the image of God. At the time of creation God implanted these ideas in the soul.
Kepler, (1619: 162) believed these primary ideas, which exist in the soul, could be perceived with the aid of an innate “instinct.” Kepler called this instinct “archetypalis,” (see 2.2 (c) Archetypes and the Unconscious: Pauli, Jung, Kepler and Polanyi). Unlike Kant, Kepler believed that through this innate instinct, human beings embody an inborn organ of perception capable of experiencing transcendent, archetypal reality. To Kepler, this transcendent reality was discovered in the form of geometry, which he perceived as the archetype of the beauty of the world—in whose symmetry and beauty, he experienced the Mind of God. This point will be further discussed in 2.1: Science is concerned with the World of Appearances: 2.1 (d) Pre-existent Knowledge Hidden in the Soul.

Thus, to Kepler archetypes were heavenly principles underlying the physical world. He further explains this as follows:

This [viz., a geometrical principle underlying the physical world] is also, according to the doctrine of Aristotle, the strongest tie that links the lower world to the heavens and unifies it therewith so that all its forms are governed from on high; for in this lower world, that is to say the globe of the earth, there is inherent a spiritual nature, capable of Geometria, which ex instinctu creatoris, sine ratiocinatone comes to life and stimulates itself into a use of its forces through the geometrical and harmonious combination of the heavenly rays of light. Whether all plants and animals as well as the globe of the earth have this faculty in themselves I cannot say. But it is not an unbelievable thing... For, in all these things [e.g., in the fact that flowers have a definite colour, form, and number of petals] there is at work the instinctus divinus, rationis particeps, and not at all man's own intelligence. That man, too, through his soul and its lower faculties, has a like affinity to the heavens as has the soil of the earth can be tested and proven in many ways, (Kepler, 1610: 605).

The second group of archetypes mentioned throughout these pages consists of transformational or hermetic archetypes. Jung (1959n) discovered these archetypes as recurring motifs or themes of psychic functioning that depict the norms, values and motifs embodied in particular cultures. Jung (1964: 67) describes these as “archaic remnants” or “primordial images.” These are often presented as personifications of psychic functioning, such as Mother, Rebirth, Spirit, and Trickster, (Jung 1959). (See 2.2 (c) Archetypes and the Unconscious: Pauli, Jung, Kepler and Polanyi). 

Ken Wilber is, according to Heron, one of the few writers to distinguish the difference between mythic images and archetypes. Wilber points out that Jung is to blame, however, for
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mixing them up. Wilber (1990: 255) states: “The fact that certain archaic-mythic images are collectively inherited was confused by Jung to mean that they are transpersonally located.”

Thus Jung tried to give these mythic images archetypal status, which they cannot, according to Wilber (1990) and Heron, (1992) carry.

Within these pages, I intend; therefore, to differentiate between Jung’s definition of archetypes and Kepler’s. Though both definitions apply to this study as they refer to different levels of psychic functioning, Kepler’s definition of creation archetypes best suits the approach of this particular study. This point is further discussed in Epistemology 2.2: The Move from Phenomenal to Noumenal Reality: 2.2 (c) Archetypes and the Unconscious: Pauli, Jung, Kepler and Polanyi.

1.3 (c) Intuition

In order to appreciate more fully the concept of the intuition, I have considered it within a wide range of contexts including transpersonal psychological perspectives and theosophical ones. This is because the faculty of intuition plays a primary role in theosophical belief systems. In contrast with Neo-Kantian belief, theosophists accept that it is possible to have direct experiencing or knowing of the nature of God. This, they consider, is achieved through the faculty of intuitive insight. This point is further discussed below in 1.3 (d) Theosophy and Occultism.

Theosophists go much further in their definition of intuition than do Jungians who focus on the intuition as an attribute of psychic functioning. Though Jung (1964: 61) describes the intuition as a rational function, he also describes it as being similar to a hunch. “Intuition,” he says, “tells you whence it comes and where it is going.” Often, functions of the unconscious are described by Jungians in symbols. Intuition is symbolised as a spear—it depicts “aim, direction and impact,” (Von Franz, 1986: 82). Emma Jung and Von Franz (1986: 82) further describe how the characteristic of the spear can be understood metaphorically in relation to intuition as “perception of the goal or awareness of one’s intention, or as keeping one’s eye on and reaching further possibilities.” Jungians further attribute to intuition an element of sudden surprise—which is metaphorically described as the bolt out of the blue. And though intuition embodies spiritual connotations, these are represented in mythic caricature by
Jungians. For example, "the spear is often an attribute of a particular god. Wotan and Zeus, each had his spear, Zeus’ being identified with lightening or the thunderbolt," (Jung and Von Franz, 1986: 83).

In contrast, theosophists attribute intuition to direct contact with the mind and nature of God. As such, their definitions are much more closely linked to Platonic thinking. For they too consider intuition to be rooted in archetypal reality.

Alice Bailey (1936: 134) describes intuition as “the synthetic and immediate grasp of the truth.” “Intuition,” she asserts, confers “spiritual perception,” (Bailey, 1960: 445). Bailey (1960: 711) further describes intuition as “a direct contact with the Mind of God at some relatively high level of experience.”

As a result of this research, and based on my own heuristic experience of intuition and the differences between it, instinctual, feeling or tacit processes, it became clear to me that Polanyi’s concept of tacit knowledge seems to have become a generic expression that incorporates intuition, instinct and tacit knowledge. A further aim of this research is; therefore, to discuss how this term needs dismantling. In Part Seven: Conclusions, I have included explicit definitions of tacit knowing, intuition, instinctive knowing and conceptual knowing. I have summarised these definitions in Fig. 6, which portrays a new Mandala of the Psyche. This map is based on Jung’s (1964) Compass of the Psyche and John Heron’s Theory of a Person, (Heron, 1992), (see 7.1 (c) Functions and Modes: fig. 3 & fig. 4). In this way, I hope to contribute to modern thinking on this subject by suggesting where these different forms of knowing might converge and diverge. I further hope to show that though there is a subtle co-penetration between them there are also distinct divisions.

1.3 (d) Theosophy and Occultism

As the focus of my research is exploring wisdom acquired through the imagination, I felt it important to trace the historical background of theosophy—a doctrine which, according to Campbell (1980: 10), concerns itself particularly with the study of the knowledge that is "hidden in the soul." This idea correlates with Kepler’s belief in an inborn, innate knowledge hidden in the soul, which (as already discussed) is perceived with the aid of an innate instinct,
termed archetypalis. Archetypalis might thus be closely associated with the true meaning of intuition.

In a broad sense, the roots of theosophy can be traced back to the late Renaissance. It became the mystical doctrine of various German thinkers, most notably Jakob Boehme who believed that “Man has indeed the forms of all the three worlds in him, for he is a complete image of God, or of the Being of all beings,” (Boehme, 1912: 10). Boehme’s doctrine held that man could only have knowledge of God through some kind of mystical acquaintance.

Since Boehme, Helena Blavatsky founded the Theosophical Society in London, England in 1875. Theo is Greek meaning god. Sophy is also a Greek derivation of Sophia, which means wisdom. Theosophy means, therefore, wisdom of god. The wider field within which modern-day theosophy locates itself is derived from the secret doctrines and sacred writings of Brahmanism and Buddhism. Theosophy is, therefore, an intuitive, imaginative, interpretative synthesis of both these doctrines. However, as part of my conclusion (see 7.2 (c) Theosophy: The Escape to God Away from the Works of God.), I will argue that on their way to creative synthesis, the ancient wisdom teachings were appropriated by subjectively focussed Christian conditioning.

1.3 (e) The Seven Rays: a Metaphor for Creation Archetypes

Another important factor in including a theosophical epistemological discussion is that, as already mentioned in 1.1 (b) Introduction to the Use of Metaphor, I have used the concept of the Seven Rays as a metaphor for understanding creation archetypes.

As already discussed in 1.3 Introduction to Specialised Terms and References: 1.3 (b) Archetypes, Jung considered archetypes to be patterns that structure thought and hence give order to the world. This idea was inspired by Plato’s schemata—the notion of living ideas that constantly produce new interpretations, or as “ground plans,” (Morgan, 1986: 223) that give the stuff of experience a special configuration. These inherited forms and ideas acquire content in the course of an individual’s personal experience. In other words, “archetypes are structures of thought and experience, which lead us to mould our understanding of our world in a patterned way,” (Morgan, 1986: 224).
Morgan, (1986: 224) points out that Jung devoted great energy to demonstrating the “timeless character of these archetypal structures,” demonstrating how they are found in “dreams, myths and ideas of primitive, ancient, and modern man.” Empirical contents may vary in detail. However, the prevailing principles that give them shape and order seem to be one and the same. Jung felt that these archetypes help determine the way in which we “meet ourselves in encounters with the external world, and are crucial for understanding links between conscious and unconscious aspects of the psyche,” (Morgan, 1986: 224).

Morgan, (1986: 227) further suggests how these archetypal structures give people a sense of place within their own lives and in history and help them to make sense of who and where they are in the grand order of things. However, as already mentioned in 1.3 (b) Archetypes), Wilber, (1990: 255) and Heron, (1991: 141) in particular identified two quite distinct levels of archetypes and asserted that Jung had given mythic imagery archetypal status, which it cannot, in fact, carry.

In order to explain more fully the point Wilber and Heron strive to make, I refer the reader to the next section, 1.3 An Imaginal Catalyst in which I discuss how, for the purposes of generating data, I have used an imaginal catalyst (Colour Body Imaging) in order to stimulate psychic processes of image streaming. Image streaming is, of course, derived of the Jungian construct that dreaming is an aid to personal and spiritual development. The idea that dreams affect waking conscious life is an ancient one, but one that in modern times has “a vigorous following,” (Heron, 1992: 140).

Heron, (1992: 140) suggests how dream imagery seems to occur at three different levels. The first level suggests that dream is a metaphor for the “internal dynamics of the psyche, (Heron, 1992: 140). This level of metaphor often depicts the psyche’s personal conflicts, dissociations and distractions.

The second level of dreaming shows the “dynamic nature of the psyche’s interaction with mythic images.” Heron understands this as the “dynamic foci of meaning in the shared imaginal mind of embodied humanity,” (Heron, 1992: 140). In this understanding, Heron refers to an aspect of what was first described by Jung as the collective unconscious. The collective unconscious refers to a part of the unconscious mind incorporating patterns of memories, instincts and experiences common to all humankind. Jung felt that these patterns are inherited and may be arranged into archetypes and are observable through their effects on
dreams and behaviour. Heron, (1992: 141) however, feels that Jung seems to have mixed up mythic imaging with archetypes. Heron does not trust these images to be adequate guides to the integration of the psyche. He feels they are like condensed "repositories of cumulative human experience of the basic parameters of life," such as gender, birth, death, age or growth. These, he considers to be misleading to human experience itself.

The third level of dreaming to which Heron refers reveals the interaction of the psyche with those archetypal powers of transcendent origin that shape human destiny. Heron explains how this involves a very different level of the imaginal mind.

According to Heron (1991: 141) the imaginal mind is "interpenetrative" and has a fundamentally collective nature. Indeed, in this belief, his description of the imaginal mind seems to tie in with Bailey’s notion of the intuition. I have discussed this point in more detail in 7.2 Intuition or Fantasy. Heron (1992: 141) further asserts that there are; therefore, two quite distinct levels of the imaginal mind’s interpenetrative nature, “One of these levels is a cultural field of embodied humanity, which, more superficially, carries the image patterns underlying the norms, values and beliefs of a given culture, and more deeply the mythic images.” The other field is a “transcendent archetypal field whose images bear witness to the underlying patterns of creation, and which while it may influence the first level, is not influenced by it,” (Heron, 1992: 141).

Jung’s archetypes therefore refer to collective mythic images and do not necessarily refer to the deeper levels of pre-existent knowledge that may underlie creation itself, (see 2.1 (d) Pre-existent Knowledge Hidden in the Soul). In this work, I have concerned myself with searching out these deeper levels. It is not my particular interest to follow the emergence of mythic characters such as "fools, magicians, warriors, high priests, lovers," (Morgan, 1986: 227) or other representations—such as mother, rebirth, spirit, trickster, (Jung, 1959). Rather, it is my intention to search out underlying patterns that may indicate deeper levels of pre-existent knowledge.

Alice Bailey’s Seven Rays are considered by theosophists to be the archetypes that underlie creation itself. The idea of seven being a mystical number is an ancient one. The number seven runs through many of our ancient myths, numerical systems and archetypal symbolism.
Eastcott, (1980:10) writes:

"Septenary manifestations emerge in various fields to our ears through seven notes of the scale, to our eyes as the seven main colours of the spectrum, and time has been allotted seven days since long before Isaiah’s words—"The light of the sun shall be sevenfold as the light of the seven days."

The ancients observed the number seven in their religious rites. Eastcott (1980) speaks of seven horns or trumpets sounding the required notes, seven vials containing the sacred mysteries. Seven seals held secret the Great Book of St. John’s vision, and even older scriptures speak of seven major initiations, and seven great Rishis or Lords of Power.

Subba Row, (1895: 526) refers to the manifestation of the Seven Rays in Buddhism:

"The word Buddha is used in two senses. In one sense it means any one of the seven kinds of Logoi – any Logos is said to be Buddha. In the other, it is the Logos of a particular Ray – namely, Gautama’s Ray, the Second.

Subba Row (1934: 7) also writes in Notes on the Bhagavad Gita about the systems of numerals upon which some philosophies were based:

"The real Sankya philosophy is identical with the Pythagorean system of numerals, and the philosophy embodied in the Chaldean system of numbers... The philosopher’s object was to represent all the mysterious powers of nature by a few simple formulae, which he expressed in numerals.

In short, Bailey, (1934:xxii) identifies the Seven Rays as “the building forces and the sum total of all that is the manifested universe.” “These rays are the seven streams of force issuing from a central energy, (Bailey, 1936: 20).

To each ray, theosophy also attributes a colour—though there is internal dispute, as to which colour represents, which ray. This point is further discussed in 3.11 (a 5) Example 5: Colour Indicates the Polarity Between Light and Shadow). Bailey further endowed the rays with psychological manifestations—“seven psychological lives, qualified by seven types of force,” (Bailey, 1936: 21). The Seven Ray Institute, which is based primarily on Bailey’s work, does, however, qualify that the seven primordial energies are beyond complete, exact depiction in words. It describes them as too essential and encompassing to be wholly contained or isolated within our narrow band of the Greater Spectrum. In this, it hints at their
transcendence and recognises how this reality cannot really be known, except by direct experience.

Briefly, the following is a summary of some of the more common synonyms attributed to each of the rays. I have added a few of the qualities associated with them. Rather than using a very confusing and often contradictory colour system to represent the rays, I have included my own interpretation of colours, based on personal experience, heuristic fieldwork and experimentation (see 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation).

1.3. (f) Synonyms of the Seven Rays

Ray Three: Active Intelligence, Social Structures, Communication. Colour: Yellow.

1.3 (g) An Imaginal Catalyst

Hadamard (1945: 142) describes how a rather vague play of imagery precedes logical construction in words or signs, which may then be communicated to others. Therefore, in order to provoke the psyche into yielding up its images, I employed the use of an imaginal catalyst for the purpose of producing data particular to this research. This imaginal catalyst was Colour Body Imaging (see 1.1 Preamble: Orientation to How I Arrived at This Study).

In my experience of working with the psyche, I had discovered how important it is to allow the psyche enough freedom to engage in its own exploration if it is to touch on original themes such as are found within transcendent, archetypal fields. Paradoxically, it is also important to stimulate the psyche into beginning this process by offering something on which
to initially focus the internal eye. This has the effect of producing a “combinatory play of images” which is “the essential feature of productive thought,” (Hadamard, 1945: 142).

I have given examples in 1.4 (a) through 1.4 (d) of how Colour Body Imaging stimulates a flow of images, a process described by Reinert, (1989) and Wenger, (1991) as “image-streaming.” Wenger, (1991: 60) further suggests that “every aspect of every image is charged with meaning, pregnant with metaphor.” However, according to Wenger, it is the combination of image-streaming and explicit description, which is important, as imaging without description doesn’t have the same effect. Reinert (1989) and Wenger, (1991) have further described how verbalised image-streaming that is followed by intuitive interpretation can be a very useful aid to personal development. In tests, drawing imaginal power into conceptual reality through spoken word has actually been shown to improve intellectual competence, (Reinert, 1989).

In this context, however, I have used image streaming, stimulated by Colour Body Imaging as a device to stimulate the psyche into yielding up what might be perceived as innate knowledge.

Thus, I devised the basic practice of Colour Body Imaging so as to take into consideration that the psyche needs to be allowed enough room to delve into its own truths, (see 4.2 (d) Incubation). At the same time, however, cumulative experience has shown me that the psyche needs to be stimulated as to where to begin its search.

I have described Colour Body Imaging in more detail in 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation. Briefly, it involves visualising a tongue of flame above the head. The flame is asked which colour it wishes to be. Participants then introduce the flame into the body by bringing it through the top of the head and into the forehead. Participants turn their heuristic search within to indwell the colour and consider its qualities. Indwelling the qualities usually begins the process of image streaming, with meaning inherent. The colour is asked which part of the body it wishes to go to. The colour then fills up that part of the body. Often the colour reveals tightness or tension, and participants ask the colour to reveal what might be causing it. They are instructed to allow any images, memories or invasive thoughts to intrude into consciousness. Participants indwell the meaning of any such images and engage with any emotions they may feel. They then ask the colour if it has a message for them.
I have devised many different variations of this meditation. But for the purpose of this research, I incorporated concepts linked to the Seven Rays, so as to have an interpretative tool for the classification of data (see above 1.1 (b) Introduction to the Use of Metaphor). This inward focusing on a particular quality, colour, theme and area of the body became my “dynamic field of imaginals,” (Heron, 1992: 147). Images yielded through this meditation were set within the metaphor of the Seven Rays. In a conversation with Paul Barber—one of my Ph.D. supervisors, he suggested that I had used a metaphor to chase a metaphor in much the same way as was implicit in the work of Morgan, (1986). I was thus able to investigate emerging patterns connected to creation archetypes by looking for correlation between inward experience and where these might match or contradict that which is already known or assumed within the field of Esoteric Psychology.

1.4: Background to Research: The origins of my Personality and my Bias

Writers such as Douglas and Moustakas (1984: 43) tell us that the uniqueness of heuristics as a method of inquiry is in that it legitimises and places to the fore the personal experiences, reflections, and insights of the researcher.

In his research design, Moustakas describes self-dialogue as the “critical beginning,” “the recognition that if one is going to be able to discover the constituents and qualities that make up an experience, one must begin with oneself,” (Moustakas, 1990: 16). This is the Initial Engagement—the first stage of the heuristic inquiry when the researcher discovers an area of intense interest and "one that holds important social meanings and personal, compelling implications," (Moustakas, 1990: 27).

It seems appropriate then to mention some other influences and experiences that inform this work.

I was one of eight children. Like many Irish, we had boarded the boat for Liverpool and had eventually come to live in one of North London's ghettos. We were sons and daughters of alcoholic catholic parents. All through childhood, we witnessed the violence perpetrated by our father upon our mother. Only when both parents had died could I begin to free myself of the guilt, responsibility, despair and psychic suffering that always accompany such
dysfunctional, obsessive, co-dependent relationships. Such beginnings as these left their mark on all of us.

Looking back, and following the thread of my life, I have developed a strong sense of justice. I would say that I come under Habermas’ (1971) category of having an “emancipatory interest.” (Reason and Rowan, 1981: XV11) describe how this “seeks to free people not only from the domination of others, but also from their domination by forces which they themselves do not understand.”

As a child I developed heart disease and missed nearly two years of school. Because of this, I was never to gain a foundation in maths or science. However, I was naturally good at English, musically talented, creative and intelligent.

My father was also a talented musician. However, as the sixties dawned, big bands became scarce. My mother’s charm together with my father’s musical talent and contacts within the music business led them to become managers of Irish music pubs. Whilst in many ways, this was a lively experience for children growing up in such a socially focussed home, the effect was to deepen our sense of insecurity. As the drinking and the rows increased, the brewery continuously moved us from one place to another—thirteen moves in the first fourteen years of my life—and seven different schools.

Every time I moved school, the syllabus and standards were different. All my schools were convents. I felt as if I was always trying to catch up in Latin and French, not to mention maths, science and history. I was so overwhelmed by it all that I gave up trying and left school illegally at fourteen to study full time dance. The heart illness had left me plump and unfit. I was the wrong shape for dance. But dance was all I wanted to do. I defied doctor’s orders and went to a class once a week in a scout hut. My parents knew nothing of this. It was my sacred, secret life away from the bawdy dance halls downstairs and the drinking orgies that those exiled from Ireland often seemed to conduct with so much sentiment. I was a sensitive twelve-year-old. I didn’t want to be ridiculed by my father or brothers, or the men who inhabited the bar, making their lewd comments.

But I had never done any dance. So the teachers put me in with the four-year-olds, which I found embarrassing. After a few weeks they put me up a class and so on, until after a few weeks, they asked me if I would like to audition for the famous West Street studios in Covent
Garden. Not only did I pass the audition, I was awarded a scholarship. By the time I was sixteen, dance had transformed me from the plump, plain little duckling into a swan. I was invited to audition for the role of principal dancer with Sadlers Wells Opera Ballet. But I was to face another challenge. I had developed anorexia. At that time, this was a disease about which little was known. After many months of starvation, I had become too weak to dance. My career as a dancer had ended before it had really begun.

I had always been able to sing, and had taken such a talent for granted. Without consciously choosing it, or even understanding how it happened, I easily found myself in a singing career, touring the world with rock bands. In my own right, I even had the odd hit record in Europe.

Although I enjoyed singing, I never felt really committed to it. The compulsion within me was always towards mysticism. Dance had seemed to encompass this in that it had appeared to me the exultation of spirit expressed through physical form. After I left school, I discovered what I considered to be of mental and spiritual substance. By eighteen, and unprompted by others, I had read James Joyce, W.B. Yeats, Franz Kafka, Dostoevski, Jean Paul Sartre, and Nietzsche. Later, I would consume Gurdjieff and Krishnamurti and begin my long study of theosophy, and in particular, the works of Alice Bailey. Yet I never felt that I was educated. I always felt disadvantaged, because I had left school without a single qualification.

Looking back, I really think that my musical talent and imagination saved me. I could escape the ugliness of home by allowing my imagination to soar, to conceive and perceive of exquisite realities underlying phenomenal ones. I would lose myself in those invisible realms. When I went there, I felt as if I had entered a pure reality—one in which the family’s ranting and raving, blaming and beating couldn’t touch or affect me.

Not surprisingly, I took on the role of rescuer and saviour within the family. At first, this desire to rescue others and liberate them from oppression and suffering was a compulsion—I discovered, was born of my own psychic wounding. But as I was to emotionally and spiritually mature, this same wounding was to fuel what became my vocation. It was to involve me in the world of healing, transpersonal therapy, and eventually present me with the opportunity to go to Africa as a consultant for Oxfam, UNICEF and World Food Programme.
Preceding my work in Africa, I experienced a series of numinous visions, which were to usher the extraordinary experience about which I wrote the book, The Coming of the Feminine Christ. I have already described this above in 1.1 Preamble: Orientation to how I arrived at this study. These events took place in the wilderness of Canada, where I had retreated from the world into isolation, so as to confront my childhood demons. I had time to cry out spiritual and often physical pain that had been stored in muscles for over thirty-five years. For over a four year period of time, I underwent a personal catharsis, which eventuated in a new spiritual awakening, which I have described in my book *The Coming of the Feminine Christ*, (Clune, 1998).

During this process, I learned to trust the innate wisdom and knowledge of my own heart. I thus became aware of much deeper levels of spiritual reality that seem to transcend human reality and suffering. As my focus turned deep within, I became completely immersed in an inner search. It was a compulsive time, but one of respite from the demands of the material world. I was committed to seeking understanding of the inner forces that hold sway over waking reality. Nothing else concerned me other than to understand bloodline issues that I vowed I would not pass on to my daughter. Of course, as we discovered, we have little control over our psychic inheritance. But, I found it possible to come to terms with it, accepting what could not be changed and being creative with what could. For my little family, it was a rich, magical and compelling time of inner discovery and transformation.

Eventually, my work led me to Africa; I was there to teach Team-building, Stress Management, and Conflict Resolution. I was also engaged to do the Critical Incident Debriefing for those who were taken hostage or had been traumatised by some event of war, famine, or displacement.

I used the healing process described above in 1.3 (g) An Imaginal Catalyst and further described in 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation in all of these situations. This work gave me special insight into the psyche, trauma and pain of those suffering unbearable agonies, or working in extreme situations of trauma and stress. During this time, I also became interested in seeing how introducing imaginal processes into my work with Oxfam and UNICEF teams could help in the overseas aid context when conducting assessments of people and their needs, and finding creative solutions to problems. My concerns when working with agencies were about cultural imposition. I deeply felt how unjust it was when witnessing one will, doctrine, or
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culture imposing itself on another. I felt that the solution to problems should come from the grassroots itself.

The colour healing process I had developed proved extremely effective across a broad group of individuals, both white and black. Its effectiveness lay in the fact that participants were able to identify new choices that had come from within them—from the inspiration afforded them by their own innate wisdom and experience. The process imposed nothing, but encouraged new possibilities to break through into consciousness. Though the culture of British overseas aid is self-reflective and self-critical and exists within an ever-shifting ethos, I became interested in introducing imaginal, visual processes as a new approach to counteract what I learned was often-imposed managerial structures dictated by head office (often situated in London) within which those from oral societies were expected to comply.

Among those with whom I worked were project development officers, managers, administrative staff, logisticians, field workers, emergency workers, primary health care workers, doctors, nurses, drivers, cleaners and security guards from many different local community groups. They were Masais, Turkanas, Samburus, Kenyans, Sudanese, Rwandans, Somalis, English, Irish, American. They were all there for the same reasons even though there was great diversity in background, skills, and agenda. They were all endeavouring to serve the greater good. Commitment was the mucilage that bound these teams together. I was amongst people who were dedicated and vocationally driven, who themselves were witnessing and experiencing trauma, famine, disease and stress. I found a new purpose and context for the work I was doing.

In using the colour healing process in a different social context, my heart was touched by the fact that colour, (much in the same way as music) seemed to speak a transpersonal language that reached across boundaries of religion, language, race and culture. I was privileged to share intimacies with those whom I personally rate among the world's truest humanitarian practitioners.

In turn, I felt appreciated and valued. I felt that I was no longer struggling to rescue people who would not or could not rescue themselves. The group of people I was now working with was highly motivated. I encountered little self-indulgence. They were professional, practical field people whose motivation was to go through their own healing process so that they would in turn be of better service to others. Most of my client groups were warriors. However, the
nomadic tribal groups with whom I worked had traditions that honoured the healing women of their tribe. Because of this, they were able to accept what I did. They did not question the fact that I was a healer. It did not make any difference that I was a white woman, other than they were pleased that we, in the Northern Hemisphere, also have traditions of healing. In a sense, it was a great icebreaker that there was something with which they could identify and that brought people together from both hemispheres. It was a healing process that transcended religion yet recognised the importance of the human soul. I was struck by how easy it was to work with these men. They were open and humble. I felt very honoured to be allowed to practice my craft with people I respected so deeply.

At first, I was concerned that my healing practice would impose on those of other cultures. Would it be another form of cultural imposition and have no meaning for those of other cultures and creeds? But I had developed this new healing method so as not to impose meanings on the experiences of others. I had designed it so as to give room to individuals to interpret the meaning of their own symbols within their own social and cultural context.

1.4 (a) A Shared Experience: An Illustrative Example of how I used Colour Body Imaging

The following examples are taken from my African field notes. These examples demonstrate how Colour Body Imaging stimulates image streaming, which when explicated and intuitively interpreted, may aid personal development (see 1.3 (g) An Imaginal Catalyst).

My interest at the time, and the hypothesis I was exploring, was that the colour process worked at a transpersonal level. It would; therefore, presumably generate some sort of change even in those who had never done any previous specific personal development or psychological work. In order to verify this, I wanted to try Colour Body Imaging with a whole range of people including those who had no belief in spiritual reality. I was; therefore, able to test the practical usefulness of this process in the work of Conflict Resolution, Team Building and Stress Management. I found it extremely useful in all of these areas. However, in such situations, full permission was asked of individuals and teams in advance of using this method, as some individuals may raise objections to being involved in a meditative practice. Such practices that involve inner work are not to everyone’s taste and indeed, may arouse extreme suspicion in some.
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These case studies are presented only as background to the research I am proposing, not necessarily as proof or evidence of anything other than the sharing of an experience that informs the personal significance imbuing my search to know. Further, all names and as many personal details as possible have been left out of these accounts in order to protect the privacy of participants. Though the field of overseas aid and development is a wide, international network, in other ways, it is a community unto itself. Identification of individuals would thus be made easy if too much detail was disclosed.

Case study one describes a young man who was a team member employed by one of the agencies for which I was conducting Team Building and Conflict Resolution. I had also been given the brief to offer individual counselling or healing sessions to anyone who felt they needed it.

I was surprised when approached by this particular young man. During the group session, he had not participated in any of the group discussion or sharing. He was extremely shy and had difficulty articulating himself. His few words requesting help were the only ones I had heard him speak in the three weeks I had been working with the team. His healing session transpired as follows:

I asked him to lie comfortably on a couch and placed my hands on his forehead. At that time, I still used this procedure when working one-to-one. This was so that I could make contact with individuals on a tacit level. During my years as a healer, I had learned to be extremely sensitive to slight changes in energy levels. This well-developed ability helped me enter the world of affectivity—"the domain of empathy, indwelling, participation, presence, resonance," (Heron, 1992: 16), (see 7.1 (f) Affective Intelligence). However, I had already become uncomfortable with the implications of using this procedure for reasons I will explain in: 3.11 (a) Developing Colour Body Imaging. Using this process cast me in the role of healer—a role that I was trying to move away from. In 3.11 (a) Developing Colour Body Imaging, I have analysed this procedure in the light of how I developed Colour Body Imaging for use in group processes, in which I moved from being the healer to facilitator of the colour process. In order to move my healing work away from its initial naïve practice and towards a more mature understanding, I have reflected on it in 3.11 (e) The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing.
In the same way as I have described Colour Body Imaging in 1.3 (g) An Imaginal Catalyst, I asked the young man to imagine a colour, in this case, yellow. I then asked him where the colour wanted to go in his body.

He told me the colour wanted to go into his throat.

I asked him to allow the colour to fill up his throat. I asked him how it felt to have the colour in his throat.

He told me that it felt as if he was choking.

I then asked him to ask the colour to show him what was making him feel choked. I also asked him to tell me if he had any images, or pictures coming into his thoughts of what was making him feel choked.

He told me that he saw his father with his hands around his throat. His father was screaming at him.

The boy started to cough.

I asked him if his father had ever tried to strangle him.

He said No!

I asked him what the image meant to him.

He told me that ever since he was a tiny boy, he had been told by his father never to speak in the home. He was always to remain silent. Later on, when the boy was of school age, his father had forbidden him to bring home friends because the boy was not allowed to speak to them. So he had choked back all his words, and now his unspoken words were blocking his throat. As a result of this, he could not speak or assert himself at work. He was unable to communicate with other team members. He asked me whether I could give him back his voice.

I asked him how he felt about his father.
He told me he was very angry with him. Being the eldest son, he was responsible for the support of his family. He wanted to leave home, but at this time, he did not see how he could leave home and gain back his voice and at the same time fulfil his family obligations. As he told me this story, he realised that he was speaking to me.

I asked him to think for a while and see if he could come up with a solution that was acceptable within his own culture.

He told me that he would go away and think about it.

A few days later, he approached me again very eager to speak to me. He told me that he had a solution. He would leave home and learn to find his voice. But he would continue to support his mother. This was, he assured me, fulfilling what he felt were his family obligations. It would be difficult for him to afford to live elsewhere. He would have to struggle. But he said that I had given him back his voice. He would never be able to live under the same roof as the man who had stolen it away and in doing so had choked his soul.

I asked him how he felt about asking his manager for a loan. The thought of this had never dawned on him, but he was resolved to do so, as it would make it possible for him to carry out his plan.

I was amazed at his determination, his spirit and his courage. It had only taken one healing session and he had found the cause of his silence and inability to communicate. What had appeared to others in the team as his extreme shyness was in fact, the result of extreme psychic repression. He had experienced and seen for himself the power of his father's psychic dominance and wrong doing to his son. He needed no analysis. He had entered inside his own throat and seen the thoughtform that gripped him. It had been strangling his self-expression as surely as if his father had placed his physical hands around his throat and strangled his life out of him.

Although the young man was grateful for what I did with him, he saw it as a gift from God. And as he had been a lucky recipient of this gift, he must act on what he had been shown. He would not fly in the face of his greater father and disobey what felt to him like a command to find his voice.
He felt empowered and also felt special. And this gave him the courage to do something that was, in African society, a very difficult thing to do financially. However, he would continue to also respect his family, cultural and social obligations.

I had entered this case study with the following question: Would the way in which I was using colour as a visualised imaginal process be effective cross-culturally? This was of foremost concern to me because on so many occasions whilst in Africa, I had come across practices derived of various western psychological ideologies that seemed to be imposed on local people. Often these were alien in concept. However, using the colour process, I discovered that even though the young man's English was as basic as my Swahili, he could communicate in a very deep way through his images and the meanings they held for him. Until I had tried the process on this one-to-one basis, I was not sure if it was something that would be viewed as yet another cultural imposition. However, the young man's own wisdom had shown him the way forward and had, at the same time, conveyed inside knowledge to me. I had learned that it was possible to communicate cross-culturally without one's cultural insensitivity impinging and having a negative effect. If I had tried to solve his problem for him, I may have delved into my own experience and come up with answers which, whilst appropriate in one situation may not be culturally appropriate to him.

I had brought two hypotheses inside the field. The first was that the process would only be effective with those who hailed from similar cultures to my own. This was based on the premise that the psyche produces images concurrent with archaic-mythic images that are collectively inherited. *(See 1.3 (b) Archetypes).* Thus, I had not really known whether or not my colour process would translate cross-culturally. This first example, however, gave me enough encouragement to leave this hypothesis aside and continue to explore my second hypothesis, which is that colour is a transpersonal language that effects change. I was; thus, further able to hypothesise that the transpersonal language of colour might transcend barriers of race and creed. I would take this hypothesis with me into the next case study.

Subsequent to this initial example, I therefore found myself following naturally arising things that had come from the actual field, and which gave me the confidence to try the process in a broader way.
1.4 (b) Family Obligations: A Second Illustrative Study of the Colour Process

This second example describes a Massai who was also a project manager and field worker.

I also asked him to visualise the colour yellow. I asked him where the colour wanted to go to in his body. The colour did not want to go anywhere else in his body. It wanted to stay in his head. I asked him what the colour meant to him.

The colour reminded him of a sunflower. I asked him to concentrate on the image and describe it. As he concentrated on his image, he saw that some of the petals of the sunflower had withered and were dying. He was troubled by this image.

I asked him what the sunflower meant to him.

He told me that it reminded him of belonging to his tribe. His tribe was like a sunflower. All the petals were the individuals connected to the one stem. When he saw some of the petals withering and dying, he said that it felt as if these petals were like parts of him. I asked him what was making these parts of him die. He said it was guilt.

I asked him what he felt guilty about.

He told me that he was no longer able to please his wife. She too expected him to fulfil his obligations to his larger family group. He felt that he was failing her. He also felt that he had failed his tribal group because he could not fulfill his obligations to them. Obligations meant financial support to his whole extended family. His extended family was now angry with him because he gave them no financial support. Because of this, he had not visited his home district for three years. This was, however, a trigger for a deeper guilt.

The image of the sunflower had brought up feelings in him that had been deeply buried. When he was a boy, he had not properly fulfilled the initiation into manhood—the circumcision ritual, which was the shedding and mixing of blood with his age mates. Instead, he had been sent away to be educated. He now realised that ever since, he had not felt that he was a proper man. He felt like a coward and was ashamed of himself. Experiencing these feelings made him realise that he really needed to feel connected to the rest of the stem, which symbolised his tribal group. He now realised that he derived his sense of manhood from this
connectedness, and that he would never be able to be a proper husband to his wife because he had not properly fulfilled his initiation into his warrior manhood.

I asked him was there anything he could do within his culture to address these problems. How could he confront these issues and make things right with himself, his wife, and his tribal group?

He told me that he could go to his village and call a meeting of the elders. During this meeting, all those who were angry with him for not fulfilling his cultural duty were permitted to shout their anger at him. They were allowed to insult and dishonour him. On the other hand, he would be permitted to say his side of it. He would be allowed to say that although he could not give financial support (development workers are not paid very much, and he was already supporting his extended family in the city) he could bring other things to the village. He could share the benefits of his knowledge and his experience with them.

He told me of a Massai myth, that says, “You cannot get everything you need from your own village.” Someone is; therefore, chosen to go out of the village in search of new things—ideas and learning, so that the whole village may benefit. (This motif is also to be found in the Grail myth). He would remind the elders of this local myth—and of the fact that he had been chosen to leave the village. Further, he would appease the anger of his relatives by asking that he shed his blood and complete his initiation into his warrior manhood.

This man, who shared his story with me, was recognised as one of the best field workers in East Africa. It was incredible to me that he should have carried so much guilt and self-doubt and feelings of inadequacy. His honesty and openness deeply touched me. Again, I felt privileged that I had been allowed into his psyche to share in such subtle and intimate cultural meanings.

The man was deeply grateful for this process and again, actually carried out all that his images had revealed to him.

As my work with this man unfolded, I became aware of the power of cultural demands placed on local field staff by family obligations. This is such an enormous aspect of African culture that those of us living in the white, Northern Hemisphere may have difficulty in relating to the pressure of these demands, and indeed in understanding how important a factor this cultural
demand plays in an African way of life. The inside knowledge I gained from this session seemed to have implications for the way in which white managers may review how they run their country programmes. This session produced new ideas of how I could use this process as a Team-Building exercise and thus raise awareness in managers. Awareness of this cultural issue seemed essential in creating equitable terms of employment. Gaining this inside information thus turned out to be extremely useful in my work as advisor to both team members and managers.

Foremost in my mind as this example reached further maturity through implementation of its ramifications, was the thought that I had realised another way in which colour, used as a transpersonal language, could transcend barriers of race and creed. Knowledge thus gained had effected a two-way educational change between management and local field staff by raising managerial cultural awareness. Used as a team-building tool, this level of insider information was also educating the white status quo; thus, dismantling racial barriers that were due, not to a lack of good will, but to cultural ignorance.

The primary hypothesis with which I was still working was that colour is a transpersonal language that might transcend barriers of race and creed and would also effect change. Again, this example did not disprove this.

What was background in this case study was how seriously individuals seemed to take their process. It seemed to be a culturally acceptable notion to accept and unquestioningly act on the knowledge of one’s own heart. The knowledge of one’s heart seemed respected as innate wisdom that had been handed down through the ancestors. Indeed gaining this knowledge and having the courage to act on it seemed essential to a warrior.

In this receptivity to a process, which relied on trusting one’s inner knowledge, I had found a culturally differing view to that expressed within my own culture, which being more scientifically orientated seems to view the notion of innate wisdom with suspicion. Again, ideas that emerged from this recognition, were how I could use this process as a team building exercise. In this way, cultures might learn more about each other.
Another man who was a Turkana, (also a nomadic, pastoralist, warrior) asked me to help him with his asthma.

This man had suffered from several severe attacks and was having difficulty breathing. As before, I asked him to visualise the colour. I asked him where the colour wanted to go to in his body.

He said the colour wanted to go into his chest.

I asked him to allow the colour to fill up his chest. I asked him how the colour made his chest feel.

He told me his chest felt constricted like he could not breathe.

I asked him to ask the colour to show him what was making him feel constricted. He was to allow any images to enter his mind and tell me what they were.

He paused for a moment, then said that he could see his compound (where he lived in Turkana).

I asked him to enter his compound and tell me what he saw.

He told me he saw his hut.

I asked him to enter the hut and tell me what he saw.

He told me that he saw his new wife, and her mother, father and sisters; and his sister, mother, father and his sister’s children.

I asked him how he felt inside the hut.

He told me that he felt crowded.
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His breathing became very shallow. I asked him to ask the colour to show him what was making his breathing shallow.

He said that he could see now that it was crowded in the hut and this was causing the asthma.

I asked him what could he do about it that was culturally acceptable while still carrying out family obligations.

He lay very still. His eyes were still closed. He was deeply concentrating. Suddenly, he jumped up, and was very excited and exclaimed: "I can build another hut! Myself and my wife will live in it!"

This man’s asthma did not trouble him again in the time I was there. And he carried out his promise.

Again, I entered into this case study with the same question in mind: Was this process effective cross-culturally? Would it effect change? Foreground in my work with this man was the connection made between psychosocial pressures and somatic symptoms, (see 3.11 (c) Stress Pathology and Bio-dynamic Feedback.). Again, I had entered into this case study with the hypothesis that maybe within this context making a connection between stressors and somatic symptoms may be considered with suspicion. Was this a culturally alien idea conjured by American and European stress pathologists? I would therefore not suggest the connection. However, as this man’s process unfolded, I realised that consulting someone to help locate the cause of a disease was not an alien idea, but a commonplace notion. In most villages, the healing women would often be consulted to heal an ailment and would, most often, look for a psychic connection.

The man’s insight into his disease had helped him realise how much he needed physical space. He had always felt overcrowded coming from such a huge family. When I questioned him he admitted that he felt guilty for needing personal space. Culturally, it did not seem to be commonplace for a Turkana to need such a thing. However, it was perfectly culturally acceptable for him to build a new hut within the family compound. If I had been counselling him, or trying to find a solution to any of these problems mentioned here, I would probably not have been able to do so, as I would not have had sufficient insight into subtle cultural
values. From these experiences, I learned how different ways of communicating that were perhaps more tacit, more focussed in feeling, were necessary when trying to communicate with people from different cultures.

I took the special insight afforded me by these and many other experiences with individuals into team and organisational work. For example, I now knew from the inside knowledge I had gained from working with individuals who were also team members, how easily teams may become disempowered by white management, as quite often, in African societies, boss equals chief. In this situation, it is often not possible for managers to get upward appraisal, as local people will not challenge the white status quo.

On the other hand, issues faced by management are many and varied. In my work, I have been advisor and counsellor to managers from a cross section of different agencies working in different African countries. I am, therefore, aware of many of their issues and the institutional demands placed on them by their agencies. There is a huge contextual split between field and head offices situated in the white, Northern Hemisphere. Training is not sufficient to teach those going overseas how to break down cross-cultural boundaries. Some awareness of the tacit realm and the necessity of respecting and finding ways to understand other people’s cultural values are of the utmost importance. As one field worker said to me, “It is not enough to feed our bodies, we have souls too.”

1.4 (d) Stress Management: a Fourth Example of Using Colour Body Imaging

I also used the colour healing process alongside trauma debriefing as part of a stress management programme. I found it extremely effective. Stress is on the increase among development/aid workers who are currently faced with a new precedent. Slim, (1994: 123) asserts how, “In addition to their physical security, relief workers also need to know how to look after themselves emotionally. The recruitment of ‘stable character’ is often no longer sufficient, as relief workers are being put through ordeals of fear and strain which would test anyone.”

Slim, (1994: 123) sees aid as a "chameleon profession," and urges the development of new skills and "the continuing metamorphosis of the humanitarian practitioner." These days, development/aid workers often live amid "permanent emergency," sometimes "in conditions
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similar to siege," (Slim, 1994: 123). I know this is true because I lived in those conditions myself. All through, the colour healing process sustained my partner and myself. Even through the bouts of malaria, the colours showed us what we needed to do in order to survive.

The boundaries between development and relief are becoming so blurred, there is now among aid agencies a "new relief paradigm that accepts a state of turbulence as the norm," (Slim, 1994: 123). Development/aid practitioners are exposed to more and more critical incidents. They witness genocide and war. Individuals working within relief and development agencies experience a sense of powerlessness that leads to disillusionment and cynicism. Slim, (1994:112) states how, “the distinctiveness of complex emergencies and the more interventionist style of 'New World Order' humanitarianism makes it essential to understand the implications of these changes for practitioners. In doing so, it should be possible to identify new skills that will allow them to operate more effectively.”

An example of how I used the colour healing process in relation to stress management was whilst stationed in an army base camp on the borders of South Sudan. My partner and myself were living in a mud hut with a grass roof in the middle of Sub-Sahara desert. I was consulted over a field worker involved in the distribution of food in South Sudan. This was an extremely stressful job, as rebel army commanders would sometimes starve their own children in order to get food aid so that they could feed their army.

The field worker was apparently losing his temper—flying into uncontrollable bouts of rage with army commanders and militia. Co-workers were extremely worried that he would physically attack an army commander and thereby risk not only his own life but also the life of co-workers.

The field worker came for a session, and I asked him if he would be open to trying some healing rather than counselling. He said he would. I noticed that the fronts of the man’s legs were covered in bleeding, weeping sores. I asked him about these sores. He said he had had them since puberty, and when he was under stress they got worse.

This time, I asked the man to visualise a colour. He was to tell me what the colour was. The colour was red. Red is the colour associated with the first ray of Will and Power, (see 1.3. (f) Synonyms of the Seven Rays). I asked him where the colour wanted to go to in his body.
He said, not surprisingly, that the colour seemed to want to fill up his legs.

I told him to allow the colour to fill up his legs and to ask the colour to show him what was causing the sores.

Almost immediately, although completely surprisingly for the man, an image of the man’s father emerged. His father was beating him across the shins with a stick and shouting at him to obey his superiors. My client had been sent away to boarding school in South Africa. He had been ordered by his father to obey his masters, even though one of the masters was sexually molesting him. By this time, the man was crying.

He had never realised that he was an adult child of abuse.

He told me that every time he went into the field and he witnessed the soldiers beating the children, he saw red. He had lost his temper the last time because he witnessed an army commander kicking an old woman to the ground then standing on her hand and breaking it, in order to prevent her taking some of the food to feed her family.

When I had suggested that he might use guile and tactics to hide his true feelings in front of army commanders in order to get at least some of the food aid to those who desperately needed it, he realised that his own trauma would intrude and he would not be able to keep his temper. Understanding that his rage was linked to his childhood issue about power and authority helped this man to make decisions about whether or not he was psychologically able to meet the extraordinary demands imposed by this work.

He had realised this in the one session available to him. In these situations, emergency workers do not have the time to take care of themselves. I was grateful that I was able to assist this man in facing and making important life decisions in the short time available to me.

1.4 (e) Critical Reflections

So where had my initial case studies taken me? Where would I go to now in my research journey? Many things had come to the foreground in these early case studies. For example in the last cited example, the field-worker’s psychic connection between red and issues of power
and authority had struck me as being meaningful. Red is said to be the colour to represent Bailey’s construct of the first ray of Will and Power. Thus, this man had seemed to make an instant connection between the colour and the psychological motifs inherent within the archetype. These experiences contained compelling social meanings and implications, and provided a cornerstone for this piece of research. Within Moustakas’ heuristic research design, (1990) these events constituted my “critical beginning,” (see 1.2 Introduction: A Heuristic Inquiry).

As already discussed, metaphors depict archetypes, and if Jung’s theory were right, then we would not just expect to see patterns and myths to live by emerging in individual’s lives and stories. We would also “expect the pattern of organisational life to be created and recreated in accordance with the structures found in the history of myth and literature,” (Morgan, 1986:227). I had experienced the truth of this whilst working in Africa and using the metaphor of the Seven Rays to depict not only links between consciousness and unconsciousness in individuals, but underlying patterns in organisational life. Thus, I brought Colour Body Imaging into organisational life and extended it to incorporate the rays. I discovered how team members seemed more able to become sensitive to the hidden meaning of everyday actions and preoccupations, and learn how to process and transform unconscious energy in constructive ways. This organisational aspect of the work, however, needs further development and research. As Morgan, (1986: 227) points out, unfortunately very little research has, as yet, been conducted on the topic of whether or not the pattern of organisational life is “created and recreated in accordance with the structures found in the history of myth and literature.”

The colour process is gentle and non-confrontational, (see Appendix D)—which is appropriate within an African setting, as any form of confrontation is considered extremely rude. Because of the lack of confrontation, participants developed trust and seemed willing to open up to their inner life. Knowledge came from within participants and was interpreted by participants. Using this process, I noted that ownership of personal issues seemed made easy. Organisational issues such as projection and transference (see the definition in 7.2 Intuition or Fantasy) were easily identified and tackled. Individuals seemed empowered by the process at a grass roots level. I have discussed the issue of empowerment in 3.11 (d) Power, Personhood and Pedagogy.
One drawback, however, is that the process is almost too effective in that it seems to raise images that delve deeply into personal issues. Further, it generates an atmosphere of openness and sharing. Using this process within organisational settings may well; therefore, make team members resistant, fearing that if they are too open in a professional situation, too much personal detail may be revealed to work colleagues. In this way, boundaries between personal life and professional life may become blurred, making team members feel too vulnerable.

As a result of these concerns, I felt I needed to raise the status of my naïve inquiry to a more professionally conducted, scientific one.

Thus, I began this study with two separate fields of inquiry that somehow I wanted to bring together. The first area of interest was, as already mentioned, the phenomenon of the rays, as depicting creation archetypes. This branch may, at a later stage, be developed into a metaphor for understanding underlying organisational patterns. The second area of interest was engaging people in Colour Body Imaging. I wanted to observe and document the effects of such imaginal processes on people's daily lives—showing how perspectives shift and thus enable learning and discovery. I could use the phenomenon of the rays as a metaphor and model of classification. I could then observe and document how archetypes broke through from unconscious levels into people's personal lives and stories. In this way, I could use the metaphor to chase the metaphor. The overall study would be observing how wisdom is acquired through the imagination.

I have always been sensitive to the "dead weight of the unspoken word," (Clune, 1998: 18) and believe that "all of us receive intrusive emotional images from each other," (Clune, 1998:18). In some of us, the ability to translate emotional material that is tacitly received from others becomes a well-developed form of perception. This type of perception is referred to within this text as Affective Intelligence. According to Heron, (1992) those with Affective Intelligence primarily inhabit the world of empathy, indwelling, participation, presence, resonance and sensibility. However, immersing oneself in the particulars may make critical reflection more difficult, (see 7.1 (f) Affective Intelligence).

On reflection of the three examples of how I used Colour Body Imaging mentioned above, I realised that when I am with others in a one-to-one therapeutic situation, I tend to move the internal critic to one side in order to indwell tacit, unspoken reality. This ability seems to me
essential in giving to another, one’s full empathetic attention. Schon (1983: 61) states that practitioners need to develop the ability to reflect on their “knowing-in-practice.” This is often done reflectively, however, in “relative tranquillity.” I have further explored this point in more detail, (see 3.11 (e111) The World of Reflection).

1.5 In Summary

At the end of my time in Africa, working with local field participants, I could affirm that colour was an effective way of imaginatively exploring the psyche. However, what was so exciting about using the colour process in this social context was that it allowed the individual’s own psyche to come up with solutions that I may never have been able to imagine, as they were outside of my cultural field. I was heartened by the fact that individuals were enabled to tap into their own tacit knowing which would show them how they themselves needed to act.

During my time in Africa, I saw a gap in the training of professionals. Recognition of this gap was one of the main reasons that originally prompted me to begin this research. I recognised that development agencies imported their preference for rational, quantitative approaches into societies that are traditionally oral. Within the development paradigm, the fact that the emphasis is on numbers and accountancy was clear to see. However, local field workers do not share our northern rationalist perspective. They do not understand why we need to account for everything. Coming from an oral tradition such as theirs, people are more interested in telling stories and relating to life in a more qualitative way. Once a task is completed, it is considered over and done with. Thus, people’s daily reality seemed to me to be more immediate and present than is ours. Perhaps this is because individuals are more dependent on daily practical concerns than are we. Thus, field workers often do not understand the need to write reports—and how reports will relate to the lives of individuals and communities.

Because of this difficulty in communication, development practitioners often receive wrong answers when conducting field assessments. This often breeds a sense of mistrust as many development practitioners begin to think that they are being lied to. However, the truth is probably that locals have been asked the wrong questions in the wrong way. This process only serves to alienate communities and develop mutual mistrust. For example, community
leaders may feel that if they answer a question directly, you, representing the important white visitor, might reduce their food, or demand taxes, or impose some other restriction on assistance. They will not; therefore, be willing to tell you how much they might have.

For these reasons, Robert Chambers developed PRA—Participatory Rural Appraisal, which is a qualitative, participatory research method used mainly in rural assessments. This is based on the idea of proportional piling, using visual, practical tools, such as beans, to indicate numbers of cattle etc. This technique was developed in order to help create a basis for mutual understanding between visiting interviewers and interviewees within the community.

Whilst methods such as PRA are an improvement, I realised that attitudes need to change at a fundamental level when considering the ethos of aid and development. Further, many different forms of mutual communication need to be developed and implemented. As individuals and communities know what they themselves need, ways of respecting pre-existent knowledge as a basis for action seemed very important within this context.

Adopting what appear to be over-rational approaches within the development paradigm also makes it difficult for northerners to relate to communities wherein the spiritual life of the ancestors is interwoven into the daily tasks of ordinary living, and the feeding of the soul is considered as important as the feeding of the body. Jung, (1964: 94) emphasises this point as follows:

> Modern man does not understand how much his "rationalism" (which has destroyed his capacity to respond to numinous symbols and ideas) has put him at the mercy of the psychic "underworld." He has freed himself from "superstition" (or so he believes), but in the process he has lost his spiritual values to a positively dangerous degree.

Often the rational approach of aid agencies fails to empower others, imposing northern value systems on southern cultures. Many times during my work with local East African aid workers, frustration was expressed that agencies seem to be only willing to count numbers and talk budgets, and impose northern bureaucratic systems on a society that is oral, and has a different value system. I realised that if northerners (in north-south relations) ignore their own feeling values, it makes it difficult to relate to the feeling values of others.
Robert Chambers, (1994: 14-26) sees the need for professionals, the powerful and influential to learn how to challenge themselves and their own assumptions. He exhorts us to bring together the personal with the professional and to look at our own behaviour and attitudes.

*Psychologists and psychotherapists are rare among development professionals, and where they are found, tend to be in other than their specialised roles. It is, though, obvious to the point of embarrassment, that individual personality, perceptions, values, commitment, and behaviour are crucial for institutional and professional change...To an extraordinary degree, we, development professionals, abstain from looking at ourselves, as people. The subject is almost taboo...It is bizarre that psychology, psychotherapy and management learning scarcely exist in development studies or practice. As a matter not of evangelism, but of analytical rigor, it would seem that it is we the professionals, the powerful and the influential, and those who attend Roundtables and Summits, who have to reconstruct our realities, to change as people, and to empower others to change, if the new paradigm of development is to prevail.*

I hope, thus, with new insights generated by this research to eventually contribute towards this area of research in my work as a Consultant and offer a letter of recommendation from Robert Chambers who became personally aware of my field-work, (see Appendix 1).

The development paradigm seems to have become hard and competitive, with agencies vying for funding and struggling to meet donor demands. Development has; therefore, become goal and management orientated. I have experienced how those who are excellent in the field are no longer being recruited because they may lack computer skills or the ability to write good reports. During my time in the field, many people expressed their bitterness at the fact that the "heart" is going out of development. As Paul Barber suggested in his analysis of a workshop given on stress delivered for the International Stress Management Association (UK) 1994, "Stress materialises when we lose contact with ourselves and others, and sever connection with the universe, the womb we both evolved from and live within," (no pg. numbering).

I was aware, however, that because of the subjective nature of the experience I entered into with others exploring the colour process with me, I could lose a sense of self-critique. I wondered therefore about the value of further extending this theme within this Ph.D. research. In order to honour fully the emotional and imaginal immersion in the colour process with clients, it became increasingly difficult to deconstruct the process in a critical way. This
would; therefore, become part of my research challenge—to deconstruct myself and my biases. I have considered this in 3.11 (e) The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing in which I have written an experiential account of the tacit dimension of healing in order to honour the experiential expression. I had not originally intended to integrate this study into the Ph.D., but was encouraged to do so by my supervisor, Dr. Paul Barber in order to illustrate the experiential and heuristic expressions within the more objective/scientific account of the dissertation text. However, I begin this exploration by raising epistemological concerns around researching something as intangible as acquiring wisdom through the imagination.

Some of these are as follows:

- Science is concerned with the study of appearances. Therefore statements must be testable. According to Karl Popper (1972) this means that statements must be falsifiable. Popper's epistemological stance claims that knowledge is only ever tentative. If statements cannot be tested, they are probably metaphysical. In other words if it cannot be argued that the obverse of a negative existential statement is nonsense, it must be metaphysical.

- Noumenal reality belongs to the world of transcendence that is absolute, unknowable and unchangeable. If we cannot know or describe that world, its existence or reality remains a concept of the imaginal mind and must; therefore, be considered metaphysical conjecture.

- Kant (1933) acknowledges that though science may not be able to know beyond appearances, it can at least attempt an understanding. Because I am attempting an understanding, I have considered the following factors:

1. Using visualised colour as an imaginal catalyst.
2. Using metaphor to meaningfully describe the transcendent world.
3. Case studies related to colour.
4. Indwelling case studies.
6. Identifying tacit processes.
7. Showing processes of discovery in relation to a "matching" (Pauli, 1955: 162; Kepler, 1619: 224) of inner experience with that which is expressed outwardly in the derived knowledge of esoteric and psychological scholastic study.

As already mentioned above, I have also further explored the way in which I conduct my practice in 3.11 (e) The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing.

The heuristic method appealed to the artist in me. In this heuristic process, I make the attempt; therefore, to integrate the artist with the scientist through a reintegration of derived knowledge, which includes intuition and tacit understanding.
Preamble

Acquiring wisdom through the imagination is a study of noumenal reality as it breaks through from unconscious levels into people’s personal lives and stories. As stated in the Abstract, the subject matter of this thesis is problematic for science, not least because it relies on inductive thinking and raises the problem of a priori. Further, science is confined to the World of Appearances and cannot; therefore, test, measure or verify noumenal reality.

In respect of this, I have devised two distinct processes in order to support my premise:

- Experiential Knowing with which I will deal later in this work.
- Philosophic argument with which I begin my study.

I have broken down the philosophic argument into two main parts. In Part 2.1 I will consider how, according to the Neo-Kantian scientific community, science is confined to the World of Appearances. I will consider Karl Popper’s (1972) epistemological stance on Objective Knowledge which claims that statements must be testable— in other words falsifiable. According to Popper, science always consists of a body of hypotheses that cannot be proven, although they can be falsified. Popper’s theory is a mixture of description and prescription and this, according to Popper (1972), is what scientists ought to be attempting.

Popper thus considered all hypotheses as tentative. What he meant by this is that when a statement is falsified, we must then attempt to explain its failure and produce another statement, which is still open to criticism. Thus hypotheses always remain tentative. From this, it would appear that science is a never-ending process of discovery through falsification. If a statement does not pertain to what exists, and is thus known to experience rather than reason, or it does not denote a formula or proposition asserting the existence of at least one object, it cannot therefore be falsified and is probably metaphysical.
In relation to Popper’s concept of what constitutes a sound hypothesis, if my own hypothesis is: *pre-existent knowledge is hidden in the unconscious and can break through into people's personal lives and stories*, I would be setting out to prove something, which depends on metaphysical assumption. Yet, because my interest is focused on noumenal experiences as they interact with phenomenal reality, I cannot avoid entering this study by relying on metaphysical assumption born of the “principle of induction” (Popper, 1972: 5). This is a process of reasoning by which a general conclusion is drawn from a set of premises, based mainly on experience or experimental evidence.

However, Kant believed in the existence of the noumenal world and also believed that although we cannot prove it, human beings have the right to their belief in God or transcendent, noumenal reality. Though we could not have knowledge of this reality as it exists outside of any given set of categories, and therefore nothing can be known about it—not even that it exists, Kant argued that we could gain an understanding of it. Indeed, Kant perceived this as being the ultimate task of science.

Kant, however, did not speak of knowledge. Rather he used the word, “Glaube” which is a kind of philosophical faith that takes the form of certain presupposed metaphysical facts such as the existence of God. This moral approach is echoed in the works of Polanyi (1947) who believed that through faith and commitment to our own beliefs, we might move beyond appearances to a deeper understanding of reality—an understanding which we might not be able to prove but which, we might still believe to be true. He further believed that all scientists use inductive thinking and that intuition and tacit knowledge plays an important part in all discoveries. Thus the committed scientist cannot in fact avoid moving beyond the World of Appearances in the quest for knowledge.

According to Bob Brownhill, (2000) Polanyi believed that a scientist might go beyond the World of Appearances to the understanding of things-in-themselves. However, in arguing this, Polanyi allows the understanding to be a personal construct. Though the scientist might claim this has universal validity, it needs to be verified by the General Authority or in other words, the scientific body of which s/he is a part.

Though both Popper and Polanyi allowed a personal element to enter into our understanding of reality, Polanyi went much further in his analysis and recognition of personal constructs than did Popper.
In Part 2.2, I will consider; therefore, the second predominant theme important to this epistemology—that of Personal Knowledge. This is eminent physical chemist, Michael Polanyi’s theory, with incorporates his concept that discovery comes through indwelling, tacit knowing, intuition, commitment, and passion for our subject. His theory also rejects the notion of testability. Though Polanyi’s (1962) theory of Personal Knowledge may be considered by some to be purely subjective, I will argue that he has raised impelling counter-arguments that challenge the notion of objectivity. Rather, Polanyi (1946, 1959, 1962, and 1966) promotes a more “sensitive and sophisticated” (Brownhill, 1999: 161) objective/subjectivity, which builds bridges between quantitative and qualitative research, and makes possible, the move from phenomenal to noumenal discovery.

2.1: Science is concerned with the World of Appearances

As stated above, science considers the principle of induction problematic. Further, according to Popperian (1972) tenets, a priori has no bearing on new discovery. It might be helpful; therefore, to begin my study by briefly historically locating the development of science’s philosophical stance, which, seems firmly rooted in the belief that all knowledge comes from experience and that the mind is not furnished with a set of concepts in advance of experience. This philosophy belongs largely to the school of empiricism. Empiricists are; therefore, sceptical when it comes to metaphysics. Since Locke, naturalism in ethics has been promoted, and the belief in what Beck (1978: 5) describes as “naturalism tempered by scepticism” in the theory of knowledge. This cited combination varies to more or less of an extent from philosopher to philosopher, and from school to school. In other words, one philosopher may be more sceptical in relation to metaphysics than another—as in the case of Hume in contrast with Ayer. Another may be more sceptical than another in regards to naturalist empiricism—a movement that believed in “healthy common sense,” (Beck, 1978:5)—an idea which Kant rejected.

To this day, Kant is arguably the most influential of modern philosophers. Kant’s philosophy centred on his exploration of the problem of a priori knowledge. He discovered that “among true propositions, some are true independently of experience, and remain true however experience varies,” (Scruton, 1982: 18). Kant considered these a priori truths. Other truths are the result of experience. If experience had been different, findings may have been false.
These are posteriori truths. Kant considered that these truths were of two kinds. A priori truths were synthetic, whilst posteriori truths were analytic. Differences between these types of truths seem to involve "novel terminology," (Scruton, 1982: 19). ‘All bachelors are unmarried’ is, for example, an analytic truth. This statement may appear obvious. Yet its truth is "guaranteed by the meaning," (Scruton, 1982: 19). It is discovered through analysis of the very terms used in its expression. ‘All bachelors are unfulfilled’ is, however, a priori truth. This statement is not so derived as the first, yet it "affirms something in the predicate which is not already contained in the subject," (Scruton, 1982: 19). The proposition is self-evident. Kant insists that these two distinctions—between a priori and a posteriori, synthetic and analytic are of a completely different nature. Empiricists thought that these two different truths must coincide. However, Kant considered this view "mere dogmatism," (Scruton, 1982: 19) as empiricists believe that there can be no synthetic a priori knowledge—synthetic truths can only be known through experience.

This position is the one most commonly adopted by empirical thinkers of the modern day who argue that all a priori truths are analytic and metaphysical proposition is meaningless.

2.1 (a) Metaphysical Divisions

In the *Critique of Pure Reason*, Kant sets forth what are described as "three great perennial divisions in metaphysics," (Beck, 1978: 4). Beck points out how these divisions present three dichotomies, in which Kant outlines distinctions between the object, origin and method of knowledge:

- between intellectualists and sensualists in regard to the *object* of knowledge
- between empiricists and rationalists in regard to the *origin* of knowledge
- between naturalists and scientists (users of the scientific method i.e. systematic, scholastic philosophers) in regard to the *methods* of knowledge.

Elucidating some of the distinctions between the above-mentioned philosophical schools may help to further locate the reader within this discussion. Thereby, in the development of my argument, I hope to raise some of the inherent disagreements between differing philosophical approaches.
1 (a) Intellectualism describes the doctrine that reason is the ultimate criterion of knowledge.

1 (b) Sense datum, on the other hand, is a philosophy that believed knowledge was received via a sensation detached from any information it may convey and from its putative source in the external world, such as the bare awareness of a red visual field. Sense data are held by many philosophers to be the immediate objects of experience providing certain knowledge from which knowledge of material objects is inferred. These two schools are concerned with the object of knowledge.

2 (a) Rationalism is a doctrine purporting that knowledge about reality can be obtained by reason alone without recourse to experience. It claims a reliance on reason rather than intuition to justify one's beliefs or actions. This doctrine states that human knowledge can be encompassed within a single, usually deductive system. Rationalism is also the belief that knowledge and truth are ascertained by rational thought and not by divine or supernatural revelation.

2 (b) Empiricism, on the other hand, is the doctrine that knowledge is arrived at from experience and that the mind is not furnished with a set of concepts in advance of experience. These two schools are concerned with the origin of knowledge.

3 (a) Naturalism is a scientific account of the world in terms of causes and natural forces that rejects all spiritual, supernatural, or teleological explanations. It is the metaethical thesis that moral properties are reducible to natural ones, or that ethical judgements are derivable from non-ethical ones.

3 (b) Science is the systematic study of the nature and behaviour of the material and physical universe, based on observation, experiment and measurement and the formulation of laws to describe these facts in general terms. It is also the knowledge so obtained and the practice of obtaining it. These two schools are concerned with the method of knowledge.

Beck (1978: 4) however, points out that these divisions are also affiliated with each other. For example, the great intellectualists have been rationalists as well as dogmatists. The great sensualists have been empiricists and either naturalists or sceptics. There are, as Beck
(1978:4) points out, two “great coalitions opposed to each other, not only in Kant’s time but again and again since Socrates and the Sophists met in battle.”

Among his descriptions and dichotomies Kant distinguishes a further breakdown in types:

- those who proceed dogmatically, like Wolff
- those who proceed sceptically, like Hume

A brief summary of the epistemological stance of a few of these philosophers may help to outline current theoretical trends on the nature of knowledge and how these have affected developments in qualitative research.

2.1 (b) Verification Principle

A.J. Ayer (1936) is among those who proceed dogmatically. Ayer developed the British version of positivism. He propounded the verification principle. The basic thrust of his argument was that a rational argument had to consist of a series of statements, which could be verified. Brownhill, (1999: 161) reflects how Ayer believed “statements that could not be verified either empirically or analytically were meaningless.” Ayer’s arguments extended to religious and ethical matters, which according to him were also utterly meaningless, unless they could be verified. He considered them based only on irrational beliefs or prejudice.

Even stricter definitions of rationality had been propounded by the eighteenth century (1711-1776) Scottish philosopher, David Hume. He argued that even if our experience told us that one thing followed another, this was no indication that a “logical relationship” (Brownhill, 1999: 161) existed between them.

Brownhill, (1999: 161) explains how Hume was questioning a number of things:

- He made a distinction between logic and the real world.
- He confined the notion of rationality to deductive logic.
- He indicated that there could be no absolute certainty in the real world—only irrational belief.
2. 1 (c) The problem with Induction

A main source of philosophical debate among philosophers seems to have been in solving the problem of induction, with its particular emphasis on apriorism.

To many, Hume’s inability to consider the possibility of a valid *a priori*, meant that he had “destroyed the rationality of Newtonian Dynamics,” (Popper, 1972: 91). Hume’s theory reduced all evidence of regularities to custom or habit, which meant that there could be no cause and effect. This was a “quite unacceptable position,” (Popper, 1972: 91).

Hume had been one of two predecessors to Kant who had attempted to provide answers to the problem of objectivity. Hume had belonged to the school most commonly called empiricist and he had claimed that we could have objective knowledge of nothing. The second predecessor to Kant was Leibniz who belonged to the school labelled *rationalist*. Leibniz claimed that we could have objective knowledge of the world uncontaminated by the point of view of any observer. A view of reality could be discerned through pure reason alone.

Leibniz believed that reason operated through innate ideas. These ideas belong to all thinking beings and owe their content not to experience but to the intuitive capacities of reason. As far as Leibniz was concerned, understanding comes from a priori knowledge. Contained within itself are “certain innate principles, which it knows intuitively to be true, and which forms the axioms from which a complete description of the world can be derived,” (Scruton, 1982: 14).

Leibniz believed that the fundamental objects in the world are substances. These, Leibniz considered to be self-dependent and therefore indestructible “except by miracle,” (Scruton, 1982: 14). He called them *monads* or individual souls. And these *thinking substances* could be discernible only to the perspectiveless stance of pure reason.

Leibniz’s monads hinted at the concept of archetypes—innate or inborn knowledge, which originates in a universal source. This idea would later be developed to constitute much of Jung’s philosophical psychology. Leibniz’s concept of monads is similar to an idea held by earlier German philosopher, Johannes Kepler, (1571-1630).
2.1 (d) Pre-existent Knowledge Hidden in the Soul

As already mentioned in the Introduction, Kepler was a Geometrician. He was also an astrologer. A forerunner to Newton, Kepler spoke of ideas—pre-existent in the mind of God (see 1.3 (b) Archetypes). According to him, these ideas were implanted in the soul, the image of God, at the time of creation. He believed that the soul might perceive them with the aid of an innate “instinct,” which he called “archetypalis.”

In particular, Kepler was fascinated by the Pythagorean idea of the music of the spheres. In Kepler’s view, planets were living entities endowed with individual souls. Although Kepler’s ideas reveal the influence of Pythagorean and Platonic thinking, the contrast between his scientific methods of approach and the magical-symbolism of alchemy, which was the fashion of the day, was so strong that Fludd, the Rosicrucian and famous British alchemist, composed a violent polemic against Kepler’s chief work, Harmonices Mundi. The battle between these two thinkers contributed to the changing tide in thinking approaches. Thus Newton was able to cement the split between the ‘two minds,’ which later developed into separate movements of metaphysics and science (see 7.1 (a) Two Types of Mind).

Nobel prize winning quantum physicist Wolfgang Pauli (1955: 154), however, recognises that in Kepler, we are given an example of a thinker who marked the intermediary stage “between the earlier, magical-symbolical and the modern, quantitative-mathematical descriptions of nature.”

Kepler believed in a pre-existent knowledge hidden in the soul. The inborn knowledge of a thing determined how we would then search for it in the external world. He argued that if a mind was in itself cognisant of the straight line and of an equal interval from one point, the mind was thereby capable of imagining a circle. If the mind could do that, “it is even more possible for it to discover proof therein (viz., in the instinctus) and thus fulfil the function of the eye in looking at a diagram (if that were necessary).”¹

He states:

In fact, the mind itself, if it had never possessed an eye would demand an eye in order to comprehend things outside itself and would prescribe the laws of its formation, having obtained them from itself... The very cognition of the quantities, innate in the mind, dictates what the eye ought to be like, and

¹ Kepler, (1619:222) “De configurationibus harmonis”.
therefore the eye has become what it is because the mind is what it is, and not vice versa. Geometry is coeternal with the Mind of God before the creation of things; it is God Himself (what is God that is not God Himself?) and has supplied God with the models for the creation of the world. With the image of God it has passed into man, and was certainly not received within through the eyes.\(^2\)

Leibniz also believed that "the way things appear bears the metaphysical imprint of the way things are," (Scruton, 1982: 15). Though Leibniz believed that perception is no more than a "phenomenon" it is a "well-founded phenomenon," (Scruton, 1982: 15).

Hume's vision was almost the opposite of Leibniz's. Hume had introduced new problems into the question of objectivity, which concerned causality and a priori knowledge—i.e. knowledge not based in experience. In his *Critique of Pure Reason* (1781) Kant combined these two problems and considered them within the overall question of objectivity.

2.1 (e) A Priori and A Posteriori Truths

Kant thereby decided on a more synthetic view of reality. He felt that neither reason nor experience alone is able to provide knowledge. Whilst he had been deeply influenced by Hume's scepticism, he respected Leibniz's orthodoxy, accepting the idea of a priori knowledge. He gave examples of valid a priori, for example: arithmetic, geometry, and the principle of causality. However, his view subtly differed from Kepler's who believed that geometry is the archetype of the beauty of the world—in whose symmetry and beauty, he experienced the Mind of God. Kepler's view was, in essence, Platonic. But Kant refuted Plato's concept of abstract, immutable numbers and forms. Instead, he believed that there are two kinds of synthetic a priori truth: mathematics and metaphysics. Mathematics, he considered to be a self-evident example of a priori intuitions. The conclusions of mathematics can be arrived at both "a priori and immediately," (Kant, 1933: 732). Whereas, conclusions arrived at through metaphysics had to be laboriously argued.

Though Kant took mathematics to be an example of synthetic a priori, he also raised the question as to how mathematics could be valid a priori without providing knowledge of some unobservable, mysterious realm; thus, entering into metaphysical debate about the nature of God, as Plato had done.

\(^2\) Kepler, (1619:222) "De configurationibus harmonis".
Since Kant's day, the analysis of concepts has, rather, become the fashion among philosophers. However, much as Ayer's verification principle suggested that statements—including religious and ethical matters that could not be verified either empirically or analytically were meaningless, Kant also wanted to "draw the limits of the understanding," (Scruton, 1982: 22). If certain things could not be grasped by understanding, then "all assertions about them are meaningless."

Kant decided that there could be no explanation of a priori knowledge which divorces the "known object from the perspective of the knower," (Scruton, 1982: 19). He also believed it impossible to have knowledge of what was termed transcendent reality.

Kant defines transcendent as beyond or before experience—a priori. As previously defined in 1.3 (b) Archetypes, a priori describes a concept falling outside a given set of categories—beyond consciousness or direct apprehension.

Kant felt that the question science should be asking must be something like: How is synthetic a priori knowledge possible if we are to avoid discussion about absolute, unknowable, unobservable reality, thus entering into non-scientific, metaphysical discussion as to the nature of God? Or, "How can I come to know the world through pure reflection, without recourse to experience?" (Scruton, 1982: 19). He did not believe in attempts to obtain a priori knowledge of some timeless, spaceless world of the "thing-in-itself," described by Scruton (1982: 19) as "any object without reference to the possible experience of an observer." Neither did Kant consider (as Leibniz before him had done) that pure reason alone could "give content to knowledge without making reference to experience," (Scruton, 1982: 20).

Kant argued that philosophical discussion should not be about the "origin of experience, but about what lies in it," (Kant, 1953: 63). In other words, Kant believed it possible to only have a priori knowledge of the world that I experience. This is a similar stance to that taken by Polanyi, and a point, which I will develop further in section 2.2 (a) Personal Knowledge. Kant; therefore, argued that the a priori nature of geometry, arithmetic, the principle of causality and a major part of Newton's physics, derives from the subject, rather than the object of mathematical thought. Scruton (1982: 31) describes Kant's perception as follows:
It is this that led to his mature view that there can be a priori knowledge of space only if space enters into the nature of perception. Hence the theory of space as a form of 'intuition.' Objective knowledge has, then, a double origin: sensibility and understanding. And just as the first must 'conform' to the second, so must the second 'conform to' the first; otherwise the transcendental synthesis of the two would be impossible.

2.1 (f) A Tentative Hypothesis

Karl Popper (1972: 92) however considers Newton's mathematics as a "marvellous hypothesis, or conjecture." He regarded all empirical theories as hypothetical or conjectural and seemed to focus on the way in which we should state things so as to maintain a tentative note in our statements, which might then be falsified and so lead to a new statement and so on.

For example, one of Popper's principle ways of approaching the problem of induction was to translate all the subjective or psychological terms, especially 'belief' etc., into 'objective' terms. He gives examples of this: instead of belief he might substitute the word—statement or explanatory theory. Rather than an 'impression,' he might substitute the term—observation statement, or a 'test statement.' Rather than the justification of a belief, he might substitute it with the justification of the claim that a theory is true, (Popper, 1972: 6).

Thus, according to Popper, a guess or a hypothesis has to be put into a form that is testable. This means that it must be falsified. In order to do this, Popper recommended that it be put into "a negative existential form," (Brownhill, 1999: 161). In other words, if we begin with the premise that something does not exist, we may then prove that it does. However, proving that something exists is also debatable. For, as Popper realised, this idea implies that we can "falsify a negative existential statement by one counter," (Brownhill, 1999: 161). In reality, this would not constitute enough evidence that a hypothesis has been falsified. A general agreement amongst the research community would also be needed.

Brownhill, (1999: 161) describes Popper's criteria for a good hypothesis as being "very bold and specific, i.e., have a high information content with a probability approaching zero, if it was able to stand up to tests and be corroborated." Nevertheless, even if a good hypothesis had been arrived at, Popper (1972) believed that hypotheses must always remain tentative. In formulating better or bolder theories, "critical preference counts, but not belief," (Popper, 1972: 107).
2.1 (g) Hume’s Problem

Popper (1972) stated that he had solved what he termed “Hume’s Problem.” He decided that it fell into two categories:

- A logical problem
- A psychological problem

In the first of these categories, Popper describes Hume’s problem with induction as whether or not we are “justified in reasoning from [repeated] instances of which we have experience to other instances [conclusions] of which we have no experience,” (Popper, 1972: 4).

In the second of these categories, Popper (1972: 4) describes Hume’s psychological problem as being that Hume was deeply concerned as to why reasonable people have expectations in which they invest confidence. Hume questioned why seemingly reasonable people expected and believed that instances of which they have no experience will conform to those of which they have experience.

Hume’s answer to this problem was that we are conditioned by repetitions, and by “the mechanism of the association of ideas,” (Popper, 1972: 4). Though Hume also conceded that this mechanism was one without which “we could hardly survive,” (Popper, 1972: 4).

Popper (1972: 4) however, points out that Hume was turned into a sceptic by his own “irrationalist” epistemology. In essence, many philosophers have criticised Hume’s idealist philosophy in that he considered “all knowledge is either indubitable datum or deduction from such, and impressions (or sense-data) is the only indubitable data,” (Macnabb, 1966: 8).

The following quote from Hume’s Treatise may illustrate the point of his scepticism in regard to reality, described by Popper (1972: 86) as a “radical form of idealism,” or “neutral monism.” Indeed, Hume took his scepticism so far as to “cast doubt on the existence of the self (that entity which had provided the model for Leibniz’s monad)” (Scruton, 1982: 17).

In this passage, Hume (1902:190) argues against the “error” of our belief in an external world:
From all this it may be infer'd, that no other faculty is requir'd, besides the senses, to convince us of the external existence of the body. But to prevent this inference, we need only weigh the three following considerations. First, that, properly speaking, 'tis not our body we perceive, when we regard our limbs and members, but certain impressions, which enter by the senses; so that the ascribing a real and corporeal existence to these impressions, or to their objects, is an act of the mind as difficult to explain, as that which we examine at present. Secondly, sounds, and tastes, and smells, tho' commonly regarded by the mind as continu'd independent qualities, appear not to have any existence in extension, and consequently cannot appear to the senses as situated externally to the body. The reason, why we ascribe a place to them, shall be consider'd afterwards. Thirdly, even our sight informs us not of distance or outness (so to speak) immediately and without a certain reasoning and experience, as is acknowledg'd by the most rational philosophers.

If, however, the above were the case, the implications from such an extreme empirical stance would mean, "our world can only end up as a construction of the imagination," (Macnabb, 1966: 8).

Hume's position that repetition had no power whatsoever in the formulation of an argument despite having acknowledged that it dominates our cognitive life or understanding, was described by Bertrand Russell (1946: 699) as representing the "bankruptcy of eighteenth century reasonableness." Whilst Popper, (1972: 86) describes Hume’s idealist philosophy as splitting the mind in half— "it is schizophrenia between common sense realism and the common sense theory of knowledge which drives the sensualist empiricism into an absurd idealism," (Popper, 1972: 87). Popper considered that many inductivists became irrationalists—driven to extremes by disappointed idealism.

However, in contrast to this view, as Macnabb (1966: 6) points out "metaphysics, theology and scepticism have this in common, that they arise when reasoning, whether deductive or analogical is applied beyond the sphere of common life." Macnabb describes how scepticism is the only member of this group that is useful in that it serves to remind us of the limits of our faculties.

Popper (1972: 7) did, however, agree with Hume’s observation that there is no such thing as induction by repetition. And he disagreed with Kant’s stance on apriorism. He considered induction to be a muddle—but that it had been solved—albeit negatively by Hume. Popper
states that induction turns out to play "no integral part in epistemology or in the method of
science and the growth of knowledge," (Popper, 1972: 85). He believed that it leads either to
an "infinite regress" (as in the case of Hume) or to "apriorism," (as in the case of Kant),
(Popper, 1972: 86). Though he agreed with Hume on the subject of repetition, his
fundamental disagreement seems to be with Hume's extreme scepticism that we are left only
with irrational belief.

He stated:

The idea of a principle of induction is that of a statement—to be regarded as
a metaphysical principle, or as valid a priori, or as probable, or perhaps as a
mere conjecture—which, if true, would give good reasons for our reliance
upon regularities, (Popper, 1972: 28).

In this statement, Popper does seem to acknowledge that some a priori is valid (he adopted an
empirical stance on synthetic apriorism) and that if so, we would only discover its validity
through our reliance on regularities. In looking for valid a priori, however, he considers that
we can never justify the truth of a belief in regularity. However, he pointed out that we
constantly use regularities as conjectures or hypotheses, and he argues that we have good
reasons for preferring "certain conjectures to some of their competitors," (Popper, 1972: 91).

Unlike Popper's stance on induction, Kant stressed the importance of the relationship between
a priori and empirical discovery. He felt that a priori provides support for empirical
discovery. It also, however, derives its content from it.

Kant differed from Ayer or Hume in that he did not consider induction of metaphysical
matters based only on irrational beliefs or prejudice. It was apparent to Kant that empiricism
denies the possibility of metaphysics. Yet he reasoned that metaphysics is necessary if
foundations are to be provided for objective knowledge: "Without it, there can be no barrier
against the scepticism of Hume," (Scruton, 1982: 19).
Epistemology 2.2: The Move from Phenomenal to Noumenal Reality

In Part 2.2, I will argue that noumenal reality intrinsically affects scientific discovery. Further, in the act of discovery, we cannot, in fact, avoid moving from phenomenal to noumenal reality.

To argue this point, I will consider how Polanyi's ontology not only embraces the concept of noumenal a priori; it suggests that the scientific community is, in fact, dependent on this knowledge for its inspiration and new discovery.

I will also discuss the notion that by turning our observation within—to the innermost reaches of the psyche the move from phenomenal to noumenal reality is made possible. As it is an intention of mine to locate this study within the wider field, I will be considering and comparing interpretations from other paradigms, which will involve not only science, but also transpersonal psychology and spirituality. Predominantly, I will consider Kepler's, Pauli's, Polanyi's and Jung's belief that inborn or innate knowledge is inherent within the unconscious. Further, it may emerge as truth or meaning and; thus, potentially, put us in touch with universality—a process which inspires new discovery and learning.

I also intend to argue that it is through the development of Personal Knowledge that qualitative research of this kind might make the move from phenomenal to noumenal study.

Part 2.2 is divided into the following sections:

- 2.2 (a) in which I will define Polanyi's notion of Personal Knowledge—a specialised term, which describes a synthesis of the following: tacit knowledge, indwelling, commitment and explicit knowledge.

- 2.2 (b) in which I will discuss the problem of verification, as Polanyi's notion of Personal Knowledge might be considered subjective by some.
• 2.2 (c) in which I will explore how different levels of meaning and understanding may be linked to a priori.
• 2.2 (d) in which I will discuss Polanyi’s Ontology and how he asserts that a priori intrinsically affects scientific discovery. Indeed the scientific community is dependent on pre-existent knowledge for its inspiration and new discovery.

2.2 (a) Personal Knowledge

Polanyi’s work has probably become of fundamental importance in the development of qualitative research methods. Brownhill (1999: 165) writes how in Polanyi’s work, we are shown that even within the most rational and objective of all pursuits—such as physics, specialist skills such as creativity and intuition are essential. Polanyi has also shown how other ingredients, such as “faith, commitment, transcendental values, self-awareness and self-reflection” are also essential in the development of physics. Previously, such notions as these would have been unthinkable with reference to so-called objective scientific discovery.

Further, Polanyi has changed the way in which the scientist now perceives him or herself. Equally, the way in which others perceive the scientist has shifted. Instead of the impersonal scientist, Polanyi has given us the idea of a committed scientist—one who is “obsessed by and committed to his research,” (Brownhill, 1999: 165). Polanyi also challenged the popular scientific view of objectivity. “Objectivity was no longer a God-like attribute possessed by the impersonal scientist but a matter of judgement by a committed practitioner who was attempting to reveal the truth,” (Brownhill, 1999: 165).

Polanyi’s approach incorporates what he terms Personal Knowledge. This seems to be a broad category under which he places both synthetic a priori and a posteriori truths in a new creative synthesis. In this, Polanyi differs from Kant, in that Kant felt it dogmatic of empiricists to think that these differing truths must coincide (already discussed in 2.1 (a) Metaphysical Divisions). Kant believed these realities are of a completely different nature, and drew a firm division between them thereby relegating them to totally different realities—one of which, was mathematical, the other metaphysical. The latter, he considered impossible to understand. In this, Kant wanted to draw philosophical limits. Metaphysics belonged to transcendent reality. It therefore could not be known. If certain things could not be grasped by understanding, Kant considered that all assertions about them are meaningless.
However, since Kant, scientists such as Polanyi (1962), Pauli (1955) and Jung (1955) consider causality and a priori in a more synthetic, less dislocated light. Further, they believe that awareness of the deeper, subtler levels of reality is essential in understanding how we acquire knowledge.

In order to locate the reader within the salient points that constitute Polanyi’s epistemology of Personal Knowledge, I have summarised the main themes as follows:

- Polanyi’s concept of Personal Knowledge is a many-faceted theory. Many particulars constitute the greater whole.
- These elements are tacit knowledge, intuition, indwelling, commitment, passion, explicit knowledge and verification via the General Authority.
- Together, all these elements distinguish Personal Knowledge from subjective knowledge.
- Personal Knowledge is acquired through a synthesis of elements that is in itself an act of new creation or discovery.

According to Polanyi, elements such as tacit knowing, and indwelling are essential in the formulation of Personal Knowledge. Commitment and passion-soaked inquiry also greatly contribute to the development of such knowledge. Personal Knowledge is gleaned through experience of a phenomenon, indwelling it, being impelled by passion for the subject and having the deep commitment to its study. It is this combination of elements that facilitates discovery. There may be many little aha’s along the way—intuitive or heuristic moments, which may eventually lead to a groundbreaking revelation of the nature of a thing. At this stage, Polanyi introduces the idea that verification of its validity comes when you believe that “your discovery reveals a hidden reality.” If this is the case, “you will expect it to be equally recognised by others,” (Polanyi, 1959: 36).

2.2 (a 1) Tacit Knowledge

Polanyi’s concept of tacit knowledge is one of the particulars within the whole [Personal Knowledge] that is important for consideration. By tacit knowledge, Polanyi (1959: 12) means pre-verbal "unformulated knowledge."
Controversially, Polanyi (1959: 12) argued that tacit knowledge is "the dominant principle of all knowledge." His idea is that all we have to do is to find out what it is we already know. This theory is polemical for empiricists, as according to them, there can be no synthetic a priori knowledge. Synthetic truths can only be known through logical deduction of experience, see 2.1 (a) Metaphysical Divisions. Polanyi's idea is, however, similar to Kant's notion of synthetic a priori in that we may know something emotionally, instinctively or intuitively. This knowing is, however, based on indwelling an experience. But this knowing is not yet conscious. All we have to do then is to make explicit what is tacit. In other words, all we have to do is to bring to consciousness what it is we already know through experience but haven't yet been able to verbalise. And this is where the analytic aspect of discovering truth enters into the equation. Polanyi's notion of making tacit what is explicit correlates with Kant's process of logical reasoning. Such reasoning is based on experience and thus we are able to arrive at a posteriori truth.

So, Polanyi seems to be saying that truth makes its journey from the unconscious to the conscious mind—from the tacit to the explicit dimension. On the way to becoming known to the conscious mind, tacit knowing seems to mutate or be affected by all the other elements, which constitute Personal Knowledge. It is this process that, according to Polanyi, leads to new discovery.

2.2 (a 11) A Passion-Soaked Inquiry

Finding out what we already know is born not only of intuition, (which I have further defined in: 7.2 (a) Intuition or Sense Perception) but also of commitment and passion for our subject. Polanyi describes this passion as a calling. He states how, "the capacity of our minds to make contact with reality and the intellectual passion which impels us towards this contact will always suffice so as to guide our personal judgement that it will achieve the full measure of truth that lies within the scope of our particular calling." (Polanyi, 1959: 27).

By stating the notion of a calling, Polanyi suggests another aspect of tacit knowing and thus further delves into the exploration of a priori. In this, Polanyi hints at a deeper form of tacit knowing which underlies the conscious mind and may describe noumenal or spiritual reality. This deeper knowing constitutes the thing for which we have passion—the discovery of which becomes our vocation. The term, calling, has mystical connotations and is suggestive
of transcendent reality—a cosmic order independent of our choice and distinct from the world
of phenomena. Yet Kant stated that transcendent reality couldn’t be known. However a
calling could be said to be a deep urge that stirs in us a sense that we must pursue a particular
occupation. There is an element of quest about it that breaks through from unconscious
levels. Often this urge is powerful enough to influences whole lives. I feel impelled at this
point to raise a metaphysical question—one, which is designed to question whether
transcendence can break through into daily life. When we use the term, calling, are we
referring to a subtlety that seems to belong to a transcendent world beyond our own purely
phenomenal one? If so, would such a concept infer that Kant was wrong in that perhaps a
relationship can exist between phenomenal and transcendent reality via sense perception?
Much as Kepler inferred, in 2.1 (d) Pre-existent Knowledge Hidden in the Soul, perhaps this
sense perception, which he described as archetypalis is itself of this transcendent reality. And
through it, we are capable of sensing the existence of transcendence and feeling it impel us to
do its will?

2.2 (a 111) Indwelling

A calling contains within it the commitment, passion and intensity essential for the
meticulous attention to detail, which constitutes the hard work of any new discovery. Such
intensity enables the scientist to become immersed in the clues of perception. However,
according to Polanyi (1958) s/he only comes to know the clues of perception by dwelling in
them. And when the scientist attends to “that which they jointly indicate,” (Brownhill,
1999:162) s/he sees the parts of the whole. However, only by dwelling in the parts is the
whole formed. We arrive thus at Polanyi’s conception of indwelling—an important
contributor to Polanyi’s concept of Personal Knowledge.

Polanyi is not suggesting being immersed in something, whereby the scientist, (artist or
musician) simply loses him or herself, so to speak, within the subject. Rather, he
differentiates between indwelling the particulars in order to gain a comprehensive knowledge
of the whole, and simply focussing on the particulars thus losing sight of the bigger picture.
This concept is summed up in Polanyi’s explanation that, "we cannot comprehend the whole
without seeing the parts, but we can see the parts without comprehending the whole,"
(Polanyi, 1958: 29).
Thus, discovery of truth only comes about through indwelling what Polanyi (1966) described as the Tacit Dimension—a generic term that describes hidden levels of reality—whilst at the same time, keeping an eye on the purpose and meaning within the greater whole.

Based on Polanyi's epistemology, Clark Moustakas, (1990) also championed the theme of indwelling, (see 1.2 Introduction: A Heuristic Inquiry). Indwelling describes the heuristic process of turning inward. We do this in order to seek a deeper, more extended comprehension of the nature and meaning of a quality or theme associated with human experience, (Moustakas, 1980: 24). The researcher comes thus to be on intimate terms with the question.

2.2 (a 1V) Commitment

Focus and concentration also plays its part in Polanyi’s (1962: 303) idea of commitment. This is another of those elements that he introduces in order to differentiate “between subjective and Personal Knowledge,” (Brownhill, 1999: 162). He argued that we are only likely to make a discovery if we are passionately immersed in our research. He produced a picture of a passionate scientist, using his workaday skills, relying on his mature judgement, which is based on many years of experience. He works within his interpretative framework, which he accepts unequivocally because he respects the General Authority of which he is a part. The resultant discovery is the “discovery he is committed to, as he has gone through an arduous intellectual process to arrive there, and at each stage has had to rely on his own judgement as to the correct understanding,” (Brownhill, 1999: 162).

Polanyi (1959: 36) again suggests the idea of a calling, describing it as “a pre-existent task” which, “makes the shaping of knowledge a responsible act, free from subjective predilections.” For the commitment is to a universal truth—not just something to satisfy our subjective cravings. Discovery, in this instance, “endows, by the same token, the results of such acts with a claim to universal validity.” In other words, the individual will now seek, and find verification within the General Authority and from the wider community. Tacit knowing has thus led beyond the bounds of personal bias. The process undergone in order to make tacit knowledge explicit has located the Personal Knowledge of the scientist within the wider field. This process alone distinguishes Personal Knowledge from purely subjective knowledge.
Polanyi suggests that those who are committed to the emergence of truth are those who make the new discoveries. Passionate immersion in a subject, education and training means that eventually a unique contact with reality is made. This is not just an intellectual task, but one which involves the "whole person." (Brownhill, 1999: 162). And it is one, which as earlier discussed, Polanyi considers as being that person's unique and individual calling.

As already stated, the focus of my study is Acquiring Wisdom through the Imagination. I will thus be making comparisons to other disciplines, as an intention of mine is to locate my study within the wider field. I therefore note how Polanyi's idea seems to concur with spiritual teacher Govinda, who uses a more mystical terminology to describe what happens when a unique contact with reality is made. Govinda (1960) likens this reality to:

>a living force, which manifests itself in the individual and assumes the form of 'personality.' But it goes beyond the individual consciousness, as its origin is in the universal realm of the spirit, the Dharma sphere. It assumes the character of 'personality' by being realised in the human mind. If it were merely an abstract idea, it would have no influence on life, and if it were an unconscious life force, it would have no forming influence on the mind.

In this description, Govinda establishes that he believes that transcendence may be known. When this is the case, it feels like a living force, with an identity of its own because it is realised in the human mind. Spiritual philosopher, Ken Wilber (1995) concurs with Govinda's description. Yet this description, among exclusive spiritual circles, is only recognised as pertaining to those who have trodden a spiritual path and thus attained asraya-paravrtti—a Sanskrit term describing those who are no longer exclusively identified with the individual personality. Wilber (1995: 281) describes them as "personal plus, not personal minus...sometimes world-historical, precisely because their personalities are plugged into a universal source that rumbles through their veins and rudely rattles those around them."

Spiritual teachings would have us believe, then, that it is possible for an individual to be plugged into a universal thought stream, so to speak, and to experience transcendence. A scientist's path to discovery of universal truth hails from a different discipline, as does that of the artist or spiritual philosopher. The subject is left open for scientist, philosopher or artist to frame this experience within their own constructs and make of it what they will. Perhaps, these different disciplines are ultimately describing the same thing. Dedicated service to any of these disciplines eventually leads an individual into the same transcendent dimension.
Perhaps, however, because Polanyi infers mysticism, Imre Lakatos (1970: 163) was scathing in his criticism of Polanyi's theory of Personal Knowledge describing it as a "pseudo-mystical post-critical method." It is clear that science believes, quite rightly, that it cannot go beyond the World of Appearances. Because this is so, it does not contain within it, the language forms that might describe transcendent reality. Neither should it be the task of science to attempt to do so. However, it appears to me limiting for science to remain fixed in the Kantian argument that it is impossible to know transcendence. Kant's stance was refuted by Popper (see 2.1 (g) Hume's Problem) but, in effect, became further extended into new fact, when Popper decreed that he had indeed solved the problem of a priori—basically, by determining that it does not affect discovery. But such a positivist ruling seems still rooted in a seventeenth century fear of mysticism, which, fortunately for history, gave rise to the birth of true science. In the context of this day and age, however, this attitude appears merely dogmatic.

In the hope that a new fusion may take place between science and metaphysics, perhaps it is to the mystics and artists that we must turn in order to find language forms—such as metaphor—with which to describe and explore transcendence (see 1.1 (b) Introduction to the Use of Metaphor).

2.2 (a V) Assimilation

However, I return to Polanyi's concept of Personal Knowledge. As already stated in 2.2 (a 1) Tacit Knowledge, on the way to becoming known to the conscious mind, tacit knowing seems to mutate or be affected by all the other aspects of which Personal Knowledge is the overall synthesis. Such a notion is similar to Kant's synthetic a priori. Polanyi, however, having further analysed the notion of a priori prefers to describe it as the act of assimilation. The process of assimilation plays yet another important part in how experience and tacit knowing eventually develops into Personal Knowledge and thus further distinguishes it from purely subjective knowledge.

What Polanyi meant by the process of assimilation is that through immersing ourselves in the clues of perception and indwelling them, we extend ourselves into the particulars; thus, making them part of ourselves. Polanyi, (1966: 16) stated further, "in this sense we can say
that we make a thing function as the proximal term of tacit knowledge, we incorporate it into our body—or extend our body to include it—so that we dwell in it.”

As well as being an aid, or rather a “necessary step in the perception of gestalten,” assimilation “enables one to forget about the particulars and automatically use the knowledge of the whole which one has gained,” (Brownhill, 1981: 361). We then use this assimilated knowledge to progress to the next level of reality. The assimilated knowledge becomes part of our tacit knowledge, which we no longer try to break down or to analyse. Brownhill (1981: 361) further explains how we look from it “towards a new pattern.” “It becomes a particular in the next stage of discovery.”

In this way, and importantly, Polanyi’s stance is that Personal Knowledge eventually leads us beyond the boundaries of personal bias to understanding of the bigger patterns that underlie reality.

2.2 (a V1) Explicit Knowledge

Assimilation, which describes the internal process of indwelling and absorbing experience, forms, however, only another part of the process of that which constitutes Personal Knowledge. Yet another important factor is explicit knowledge. This describes the external process of discovery, which involves educating the mind. In this way, we might cognise and verify what it is we know. It means locating one’s tacit knowledge within the wider field.

Polanyi illustrated what he meant by how it is possible to lose sight of the overview whilst being immersed in the particulars. He recognises how it is extremely difficult to reflect on our tacit awareness of an experience whilst we are still indwelling it. I have further explored this point in 3.11 (e) The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing. Within the data, this was also a strongly emerging theme (see Part Six: Blue). In short, in order to reflect on our experience, we need to make tacit knowledge explicit.

Fig 1.

<table>
<thead>
<tr>
<th>internal</th>
<th>external</th>
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<td>tacit knowing</td>
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According to Polanyi, tacit knowledge is gained by experience. Yet it is more than that. Polanyi conceived of tacit knowledge as though it was an unconscious instinct leading us as though blindly stumbling along inner pathways towards a dimly sensed destination. We cannot draw the map because we cannot yet stand outside the experience. Somehow, we know where we are going, but cannot yet verbalise the destination. The map is drawn with "explicit knowledge," (Polanyi, 1959: 12) which is knowledge gained by standing outside the experience and drawing on that which is already defined in the world. It is based on historical fact, and the symbolising in language forms repeatable data. Explicit knowing helps us cognise experience.

In other words, reflection is an essential ingredient in the cognition of tacit knowledge. Otherwise we remain focussed only on the particulars without ever comprehending the whole. Knowledge would thus remain subjective.

A further theme to emerge in Polanyi's concept of Personal Knowledge suggests that it is only through the relationship forged between tacit knowing and explicit knowing, that intuitive insight becomes possible and in turn, leads to discovery. But as Polanyi (1946: 35) points out, "the intuitive phase of natural discovery and extra-sensory perception have it in common that they rely on an effort of mental concentration to evoke the knowledge of a real thing never seen before." He describes this as "the hidden reality present in nature." However, true intuitive processes are not based on guesswork and sudden hunches. A heuristic, intuitive thinker must also have study and explicit knowledge of a thing. Otherwise "if the mind is uninformed by intuitive contact with reality, it is bound to place unreal and fruitless interpretations on the evidence before it," (1946: 37).

Polanyi (1946) describes these two somewhat disparate processes of discovery as:

- Spontaneous organisation of mind and clues to the realisation of potential discovery.
- Extra-sensory perception of reality called into consciousness by the aid of relevant clues.

Polanyi, (1959: 17) defines how it could be argued that it is to pre-verbal knowledge that we owe the child-like innocence that so often informs genius. And when in contact with the maturity of explicit knowledge, we are able to bring perspective to experience and; thus,
eventually recognise the deeper patterns that underlie reality. In this way, perhaps a relationship is forged between transcendent and phenomenal reality.

2.2. (b) The Problem of Verification

Polanyi's concept of *Personal Knowledge*—with its emphasis on tacit knowing, commitment and indwelling of the phenomenon has greatly contributed to the fact that heuristic inquiry has become a valid new paradigm research method. His epistemological stance further informs the multiple works of leading social scientists such as Rowan and Reason (1981, 1988); Heron (1996); Moustakas (1990) and Patton (1990). These, among others, form part of a growing movement of scientists concerned with the problem of researching higher or hidden levels of reality. One of these levels describes the world of meaning, which, because of science's traditional approaches, is often eradicated from the equation of discovery.

Though many social scientists and some physicists welcome Polanyi's concepts and terms, others consider them subjective and unscientific. In particular, Popper was one of Polanyi's critics. He dismissed Polanyi's concept of Personal Knowledge seeing in it "only a symptom of a far deadlier disease—the dissolution of the most objective of all the sciences, physics," (Popper, 1974: 106).

Yet Polanyi's theories seem to be gathering momentum and popularity. Brennan (1977) considered how Polanyi's theories transcend subjectivity and objectivity. And Brownhill (1981, 1999) has helped locate Polanyi's theories within the wider field and make them accessible to understanding. Many today such as Rowan and Reason (1981, 1988); Heron (1992); Lincoln (1995) and Moustakas (1990) seem concerned with researching hidden levels of reality and meaning in the attempt to deliver a new cohesion between science and spirituality. As already argued in 2.2 (a 11) A Passion-Soaked Inquiry, scientists cannot help but research what they already feel to be true. Polanyi's main support by others comes about because many (both scientists and artists) working within different fields of creativity and discovery, independently arrive at perspectives made explicit by his theories. Slowly, others are building on his theories, (particularly Moustakas, 1990, in his description of tacit knowledge and indwelling). Polanyi also provides a scientific link to many of Jung's theories and also to the psychology of Gestalt. Further, his discovery gives acceptable scientific explanation that opens the field to a wider participation by those who might not ordinarily
have been able to make their contributions to the broader body of scientific knowledge. Within the context of Polanyi’s theory of Personal Knowledge, it may be the calling of some to resonate with certain aspects of truth contained within his theories; although like every other theory, they will be flawed and present certain details that will later, be argued and refuted.

Indeed, as already stated, I intend to argue that Polanyi’s concept of tacit knowledge is a generic term, which seems to have subsumed distinctions between intuition and instinctive knowing. This point is further discussed in Part Seven: Conclusions.

One of the main reasons why Polanyi’s theories are gathering popularity is that in contrast to Popper and to Kant, (discussed in 2.1: Science is concerned with the World of Appearances), the thrust of Polanyi’s belief is that a scientist is not solely concerned with the study of appearances. Through indwelling, a committed scientist is, he believed, able to move beyond his or her knowledge of physical and chemical appearances to the world of things-in-themselves: from the “phenomenal world to the noumenal,” (Brownhill, 1999: 162).

He also rejects the idea that scientific ideas are testable. Empirical data collected in the World of Appearances could not be used to either “refute or verify our beliefs about the higher realms of reality,” (Brownhill, 1999: 162) although data could be used to cast doubt on or alternatively corroborate our conjectures.

Because of this, verification of findings may present a problem. Inherent, however, in Polanyi’s theory of Personal Knowledge are ways of checking data, which, when extrapolated from his theories, suggest an incipient, though subtler form of what modern social scientists term, Triangulation. In order to locate Polanyi’s ways of checking data, I will; therefore, compare them with those that fall into the category of triangulation.

Triangulation is described by social scientists such as Patton (1990) and Denzin (1978) as a combination of methods used in the study of phenomenon, which may even include using both quantitative and qualitative approaches. Denzin (1978) has; thus, identified four basic types of triangulation:

1. Data triangulation—the use of a variety of data sources in a study
2. Investigator triangulation—the use of several different researchers or evaluators
3. Theory triangulation—the use of multiple perspectives to interpret a single set of data
4. Methodological triangulation—the use of multiple methods to study a single problem or programme

In comparison, Polanyi’s methods of verifying findings are also multiple, though less defined. These are:

- A matching of inner and outer processes of discovery
- Discovery that reveals new aspects of hidden reality and thus builds on that which is already known in the world
- The consensus of the General Authority

I noticed how Polanyi’s criteria for verification seems to cross over between the formerly mentioned first category of data triangulation, in which a variety of data sources is used in a study—as is the case, for example, in phenomenological or heuristic inquiry, and the third category, in which multiple perspectives are called on for interpretation. Within Polanyi’s theory, such multiple perspectives may be called on when locating one’s personal knowledge within the wider field, and in the event of discovery of that which is a considered universality.

2.2 (c) Archetypes and the Unconscious: Pauli, Jung, Kepler and Polanyi

As already discussed in 2.2 (a 11) A Passion-Soaked Inquiry, Polanyi’s concepts of Personal Knowledge and the problem of verification cannot be divorced from the a priori debate. Therefore, further exploration of what a priori might be is needed in order to ascertain a clearer definition of such. In this section, it is; therefore, my intention to locate Polanyi’s epistemology within the works of Pauli, Kepler and Jung. In so doing, I hope different levels of meaning and understanding may become apparent in relation to a priori. This is, I believe a dimension that Polanyi infers but does not fully investigate—perhaps because of the limits imposed on him by his own discipline.

I will thus further explore the belief in pre-existent knowledge “hidden in the soul,” (Pauli, 1955: 162) which is often referred to as archetypal. This belief is held by scientists such as Wolfgang Pauli, Carl Jung and the earlier Platonists such as Johannes Kepler, and provides an important philosophical argument within this piece of research.
Making a creative link between these differing, yet complimentary philosophies, I will argue that the world of meaning and the exploration of the hidden world of archetypes profoundly affect new discovery. I will also argue that discovery involves the whole persona.

Wolfgang Pauli (1955:152), in his *Interpretation of Nature and the Psyche*, compared the works of Jung with those of Kepler, (see 2.1 (d) Pre-existent Knowledge Hidden in the Soul). One of the main arguments considered within this work is also that of the problem of verification. Like Kepler, (1619: 224) Pauli describes how verification occurs through the concept of “matching” of inner and outer processes of discovery. In this, Pauli’s matching of inner and outer processes of discovery seems to correspond with Polanyi’s concept of how tacit knowledge, being the dominant principle of all knowledge, must be made explicit through outer processes of discovery. He stated:

*The process of understanding nature as well as the happiness that man feels in understanding, that is, in the conscious realisation of new knowledge, seems thus to be based on a correspondence, a “matching” of inner images pre-existent in the human psyche with external objects and their behaviour.*

Pauli’s (1955: 152) description may be interpreted in a number of different ways. One example is that of the scientist who has spent a lifetime studying his subject, and who suddenly has a flash of insight in which a problem is solved. Based on his knowledge and experience of his subject, he knows that he now knows the answer. And much as was the case in early heuristic processes developed by the early Greeks, (see, 1.2 Introduction: A Heuristic Inquiry). The scientist assumed the problem solved and worked from there until s/he reached a point that was already known or proved true. All the scientist would then have to do is to show the process of discovery. The inspiration—internal process of discovery—that solved the problem; thus, correlates with the behaviour of the external phenomenon under study.

Another example is that of an individual who has had no lived experience of certain images that suddenly occur within the psyche. To this individual, spontaneous knowledge seems to have come solely from within. This may take the form of a dream in which a problem is solved, or a vision in which some piece of knowledge is imparted. This knowledge is later given meaning and value by encountering something in the external world that verifies the experience, whether a person, place or thing. For example, this may take the form of reading
something in a book that confirms spontaneous knowledge—whether dream, insight or intuition. Or it may mean physically discovering something previously visioned.

This idea, in part, seems to concur with Jung’s notion of synchronicity, otherwise described as “an acausal connecting principle,” (Jung, 1955: 145).

Jung’s position on causality was analysed by Pauli, who felt it important in understanding the nature of knowledge and discovery. Pauli’s work, linking Jung’s with Kepler’s and Plato’s reopens the old debate on a priori and causality considered by earlier scientists such as Ayer, Hume, Leibniz, Kant and Popper (see 2.1: Science is concerned with the World of Appearances). Jung’s perspective on these subjects falls somewhere in between Hume’s scepticism that held that one thing following another is no indication that a logical relationship exists between them, and Leibniz’s belief in correspondence and sympathy—that bespoke a pre-established harmony. On the surface, it may appear that Jung’s notion of the existence of what he terms an acausal connecting principle meant that he favoured the idea of cause and effect and agreed with Leibniz. To the contrary, though Jung believed in a priori and what he presented to the world as the notion of psychological archetypes, he did not believe that everything had a cause. Rather, he argued that causeless events do exist and occur. He considered these creative acts. By this he meant the “continuous creation of a pattern that exists from all eternity, repeats itself sporadically, and is not derivable from any known antecedents,” (Jung, 1955: 142). In this theory, Jung’s belief is Neo-Kantian in as much as his ideas of a transcendent reality that exists before and beyond time is an image that also influenced Kant’s perspective on a priori.

Jung, however, looked to Migne’s transcendental understanding for a suitable description that read: “Temporal succession is without time in the eternal wisdom of God.” “Before the creation there was no time—time only began with created things: rather did time arise from the created than the created from time,” (Jung, 1955: 142). This idea also finds correlation in Kant’s created World of Appearances.

Jung was also aware of philosophical breakthroughs in the field of physics. The discovery of ‘discontinuity’ had “put an end to the sovereign rule of causality,” (Jung, 1955: 140). Yet he cautioned that not every event whose cause is unknown should be considered “causeless” (Jung, 1955: 142). He felt that a more precise way to consider such events is that a cause may not be thinkable in intellectual terms. In this, Jung again adopts a Kantian view that it is
impossible to know intellectually what is termed, transcendent reality. As already discussed in 2.1 (e) A Priori and A Posteriori Truths, Kant, like Jung, conceived that the a priori nature of geometry, arithmetic and the principle of causality derived from the subject rather than the object. But unlike Kant, who believed that it is only possible to have a priori knowledge of the world that I experience, Jung believed that transcendent reality, in the form of archetypes, could break through from unconscious levels into individual’s lives and stories. These would then be formulated in the world that I experience. He perceived one way in which this occurs as synchronicity—a term, created by Jung, that describes a concept he referred to as, the acausal connecting principle.

Jung (1955: 144) says of this:

*If natural law were an absolute truth, then of course there could not possibly be any processes that deviate from it. But since causality is a statistical truth, it holds good only on average and thus leaves room for exceptions which must somehow be experienceable, that is to say, real.*

I am reminded of positivist thinker Hume, who had believed that there were no exceptions to his rule on a priori and causality, and whose theory was later rejected by Kant for obviously having negated the fact of Newtonian Dynamics. Jung, however, may have explained such events or discoveries as these as synchronistic—acausal exceptions that are somehow experienceable in that they prove real.

Jung (1955: 141) understood synchronistic events as “meaningful coincidence in time.” He further explains his perception as follows:

*They prove to be relatively independent of space and time; they relativise space and time in so far as space presents in principle no obstacle to their passage and the sequence of events in time is inverted, so that it looks as if an event which has not yet occurred were causing a perception in the present. But if space and time are relative, then causality too loses its validity, since the sequence of cause and effect is either relativised or abolished.*

Jung’s notion of synchronicity seems then to describe a kind of bridge that links noumenal reality with the phenomenal world. Jung (1955: 141) argued that his theory of synchronicity “was no more baffling or mysterious than the discontinuities of physics.” He argued further that synchronistic events may take three forms:
1. The coincidence of a certain psychic content with a corresponding objective process which is perceived to take place simultaneously.

2. The coincidence of a subjective psychic state with a phantasm (dream or vision) which later turns out to be a more or less faithful reflection of a “synchronistic,” objective event that took place more or less simultaneously, but at a distance.

3. The same, except that the event perceived takes place in the future and is represented in the present only by a phantasm that corresponds to it, (Jung, 1955: 145).

Jung’s notion of synchronicity in the above-mentioned first instance seems to correspond with Kepler’s and Pauli’s “matching” of inner and outer process of discovery. In this way, we are led to another form of verification—when inner images or inner knowledge leads to discovery, (such as Newton’s). Thus a vision or inspiration may clarify a mystery, build or throw light on knowledge, which already exists in the world.

Inspiration that sparks the happening of events such as these again raises the problem of a priori and the notion of pre-existent knowledge, albeit that Popper may interpret such events as no more than marvellous hypotheses.

Pauli (1955: 152) however, considers that we cannot successfully make a scientific study without considering Jung’s idea of synchronicity and how the unconscious makes its impact upon all our perceptions. In this, he criticises the standards set by intellectualists who thought reason to be the ultimate criterion of knowledge, and sensualists who believed knowledge was received via a sensation detached from any information it may convey and from its commonly presumed source in the external world (see 2.1 (a) Metaphysical Divisions).

Pauli wonders about the nature of a link between perceptions and concepts. What would it be like? Does one exist? He accepts that “all logical thinkers have arrived at the conclusion that pure logic is fundamentally incapable of constructing such a link,” (Pauli, 1955: 152). However, Pauli disagrees with such a stance and proposes the idea of a cosmic order independent of our choice and distinct from the world of phenomena. As already discussed in 2.1 (e) A Priori and A Posteriori Truths, this understanding seems to reflect Kant’s notion of a transcendent reality in which some propositions are true independently of experience, and remain true however experience varies.
In this argument, Pauli crosses a scientific boundary and builds a bridge between Kant’s theories, Jung’s and Polanyi’s; in as much as he argues that in the act of discovery, we cannot, in fact, avoid moving from phenomenal to noumenal reality.

He states:

*Whether one speaks of the ‘participation of natural things in ideas’ or of a ‘behaviour of metaphysical things—those, that is, which are in themselves real,’ the relation between sense perception and idea remains predicated upon the fact that both the soul of the perceiver and that which is recognised by perception are subject to an order thought to be objective,” (Pauli, 1955:152).*

Pauli also considered that Jung’s concepts, in part, provide such a link between perception and concept. Notions such as synchronicity and Jung’s construct of the unconscious create a bridge that links noumenal with phenomenal reality. He noted how Kepler’s picture of the relationship between the “human mind and the Mind Divine” fits in very well with the interpretation of knowledge already touched on, as a “matching” of external impressions with pre-existent inner images, (Pauli, 1955: 162). *(See 2.1 (d) Pre-existent Knowledge Hidden in the Soul).*

When describing knowledge as being a “matching” of inner and outer processes of discovery, Pauli (1955: 152) also discusses Kepler’s influence on modern day perceptions of archetypes, which is a term I will further discuss, but one which is commonly recognised as describing pre-existent patterns of creation. At this point, I would like to draw attention to the subtle distinction between Kantian ideas of a priori and Kepler’s ideas of pre-existent knowledge. As already discussed in 2.1 (e) A Priori and A Posteriori Truths, Kant distinguished between mathematics and metaphysics. The former he considered to be self-evident. The latter, he felt could not be conceived of. Kepler, however, did not separate mathematics and metaphysics. As already discussed in 2.1 (d) Pre-existent Knowledge Hidden in the Soul, he considered geometry as one of those ideas pre-existent in the mind of God implanted in the soul, the image of God, at the time of creation. According to him, these ideas were primary images, which the soul can perceive with the aid of an innate instinct, which he called “archetypalis.”

Jungian philosophy reflects many of Kepler’s Platonic philosophical interpretations. It uses many Greek terms and appropriates them as its own. For example, when describing the soul,
Jung returned it to its Greek origin—, which is psyche. He thus, used a metaphor to describe an archetype—a concept, which I have discussed in 1.1 (b) Introduction to the Use of Metaphor. In thus creating an imaginal term that locates the soul within mythic imagery common to all, Jung demystified it and stripped it of religious connotations.

Pauli (1955: 152) in his Interpretation of Nature and the Psyche, makes a comparison between Plato, Kepler and Jung and indicates how the work of those earlier Greek masters is in accord with Jung's more modern psychology on the nature and dynamics of the psyche. He states, “Their agreement with the "primordial images" or archetypes introduced into modern psychology by C.G. Jung and functioning as “instincts of imagination” is very extensive,” (Pauli, 1955: 152).

Pauli affirms how modern-day purely empirical thinking that considers natural laws alone that can, with virtual certainty, be derived from the material of experience alone, is no longer enough of a knowledge base upon which science can make further discoveries. He; therefore, seems to refute Popper's analysis (see 2.1 (g) Hume's Problem) that a priori plays no useful part in new discovery by asserting that modern physicists now acknowledge how the intuition and the direction of attention play a considerable part in the development of concepts and ideas. He believes, generally speaking, the part they play in the erection of a scientific theory far transcends what he terms “mere experience,” (Pauli, 1955: 151).

As already discussed in 2.1 (d) Pre-existent Knowledge Hidden in the Soul, Pauli considers Kepler to be more important within the field of science then previously acknowledged. His ideas represent a remarkable intermediary stage between Fludd’s earlier, magical-symbolical alchemy and Newton’s quantitative-mathematical descriptions of nature. Pauli felt that although of decisive effect, the rationalist attitudes of scientists since the eighteenth century have to a large extent ignored the background processes that accompany the development of the natural sciences. And by this Pauli means they have been “confined to the unconscious,” (Pauli, 1955: 154).

Pauli (1955: 208) is not; however, advocating a return to an “archaistic point of view that paid the price of its unity and completeness by a naïve ignorance of nature.” Rather, though it was necessary to move away from magical-symbolical descriptions of nature—and from science laced with religious or metaphysical theories, he is advocating that we should not throw the
baby out with the bath water. We can now afford to attempt to bring science and metaphysics together again.

Pauli gives example of how it is now possible to pick up some of those loose threads of thought that were around in the Middle Ages. He describes the Middle Ages as a time during which “we have no natural science in the present-day sense but merely that pre-scientific stage, just mentioned, of a magical-symbolical description of nature.” He goes on to describe how this magical-symbolical description of nature was, of course, also to be found in alchemy—“the psychological significance of which has been the subject of intensive investigation by C.G. Jung,” (Pauli, 1955: 154).

In trying to unravel it all, Pauli’s attention was therefore directed to the seventeenth century—a time during which he felt that a great intellectual effort, a truly scientific way of thinking, grew out of the soil of the “magical-animistic conception of nature,” (Pauli, 1955: 154). And for the purposes of demonstrating the relationship between archetypal ideas and scientific theories of nature, he felt that Kepler’s work was especially suitable.

Pauli (1955: 208) asserts how important it is to recognise the significance of the earlier pre-scientific stage of knowledge, such as came from the early Greeks for the development of scientific ideas. But his concept of pre-existent knowledge, which he describes as archetypes, was greatly influenced by Carl Jung’s concept of the existence of a collective unconscious. This is thought to be the part of the unconscious mind incorporating patterns of ancient memories, instincts, and experiences common to all humankind. These patterns are observable through their effects on dreams and behaviour, etc., and are considered by Jungians to be collectively inherited.

Jung (1964: 67) believed that these ‘primordial images’ or ‘relic contents,’ whose origins were unknown, could be arranged into archetypes. Transpersonal psychology, initiated by Jung’s study of the psyche, believes that the unconscious is therefore considered to be a kind of storehouse of archaic-mythic images and primordial remnants, which are collectively inherited.

Pauli (1955: 208) therefore stated that if the scientist wanted to strive for a greater unification of his or her worldview, it is important to supplement the investigation of knowledge, by “directing the search inward.” “Whilst the scientific process should be recognised as being
devoted to adjusting our knowledge to external objects; the search inward should bring to light the archetypal images used in the creation of our scientific concepts,” (Pauli, 1955: 208).

In this statement, Pauli adopts a more holistic approach to knowledge than many of his colleagues in his belief that “only by combining both these directions of research may complete understanding be obtained,” (Pauli, 1955: 208).

In 7.2 Intuition or Fantasy as part of my conclusion, I will further discuss the notion of archetypes and argue that Jung’s notion of archetypes and the Platonist/Keplerian idea of archetypes are subtly, but importantly different, in as much as they belong to different levels of reality.

These different levels of archetypes may be categorised as follows:

- Those that are represented by Jung’s definition of transformational or hermetic archetypes that depict the norms, values and motifs embodied in particular cultures.
- Platonic archetypes that were considered to underlie creation itself.

2.2 (d) Polanyi’s Ontology

Though Popper considered the problem of a priori solved, not only physicists such as Pauli (1955) and Primack (1994), but many social scientists of today, such as Rowan and Reason (1981); Lincoln (1995); Heron (1992) and Moustakas (1990) seem to disagree with his stance that a priori has absolutely no bearing on scientific processes of discovery.

In contrast to Popper, Pauli, Polanyi and Jung believed that a priori intrinsically affects scientific discovery. In Polanyi’s ontology, he not only embraces this same notion, he states that the scientific community is dependent on pre-existent knowledge for its inspiration and new discovery. He confirms this belief in his book, *Science Faith and Society*, in which he states how the creative life of the scientific community rests on the belief of an “ever continuing possibility of revealing still hidden truths,” (Polanyi, 1946:17). Polanyi personally interpreted this as a belief in spiritual reality. He pointed out later, however, that he now prefers to call it a belief in “the reality of emergent meaning and truth,” (Polanyi, 1946: 17). I also prefer to use this latter definition when referring to noumenal or spiritual reality.
Polanyi's (1946) concept of the reality of emergent meaning and truth is that reality has a hierarchical structure. According to him the World of Appearances (discussed in 2.1 (e) A Priori and A Posteriori Truths) is the lowest level of reality. He believed that other levels of reality, though perhaps not measurable, also affect processes of assimilating knowledge. This argument raises dramatic questions as to the scientific community's whole notion of objective knowledge.

This is because Polanyi's whole approach to acquiring knowledge is more participatory in style than has previously been the case. By this I mean that he recognises that "the participation of the knower in shaping his knowledge, which had hitherto been tolerated only as a flaw—a shortcoming to be eliminated from perfect knowledge—is now recognised as the true guide and master of our cognitive powers," (Polanyi, 1959: 26).

This notion has excited phenomenologists in particular. Lincoln and Guba (1995); Rowan and Reason (1981); Heron (1992) and Moustakas (1990) have contributed widely to new paradigm research methods, which take into account the whole persona of the researcher involved in discovery. These are among a growing band of phenomenologists who realise the limitations of positivist approaches to analysing anything beyond appearances. The birth of new paradigm research methods has evolved through the growth of transpersonal psychology. Thus questions now arise, not only in terms of how we analyse reality, but also as to how researchers influence and interpret data.

Indeed, Rowan and Reason went so far as to utilise Carl Jung's (1964) idea of the unconscious and recognised that "unconscious forces affect the investigator as well as the investigated," (Rowan and Reason, 1981: xvi).

Yvonna Lincoln (1995: 37-55) in a paper entitled, The Sixth Moment, also points out some emerging problems concerning the notion of objectivity in scientific research. She cites the work of Ruth Bleier (1984) who did pioneering work re-examining research in primatology. Lincoln describes how Bleier uncovered what can only be classified as scientific fraud.

The concocted data and spurious findings described by Bleier came about because scientists claimed they were bias-free. Bleier points out that "scientists who claim they are unconscious of any bias in their work are not bias-free—they are merely unconscious."
2.2 (e) Verification via the General Authority

If as Kant decreed, spirituality is an area that cannot be investigated, the reader may wonder why we should not continue to turn to many of the spiritual authorities for such knowledge and render unto God...thus leaving well alone. However, I intend to argue why this kind of study should not be left to modern-day spiritual authorities.

Polanyi mentioned a further method of verification that comes through his idea of consensus via the General Authority. Only on this point, did his ideas coincide with Popper’s. Popper believed that a hypothesis could only be refuted after a general agreement of the scientific community. Polanyi, (1946: 59-60) describes the scientific community as the General Authority. He defines what he means by this as follows:

*The General Authority itself is but a more or less organised expression of the general opinion—scientific, legal, or religious—formed by the merging and interplay of all these individual contributions.*

Polanyi (1946:59-60) compares this to a Specific Authority, which he defines as making:

*all important reinterpretations and innovations by pronouncements from the centre. This centre alone is thought to have authentic contacts with the fundamental sources from which the existing tradition springs and can be renewed. Specific Authority demands therefore not only devotion to the tenets of a tradition but subordination of everyone’s ultimate judgement to discretionary decision by an official centre.*

Thus Polanyi (1946: 59-60) differentiates between a General Authority such as the body of science and a Specific Authority such as a Marxist state. In the following statement written below, Polanyi (1946: 59-60) further distinguishes between these two forms of authority. His definition recognises the authority of science, but demonstrates how it is after all made up of a body of individuals—all of whom possess Personal Knowledge, judgement and powers of creative thought. His analysis demonstrates his trust for his colleagues. It also suggests how this collective body of thinkers contains within itself in-built checks and, paradoxically, freedoms. He describes how:

*A General Authority relies for the initiative in the gradual transformation of tradition on the intuitive impulses of the individual adherents of the*
Acquiring Wisdom Through the Imagination

Polanyi writes how each scientist is confronted with the criticism of his neighbours. In turn, these are criticised by their neighbours. This criticism maintains standards within different sciences. Even if engaged in a different field, traditions of science remain the same. Each member of the scientific community is an equal partner in what Polanyi describes as a "General Will," (Polanyi, 1946: 16). Polanyi explains how this Will cannot alter its own purpose, "It is shared by the whole community because each member of it shares in a joint task," (Polanyi, 1946: 16).

I have raised this issue in order to illustrate why study of this nature cannot be successfully conducted within the paradigm commonly known as New Age spirituality. Rather than being a General Authority such as is the body of science, New Age spirituality fulfils Polanyi’s description of a Specific Authority. In 7.2 Intuition or Fantasy, I intend to raise some of these issues by entering into a polemic with some of the unquestioned assumptions contained within this movement. However, to summarise the points I intend to make on this subject, I would ask the reader to consider the following:

- The expansion of consciousness is a recurring theme through most of the ancient wisdom teachings; the premise being that only when we are able to expand consciousness do we see through illusion and into a deeper, noumenal reality. However, many of the wisdom teachings remain fixed within their own paradigm to the exclusion of other paradigms. Spiritual theory often fails to connect with phenomenal study or reality. The power of these spiritual movements lies in promulgating the belief in the infallibility of the intuition—a term and a concept that has long been misunderstood, and one, which I will further deconstruct in 7.2 (a) Intuition or Sense Perception. Because of this notion of infallibility, which is often tacit rather than explicit, those who belong to the spiritual community remain unaware of the need to challenge personal beliefs, biases, dogmas and unquestioned assumptions.

Polanyi’s argument was that personal experience of a subject, insight into its nature, when added to committed academic study, rigorous self-questioning and acknowledgement of one’s own biases, together leads to new discovery. Thus we locate our knowledge within a much.
wider field. We give structure to experience and meaning. Verification (see 2.2, (b) The Problem of Verification) takes place in that through Personal Knowledge we move beyond the boundaries of subjective into objective knowledge of the greater whole. Discovery reveals new aspects of hidden reality and thus builds on that which is already known in the world.

Processes of verification constitute a standard against which, our Personal Knowledge of a thing must be measured. In the setting of such a standard, however, a further point to consider within the argument is that different levels of a priori are described and referred to by various scientists. Rowan and Reason and other social scientists such as Lincoln, Heron and Moustakas are referring to knowledge gained through personal, meaningful life experience and which influence our objectivity and perceptions of reality. Polanyi and other philosophers such as Kepler and Pauli also suggest a much deeper archetypal a priori also inherited through some collective, primal knowledge—and which encompasses creation patterns hidden in the soul (discussed in 2.1 (d) Pre-existent Knowledge Hidden in the Soul).

Thus Polanyi’s belief, and that of other scientists already mentioned, suggests that we are always subtly affected by a priori knowledge. And this most directly affects our objectivity. Polanyi (1964) considered how each level of reality is subject to a dual control:

- By the laws that apply to it elements in themselves (the-thing-in-itself)
- By the laws that control the comprehensive entity formed by them (the General or Specific Authority, or any form of collective conditioning)

Science therefore should not concern itself with only the lowest level of reality. Factors, with which the scientific community does not concern itself, affect discovery, analysis and interpretation of data. Polanyi’s epistemology is thus in direct contradiction to the scientific community’s claims of objectivity. And it also contradicts assertions that we cannot go beyond the World of Appearances in the quest for knowledge.
Part Three: Background to Research Method

Gentle Xenien V1

Friends, flee the dark room
Where lights, made to confuse you,
And displaced images stoop
With wretched misery.
Superstitious reverers
Sufficed here these three years.
In your heads the teacher
Puts spectre, folly, and deceit.
When glance turns
To a sky-blue clear day,
When the purple-red sun
Slinks low at sirocco,
Here nature bestows glory,
Joy, sound to eye and heart,
And we find in colour lore
The universal truth.

Goethe

3.1 Preamble

It might be useful to remind the reader of some of the main arguments presented so far in this thesis. In 2.1: Science is concerned with the World of Appearances, I introduced the reader to a main source of philosophical debate, which is that of apriorism. In this debate I began by exploring the positivist stance, which rejects metaphysics and theology for seeking knowledge beyond the scope of experience. Further, the empirical stance remains firmly grounded in the proposition that a priori has no bearing on new discovery. If a statement is known to experience rather than reason, it cannot be tested, measured or verified. It is probably metaphysical and; therefore, meaningless.

However, as I was interested in making a study of noumenal reality, my thesis was based on the premise that pre-existent knowledge breaks through from unconscious levels into people’s lives and stories. To argue this point, I considered empiricist viewpoints within the context of Polanyi’s Ontology, (see 2.2 (d) Polanyi’s Ontology). Contrary to popular scientific belief, Polanyi embraced the idea that a priori intrinsically affects scientific discovery. Further, he
firmly believed that the scientific community is dependent on pre-existent knowledge for its inspiration and new discovery.

I further located Polanyi's beliefs within the works of Jung and Pauli, (see 2.2 (c) Archetypes and the Unconscious: Pauli, Jung, Kepler and Polanyi). In this way, I was able to build an epistemological bridge between phenomenal and noumenal study. I therefore take forward into this study the predicate that though science concerns itself with the World of Appearances, the move from phenomenal to noumenal reality is, in fact, an unavoidable act. Archetypes, collective, mythic and cultural, (in the Jungian sense), as well as creation archetypes (in the Platonic sense) are inwoven into psychic functioning. Indeed, Jungians believe them to be the bedrock of consciousness.

When such pre-existent knowledge breaks through into consciousness, matchings of inner and outer processes of discovery become possible, (see 2.2 (c) Archetypes and the Unconscious: Pauli, Jung, Kepler and Polanyi) in that underlying patterns may begin to be identified. Thus, it becomes possible to show how a priori does indeed affect new discovery. Further, discovery involves the whole persona—inner as well as outer, and involves tacit knowledge and intuition.

3.11 The Personal Dimension of Knowledge

In previous chapters I have; thus, given much room to considering philosophical considerations of how a priori affects learning and new discovery. My aim in this chapter is to explore the same subject from a reflective, personalised angle.

In this, I will address distinct, yet related considerations in the objective/subjectivity debate. Background to this discussion is how my own tacit knowledge has affected the way in which I have entered into this subject. Whilst foreground in this discussion is considering my relationship to participants and the subjective influence I, as researcher, might possibly have on the results.

Within the field of new paradigm research methods, many including Rowan and Reason (1981) recognise that unconscious forces affect the investigator as well as the investigated. The quest for pure objectivity may well be unrealistic. A qualitative researcher; thus, hopes to be "objectively subjective," (Rowan and Reason, 1981:xiii), as s/he believes that new
discovery involves the whole persona—inner as well as outer. (See Epistemology 2.2: The Move from Phenomenal to Noumenal Reality: 2.2 (d) Polanyi’s Ontology). The researcher involved in a heuristic inquiry recognises this problem by becoming acutely aware of personal bias. Polanyi suggests that the researcher must learn to explicate personal processes of discovery. S/he does this by locating personal experience within a wider field, thus searching out matchings of inner and outer processes of discovery, (see 2.2. (b) The Problem of Verification).

Thus a heuristic inquiry begins with intuitive and tacit processes of discovery that are based on intense, personal experience of the phenomenon under investigation. A heuristic inquiry is thus unique in that it legitimises the personal experiences, reflections, and insights of the researcher and places them to the fore. Moustakas (1990: 14) describes how "the investigator must have had a direct, personal encounter with the phenomenon being investigated. There must have been actual biographical connection."

In Part 3.11, I am therefore concerned with two main points: In 3.11 (a) I will describe my biographical connection to how acquired wisdom through imaginal processes led to my developing Colour Body Imaging as a therapeutic, personal development heuristic process—in which others could participate. This involves relating a heuristic experience that enabled me to experience colour in a new and surprising way. I will describe how I had experienced colours as things-in-themselves that would “say how they wish to be,” (Steiner, 1982: 58). (See 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation).

As a heuristic inquiry completes itself in a creative synthesis in which the researcher locates personal experience within a wider field, the purpose of this chapter is to demonstrate how inner processes of discovery might match with outer processes of discovery. I have thus orientated my heuristic discovery within the fields of physics and art (see 3.11 (b) The Physics of Colour) and stress pathology and bio-dynamic feedback (see 3.11 (c) Stress Pathology and Bio-dynamic Feedback.

The second main point under consideration within this chapter is the subjective influence I, as researcher, may have had on the results. In 3.11 (d) Power, Personhood and Pedagogy, I will thus explore ethical issues such as power, personhood and pedagogy that have direct
bearing on some of the underlying historical reasons that prompted me to develop *Colour Body Imaging* as an imaginal catalyst and eventually use it as an effective research tool.

In consideration of this same issue, I have further offered an illustrative example of my own tacit experience of healing, (see 3.11 (e) *The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing*). I regarded this as a necessary pre-requisite to conducting research. This process should be understood as important only in relation to how I conduct myself as a practitioner and researcher, and pays particular attention to the subjective, personal aspect of conducting a heuristic inquiry. This is because, during a heuristic inquiry, a sense of connectedness develops between researcher and research participants. This develops through shared reflection, and the mutual effort to elucidate the nature, meaning, and essence of a significant human experience. In this, however, the danger exists that a researcher may lose objectivity whilst immersed in the process with others, and be unable to reflect-in-action.

Other considerations within this chapter is how the Colour Body Imaging process that I have developed and used as a research tool involves a meditative practice which matches with Moustakas' notion of heuristics, in as much as Moustakas (1980: 24) describes how the heuristic process includes *intuition, indwelling and focussing*. Moustakas (1980: 25) describes how, when we *indwell*, we turn inward, in order to *focus* on a particular theme. Moustakas (1980: 24) further describes the process of *focussing*, as “the clearing of an inward space to enable one to tap into thoughts and feelings that are essential to clarifying a question.” *Focussing* is an “inner attention, a staying with, a sustained process of systematically contacting the more central meanings of an experience.”

I will thus compare how Moustakas’ notion of a heuristic inquiry seems to fall into Heron’s category of *experiential knowing*, (see fig.4 in 7.1 (c) *Functions and Modes*). This knowledge is gained through “participation in, and resonance with, one or more beings in the unified field of being.” (Heron, 1992: 162). I will therefore discuss the particular knowledge that comes through feeling. Heron, (1992: 92) defines this as a resonance with being, which means that “I indwell the world, participate in its qualities, am attuned to how it is. I am in communion with what is manifest here and now, and while feeling at one with it, I am at the same time aware of my own distinctness...feeling is the ground and matrix of perception.”
In this regard, I will show that there is a unique form of objectivity involved in perceptive feeling processes. By feeling, I am distinguishing between it and emotion in that I am defining feeling as a “a deepened state of awareness, not just an ordinary state in which conscious subjectivity is cut off from the objective world of things. Nor is it the pre-linguistic state of the child’s mind, which while it may foreshadow experiential knowledge, inclines more to fusion and is low on differential awareness,” (Heron, 1992: 163). The overall focus of Part 3.11 is; therefore, to show the objective/subjectivity of what is meant by this fully participative and unitive state, in which the “seer and the seen are both distinct and one,” (Heron, 1992: 163).

3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation

The historical development of Colour Body Imaging began in 1976 when I joined The Maitreya School of Healing in London and began learning about colour healing. At that time, techniques developed and taught by Lily Comford and Joseph Leech were to influence the way in which colour healing is taught all over the world today.

At the school, would-be healers were taught to visualise pre-determined colour and then to apply it to each of the client’s chakras. The word, chakra, is Sanskrit for wheels, and refers to seven main centres of energy in the body, (Clune 1998: 73-83).

The procedure was based on the principle that the energy of the healer’s vibrations would effect change in the energy of the client. Using this process, both healer and client inherently believed that a tacit healing was taking place. At no time in this process was the healer encouraged to enter into relationship with the colour. Reciprocity between ego-consciousness and the unconscious was a completely unknown concept within the healing culture. I could not; therefore, see how, using this method, real transformation was possible.

The Maitreya School system was based on a theosophical hierarchical philosophy—some colours were considered higher than others, and certain colours should only be used for certain chakras. Further, pre-determined meanings were imposed on colours—such as green means healing, red means anger, white means purification etc.
I soon found this methodology limiting. It felt as if colour was “tied to objects,” (Birren, 1970: 8) and that, “At the moment when thought, concept, formulation, touch upon colour, its spell is broken, and we hold in our hands a corpse,” (Birren, 1970: 8).

In contrast, many years later, I was to have an extraordinary heuristic experience of colour, which inspired the development of Colour Body Imaging.

I was alone when a large orange presence ushered into my room. I felt surprised but not fearful. It seemed to begin communicating with me through what felt like a series of awarenesses—as if various impressions were being imprinted on my consciousness.

The presence seemed to evoke an atmosphere of invitation in that I felt invited to reach out and feel the orange vibration through my fingers. As I did so, an impression of being wrapped in a vibrant cocoon of orange energy came over me. I became aware that I should stay inside this cocoon. I had the impression of being inside a deeply intimate and reciprocal relationship with the being of orange. I became intensely aware of its quality. This created another impression—one of being awkward, dense and uncomfortable with such electric vibrancy. I felt that I should persevere and learn to absorb its colour and adjust to its vibration. I felt invited to stay with the thoughts and images that its quality and vibration conjured within my mind. Another awareness came on me, that in the future, by learning to understand the vibration and quality of colour, I would teach the language of colour to others.

I realised that I had always disliked the colour orange. I became intensely aware of my heart, which felt tight and constricted. The orange presence seemed to want to enter into my heart, so I allowed it. It filled my heart. I became aware that my focus of attention was now deep within my own heart. I sensed that if I waited, the colour would reveal what was making my heart tight. Suddenly, I heard the word strength and began to cry, as that quality evoked many personal meanings for me at that time. It seemed as if all the many connotations of the word began intruding into my awareness. Yet in that altered state, indwelling orange, I connected with all those connotations on many different levels of reality—spiritually and personally. I became aware of how strong and fragile I was all at the same time. I saw how often my inner strength had come to my aid and helped me overcome so much. I also saw how often it had served others. At the same time, I was aware of the paradox that out of that same strength and fragility, I had misused myself. Out of my own heart came images of where in my life I needed to be strong in the present and where I would have to acknowledge
my vulnerability and accept certain limitations. Quite simply, I saw the way ahead as clearly as if it had been illuminated by an orange ray of light. Finally, I noticed that with the release of tears, my heart no longer felt tight.

This was to be the first of many communications with the colours. Each communication came in a different form—thereafter, usually through some intense experience of nature. They then began to appear during meditation, in tongues of flame above my head. I learned to wait and see which colour the flame wished to be. I was aware that I should leave them completely free to direct the experience. The colour I needed would appear of its own volition. If I held the inner question of the flame visualised above my head, “what colour does the flame wish to be?” the flame would become a colour. Sometimes the flame would fluctuate between this colour and that, but then settle on a particular colour. When the right colour came, it usually did so as a complete surprise. Usually, it was accompanied by corresponding sensations in my body. Thus immediately, I would be aware of where it wished to go to in my body.

Each time I experienced the colours was different. For example, orange did not always mean strength, but conjured different qualities and meanings at different times. Each time, it behaved in different ways embodying its own unique quality and message.

Slowly, over a period of time of working with the colours, I began to formulate questions and instructions. Thus I translated my experience of the colours into a structured meditation. It was this developed format that I then used with clients. Though the structure was developed, it still left room for the client to experience the spontaneity of the colour. For example, as already mentioned in the various case studies threaded throughout this work, participants in this process also began to develop a reciprocal relationship with colour (see 1.4 (a) through 1.4 (d).

Using the process across a wide cross-section of situations including organisational settings and personal development groups, I was able to confirm that when instructed by me, if clients held the inner question of the flame visualised above their heads, “what colour does the flame wish to be?” the flame would become a colour. In their reporting, they often commented on the fact that the flame would fluctuate between this colour and that, but then settle on a particular colour. When the right colour came, it was usually accompanied by corresponding
sensations in the body making them immediately aware of where it wished to go to in the body. I have given further examples of this below.

Clients experienced the colours differently each time. If the same colour appeared as the last time the client had participated in a group, it conjured different qualities and meanings. Each time, it behaved in different ways embodying its own unique quality and message.

Interestingly, though participants found this process easy to do when attending one of my groups, they found it very difficult to do at home on their own. This point is further discussed in 4.2 (c) Immersion, in which I will consider how it is possible for individuals to successfully do this process when in my presence, but find it difficult when alone.

Developing a relationship with the colours seemed to take time. Clients realised that it demanded practice and dedication, as it would when developing any new muscle. Clients also began to realise that the nature of colour could not be known if any form of dogma or doctrine was imposed upon it. They began to learn that its meaning should never be pre-determined, i.e., green “stimulates and heals,” (Bailey, 1922: 209).

As already mentioned, the influence of theosophical and Bailey's teachings on much esoteric knowledge has greatly influenced New Age spirituality of today and dictates how colour is used as a therapy. However, in my experience and that of all those who have experienced colour with me, green does not necessarily mean healing in the sense that Bailey meant—i.e. in that it physically heals diseases, cancers, or wounds. In contrast, when I use the term healing, I refer to it in its broadest sense. For I discovered that all the colours stimulate healing processes in their own unique way. For example, even if a client experiences black, as has been the case, it might provoke meaning that stimulates a psychic release through catharsis. However, we were taught that the “aspirant on the Path of Light” has nothing to do with colours such as black, brown and grey, (Bailey, 1922: 206). Neither does the spiritual aspirant have anything to do with:

_the loathsome purple, and the lurid greens that are contacted in the dark places of the earth, on the emotional plane, and on the lower level of the mental plane. They are negations. Their tone is lower than the note of nature. They are the offspring of night... (Bailey, 1922: 206-207)._
In contradiction to this doctrine, my experience with clients is that of working with the colours in the way in which the colours themselves instructed me. Many of my clients at some time or another experienced the darker hues. However, those hues have also proved useful and cathartic.

3.11 (a 1) Example 1: The Creative Use of Black and Red

An example of transformation being effected through clients experiencing the darker hues is to be found in Katy’s meditation. During a group meditation, which I was conducting in Vancouver, Katy—a Canadian psychotherapist, a former student of mine, and a student of Alice Bailey’s teachings, experienced the flame above her head as black. This devastated her, as through study of Alice Bailey’s teachings, she had come to associate black with the left-hand path, which is considered evil. However, I asked her to stay with her imaging and allow the black flame to guide her process. I encouraged her to be open and try to move her preconceived ideas out of the way. I suggested that she explore the meaning of her image—that it may mean something totally unexpected. I instructed her to ask the flame where it wished to go. She said that it went to her heart. Shockingly, it revealed that she had a black heart. I asked her to get in touch with what was making her heart black. She indwelled the blackness of her heart and it was transformed into the warm rich black of night. I asked her what this meant for her and she replied, “my mother.” She was further shocked that her mother had come into her mind, as she had not thought of her in years. She realised that she had cut off from her feelings about her. She harboured anger against her for abandoning her as a child and then dying young. Katy began to cry the anger that had blackened her heart. Her tears of anger, however, turned to tears of sadness. She felt her sadness over feeling so rejected and unloved as a child. Then she felt sad for her mother’s life—that she had been unable to enjoy the experience of being a mother. She wondered who her mother was as an individual. What had made her do the things she had done? She felt that they had both missed out on so much. Her sadness turned to relief, as Katy, through her emotional catharsis, now felt able to forgive her mother.

Another of the colours that should never be used, according to Bailey, is red. For example, we find in Letters on Occult Meditation, (purportedly to have been communicated telepathically by the Tibetan master), the following statement:
Red is for all apparent purposes one of the most difficult colours to consider. It ranks as undesirable. Why? Because it has been considered as the colour of kama, or evil desire, and the picture of the dark and lurid reds in the emotional body of the undeveloped man rises ever to one’s vision, (Bailey, 1922: 217).

Participants have, however, often experienced the flame above their heads as red. And when explored, red has always brought to light, fruitful experiences.

For example, Simon, a would-be politician, consulted me for a healing session, as he was having relationship difficulties. The flame he visualised above his head was red. When asked where it wanted to go to in his body, he said it wanted to go to his heart. At the time, I had been conditioned by my training never to use red, and certainly never to allow it to go into the heart. I was; therefore, shocked at his visualisation, but decided to trust the colour. When I asked him to indwell the colour and ask what it meant for him, he responded by saying, “power.” I asked him what this word meant for him. He told me that it meant politics. He had been approached and asked to run as party candidate. I asked him how he felt about power. He realised that power meant more to him than anything else in the world. I asked him how he felt about realising this. He experienced how his desire for power had been obscuring his relationship with his partner. Though he didn’t particularly like this realisation, he knew that he could not give up his need for power in order to focus on his relationship. Though his decision cost him that relationship, his inner experience decided him on running as a candidate and going after what he felt was his destiny. He was duly elected, but was later to fall from grace. He would learn that power, untempered by feeling resulted in no power at all. The red had shown him only what was in his own heart. His need for power would run its course, so that he would eventually come to realise its true meaning.

In the light of experiences such as these, I realised that pre-prescribed definitions of colours seemed to indicate no more than a superficial toying with forces that were not, perhaps, experienced by those dictating their meanings. The problem with colour is that it “cannot be conquered by intellect; it must be grasped through feeling,” (Steiner, 1982: 49). Consequently, it was not to healing schools, doctrines or therapies that I turned in search of a matching of my experience. I turned rather to the world of art and philosophy—and thus began to make a personal transition from indwelling the world of experiential and presentational knowing, (Heron, 1992) (see fig. 4 in 7.1 (c) Functions and Modes) to finding matchings and correlation within the world of propositional knowing.
Colour seemed to have communicated to me a sense of its living presence. Through research, I found remarkable similarity between my own experience of colour and that of Steiner’s who asserted that “we should try to have a conversation with the colours so that they themselves shall say how they wish to be,” (Steiner, 1982: 58).

Further, I discovered that great artists and teachers of art, such as Itten (1970) realised through experience and experimentation the visual, psychological and aesthetic mysteries of colour, as did Goethe (1971) before them. The Expressionists—“Munch, Kirchner, Heckel, Nolde, and the Blauer Reiter painters—Kadinsky, Marc, Macke, Klee, were attempting to restore psychological content to painting. Their creative aim was to represent internalised and spiritualised experience by means of shapes and colours,” (Birren, 1970: 11).

Similar themes expressing the notion that colour has expression was expressed by many of the great masters of painting. They acknowledged the expressive content of colour, attributing to it psychological symbolism and emotional qualities. Kadinsky further contended that “every colour had its proper expressional value,” (Birren, 1970: 11). Whilst Steiner (1982: 58) in relation to colour advocated that we “get right away from theory and reach the artistic.”

I, on the other hand, had moved from the artistic towards the theoretical; thus, I had found personal validation of how the imaginal realm could inform new discovery. My experience of the numinosity of colour matched with many experiences of artists, but countered much that has been taught in the esoteric teachings concerning colour. I felt that my heuristic immersion in the particulars of colour had taught me that “depth psychology merges into symbolics, the symbolic significance of colour,” (Kuppers, 1973: 12). My aim was to develop the colour process so that it was repeatable and could be participated in by others. Remarkably, data that emerged from all my groups confirmed that I had found a way in which others could directly participate in the spiritual/psychological/emotional and physical significance of colour.
3.11 (a 2) Example 2: The Symbolic Significance of Colour

Initially, as a pre-cursor to setting up what would become my final research group, I set up a preliminary research group. This group was constituted of several participants who hailed from a variety of socio-economic backgrounds sporting a broad spectrum of occupations. All, however, were interested in spiritual development and personal therapeutic processes. The focus of the group was for participants to explore their experience of the colours. I did not introduce the rays into this group. This would come later, as I further refined what it was I was interested in researching.

My interest at that time was to feel out how I would begin a more formal form of research. Thus, this first group was instigated to explore participants’ experiences of the colours. My research question in previous inquiries (see examples 1.4 (a) through 1.4 (c)) had been, “Would others experience the colours in a way similar to my own heuristic experience of them?” However, I already knew, through much experience of working with others in many groups, that they too might experience the colours in a similar way to myself. As already explained above in 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation, I had developed the process in such a way as to facilitate this experience.

Rather, by this stage, I was more interested in broadening and further extending the subject by looking for ways in which to begin recording participants’ experiences, so as I could begin to look for matchings in various literature sources. Thus, my research question had become more refined.

In my analysis, therefore, I would be moving my research forward by extending my search to look for matchings of inner and outer processes of discovery, (see 2.2. (b) The Problem of Verification). Although I had already conducted these groups many times using the same format, this time, I would record sessions and then at a later date, transcribe them. Participants gave permission for their material to be used. The following examples are taken from this preliminary group. Names have been changed in order to protect the identity of participants. This preliminary group proved useful in that I was able to focus purely on the way in which participants experienced the colours. However, these case studies should be considered in the light of work-in-progress, offered as examples only, rather than evidence.
In the course of what follows, I will introduce the reader to members of the group, in order that the reader gains insight into participants’ character and reasons for participation. This is important, as throughout a heuristic inquiry, research participants remain visible in the examination of data and continue to be portrayed as whole persons. A heuristic inquiry thus retains the essence of the person in experience, (see Part Four: Research Methodology: Application).

Norman was a participant in this group. Norman had recently completed his MSc and was interested in becoming involved with change agent work. As an example of a matching between what Kuppers (1973: 12) described as the “symbolic significance of colour,” and a symbolic merge between psychology and colour, Norman’s visualisation of red, produced symbolic images of “architecture” and “monuments” thus making him aware of psychological issues within himself. He said, “The word power comes to mind and some sort of strength in those bits of monumental architecture, there’s some kind of strength there.”

During explication processes, Norman realised that, within this particular meditation, red symbolically represented his issue with power and powerlessness. Colour had shown him hidden strength within himself. But he was alarmed to discover that he didn’t yet know wherein his strength lay. As the group process unfolded, he further became aware that he transferred power to others and then resented them for being powerful. His image had thus brought forth positive, as well as shadow connotations.

Mo also participated in the same group. Mo is an overseas emergency aid practitioner. I was her therapist when in Africa, and she was interested in continuing work with me on her return to England. When a child, Mo’s father had sexually abused her. As a result of this, she had gone through most of her life traumatised and mistrustful. Mo’s flame was purple. She said, “My flame was purple, very definitely purple and no other colour. Like a dark colour. And the sense of the essence of the purple was that it was ageless and timeless and going on forever. There was a sort of vastness and a connection between the wider whole.”

As the meaning of Mo’s image unfolded through explication, she realised that though peaceful and expansive, her image had made her feel very emotional. Through this symbolic representation, she had become intensely aware of her psychological disconnectedness to the wider whole, and her yearning to be part of something. Whilst indwelling the purple, (a
colour also considered by Bailey, (1922: 206-207) as one of those darker, "loathsome" hues), Mo connected to her longstanding mistrustfulness that prevented her from reaching out and joining in. Again the image had brought forth positive, as well as shadow connotations.

This same theme is reflected in Vivian's experience of yellow. Vivian is an art teacher and part-time carer for the homeless. She had participated in the group in order to learn more about her own spiritual process and motivations. She felt this a necessary step towards becoming better able to understand and help others. For Vivian, in this instance, yellow was a symbolic representation of her own spirituality. She stated, "And the colour I experienced as candlelight, either as one big bowl full of yellow candle molten wax, or as water with lighted candles floating on top of the water."

During explication, Vivian's psychological connection to this image revealed that within her psyche, her spirituality dominated other aspects of her life. She felt how her desire to keep everything peaceful kept her disconnected from her feelings—floating on the surface of them.

Demonstrated in these short examples, we see that the colours provoked symbolic representations of psychological issues. Also demonstrated by these representations is a sense of innate psycho-spiritual paradox. Positive, light giving images seem to bring emotional, darker issues to the surface. Light-giving psychic elements also seem to cast up what Jungians refer to as shadow contents.

Some definition of what is meant by "the shadow" seems necessary for clarification. Marion Woodman (1982: 196) defines it as unconscious parts of the personality. These are:

"... characterised by traits and attitudes, whether negative or positive, which the conscious ego tends to ignore or reject. These are aspects of ourselves that we do not like, such as desire for power, deep seated fear, anger, pride, arrogance, vulnerability, hurt. Consciously assimilating one's shadow usually results in an increase of energy which can be utilised creatively.

Jung's psychology had specialised in the notion of assimilating the shadow. He postulated how shadow aspects affect our conscious waking reality. He warned against denial of shadow traits and stated, "tendencies that might in some circumstances be able to exert a beneficial influence are transformed into demons when they are repressed," (Jung, 1964: 93). Within the field of transpersonal psychology, assimilating the shadow is thus considered "soul making,"
"a deep drama that moves us to open the doors of our sensibility to a larger reality" (Houston, 1987: 106). A hypothesis I felt I had confirmed in the above-mentioned participant experiences was; therefore, the notion that reciprocity between ego-consciousness and the unconscious involves consciously assimilating one's shadow.

My own heuristic experience of colour had shown me the way in which to use colour as an imaginal catalyst. Like the masters of art, it was also my belief that indwelling colour seemed to stimulate reciprocity between ego-consciousness and the unconscious. This had been confirmed many times over in my groups, as the notion of conscious assimilation of the shadow had been suggested from within the psychological imagery of participants' own imaginations.

I was also struck that true spiritual insight might therefore contain within itself, inherent paradox. This idea constituted a further working hypothesis.

3.11 (a 3) Example 3: Matching Inner and Outer Processes of Discovery

When I originally considered how I would go about interpreting data generated by this and subsequent group processes, I decided to find heuristic verification within the wider field. This process might, therefore, constitute data triangulation—the use of a variety of data sources in a study (see Epistemology 2.2: The Move from Phenomenal to Noumenal Reality: 2.2. (b) The Problem of Verification). The following examples show such matchings of inner and outer processes of discovery. These, and subsequent matchings were found not only within the field of psychology and spiritual teachings, but, as already mentioned, within the field of art.

I wanted to show how indwelling tacit knowledge enables us not only to move beyond our knowledge of the phenomenal world to the noumenal. The process is also of value the other way around. In other words, explication of tacit processes provides the clues and hunches for where to look within the wider world of derived knowledge. It helps us to identify particular knowledge that is of meaning and value. This is because the framework for it already exists through experience. In much the same way, Kepler believed that the inborn knowledge of a thing determined how we would then search for it in the external world, (see 2.1 (d) Pre-existent Knowledge Hidden in the Soul).
However, tacit knowledge, whether inborn or acquired through experience seems skeletal and flimsy until fleshed out. In other words it is given shape, form and substance by locating it within the wider field of derived knowledge, in which it might be verified by the General Authority, (see 2.2 (e) Verification via the General Authority). Yet this tacit/explicit, inner/outer process usually brings with it fresh insight, as it gives rise to a new creative synthesis of knowledge—the essential purpose of a heuristic inquiry.

The following is an example of how I found a matching of group experience within the writing of art master, Johannes Itten. Itten considers the meaning of yellow as follows:

Yellow is the colour nearest to white light... Yellow is the most light-giving of all hues... In common speech, to "see the light" means to be brought to a realisation of previously hidden truth. To say that someone is "bright" is to credit him with intelligence. So, yellow, the brightest and lightest colour pertains symbolically to understanding, knowledge, (Itten in Birren, 1970: 8).

I then compared Itten's description of yellow, which he described as symbolical of understanding and of knowledge, to data that had emerged from the same, above mentioned group. Itten's discovery of yellow's psychological, symbolic qualities are described above in an academic manner and suggest analytically deducted surmise. Group participants, however, heuristically experienced the quality of the colour through indwelling it for themselves. They were then able to explicitly describe their experience and thus extract personal meaning. Through the process of extension, (see 4.2 (a) The Critical Beginning), I was thus able to locate client's experiences within the field of art. In comparing the two methods of discovery, certain metaphors arise repeatedly, suggesting an emerging pattern. In this way, it becomes possible to identify collective motifs that may lead to new insight on the subject of archetypes.

Further exploring the quality and conceptual value of yellow, Mo described how she, "didn't have any problem with the yellow. It was very bright. Rather than just thinking of yellow, you said to think of the essence of it - to think of what it means - the quality, its energy etc. What came to me were words such as very bright, vibrant, positive."

Kathryn, is an overseas animal health consultant. She had also been a client of mine whilst I was in Africa. She too had expressed interest in continuing to work with me between
consultancies when she was home in the UK. During one of her residencies in Africa, Kathryn had been attacked and raped by a local. It had been a traumatic and brutal attack. Kathryn described her experience of yellow. She said, "I asked what was the feeling of the light. It was brilliant bright yellow. The way I would describe it is vibrant and warm. These were the words that came to mind: bright, vibrant and warm."

June is a lively fifty-five year old and works as a social services manager. She came to the group to enter into her personal process and in particular, was interested in working with me in order to learn Colour Body Imaging. She stated, "The feeling of yellow in the head was energy, radiance, enlightenment and optimism. I know energy is what you said to us, but that's what I've put down because it was that kind of get up and go feeling."

In these examples, I am struck by the similarity between participants' feeling of yellow and Itten's description. Participants had used the following adjectives to describe the quality of yellow: bright, vibrant, warm, positive. These adjectives compare to Itten's description that yellow is light-giving. He uses the analogy of it being the colour nearest to white light.

3.11 (a 4) Example 4: Individuals Experience their Own Inherent Wisdom

Itten had correlated yellow with understanding and with knowledge. The following examples, however, show how emerging themes within the group develop on Itten's theme by correlating the idea of knowledge with wisdom. A pattern had begun to emerge, as participants related how their experience of yellow had put them in touch with their own inherent wisdom:

Kathryn: "The thing I got out of the yellow light as well is the sense of wisdom, of knowledge and wisdom. It suddenly came to me. I was trying to think of what the word was. The yellow light has wisdom and it has knowledge. If only we would listen to it. It's very reassuring. If I can trust the wisdom of the yellow light, I can learn from what its trying to say to me."

Vivian: "I think its like empowering ourselves to see what we are saying to ourselves. It's a sort of self-empowerment by learning how to listen and how to work with the yellow light and the things that come up. It is interesting that it is the light and its almost like the darkness and then you can have the light come into you and see, literally, who you'd like to be. You can see that light. It has that effect."
Kathryn: “I also got the feeling as though it was the light that was speaking through the wiser part of myself. I didn’t feel as though the light was something out there, detached. It had come from out there but had connected to the wiser part of myself, in order for myself to tell myself what was happening…”

Group participants’ experiences had thus further extended Itten’s understanding of knowledge to include the idea of wisdom. Thus, having indwelled yellow, the experience of the colour itself seemed to raise imaginal awareness of the inner existence of a wiser self, who is the dispenser of innate wisdom. In this way, the heuristic process of turning inward has indeed suggested a more extended, qualitative comprehension of the nature and meaning of knowledge by suggesting that it seems inherently linked with innate wisdom. The meaning of knowledge is; therefore, more than something that is merely derived through external study.

3.11 (a 5) Example 5: Colour Indicates the Polarity Between Light and Shadow

Participants also realised that colours indicate where transformation is possible. During the same group session exploring yellow, participants mentioned the illuminating quality of yellow and its power to dispel shadows:

John is a lecturer in English and came to the group because he felt that his intellect prevented him from feeling. He was worried that he had never experienced being in love and that he felt detached from his family. He stated:

“I think that perhaps more than any other time we’ve done this exercise that I can remember, everybody’s response seems to me to be very positive. Even if it was showing up something negative. Everyone seems to realise that it was showing them something positive, or showing them something negative in the sense they could do something about it or tell them what needed to be done. To put it another way, no-one came out of this saying, "God I feel absolutely awful!" Vivian mentioned feeling uncomfortable. But these exercises quite often make us aware of our physical discomfort.”

Mo: “Then I had this image of a sunrise, like a desert like landscape and a mountain and the shadow cast by the mountain. As the sun comes up, it chases away the shadows. That was
the image I had of what the yellow was. It was the light revealing or chasing away the shadows underneath this impenetrable mountain...I can't remember what question you asked, but anyway, what I wrote was that the colour needed to show me the dark places that are still in me. The image that came up instantly was of a very dark, slimy, revolting person. I knew that it was a part of me. It was more of a presence rather than a person. It is the dark, slimy, revolting, abused part of me that I still consider to be dark, slimy, revolting, disgusting, horrible part of me. But then it was like the sun rose and this yellow...when I start thinking about what this yellow was there for, it was like the sun rose and actually showed me this part of myself as being worthy of compassion and love, and it wasn't a dark, disgusting, revolting and horrible part of me to be pushed away and be revolted by; in that in the true light of that yellow revealing light, it actually reveals it to be something completely different. It's not dark and disgusting, its worthy of compassion."

Kathryn: “I found the wisdom of the light very reassuring. It was like a very deep wisdom and a deep knowledge, and a deep truth. And I found that calming and very reassuring. I've been aware of this issue about really needing to look at my work. I've never really taken much notice of it until tonight. The yellow light, in a very calming and reassuring way said, "You really need to look at this." Not banging me over the head and frightening me. But Yes! I really do need to look at this and I didn't get frightened about it. It was reassuring and it was wise.”

Vivian: “The idea of darkness is itself quite frightening. The light is itself a torch which illuminates. It allows you to see and it takes away fear as well. For me, some of my images are quite wild. Because I think sometimes the pain is fear. But this time, it seemed to allow me to put in words, feelings where I haven't always been able to. I see them in visual things. So perhaps it was a more peaceful experience - not such a shock to the system."

Doug is an overseas Aid and Emergency consultant. He is also my partner and has been working with me with the colours for the past fifteen years. In Doug's work, danger, disease, famine and displacement often confront him. He, therefore, attends groups whenever he can, as he finds that staying in touch with the colour process helps him keep things in perspective. He stated, "The yellow light was in my head. I had no problem with the orb and the light coming down. When I asked it where it wanted to go, it slowly sank down past my throat and into my lungs. And I was breathing it in. At that point I was just breathing in and out yellow light. The qualities were joy and happiness and a very bright light that didn't cast any
shadows. In fact it cast out shadows. And if it found any darkness - any dense darkness anywhere, it would just start to break it up. Those were the qualities it had in my lungs.”

June summed up this particular exploration of yellow in that she was struck that Doug and Mo had made a similar reference to the light that in this case didn’t cast shadow, but cast out shadow.

The theme to have emerged in this exercise with yellow seemed to be about acknowledging one’s inner truth, both dark as well as light. The idea of conscious assimilation of the shadow moved; therefore, beyond the realms of psychological theory and into the realms of acquired wisdom through imaginal process. Further, my hypothesis that spiritual truth contained within itself inherent paradox again seemed born out through the inward experience of participants.

I further extended this exploration of yellow by comparing Itten’s idea of yellow being symbolic of understanding and of knowledge, to Bailey’s writings on the Seven Rays. In 1.3 (e) The Seven rays: a Metaphor for Creation Archetypes, I mentioned that there is some dispute among theosophists as to some of the colours said to represent certain rays. To the third ray of Active Intelligence, Bailey (1936: 127) attributes yellow (see 1.3. (f) Synonyms of the Seven Rays). However, on page, 163, of the same volume, she describes how yellow is attributed to the second ray of Love/Wisdom. A further contradiction is to be found on page, 419, of the same treatise in which yellow is attributed to the fourth ray of Harmony through Conflict. This discrepancy in colours associated with various rays is explained, however, in Bailey (1922: 202), in which she states:

I would here seek to put your mind at rest on the point as to whether the colours enumerated by me conflict with those enumerated by H.P.B. [Helena Blavatsky]. You will not find they do, but both of us use blinds, and both of use the same blinds as those who have eyes can see. A blind is not a blind when recognised, and I offer not the key.

She then goes on to offer an extremely complex explanation. For example, occultly speaking, “Red may be called green and orange may be called blue,” (Bailey, 1922: 204). The key to the accurate interpretation of the term employed lies in the “point of attainment of the unit under discussion,” (Bailey, 1922: 204). Further, “Only he who has the higher vision in process of development can hope to attain any measure of accurate discrimination,” (Bailey: 1922: 205). In essence, this statement appears dogmatic and hierarchical. It seems to fall

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within Polanyi’s, (1946: 59-60) description of a Specific Authority in which the head of the organisation is considered the one with “authentic contacts with the fundamental sources from which the existing tradition springs,” (see 2.2 (e) Verification via the General Authority).

It is interesting to note that my experience of the colours had shown me that specific qualities inherent in a colour often provoked images that bespoke a certain ray. I read these instances as an example of when an archetype broke through into group consciousness. The group then had the opportunity to explore the many qualities and themes of a ray and so build a broader picture. I thus matched the colour to the rays only when personal heuristic experience and that of hundreds of group participants using the colour process confirmed it through experimentation and through the data that subsequently emerged.

For example, although the colour yellow embodied many qualities that conjured an idea of wisdom in the minds of participants and therefore might be said to represent the second ray of love/wisdom, it also embodied an intensely active quality, which seemed to link with the idea of Active Intelligence—an acronym representing the third ray. As a result of indwelling its quality and gathering data from others, I linked the idea of intelligent illumination with a specific form of wisdom. Further, as group processes unfolded, evidence emerged in the form of recurring motifs that each of the colours embodied imprints of a unique and distinctive form of wisdom. I identified these over a period of time during which I noted where particulars converged and diverged (see 4.2 (a) The Critical Beginning). However, this observation constitutes a further piece of research and may be dealt with in this work only briefly in my conclusion.

One example of this is, however, that we found that meditation on light blue seemed easily to connect individuals to the essence of Love/Wisdom and bring forth new insight into qualities of the second ray. Evidence of this is disclosed in Part Six: Blue. The wisdom experienced through indwelling yellow (see 6.2 Yellow) differed in quality to wisdom experienced through indwelling blue. However, this does not mean that yellow is therefore the colour of the third ray and light blue is the colour of the second ray. Experience had taught me that there was not such division between them—rather a fluid interconnectedness. However, I also found that each had distinct attributes, which could be associated with identifiable patterns.

A further example of matching a colour to a ray is to be found in Kuppers,’ (1973: 12) statement. He describes the colour red as, “being the colour of blood.” As a psychic image,
blood has, however, many meanings. It may allegorise archetypal elements of psycho-spiritual functioning. For the image suggests not only the idea of physical blood and bloodshed, but Bloodline issues—ancestrally inherited tendencies that are passed from generation to generation. These are collectively inherited, and are reminiscent of Jung’s relic contents of the psyche, which he named archetypes (see 1.3 (b) Archetypes).

Kuppers further attributes to red “aggressive, extroverted” qualities. In the ray psychology, red is the colour attributed to the first ray, which is said to be the ray of Will, Power, Creation and Destruction and represents the Father Principle—again, paradoxically, both positive and negative, (see 1.3. (f) Synonyms of the Seven Rays. As my working hypothesis is that the colour may connect participants to the archetype, I was interested in Norman’s example of visualised red, recounted before. Images of power and strength instantly emerged into his mind. And as his process unfolded, he did, indeed, demonstrate very negative power issues with certain women in the group. So much so, that some of them began to feel “psychically raped” by what they considered to be his aggressive, dominating, and overtly sexual presence. It would be fair to say that his unresolved issue surrounding his need for power, coupled with his deep sense of powerlessness and difficulty in channelling his creativity positively, proved for him, and those who came into contact with him, destructive.

Such details as these, yield further insight as to the psycho-spiritual particulars involved with this archetype, thus fleshing out the pattern. This point is further discussed below in 4.2 (a) The Critical Beginning, in relation to recognising how recurring themes and motifs dovetail in meaningful ways. The process, however, is taken a step further through the process of extension (Guba, 1978; and Patton, 1980, 1990)—such as I have demonstrated above in that I have made connections between different things, surfacing new angles, aspects or insights into the phenomenon thus developing a deeper psychological understanding.

I also here remind the reader of another example described within the early pages of this work, of the South African field worker, who flew into uncontrollable bouts of rage with army commanders and militia (see 1.4 (d) Stress Management: a Fourth Example of Using Colour Body Imaging). The fronts of the man’s legs were covered in bleeding, weeping sores. During his process, he had visualised red. Images of his father beating him across the shins with a stick and shouting at him to obey his superiors intruded into his memory. When he had gone into South Sudan, and witnessed the soldiers beating the children, his own buried childhood pain over the beatings he had received from his father had been triggered, and he
had “seen red.” The memory of his father beating him had, thus, over time, become hugely charged and become a symbolic psychological representation of a much deeper issue. This issue was to do with a Negative Father Complex, which shows itself in the wrong use of power and authority—and, ultimately, the wrong use of the will.

Just as in the field-workers imagery, red had conjured up psychological representations of power and authority, so too had Norman’s imagery, as had Simon’s imagery mentioned above. For all three, red had stimulated a confrontation with the issue of the father principle. In Jungian terms, the father principle symbolises power and authority; the Will to make manifest in the world; spiritual ideals; ambition; and the drive to achievement in all its positive and negative forms. These connections had; therefore, struck me as being meaningful in that red is said to be the colour to represent Bailey’s construct of the first ray of Will and Power. Thus, these examples suggest a link between the colour and the archetype.

Kuppers, (1973:12) describes how colours we participate in are instinctively responded to within the unconscious of a person:

*The colours are instinctively assessed at different values in the subconscious of a person. To appeal to this basis of the subconscious is the aim of the painter, the artist. He will try, to begin with, to render certain ideas, often existing only in the emotions, in colours. He tries to be creative with colours in a way that he evokes certain emotions, intended reactions, in the viewer. It may be grief, light-heartedness, wild enthusiasm, it may be the artist’s intention to provoke resistance, rejection, disgust; it will always be his aim to arouse the viewer’s emotions and to appeal to and captivate his subconscious."

Goethe, (1971: 189) also concurs with this belief that colour “produces a distinct impression on the mind, and thus addresses at once the eye and feelings.”

Matthaei, Rupprecht (1971: 190) describing Goethe’s Colour Theory explains how in Goethe’s Diagram of the “symbolic significance of the colours of the circle” he ordered the temperaments, or humours, in accordance with Kant’s.

The early Greeks, however, went much further in their understanding of colour. In the *Corpus Hermeticum*, God is called “Archetypal light.” Many since, including Kepler, believe colour to be expressive of primordial ideas and creation archetypes. Colours are:
Acquiring Wisdom Through the Imagination

...life; for a world without colours appears to us as dead. Colours are primordial ideas, children of the aboriginal colourless light and its counterpart, colourless darkness. As flame begets light, so light engenders colours. Colours are the children of light, and light is their mother. Light, that first phenomenon of the world, reveals to us the spirit and living soul of the world through colours. (Birren, 1970: 8)

The word and its sound, form and its colour are further described by Birren (1970: 8), as "vessels of a transcendental essence that we can only surmise." The idea that colour has spiritual meaning is further expressed in the writings of Kuppers, (1973: 13) when he points out "the pre-eminent importance the author of Genesis ascribed to the light!"—"In the beginning God created Heaven, and earth. And the earth was void and empty, and darkness was upon the face of the deep; and the spirit of God moved over the waters. And God said: Let there be light," (Genesis: Chapter 1: 1-3).

The creation of light is thus described in Genesis as God's first act. After the flood, God sent a rainbow to symbolise peace. "And God said: This is the sign of the Covenant which I give between me and you," (Genesis 12). This statement of God's could be interpreted as a metaphor in the same way as Pascal (1623-1662) described metaphor as a figurative language to describe the "things of God," which are "inexpressible," (Cooper, 1986: 4). Or it could be read as a mythological motif suggesting that the colours of the rainbow are a covenant, a bridge, a source of communication linking Heaven with earth, spirit with nature, the divine with the human. "Colour is the soul in nature and the whole cosmos, and we are participants of this soul the instant we experience the colours," (Steiner, in Nobel, 1996: 221).

Study of the oldest data on the subject reveals how colour was thus a revered spiritual phenomenon. The Greeks expressed it in concepts, philosophies, in style and beauty of word, "rather than meaning alone," (Gerritsen, 1975: 13). Gerritsen compares this philosophical stance with his own experience of colour and says further, "How well this way of building ideas agrees with the value of colour experience itself," (Gerritsen, 1975: 13).

Thus, a tentative hypothesis explaining my experience of colour began to emerge through Kepler's theory of inborn, innate knowledge hidden in the soul, (see 2.1 (d) Pre-existent Knowledge Hidden in the Soul). This theory matched with my own heuristic experiences. It felt as if my imaginal mind had been able to perceive what seemed to be an inborn, innate knowledge of the language of colour. Thus I began the process of locating my experience of colour within a wider philosophical field. I had discovered what appeared to be the real
nature of colour—the *thing-in-itself* belonging to *noumenal reality*—therefore; according to Kant, something not perceived or interpreted, incapable of being known, but only inferred from the nature of experience.

In his statement, “the language of colour does not proceed as far as thought,” Steiner (1982:72) concurs with the notion that colour is transcendent and therefore cannot be known by thought. He further qualifies this idea when he states, “Colours say things which thinking does not comprehend,” (Steiner, 1982: 72).

Birren also refers to the correlation between light, colour and sound. He says, “colour is a phantasmagorical resonance, light become music,” (Birren, 1970: 8). I too had perceived colour as a sacred language, which had seemed to engage my mind in a pre-verbal transcendent reality. I had experienced how colour expressed its own particular vibration. Its energy was pre-conceptualisation or interpretation and therefore seemed to me to be a *thing-in-itself*. However, my experience seemed to fall outside of Kant's or Nietzsche’s theories that describe how transcendence cannot be known. For, as they had argued, as soon as we attempt to describe transcendence in word or thought, we are no longer within that transcendent field.

Yet I had witnessed how transcendent patterns are visible in the world about us. Heuristic experience had thus revealed a contradiction of this philosophy (*see 2.1: Science is concerned with the World of Appearances: 2.1 (e) A Priori and A Posteriori Truths*). It seemed to indicate that it was possible to enter into a raw, pre-imaginal participation with colour and then allow the perception of colour, its energy and symbolic psychological significance to take its own shape. It was almost as if the colour filtered into consciousness through the various different processes of knowing available to an individual. This is further explained in my conclusion (*see 7.1 (h) Transactions between the Modes*).

Granted the initial experience might become distorted as it filtered through various levels of emotional and imaginal frameworks of understanding. However, in my experience, something of the essence remained. Further, the process raised the shadow, which could then be utilised creatively and thus effect personal transformation, (*see 7.2 (b) Assimilating the Shadow*). In this way, reciprocity between ego-consciousness and unconsciousness could be seen to occur.
I discovered how, by allowing the colour to be the director of the imaginal process, it seemed to provoke images, which would then evoke meaning. The final stage of the journey was to express the meaning in words and so make that which was deeply tacit, explicit. The colour process itself is not only heuristic, it thus belongs in Heron’s category of presentational knowing, as through it, the knower perceives deeper patterns that interconnect perceptual imagery of this world and other worlds, (Heron, 1992: 165).

I conceived of the idea that perhaps colour was a lost language. And when we really live in colour, “the colour will of itself be able to answer his question about the way in which it should be applied,” (Steiner, 1982: 58). Goethe (1971: 189) concurs with this notion when he says, “there can be no doubt that these [colours] can be made use of as a language...”

Possibly colour might be one of the first languages known to humankind. Fables of a first language portray it as the Language of the Birds, or the Language of the Gods. Heron (1992:142) says of the notion of a first language:

This bears witness to the ground-plan of creation and is still entirely within imaginal mode... The idea lingers on in the old tradition of sacred languages, such as Sanskrit and Hebrew, and the belief that the very pattern of their sounds and signs symbolises the deeper structure of things.

3.11 (b) The Physics of Colour

In further consideration of the nature of colour, my research led me into the study of its physics. This study seemed important in order to locate my experience of it within a wider scientific field. Within this context, I will argue that though modern physics treats colour as being mere light waves received by the retina, colour should also be respected as a subjective phenomenon.

Throughout the ages, many theories have abounded as to the nature of colour. The early Greeks believed that light and colour is identified with God and is an archetypal source of spirit; whilst modern physicists believe it to be light waves received by the retina. In the evolution of the theory of colour, however, is also reflected the evolution of philosophy, mathematics and physics, a point, which I will further consider within this section.
A list of the main hypotheses from the early Greeks to modern theorem on light, colour and the way in which it is perceived is summarised in Appendix 2.

As already stated, Newtonian law tells us that colours are the result of light waves. They are a particular kind of electromagnetic energy. The human eye, however, can perceive light of wavelengths between 400 and 700 millimicrons only.

The following table is adapted from Itten, (1970: 16).

Wavelengths and corresponding frequencies, in cycles per second, for each prismatic colour, are shown as follows:

<table>
<thead>
<tr>
<th>Colour</th>
<th>Wave length, mu</th>
<th>Frequency, cps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
<td>800-650</td>
<td>400-470 million million</td>
</tr>
<tr>
<td>Orange</td>
<td>640-590</td>
<td>470-520 million million</td>
</tr>
<tr>
<td>Yellow</td>
<td>580-550</td>
<td>520-590 million million</td>
</tr>
<tr>
<td>Green</td>
<td>530-490</td>
<td>590-650 million million</td>
</tr>
<tr>
<td>Blue</td>
<td>480-460</td>
<td>650-700 million million</td>
</tr>
<tr>
<td>Indigo</td>
<td>450-440</td>
<td>700-760 million million</td>
</tr>
<tr>
<td>Violet</td>
<td>430-390</td>
<td>760-800 million million</td>
</tr>
</tbody>
</table>

Physics makes further connections between light and sound. For example, the harmonic interval from red to violet is approximately the double; i.e., an octave.

Each hue can be accurately defined by specifying its wavelength or frequency. The light waves are not in themselves coloured. Colour arises only in the human eye and brain. How we differentiate these wavelengths is not yet, however, well understood. We know only that the several colours arise from qualitative differences in photosensitivity.

For example, if we hold a red and a green colour filter, in front of an arc lamp, the two together will give black, or darkness. The red filter absorbs all the rays in the spectrum except for the red interval, and the green filter absorbs all but the green. So no colour is left
over, and the effect is black. Colours resulting from absorption are known as subtractive colours.

Colours of objects are, thus, mainly subtractive. A red vessel looks red because it absorbs all other colours of light and reflects only red.

In other words, if we say, "this bowl is red," what we are really saying is that the molecular constitution of its surface is such as to absorb all light rays but those of red. The bowl does not have colour in itself: light generates the colour.

An "epistemological drama," (Nobel, 1996: 132) however, becomes apparent between Newton's approach to colour, and Goethe's—the one considering it quantitatively—the other, qualitatively. Newton had discovered that if light is shone through a prism it is seen to divide into seven rays of colour.

In 1676, Sir Isaac Newton, using a triangular prism, analysed white sunlight into a spectrum of colours. A continuous band of colour ranges from red through orange, yellow, green, blue, to violet. This dispersed ray of light can be projected onto a screen to display the spectrum... If this image is collected by means of a converging lens, addition of the colours will yield white light once more, (Itten, 1970: 15).

Goethe looked directly into the prism at a white wall expecting to see assorted colours. Instead, he saw an unchanged white wall. He decided that Newtonian law was false and decided to conduct his own research, which was to last for the remainder of his life, (Matthaei, 1971: 5). Of course, Newtonian law was not false. Nevertheless Goethe's research led to extremely fruitful conclusions.

Goethe insisted that light is not composed of different colours, and could not; therefore, be divided up in the way that Newton had suggested. To Goethe, colours have more of a living quality. They interact with surrounding fields. And having a living quality, this interaction includes the subjective/unconscious response of participants.

Goethe's colours belong:

*to boundaries, contours, crossings-over, and comprise 'pictures'... Colours do not step forward out of the light; they quite simply appear, are transformed*
and disappear, all according to circumstances. Colours are, instead, light in transformation where the two opposite poles light-dark, and various degrees of shadow, form the colours. When light - the white - is faintly shaded, yellow colour appears, and when darkness - the black - is faintly lit up, blue colour appears, and so on and so forth. Colours hint in this way at an interplay between opposites, they are determined by the surrounding field and are subjective phenomena, (Nobel, 1996:136).

Matthaei, (1971: 6) in his preface to Goethe's Colour Theory, recognises, however, that Newton and Goethe followed totally different aims in their research. Whilst Newton “attempted to analyse the nature of light, Goethe applied himself to the phenomenon of colour.” Goethe wanted to "marvel at colour's occurrences and meanings, to admire and, if possible, to uncover colour's secrets,” (Goethe, 1829, in a letter to Josef Stieler).

Nobel, (1996: 136) states how Goethe’s bitter disagreement with Newton was “not so much a contest between facts as rather about how given facts should be read and interpreted.” Nobel, (1996: 136) further asserts, “It is the strong and biased direction towards mathematical calculations in Newton and the science which developed in his wake that Goethe turns against.” Goethe saw risks in man—the active subject—being excluded from Newton’s theories on colour. Goethe felt that the light that was determined in purely mathematical terms was dehumanised. He called it—“the dry bones of light,” (Nobel, 1996: 136).

Goethe, however, “had great admiration for mathematics and a profound insight into its nature,” (Nobel, 1996:137). Goethe’s epistemological disagreement with Newton was not; therefore, based on a lack of understanding of the nature of physics. Rather, Goethe felt that physicists were not dealing with how we human beings experience colours.

Newton and his followers had limited themselves to mathematical experiment. These experiments were for the purpose of “verifying their hypothesis,” rather than for the purpose of “really getting aquatinted with the phenomenon,” (Nobel, 1996: 137). Goethe, “felt that the role of man here becomes undeniably central, on both subjective as well as objective levels,” (Nobel, 1996: 137).

Steiner also believed, that in Newton’s optics, the way in which colour as a phenomenon is treated would lead to very serious problems in the future. He was deeply concerned about the effect of the split between science and spirituality on our artists:
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It is only through the decadence of our science that the artist, quite rightly, has such a fear of theories which have a purely materialistic and intellectual basis, particularly as we encounter them in modern optics... This does not really belong to physics; physics is only concerned with light and space. But colour-colour can only be studied properly by taking into account the realm of the soul... Everything which has thus found its way into physics and been narrowed down into lines and diagrams must be released again, (Steiner, 1982: 57).

Although understood from the perspective of physics, the artist; therefore, also perceives colour as a spiritual and metaphysical force. Goethe's magnificent work on the Theory of Colour still influences artists to this day.

This theory shows a colour tetrahedron for the symbolisation of soul power. Goethe drew colour diagrams depicting the "powers of the soul." He also drew a diagram of "the symbolic significance of the colours of the circle," (reproduced in Matthaei, Rupprecht, 1971:188-189).

The Colour Theory of Goethe lives on influencing the way modern artists perceive colour. Birren (1970: 12), however, points out the superficiality in the way that modern society still deals with colour:

*Developments in colour chemistry, fashion, and colour photography have aroused a broad general interest in colours, and the colour sensitivity of the individual has been greatly refined. But this contemporary interest in colour is almost wholly visual, material in character, and not grounded in intellectual and emotional experience. It is a superficial, external toying with metaphysical forces.*

*Colours are forces, radiant energies that affect us positively or negatively, whether we are aware of it or not.*

3.11 (c) Stress Pathology and Bio-dynamic Feedback.

As already mentioned in 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation I had visualised colour in the way in which the colour itself had answered the question about the "way in which it should be applied," (Steiner, 1982: 58). It had thus always made me intensely aware of particular parts of the body that seemed stressed, tight or tense. When I turned my attention within and followed the colour into that part of the body, images of what caused the tension or tightness
intruded into my thoughts. Thus, turning within and focussing on a central theme, experience, sensation, intrusive thought or image became paramount to the colour process.

I have already described how interacting with colour in this way also made others that participated in this process aware of tightness or tension in certain parts of the body, and when indwelled, surprising new things emerged into consciousness.

I have described how Goethe (1971) had suggested how colour interacts with surrounding fields. I have further cited many artists, (see 3.11 (a 5) Example 5: Colour Indicates the Polarity Between Light and Shadow) one of them being Kuppers (1973) who described how colours we participate in are instinctively responded to within the unconscious. In the many examples furnished within these pages, I have shown that colour interacts with consciousness as well as unconsciousness. In this section, however, I want to focus on how colour also seems to interact on a physical level. And I want to suggest that Colour Body Imaging may; therefore, be considered of use within the field of Stress Management.

This surmise is evidenced in that when the colour entered into particular parts of the body, the body yielded up images that seemed to describe its own stress and cause of somatic symptoms. Thus, by indwelling colour, many participants, as well as myself, also experienced the "wisdom of the body," (Pelletier, 1978: 4-10) in a way that felt simple, immediate and direct.

I became interested in the work of various Stress Pathologists such as Hans Selye (1926) and Kenneth Pelletier (1978). I was to discover how most leading stress pathologists seem to prefer treating stress and its side effects, by adopting a holistic understanding of its nature. Many stress pathologists are proponents of the notion that the body has its own internal wisdom and that the mind plays its part in slaying or healing an individual.

My heuristic experience, and that of many others, of how colour entered the body and seemed to suggest that the body has its own internal wisdom, thus seemed to match discoveries made in the field of stress pathology. In this way, inner processes of discovery had provided clues of where to look within the field of derived knowledge (see above 3.11 (a 3) Example 3: Matching Inner and Outer Processes of Discovery). Thus, inner processes matched with outer processes of discovery and verified the wisdom that had naturally emerged from my
experiential experimentation with visualised colour. Further, the field of stress pathology might provide a useful biological background in support of my developing colour process.

It may; therefore, be necessary to outline a brief history of stress pathology in order to provide some background to the field. This should serve to familiarise the reader with the evolution of various theorems to do with stress—its causes and its various treatments. However, this section should be understood in the context of an example—a confirmation of how inner processes of discovery may provide intuitive clues and hunches that may lead to outer processes of discovery. In short, perhaps my heuristic discovery of how the psyche interacts with colour that is participated in, may be used in the future as an effective tool for the successful management of stress.

The term stress is a relatively new invention. And surprisingly, it is derived from the physical sciences. In 1676, Hook’s Law described a phenomenon where the presence of a “load,” or physical “stress,” was capable of causing a physical “strain” upon a given material.

In 1926, an Austrian endocrinologist, Hans Selye identified a consistent pattern of mind-body reactions. He called this pattern the “non-specific response of the body to any demand.” To describe this pattern, he borrowed the term “stress” from the physical sciences.

Having decided on a new term for the body’s non-specific response to any demand, which Selye later referred to as “the rate of wear and tear on the body,” it was necessary to create a term that described the demand, or stimulus, itself. Thus the term “stressor” was invented.

A stressor describes a stimulus, which causes, or is highly associated with stress.

The concept that stress affects physical health is therefore a relatively new idea. Much research has been conducted since the 1940’s, 1950’s and early 1960’s. Stress-related diseases were termed “psychosomatic.” These diseases were characterised by observable organic tissue damage, which was caused by excessive stress. In 1968, the American Psychiatric Association officially described stress-related diseases as “psychophysiological” diseases. At the same time, neurotic disorders, which impaired sensory or motor functions but involved no actual organic tissue damage, were termed “conversion disorders” or “hysterical disorders.” These two different categories of disease are, however, often still confused with each other.
The term psychosomatic seems to bear a stigma of association with hysteria. Psychosomatic is often interpreted as an imagined disease. But psychosomatic disorders are real. They involve actual tissue damage and can be life threatening in some cases.

In 1980, the American Psychiatric Association revised its diagnostic definitions. Stress-related diseases were no longer called psychophysiological, but now came under the diagnostic heading of “psychological factors affecting physical disease.” This greatly affected the way in which stress-related diseases were regarded. Neurotic-like conversion disorders were changed to a broader heading entitled “somatoform disorders.”

Hans Selye revolutionised our knowledge of the cause of disease. He realised how hormones being secreted by the various glands effected the body. During stress arousal, hormone levels are raised, with implications for current or future health. “...High levels of stress hormones...provide biological memories that predict the risk of disease,” (Fisher, 1995:26). Research shows thus that disease has its roots in biological and chemical reactions:

...The adrenal cortex enlarges during extreme and prolonged stress; whereas somatic growth, lactation and other phenomenon—then known to be under pituitary control—diminish.” This led to the concept of a “shift” in pituitary activity, (Selye, 1980:IX).

Thus, excessive stress arousal coupled with unsuccessful coping strategies will inevitably result in target organ disease and/or dysfunction.

Target organs refer to parts of the body, which may become the somatic targets of the stress response. The weak organ theory states that all of us are born with, or soon develop a weak or highly vulnerable part of the body. Often, these are genetically inherited tendencies. For example, stress pathologists know that cancers run in families, as does alcoholism and arthritis, to mention but a few.

When we become aroused, the weak organ is attacked and bears most of the strain. The more distressed we become the greater the strain on the weak organ, until it breaks down into a diseased state. Stress pathologists; therefore, consider that the origin, development and resultant effects of disease are due to organ overload caused by repeated activation.
Target organ systems that can be effected by excessive stress include the neurological system, the cardiovascular system, the gastrointestinal system, the neuromuscular system, the immune system, and the respiratory system.

Stress thus affects three major axes:

- The neural axis
- The neuroendocrine axis
- The endocrine axis

These axes are always activated during normal physiological functioning. However when over stimulated, they sustain their activity at excessively high levels. This leads to stress-related disease.

The *neural axis* consists of the nerves of the sympathetic nervous system, (collectively called the autonomic nervous system), and the neuromuscular nervous system (the nerves to the muscles).

The *neuroendocrine axis* consists of the sympathetic neural chain and its innervation of the adrenal medullae. Stimulation of this axis results in the release of the hormones epinephrine (adrenaline) and norepinephrine (noradrenaline) from the two adrenal medullae. This axis is responsible for the so-called “fight or flight” response studied by Walter Cannon in the early 1930’s.

Finally, the *endocrine axis* consists of the anterior pituitary gland and its mechanisms such as the adrenal cortices, which release hormones such as cortisol and aldosterone. Similarly, oestrogen, progesterone and testosterone can all be altered during stress. Shaffer, (1982: 2-3) describes how, “Consciously or unconsciously perceived stressors alter neurophysiological activity, endocrine and immunological balance, blood supply and pressure, respiration rate and pattern, and digestive processes.”

Stress specialists such as Spielberger (1995), Sarason (1995), Eysenck (1995), Szabo (1983), Rosenman (1983), Friedman (1983) and Shaffer (1982) further state that certain personality types have a greater likelihood of contracting diseases such as Cancer, Diabetes, Heart Disease, Multiple Sclerosis, Ulcers etc.
There are thus two types of stressors—biogenic or psychosocial. Biogenic stressors are stimulants, which cause stress via their biochemical actions on the body. These are caffeine, nicotine, amphetamines etc. Despite addiction or preference for these substances, these can cause stress arousal and contribute to anxiety and stress-related symptoms.

Contrary to popular thinking, however, psychosocial stressors, unlike the biogenic variety, do not directly cause stress. Rather, they create the conditions for which stress responses might be activated. Stress Pathologists describe how it is not the events in themselves that are stressful. Many events can be potentially stressful, but only those that are interpreted or appraised as being challenging, or threatening in some way will ultimately become psychosocial stressors.

The 5th century Greco-Roman philosopher, Epictetus reportedly said, "men are disturbed not by things, but the views which they take of them." Many stress pathologists believe likewise—that it's not particularly what happens to you that matters, but how you respond to it.

There are many causes of stress. Psychosocial events occur around us every waking moment. These events will not lead to excessive stress unless one or more of them is appraised or interpreted as being meaningful or potentially challenging, threatening or otherwise aversive. The propensity to appraise or interpret events; therefore, is a function of an individual's previous emotional learning history, and personality traits.

However, on the basis of emotional arousal, the brain employs a "transducer" in order to convert psychological appraisals into somatic realities that affect our physical health. This "transducer" is called the "limbic-hypothalamic" complex, (Selye, 1980).

Most recently, Everly and Benson (1989) came up with the "Disorders of Arousal" theory. They state that if an individual suffers excessive stress (excessively chronic or excessively high in magnitude), the stress arousal centres in the brain become hypersensitive. This hypersensitivity then leads to a condition where the stress response is too easily activated. In other words, more of the same type of stress triggers an instant emotional response. Target organs then undergo undue strain. Ultimately, they breakdown or become dysfunctional.
Cardiologists Kraus and Raab, (1961) developed the Hypokinetic Disease theory. They argue that stress is a normal preparatory mechanism that prepares us for physical exertion. It is the failure to physically express the stress response that makes it pathogenic—not the mere presence of stress. Stress that does not lead to physical expression is more likely to become pathogenic.

Pelletier, (1978:4) thus adopts a holistic view of stress, taking all the above factors into consideration but further asserting the importance of volition in coping with stressful situations. He states, "...Prolonged unabated stress from which the individual has no respite is primarily responsible for the development of stress-related disorders." Further, if we do not act, we may begin to suffer a deep down loss of volition:

*Loss of this feeling of efficacy can be one of the most insidious effects of excessive stress. When physical disorders begin to afflict the individual, he frequently feels helpless and hopeless, with no options for rectifying his life. In his unconscious mind he may associate his physical disorder with his psychological and emotional state, but he is not able to initiate actions to interrupt the downward spiral of psychosomatic disorders. Stress has weakened his psychological resistance and perhaps his immunological response as well. Once he regains a sense of his own volition he can avoid being incapacitated. He begins to realise that this self-regulation extends to all areas of his life and that he can channel his life style in a more positive direction, (Pelletier, 1978:10).*

The concept of individual volition is essential to holistic medicine. Genetic endowment, physical factors, unconscious choices and environmental conditions can account for much of human behaviour. But a simplistic reduction of all human behaviour so as to exclude volition does not seem valid according to empirical and phenomenological observations. Because of the recognised importance of volition, an increased emphasis is now being placed upon the patient as an active and responsible participant in the healing process rather than a passive victim of either the disease or the treatment.

Whatever else may contribute to such healing, it seems certain that one critical area to explore is the capacity for the mind to play a vital part in healing or slaying the individual.

Selye, (1956), Pelletier (1978), Sethi, (1980), Neufeld (1982), Everly and Benson, (1989) are among those who support a holistic approach to Stress Management. Evidence that "50-80 percent of all disease is caused by stress,"(Pelletier, 1978: 4-10) informed Pelletier’s opinion...
that the "challenge in preventative medicine is the pronounced tendency for people to ignore or misinterpret physiological cues." "...They seldom take time to listen to the wisdom of the body." "...One critical area to explore is the relationship between the psychological predisposition of the individual... evidenced...is one common factor—the capacity of the mind to play a vital part in healing or slaying the individual."

Many stress pathologists now consider it as fact that the mind plays its part in the aetiology of disease. For example, Neufeld (1982:V) states how the adaptive process in nervous and psychic disease is now part of common knowledge and such expressions as "the work gives me a headache" or "drives me crazy," have their basis in experience. Initially, however, stress pathology owes the instigation of this idea to Freud (1895) who recognised that somatic symptoms were symbolically meaningful.

I have given an example of this in 1.4 (d) Stress Management: a Fourth Example of Using Colour Body Imaging in the field worker's imagery, in which he "saw red," and thus discovered that the cause of his bleeding, weeping leg sores was repressed rage against his father and the wrong use of power and authority.

For this reason, many stress pathologists thus assert the importance of meditation in stress control. Meditation is a self-directed practice for relaxing the body and calming the mind. The person meditating makes a concentrated effort to focus on a simple thought, such as "peace." Or s/he may focus on a physical experience, such as breathing. Alternatively, focussing on a sound by repeating a Sanskrit word such as "kirim" may help still the mind's busyness and emotional thought processes.

Learning right control of our thoughts is also a theme often suggested in the ancient wisdom teachings believing this to be the path to good health and enlightenment. This theme is echoed in the Yoga Sutras of Patanjali: "This union (or Yoga) is achieved through the subjugation of the psychic nature, and the restraint of the chitta (or mind)," (Bailey, 1955:3).

According to Govinda, (1960) the purpose of Buddhist meditation is to enable you to find out what's going on in your own mind. Buddhist psychology is essentially something to try out on yourself, and the Buddhist has little sympathy with the Western idea that psychology is primarily the study of other people's behaviour rather than one's own, (Fontana, 1986:33).
Indeed many of the meditation practices taught in Buddhism seem to be an ancient method of controlling stress. Ancient wisdom teachings embody similar ideas discussed above in the simple belief that negative thoughts cause the glands to produce toxins whilst positive thoughts produce elixirs (positive hormones). The ancients often used such metaphor to describe the mystery of the endocrine system, which they considered to hold the secret of eternal youth. For example, the pineal gland was considered by Descartes (1664) to be the “principle seat of the soul,” (Aldrich, 1970).

Modern day stress pathology affirms this ancient knowledge concerning the secrets of good health. Research conducted by Sethi (1983: 164-179) suggests how using meditation in stressful situations helps alleviate the somatic effects of stress.

The colour process I had developed embodied a strong meditative aspect. However, participants focussed on the primordial image of colour, rather than a sound or particular thought, such as “peace.” As participants felt guided by colour itself, the process seemed to achieve more than a mere relaxation technique. As evidenced in the many examples threaded throughout this work, colour had seemed to show the way in which it was possible to access the body’s wisdom. On a psychological level, it stimulated the psyche’s “picturing of vital activities,” (Jung, 1926: 618). And it had revealed a direct correlation between psychic imagery and somatic symptoms.

Jung, (1926: 618) explains the interdependence of mind and body when he states: “just as the material of the body that is ready for life has need of the psyche in order to be capable of life, so the psyche presupposes the living body in order that its images may live.”

I thus named the colour process, Colour Body Imaging. The process seemed to me a holistic method of managing stress. Sethi (1983: 164-179) affirms how, “Stress coping is more effective when we employ a combination of self-analysis, gestalt, meditation and biofeedback.” The colour process seemed to be an effective synthesis of all these elements, yet it further included a spiritual dimension.

Many today believe that “the body is a storehouse of memory deposits,” (Pattee, 1986: 26). Because of this, Freud, (1895: 6) considered that Catharsis seems essential in psychological healing. Freud’s work heralded the development of Biofeedback. Its inventor, Alexander Lowen, (1989: 573) re-affirms the idea that “the body is a repository of one’s life’s
experiences.” He confirms that it is essential to get in touch with the body, “in order to understand events of one’s life and the underlying motivations that impel one to action.” Thus, “we learn to read the language of the body,” (Lowen, 1989: 573). Bio-energetics also deals with a similar area of psychology. This offshoot of the work of Wilhelm Reich, (1970, 1972) was also developed by Lowen (1989: 574) who stated that “every chronically tense muscle in the body reflects an inner conflict between an impulse or feeling.” In this respect, Lowen, (1989: 576) coins the phrase “Unity.” This refers to the fact that organisms function as a whole. He states that there can be no distinction between mental and physical pain—if the person has heart disease, the person is ill, not just the heart:

_The Principle of Unity also states that the whole body is affected by the trauma. The unfulfilled longing of the child disturbs its breathing, its sense of security in its legs, and its self-confidence. Every trauma upsets the basic pulsatory movements of the body. These are the overall expansions and contractions of the organism (which on this level functions as a single cell) and its longitudinal wave-like movements that flow up and down through the body, (Lowen, 1989: 567)._ 

Thus psychoanalysts and psychotherapists alike consider that experiencing shadow traits and tendencies, and catharting the emotion generated by such, is transformative.

I refer the reader back to initial examples of the colour process described above in 3.11 (a) _Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation_ in which I described how participants experienced the paradox of how light reveals shadow. This idea was inherent in images generated by various imaginal colours (see 3.11 (a 5) _Example 5: Colour Indicates the Polarity Between Light and Shadow_). Conscious assimilation of the shadow and how this might transform us had, up until this point, been merely a transpersonal psychological notion. However, because participants had inherently experienced this through imaginal process, they had now shifted their perception beyond the realms of psychological theory, which allowed ownership of this idea.

Lowen (1989: 582) describes this process as the “Breakdown to Breakthrough”—a phrase first coined by Laing (1969). This phrase refers to a psychological process often considered to be a kind of psychic death. According to Lowen, fear and pain always accompany this process. Yet this breakdown, if consciously recognised as such, may also be considered a positive process. Many thinkers of today consider that our pathology is our opportunity,
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(Ferguson, 1897) in that “both physical and psychological illness are potentially regenerative rather than inherently degenerative,” (Neufeld, 1982: 33).

The example of how the field worker had realised that he could not work as a food monitor in South Sudan because of what he would have to confront on a daily basis indicates this. Insight into shadow traits and tendencies and catharting emotional energy generated by such, created in him, the future possibility of transformation. This is the regenerative aspect of confronting an issue rather than what had hitherto been the field-worker’s degenerative expression of explosive, uncontrolled anger and its manifestation of weeping sores. The field worker met his hurt and wounding on the level on which it occurred originally and was; thus able to cathart his pain. Because his issues were archetypal, his psychic process of discovering the various layers of meaning would be ongoing until such time as he was ready to “self-transfigure.” I have discussed catharsis and self-transfiguration in my Conclusion 7.2 (b) Assimilating the Shadow.

Neufeld, (1982: 32) recognised how, “Periods of illness, stress or crisis in a person’s life can be times of profound personal transformation.” Ancient belief systems often regard this process as a spiritual initiation. Jung confirms this theory, noting that the older races interpreted illness not as weakness of the conscious mind but rather an inordinate strength of the unconscious mind in the process of transforming an individual from one stage of life to another, (Neufeld, 1982: 33). Modern-day Jungian, James Hillman, (1972) echoes this same theme, seeing illness as a stage of development—part of a soul-making drama—arising from the imaginal part of ourselves which is archetypal and; therefore, merely natural.

Evidenced in the various examples mentioned under heading 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation is how experience of colour as a primordial image-in-itself had suggested to participants the inherent wisdom of conscious assimilation of the shadow. Participating in imaginal colour, participants experienced first-hand, the wisdom of facing and releasing repressed psychic contents. Hurt and wounding needed to be met on the level on which it existed before self-transfiguration could take place (see: 7.2 (b) Assimilating the Shadow). Often, participants discovered that what they thought might be for example, a cold, was, in fact, a somatic symptom of feeling emotional about something. When the thing that had generated the emotion had been faced and the energy catharted, the symptoms of the cold disappeared. Likewise other somatic symptoms, such as headaches, aches and pains, gastrointestinal problems etc., disappeared
once the individual had faced and catharted emotion. And just as stress pathologists believe that it is not the event in itself that causes stress to the body, but the way in which we interpret and appraise stressors, the further process of explicit description enabled participants to own that their emotion had been generated by a distorted appraisal of outer, or inner events.

When informed of innate tendencies towards appraising internal or external events in ways that may prove negative in effect—such as the generation of stress, an individual may find that they are now privy to an “inner world of choice,” (Wickes, 1963). In other words, an individual seems enabled to contact an inner, wiser self that evokes new possibilities. In this way, participants felt that a sense of volition was returned to them—along with a sense of ownership. And as suggested by, Pelletier, (1978) participants may thus become active and responsible in the healing process rather than passive victims of either the disease or the treatment.

Evidenced in the various examples threaded throughout this work is how transformation of perception thus becomes possible. What I mean by this is to be eloquently found in the words of Frances Wickes (1928: 248) who states:

*The man who speaks with primordial images speaks with a thousand tongues... He transmutes personal destiny into the destiny of mankind, thus evoking all those beneficent forces that have enabled mankind to find a rescue from every hazard and to outlive the longest night.*

Relating wisdom that had emerged from the process of imagining colour, with discoveries made by stress pathologists, suggests verification of how inner and outer processes of discovery might coincide. I had thus been able to match what individuals experienced as inherent wisdom in imaginal colour, by locating findings within the wider field of art, stress pathology, transpersonal psychology and bio-dynamic feedback. Seemingly, participants had experientially also tapped into this collective pool of wisdom that had given rise to many different angles of what might; therefore, be perceived as a truth. All of these various approaches to therapy, including Buddhist teachings, had indicated how the mind plays its part in healing or slaying the individual, and how facing repressed psychic contents and catharting them, may prove restorative. Further, regaining a sense of volition might enable participants to take control over identified traits and tendencies thus transforming them through a process of inwardly perceived new possibility.
In this way, I was encouraged to think that Colour Body Imaging might prove to be a holistic approach that is "beyond therapy," (Claxton, 1986). Further, in the way in which I have identified stress, its causes and its management, initial results indicated that Colour Body Imaging might help in the control of stress and thus help prevent the onset of disease.

However, the purpose of this section on stress pathology was to show how inner processes of discovery matched with outer processes of discovery. The study of Colour Body Imaging in relation to stress and the control of somatic symptoms is; therefore, to be understood as a bi-product of this research. This specific research needs to be undertaken at some future time.

3.11 (d) Power, Personhood and Pedagogy

I have established that the nature of Colour Body Imaging enabled participants to own the process, even when that process revealed negative traits and shadow aspects. Knowledge had come from within them in symbolic/psychological representation. These were their images—further challenged from within via internal processes of discovering meaning. These images and their meanings could not, thus, easily be disowned, projected or denied. Because of this, the process was extremely effective, for it worked in a gentle way—coming from participants' own hearts and minds. However, the process also engaged them in a deeper imaginal field. Participants felt that they went to a place of soul within themselves. Ways of transcending stressful or negative tendencies then became apparent through the experience of personal wisdom. Verification of this can be found in Appendices D and G.

In this process, my role was facilitative, rather than interpretative or prescriptive. Through the development of the colour process, I had found a style of working with people that alleviated my concerns about power, personhood and pedagogy. Through considerable study of various psychotherapeutic models, I had found my own doubts and reservations about the culture of healing and healers, validated. Concerns about the healing culture, in which I had participated for many years, were many. Primary among my concerns was the fact that the healing movement does not exist within a culture of supervision. Schon, (1983: V111) points out, however, that a good practitioner makes an attempt to "surface and criticise the tacit understandings that have grown up around the repetitive experiences of a specialised practice." As already described in 3.11 (a), I had been taught to apply prescribed colours to prescribed parts of the body without ever engaging the imaginal mind of the client in active
participation of his or her own healing process. All treatments were uniformly the same. Colour had been systematised with all interpretation of its meaning and value already dictated and defined. Schon (1983: 61), however, further points out that a practitioner should always attempt to make new sense of the situation, and recognise uncertainty and uniqueness.

Further, “catharsis” and “abreaction” (Lowen 1989; Blatner 1985, 1989; Mosak 1989; and Freud 1895) was something that may happen, but no study of its value was made. Pain was supposedly taken away through the divine intervention of the healer. This process encouraged clients to be passive participants. It felt to me as if it was very much a question of something being done to them rather than with them. I became increasingly uncomfortable with identifying myself within a culture that seemed to encourage the transference of personal power and volition to the healer, who was also, it seemed, the teacher. After all, it was in the healer’s interests to allow clients to remain stuck in their need for a rescuer, saviour or guru.

Brownhill, (2000) in an unpublished paper entitled Psychotherapy and the Problem of Multiple Realities: A Post Modern View, raises this same point, but further clarifies it in his argument that clients must be able to accept the specialised language and concepts of a particular paradigm, which purports to explain the client’s condition. Only then is ownership possible, when ideally, the client will recognise and come up with a solution to the problem for themselves. Brownhill states that the role of the therapist should be facilitative, enabling a “self-reflective understanding.” In this way, the client may be “empowered” to take control or regain the volition of which, Pelletier, (1978) spoke. Brownhill (2000) uses the example of the Socratic Method in Plato’s Dialogues, in which Socrates uses a question and answer technique in order to lead the pupil to self-knowledge. However, as Brownhill (1997) points out, this approach assumed the metaphysical background of Plato’s forms. Participants in this process would have to accept that the soul had perceived the forms before it had entered the body, (see 2.1 (d) Pre-existent Knowledge Hidden in the Soul). It was; therefore, considered the task of the educator to provide the right conditions that would allow the pupil to recollect this innate knowing.

This process appeared similar to my own role in introducing the colour process as an imaginal catalyst. Through personal knowledge of it, I knew that it would enable participants to tap into their own innate knowing. Arguably, clients were indeed buying into a belief system shared by myself—a belief in inborn knowledge. Though questions set by me were dictated by my own Personal Knowledge, (see 2.2 (a) Personal Knowledge), they were born of
heuristic experience, which I then tested within a wide field, (as already mentioned above). This included field-generated study with a host of participants.

As these questions stimulated imaginal processes, participants seemed to experience colour as a thing-in-itself. Rather than questions being directed towards an intellectualised or rationalised response, which would then be fed back to me, the questions were directed to the colour itself, to the body itself, and to the client's personal inner reality. I suggest that in this way, participants found ownership of the process, possible, (see Appendix D).

When considering this issue of power, personhood and pedagogy, however, a question raised itself in my mind. The question was this: Was it possible that I had "empowered" participants to discover their own innate wisdom? In order to consider this point and how much effect that I, as facilitator, may have had on results, I felt it necessary to dismantle the term "empower."

This term often suggests that the client can be empowered to do something. Possibly this notion further suggests that clients have been interpreted as passive participants? What Brownhill (2000) is suggesting is that the term empowerment suggests that clients be given permission to use the language, concepts and points of view and enter into the metanarrative to which the teacher has recently converted them. Brownhill further points out that this permission points to the already existing power structure, which has taken them over and now controls their points of view.

Bourdieu and Passeron, (1977: 5ff) take the arguments further and suggest that all pedagogic action is a form of symbolic violence. However, Jarvis, (1995:2) counters this perspective by suggesting that it is all down to a question of styles:

"Styles are more significant than methods since the morality of actions lie in the intentions of the teachers...only when the intention underlying an action is to benefit the other can the action be considered to be morally good...when the intention of the teacher is to be with the learners in order to benefit them there is no symbolic violence, but this is not always the case in the teaching and learning relationship."
3.11 (e) The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing

I have argued how new paradigm research methods raise questions, not only in terms of how we analyse reality, but also, as to how researchers influence and interpret data. In this section, I will discuss how the researcher involved in a heuristic inquiry recognises this problem by becoming acutely aware of personal bias. S/he learns to explicate personal processes of discovery. These are then located within a wider field.

Rogers (1969) summarised the essential qualities of discovery in terms of “openness to one’s own experiences, trust in one’s self-awareness and understanding, an internal locus of evaluation, and a willingness to enter into a process rooted in the self.” I begin my analysis; therefore, with a critical evaluation of my relationship to participants when cast in the role of healer. I will further attempt to show how, and why, I moved from being healer to facilitator.

I offer the following critical reflection, based on a conversation with my partner during which, we attempted to explore the way in which I had practised healing in the past. In order to stand outside the experience, I refer to the healer rather than describing myself in the first person. Further, I have used John Heron’s Theory of a Person (See Fig. 4 in 7.1 (c) Functions and Modes) as a map for analysing the dialogue between my partner, and myself.

In the following, I will attempt to analyse the tacit dimension of healing from my present perspective as a researcher. Schon asserts how practitioners “reflect on their knowing-in-practice,” (Schon, 1983: 61). What he means is that though experienced, a practitioner cannot reflect at the same time as being within the experience. Rather, practitioners reflect by thinking back on particular events and exploring the understandings they have brought to their handling of the case, (Schon, 1983: 61). In this, Schon’s idea is similar to Polanyi’s theory of how we gain Personal Knowledge. In 2.2 (a 111) Indwelling, I have already discussed how Polanyi believes that though we indwell the particulars, we must, however, then attend to that which they jointly indicate in order to see the whole.

Thus, when immersed in an experience with another, it is difficult to analyse what it is that you, as the practitioner, are doing. It is only after the event, in hindsight, that this depth of reflection becomes possible. Like Polanyi, Schon, (1983: 49) emphasises the need for adding the process of discrimination to the reflective practitioner’s tacit understanding of
phenomena. We are thus enabled to explicate what has hitherto been tacit, and look towards a new pattern of discovery (See 2.2 (a V) Assimilation and 2.2 (a VI) Explicit Knowledge). The following analysis of dialogue should be understood, therefore, in the light of “a post-mortem done in relative tranquillity,” (Schon, 1983: 61).

The dialogue took place in 1996. I view it as an initial, naïve inquiry into subjective/objectivity and the beginnings of critical reflection (see 1.2 Introduction: A Heuristic Inquiry).

3.11 (e1) The World of Feeling

When I am at my best, as a group facilitator or a therapist, I discover another characteristic. I find that when I am somehow in touch with the unknown in me, when perhaps I am in a slightly altered state of consciousness in the relationship, then whatever I do seems to be full of healing. Then simply my presence is releasing and helpful, (Rogers, 1986:168).

The healing process in which I engage others may be considered heuristic, as it emphasises connectedness and relationship, focusing and indwelling, and "pursuing intuitive clues or hunches, and drawing from the mystery and sources of energy and knowledge within the tacit dimension," (Douglass & Moustakas, 1984: 40). As already mentioned in 1.4 (a) A Shared Experience: An Illustrative Example of how I used Colour Body Imaging, when conducting a healing session, I used to place my fingertips on the forehead of the client. However, I no longer employ this practice for reasons that I will make clear within this analysis.

Notwithstanding this, placing my hands on the forehead of the client meant that, as well as the client, I too entered a meditative state and indwelled the particulars as they emerged. I used this practice in order to read the clients subtle reality.

Partner: Knowing how you work, you focus in on someone's being and get an overview by seeing things that they're not even aware of yet. It's those things that you guide them to in order to start the healing process.

Researcher: I get to sense someone's subtle reality by tuning into the subtle levels. It feels like there is an interchange of information at that level of knowing.
Schon, (1983: 49) qualifies this by giving the example of how we go about the spontaneous, intuitive performance of the actions of everyday life. Though our actions may appear to be “everyday, we show ourselves to be knowledgeable in a special way.” Schon, (1983: 49) further describes how we often cannot say what it is that we know. When we try to describe it we may find ourselves at a loss. Alternatively, we may produce descriptions that are obviously inappropriate. Schon, (1983: 49) states how “our knowing is ordinarily tacit, implicit in our patterns of action and in our feel for the stuff with which we are dealing.” He concludes by stating how “it seems right to say that our knowing is in our action,” (Schon, 1983: 49).

The healer’s statement above, is an example of tacit knowing-in-action. She seems to take for granted that she is able to tune in to sense someone’s subtle reality and that there is an interchange of information at that level of tacit knowing. In relation to Heron’s Theory of a Person, (See Fig 4 in 7.1 (c) Functions and Modes) initial entry into the healing process is in affective mode. Information is tacitly received. As yet, communication is unformed and pre-verbal. The healer has entered into the feeling domain, in which, according to Heron, (1992: 16), it is possible to participate in the “wider unities of being.” Within this domain, it is possible to know distinctness while being “unified with the differentiated other.” Through feeling, a person might also become at one within a whole field of experience, yet simultaneously value differences contained within that field.

The feeling domain is one of empathy, indwelling, participation, presence and resonance (See also 7.1 (k) Feeling and Emotion). Rogers, (1990: 226) described empathy as the ability to “sense the client’s private world as if it is your own, but without ever losing the “as if” quality. According to Rogers, empathy seems essential to therapy. He asserts how the therapist needs to be able to sense the client’s anger, fear, or confusion as if it were the therapist’s own, yet without the therapist’s own anger, fear, or confusion getting bound up in the client’s, (Rogers, 1990: 226).

Partner: But how do you know that your perception of their reality is, in fact, their reality and not yours?"
The partner is asking the healer to show how she differentiates between her own feelings of anger, fear, hurt, pain etc. and those of the client's.

The healer replies, but does not directly answer the question: *I receive messages signals and impressions, and I trust them.*

So far, the healer describes how she begins to perceive "messages signals and impressions." As far as the healer is concerned, accumulated experience rooted in tacit knowledge tells her that these messages signals and impressions will eventually describe the emotional and spiritual material of the client. It is now the task of the healer to accurately translate them without imposing meaning or interpreting them through emotional material of her own.

### 3.11 (e11) The World of Intuition

The process has moved into Heron's next mode, which is the imaginal mode.

Heron, (1992: 157) writes:

> The affective and imaginal modes together create the world of presence, the world—view of the mystic and visionary. Feeling is the primary mode and together with emotion, intuition, perceptual and other imagery, generates the experience of participating with comprehensive awareness in a qualitative world of interrelating presences.

Though the healer shows confidence in her ability to tune into the subtle reality of others, she has not yet answered her partner's question. He repeats: "*Do you trust that you have not coloured your experience of them in any way?*

The Partner is trying to bring out of the healer how she avoids projection and transference.

She replies: "*I don't know.*" This comment indicates that on a personal level, the healer is open to the possibility that she may be transferring or colouring what she perceives from the psyche of another. She indicates from this statement that she is aware of the possibility of transference. She continues with her response, however, by evaluating her actions on a personal level by the "good" it does someone.
She says: "It is validated because of the fact that they tell me it does them good. They get to their blocks."

In this statement, the healer seems to have adopted the same approach as Jarvis (1995) who stated that it is the intention underlying an action which is important. If it benefits another, the action can be considered to be morally good.

The healer continues in this vein, stating that it is her desire for the client to be able to own their experience: "I want it to be their experience of themselves and not mine or me influencing them."

The healer then re-affirms how she trusts her own intuition. She says: "I put myself in the presence of the other person, and follow insights that my intuition gives me."

So far, the healer is stating her belief in her own experience and tacit knowledge. She believes that she is not transferring her own issues onto others. She indicates that when working with others, her intuition is invoked—an aspect of her identity in which she fundamentally trusts.

She begins to qualify, however, how she avoids transference or projection of her own unconscious issues. She says: "I do my own process, which involves owning and integrating my own shadow. I learn what works from that and I use that with others."

In this, the healer indicates how personal growth and transformation has taught her how to be with others in a therapeutic situation. Because she has learned how to identify personal issues, she may be able to prevent projecting them onto others. Therefore, she indicates that it is through personal recognition of shadow stuff that she is able to move from the personal to the transpersonal. In other words, out of personal process, she has learned how to be of service to others.

She continues: "When I'm working with someone else who invokes my help, I concentrate intensely, as if searching for the right question, until their being emits certain images, which becomes information for me." Until I have the right question, I cannot help the client find the right answer.
Acquiring Wisdom Through the Imagination

The healer now introduces another theme: the individual must invoke her help. Asking for help gives the healer permission to enter into the emotional and spiritual “bio-field,” (Robbins, 1988) of another. By indwelling in empathy, she infers that a subtle question is held in intent. This question is unformulated. It is a feeling question focussing intensely on what the client needs. If the question were formulated, it would be something like— “what is the cause of their distress?” This question held in intent produces tacit information. The Partner asks about this information that the healer receives once her help has been invoked: “Does that information instruct you?”

Healer: “The visual images?”
Partner: “Yes!”

In receiving “messages signals and impressions” from the psyche of her clients, the healer may be engaging in what Eckhartsberg (1981: 82) describes as “connotative” or “symbolic thinking.” Conscious differentiation of categories and meanings has; thus, still not been identified. By this, I mean that the healer has not yet explicated the rules governing her practice. Schon, (1983: 49) however, emphasises the need for adding discrimination to the reflective practitioner’s tacit understanding of phenomena:

Every competent practitioner can recognise phenomena—families of symptoms associated with a particular disease, peculiarities of a certain kind of building site, irregularities of materials or structures—for which he cannot give a reasonably accurate or complete description. In his day-to-day practice he makes innumerable judgements of quality for which he cannot state adequate criteria, and he displays skills for which he cannot state the rules and procedures. Even when he makes conscious use of research-based theories and techniques, he is dependent on tacit recognitions, judgements, and skilful performance.

3.11 (e111) The World of Reflection

At this point in the process, we are led into the conceptual mode, as described in Heron’s Theory of a Person (see 7.1 (c) Functions and Modes). This mode introduces the activity of discrimination and reflection. “This is the domain of models, generalisations, laws and theories” (Heron, 1981: 17). By reflection, Heron is describing, “the process of thinking
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about experience,” (Heron, 1981: 17). What has up until now been a tacit process of imaginal thinking for the healer in that she receives “messages, signals and impressions” should now be made explicit, through the process of reflection and discrimination.

Heron (1981: 25) says of this realm of conceptual thinking:

*The subjective-objective polarity has its natural home in the conceptual mode, the domain of thought and language... Conceptualising perception, which is what we do all the time once we have a language, disrupts its transactional participatory nature. The concept drives a wedge between the psyche and its world, breaking up the original synthesis of perceiver and perceived.*

Heron is describing here, the severing aspect of the intellect. Emma Jung and Von Franz (1986: 88) also refer to “the separating and discriminating aspect of the intellect.”

I have already described how story telling and the use of metaphor puts us in touch with our psychology, and is a way of producing knowledge, *(see 1.1 (b) Introduction to the Use of Metaphor)*. Thus, in order to explore the discriminating aspect of the intellect, I will consider it in the light of imagery contained in the Grail myth.

Emma Jung and Von Franz (1986: 69) explain how in the Grail myth, the image of the broken sword symbolically represents the wrong use of the intellect. They state, “the sword is broken to pieces and it is expected of the knight destined to guard the Grail that he should be able to restore it to wholeness.” The reason usually given for this is that the owner has made an “unworthy or treacherous use of it,” (Jung and Von Franz, 1986: 81). Jung and Von Franz describe how symbolically the sword represents an:

*Archaic form of rational judgement... which had to be surrendered... Only after he has realised through direct contemplation those unconscious contents symbolised by the Grail can Percival restore the sword to wholeness again. Only then can a new use, which is no longer destructive, be found for the discerning intellectual mind, (Jung, Von Franz, 1986:81).*

Jung and Von Franz (1981: 79) also attribute a sense of personal identity with the sword:

*As a masculine weapon the sword denotes strength, power and, in that age more particularly, chivalry; it is an implement which serves to overcome hostile powers. The sword is often very closely connected with its owner, as if it were part of him...*
Further extending this mythic psychology, I depicted the symbolic figure of Parsifal, (in Clune, 1998: 115) as representing aspects of the masculine principle in its many guises—including the intellect:

*All those who are seekers are Parsifals. He is the woman in search of her spirit, the man in search of his soul. Masculine seeking his intrinsic feminine self, feminine seeking her intrinsic masculine self, two halves of the one whole seeking the inner marriage.*

*He is the neophyte approaching initiation. He is the Red Knight extrovertly expressed in the outer world of materialism, or inwoven within the hidden feminine world of the psyche—playing out the drama of hero. He is the raw masculine energy of spirit—fool, red knight and king.*

*Ruthless, determined and unfeeling, Parsifal is a magnificent sword that must be tempered by love, (Clune, 1998: 115).*

Several different attributes are thus invested in the symbol of the sword:

- It allegorises the intellect, which has become identified as a source of power and discrimination.
- It symbolises personal identification with intellect as having power in the world.
- The myth as parable, captures a historical and psychological essence: in the breaking of the sword, the imagery suggests that through over-identification with the intellect as a cutting, analysing power, our collective identity has become split, cut off from itself. The discriminatory aspect of the mind that cuts and analyses severs connection with the psyche. This motif is further expressed throughout the Grail myth.

Another of the motifs in the Grail myth depicts a weeping girl nursing the headless body of a knight. The headless body of the knight infers the psychic splitting off from the heart. The heart allegorises the feeling/emotional aspect of being. The weeping girl seems to suggest an aspect of Parsifal’s feminine feeling self that weeps for him:

*Through the misuse of the sword against the self, the young and inexperienced masculine principle has severed his head from his heart, intellect from feeling... By his own ignorance of the forces that hold sway over the psyche, Parsifal has forged cleavage between masculine and feminine realities. Through their disparity masculine and feminine are out of communion and all things fail to prosper, (Clune, 1998: 109).*
Through the misuse of the sword, the intellect is broken in half and needs to find its intrinsic feminine (feeling) aspect if it is to be forged again into a mind in which power is balanced by feeling.

Heron, (1981: 26) amplifies this point when he discusses the subjective-objective polarity, which he says, “is evident not only in the psyche-world reality, but is reflected within the conceptual mode itself, in the polar distinction between discrimination and reflection.”

In Heron’s ideas, I found correlation to Bailey’s (1936) writings on the fifth ray, in which she also suggests that the cutting/dividing aspect of the mind is inherent. Fifth ray is given the synonym of *Concrete Knowledge* (see 1.3. (f) Synonyms of the Seven Rays). It is said to be the ray (or archetype) that underlies science. Paradoxically, some of the esoteric names given to this ray depict it as the “Revealer of Truth” and “the Dispenser of Knowledge.” Hodson, (1952: 39) states how “the driving impulse of the fifth ray man is to discover knowledge, to reach truth.” However, the image of the Dividing Sword, is also one of the esoteric names given to this ray. Eastcott (1980: 45) describes how it is important for those who embody this type of mind to learn not “to negate their feelings,” or to allow their “preoccupation with factual knowledge and intense critical analysis” to prevent “realisation of meanings and significances,” (Eastcott 1980: 44). It would seem inherent; therefore, that the discriminatory factor of critical analysis seems to create duality, polarisation and severance from the psyche. It is, according to Heron, (1981: 26) a “process that tends to set up the notion and the experience of separate subjectivity. The conceptualisation of precepts detaches the psyche from them, obscuring its role in generating them, and turns the mind into a disconnected centre for noticing what is going on.”

Heron, (1981: 26) calls for “a syncretistic set of categories that enables us both to perceive the world univitively, rather than in terms of a noxious dualism and to talk about it through the use of effective unitive discourse.”

Bailey (1936: 207) has a similar complaint, but clothes it in different language. She describes rather how those who have the ability for conceptual thinking need to develop “reverence, devotion, sympathy, love and wide-mindedness” all of which are tendencies that belong within Heron’s notion of feeling.
The cutting/severing aspect of the mind was starkly revealed in data that emerged from my research group. This second group had followed on from my initial preliminary group and is documented in 3.2 (c). To this second research group I had given the fifth ray meditation, which involved visualising the colour green, taking it into a particular part of the body said to be associated with fifth ray, and meditating on the Name: The Dividing Sword. (This procedure is described in full in 4.2 (c) Immersion)

Kathryn, to whom I introduced the reader in 3.11 (a 4) had also participated in my research group (see (e) Kathryn's Visualisation of Red). Kathryn is herself a scientist specialising in veterinary health care. She wrote the following of her fifth ray experience in the research group:

The Green flame above my head  
Felt bright and clear,  
Like the new spring

Suddenly my face felt like two halves  
The right side in light  
The left in darkness  
Like the moon

The green light filled my sacral centre  
Like a cloud  
And even before the words were finished  
The dividing sword  
Appeared suddenly  
Swift, and without hesitation  
Nor any gentle warning  
It sweeps up my body  
Cuts right through my chin bone

My body peels apart  
Into two neat halves  
A solid block of white alabaster  
And an empty shell of hard black iron

I am shocked  
At the truth revealed to me  
About myself  
Is this what I am?  
I never knew  
I feel utterly overwhelmed

During the research group discussion (see 4.2 (c) Immersion), Kathryn was in tears, obviously disturbed by her image. She felt that fifth ray had revealed a shocking truth about
her. She said it "cut through me with unerring swiftness and clarity—without any hesitation—like a surgeon confidently beginning the operation." In this statement, Kathryn was describing her own mind and how it dissected her feeling, vulnerable self. It is interesting to note that according to Bailey (1934: 209) those with fifth ray predominant in their psychological makeup make not only good scientists but also "perfect surgeons." Kathryn's image stayed with her a long time. She was upset by the image of the alabaster, which was a recurring motif for her. She was also upset by the image of the empty cast iron shell. As we made her image explicit and discussed it within the group and continued this discussion in a private session with me, Kathryn realised how her mind split her from her body, from her femininity, and from her feeling self. The empty shell was an image of how devoid of emotional nourishment she felt. That part of her was hard—cast iron, whilst the other polarised half of her was vulnerable—made from alabaster, perfect and pure, and waiting for life to etch some detail.

I have used the above example to illustrate how dramatically the dividing, cutting aspect of the mind may be used against the inner self, severing it from any interchange with the psyche. Returning to the dialogue between the healer and partner, we left the healer suggesting that images received from the client instruct the healer. According to Heron's (1992: 20) **Up-Hierarchy**, (see Fig. 5 in 7.1 (c) **Functions and Modes**), these messages, signals and impressions should now be made explicit through the process of reflection and discrimination. However, as already stated above, entering into conceptual mode and using it as a function of analysis, would, at this point in the process, cause interruption to transactional participation between healer and client. Analysis, whilst yet immersed in the phenomenon might drive a wedge between the psyche and its world, "breaking up the original synthesis of perceiver and perceived," (Heron, 1981: 25).

Rather, at this point, the healer suggests that she has entered into the more reflective aspect of conceptual mode, rather than the theoretical/analytical aspect. The subtle relationship between healer and client is qualitatively of more importance. During this immersion in the client's world, the healer allows space for a pattern to emerge and be identified by the healer. The pattern or theme is then reflected back to the client. Though this activity does imply identification of a pattern based on the particular models, generalisations, laws and theories available to the healer, it does not imply a split from the psyche. This describes, rather, a process of intuitive thinking, which allows patterns to emerge from out of the client's psyche itself. The partner confirms this with his next question: "*So their psyche talks to them?*"
The healer is concerned that the healing process is self-directed. She confirms this by saying: "The instructions I am given by my psyche in response to theirs allows me to facilitate the process by which they can experience their own psychic being."

This implies a pause between receiving instructions and feeding them back to the client. This is apparently done in such a way so as to make an attempt not to impose meaning or analysis on the client but enable them to have, "their own experience of their tacit dimension."

Thus the healer indicates two things:
1. There is a pause, during which the healer is holding the focus for meaningful patterns to emerge that can be identified, and which, when fed back to the client will facilitate their own unique experience.
2. The healer is striving towards ownership on the part of the client.

Some clue is now given as to how the healer translates and identifies images and eventually reaches an understanding of meanings, which she feeds back to the client: "I think that if you ask the right question—the question is the key that unlocks the psyche."

The "messages signals and impressions" received by the healer are translated through an intense inward focussing and self-questioning on the part of the healer. The question asked is: "what does this image mean to me?" This question allows internal hints, clues and directives to come from the healer’s psyche as it interacts with the client’s as to where to lead the client next. This process is illustrative of the heuristic nature of this process and how a sense of connectedness exists between healer and client. Douglass and Moustakas, (1984) identified this sense of connectedness as being the result of shared reflection.

The healer states: "I follow instructions that I have been given inviting them into my experience of them."

The healer's experience of the client is again fed back to the client—framed as questions. These questions remain feeling in their nature rather than analytical. By this I mean that the questions are designed to engage the client in their own world of feeling and meaning. For example: "I perceive this or that, what does that mean to you?" "How do you feel about it?"
In this way, the healer invites the client into her experience of them, but holds back on imposing her meaning or interpretation. See Appendix D.

Heron (1981: 106) describes the third stage of the process as follows: “In the third phase, the pregnant image gives birth to the conceptual and numerical information and logical structure that is contained within its imaginal format.”

In the experience of the healer, however, this only happens if she asks the question, “What does this mean to me?” Asking for the meaning contained in images keeps contact with the psyche that has generated the image. Further, it serves to stimulate the interplay of images considered by Hadamard, (1945:142) to be essential to productive thought, (see 1.3 (g) An Imaginal Catalyst). In this way, the mind is employed in serving the image rather than dominating it.

Heron (1981: 159) defines how:

The imaginal and conceptual modes, in their conjoint transaction with being, beget the world-view of the artist, poet, phenomenologist and discriminating observer. Here, the imaginal mode of intuition and imagery is primary. Interlacing with reflection and discrimination, it yields discernment about the patterns of phenomena, and their interconnections.

However, this aspect of conceptualisation would need to be further developed in order to reach its full possibilities. The healer is yet immersed in tacit/imaginal processes. And though intuitive connections are made between one thing and another and call into play the synthetic a priori of the healer, this activity should be understood as constituting only a partial process of acquiring knowledge. Inner knowledge may indeed provide clues and hunches and afford the possibility of drawing on the mystery and sources of energy and knowledge that exist within the tacit dimension. However, in order to understand various layers of meaning and fully examine what has awakened in consciousness, explication must follow, (Moustakas, 1980: 31). As already explained above, however, in order to maintain connection with the psyche, the healer will not be able to enter fully into conceptual mode until a later stage—when separated from the client and no longer immersed in the tacit realm. Only then will the power of discernment be returned to the healer.
For example, this particular exercise enables me, as the researcher, to enter more fully into conceptual mode. On the one hand I can reflect back to my experience as a healer. In hindsight, I can adopt a more objective approach and move out of immersion in the clues of perception in order to see what they jointly indicate, (See 2. 2 (a 111) Indwelling). Further, I can locate the healing process within a much wider field of explicit or derived knowledge. In this way, imaginal and conceptual processes are conjoint and make possible this type of phenomenological inquiry into spiritual reality.

Though the healer hints at biases and favoured laws and generalisations that govern her practice and with which she is actively identified, the process cannot fully enter into the aspect of the conceptual mode that deals with "universals or general ideas," (Heron, 1981:159).

3.11. (e 1V) The World of Intention

Being able to describe how to do something is not, however, the same as "having the skill," (Heron, 1992: 172). Heron, (1981: 106) declares, "what is now shaped into explicit concepts conveyed by words, numbers or notations is full of potential practice."

The doing of the healing process is within "practical mode," which according to Heron (1992: 17) is also the realm of intention, the "domain of the will, of individual acts and personal responsibility."

The healer says:

- "I see into the problem and then ask for guidance and inspiration."
- Partner: "In what context do you do this?"
- Healer: "When I visualise the images it feels as if there is Will behind them. This Will seems to be the research part of me."
- Partner: "In what way?"
- Healer: "It feels as if the Will sees the energy of a person, the blockages, or pain. It senses the presence of pain. And it seeks to penetrate its mystery and meaning. It feels like the will-to-love. It also feels as if this drives my creative imagination."
The healer is describing how she feels the presence of will behind her actions. In her statement, “it feels like the will-to-love is driving my creative imagination,” the healer shows the intention that precedes her actions. The intention is “the purpose that a person has in mind when performing an action,” (Heron, 1992: 17).

Heron, (1992: 172) describes how practical knowledge is the “final outcrop of this up-hierarchy of knowledge, from experiential, to presentational, to propositional, (see Fig. 5 in 7.1 (h) Transactions between the Modes). Practical expression “consummates the emergence of one from the other.” However, I suggest that this process is not as linear as Heron’s map may suggest. The healer began the process by entering into the affective mode. This process of intense inward focussing and indwelling leads the healer into the imaginal mode of receiving “images, signals, messages” from the psyche of the client. In a shared reflection, both healer and client interpret images within the frames of reference available to the healer—and accepted by the client. The process cannot, however, be fully conceptualised in the moment of indwelling. However, the doing of the process means that the healer is simultaneously indwelling practical as well as affective and imaginal modes. Further, in the moment of doing, she is aware of the intention and will behind her action, which she has defined as a will-to-love.

The practical mode also relates to taking action within the context of “planetary work,” (Heron, 1992: 19). Knowledge is for action (MacMurray, 1957). “It is called upon to make a difference to what is going on in our lives” (Heron, 1992: 173).

3.11 (eV) the Part Love Has To Play.

Conceptual principles supporting the healer’s therapeutic practice are Rogerian in essence. By this, I refer to Rogers’ notion of congruence, unconditional positive regard and empathy. These constitute the basic concepts of Rogers’ person-centred therapy. At the time of its development, this self-directed growth process was considered a “revolutionary hypothesis,” (Ruskin, 1989: 155).

“Unconditional Positive Regard” meant, “a caring for the client, but not in a possessive way or in such a way as simply to satisfy the therapist’s own needs. It means a caring for the
client as a separate person, with permission to have his own feelings, his own experiences,” (Rogers, 1990: 225).

Rogers' therapeutic process was thus based on the provision and reception of a particular kind of relationship characterised by "genuineness, non-judgmental caring, and empathy." Ruskin (1989: 156) points out that whilst distinguishable, these three concepts are intimately related in as much as congruence refers to the correspondence between the thoughts and the behaviour of the therapist; and genuineness describes this characteristic. "The therapist does not put up a professional front or personal façade," (Ruskin, 1989: 156).

Within this approach, therapists strive to express genuine regard through empathy. Ruskin, (1989:157) states how:

*Being empathetic reflects an attitude of profound interest in the client's world of meanings and feelings as the client is willing to share this world. The therapist receives these communications and conveys appreciation and understanding, with the effect of encouraging the client to go further or deeper... The therapist's manner of responding should be individual, natural, and unaffected. When empathy is at its best, the two individuals are participating in a process which may be compared to that of a couple dancing, the client leading, the therapist following.*

Research Shows:

*There is considerable evidence that when clients receive congruence, unconditional positive regard, and empathy, their self-concepts become more positive and realistic, they become more self-expressive and self-directed, they become more open and free in their experiencing, their behaviour is rated as more mature, and they deal better with stress, (Rogers, 1986: 197-208).*

Rogerian principles thus seem congruent with Bailey's rules of esoteric healing. Bailey, (1934: 320) describes these basic rules as follows: "Enter thy brother's heart and see his woe." This suggests empathy. "Enter thy brother's mind and read his thoughts, but only when thy thoughts are pure," describes non-judgmental, positive, yet detached caring, such as is embodied within Rogers' concepts of unconditional positive regard and congruence. "Blend with thy brother's soul and know him as he is," describes a further intuitive aspect of healing, which Rogers also acknowledged is called into play within the therapeutic relationship.
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The concept behind Bailey's approach is love. According to Bailey, (1953: 102), Love is energy unto itself. It is "a substance as real as dense matter."

The energy of Love, is:

- "A magnetic power," (Bailey, 1960: 119). The quality that emerges through the process of manifestation and under the impulse of the Divine Life is love, which functions through the medium of the Law of Attraction, (Bailey, 1936: 193).
- Love therefore has a life and power of its own. It is the "life expression of God Himself," (Bailey, 1953: 356).
- It is "the coherent force which makes things whole..." Bailey, (1953: 356).

The word love also describes a transpersonal feeling rather than a personal desire:

1. It is the "expression of group life," (Bailey, 1960: 45).

Bailey (1953: 357), however, makes clear distinctions between levels of healing. The first to which she refers is a more superficial level and may belong within Heron's category of a more affective-feeling approach, (see 7.1 (f) Affective Intelligence). Bailey describes healing on this level as coming from the personality of the healer. The second and deeper level of healing happens, however, at a more archetypal-transpersonal level and comes from the "soul":

As to the part love has to play in the healing process: ...The main characteristic of the distinction between soul energy and personality force, as applied to healing, lies in the region of the application and the expression of love. Personality force is emotional, full of feeling, and when in use the personality is ever conscious of itself as the healer, and is the dramatic centre of the stage upon which are two players, the healer and the one who is healed. Soul energy functions unconsciously and is wielded by those who are in contact with their own souls and who are consequently decentralised; they are "off the stage" themselves, if I might use this expression, and they are completely occupied with group love, group activity and group purpose.
In this, Bailey suggests that true healing is enacted on transpersonal levels. However, this suggests a good deal of personal and moral development on the part of a healer who seeks to do this work.

3.11 (f) A Question of Styles

The above case study of what takes place during a tacit healing session is intended to show the strengths, as well as the weaknesses of such an approach. Though my intention was always for my work with others to be client-centred and self-directed, I felt that as long as I continued to read the psyche of the other, subtly guiding an individual’s process with my hands, healing power would be invested in me.

In relation to power, personhood and pedagogy, and contrary to Jarvis’ view, (See 3.11 (d) Power, Personhood and Pedagogy) I felt that leaving this issue up to a question of styles was unsustainable. I had long struggled to develop a process that kept the therapist as much out of the way as possible, as I felt there was too much room for a therapist to impose meanings on clients’ experiences. Therapists could all too easily channel client’s experiences and feelings down a particular path that may be appropriate for the therapist but lead the client away from realising their own potential. I felt it of the greatest importance within the teaching/learning relationship that individuals discover their own meanings for themselves. Therefore, I was more concerned with allowing process to reveal itself. In order to do this, I developed Colour Body Imaging a stage further so as I could move away from being the healer to being a facilitator. I decided to facilitate through being a participant. In order to do this, I felt it necessary to relinquish my talent as a healer in that I would no longer agree to read the psyche of another in such explicit detail. This was a difficult decision as I felt that I was letting people down. I was also surrendering my livelihood and some sense of personal identity. But I could no longer reconcile my conscience with making a living out of being a healer.

Instead, I would enter into the group process as a participant, and demonstrate how to use the process by doing it and explicating emergent personal issues. I felt that this transparency might help prevent projection or transference, as I would be viewed not in some rarefied way, but as a vulnerable human being that is still struggling to meet life’s challenges. I also felt that this practice would further facilitate a process of ownership on the part of the client and
thus aid the client’s developing or regaining a sense of personal volition, (see 3.11 (d) Power, Personhood and Pedagogy).

Thus the onus in Colour Body Imaging was always to be focussed on the individual asking of themselves, “what does this mean for me,” rather than asking someone else to prescribe meaning. During group sharing sessions, discussion and mutual interaction always followed. At this point, after the initial heuristic process of indwelling the colour and its interaction with the body, the group process felt more like a Collaborative Inquiry, during which the experiences of individuals extracting meaning for themselves painted an overall picture. Themes emerged which were pertinent to all group members. Like cameos, they encapsulated the essence of the overall experience, yet embodied personal significance. As already described above in 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation, this part of the process falls into the category of Experiential Knowing (see fig.4 in 7.1 (c) Functions and Modes). Individuals participated in and resonated with other individuals within the unified field of being. Each group member’s experience was; therefore, a part that contributed to the whole. In this way, I felt that the personhood of all members was equally respected.

I reconciled sharing the colour process with others, in that I felt that I had managed to use colour as a creative, imaginal agent, much as an artist would. The colour process itself belonged to imaginal mode and fell into the category of Presentational Knowing (see fig 4 in 7.1 (c) Functions and Modes).

I did not; therefore, function within the groups as the healer or the therapist, but as facilitator, entering in with a spirit of inquiry, which indeed was the aim of all participants. If participants were entering into a power structure suggested by me, that structure was belief in the power of the imaginal mind—that it could connect us to knowledge that is inborn and innate. Clients were able; thus, to accept the specialised language and concepts in advance. Knowledge of the client’s condition came from within each individual—not from me. Ownership was then possible, as the process generated a “self-reflective understanding,” (Brownhill, 2000) (see Appendix D). In this way, a strong aspect of the group process was the recognition of objective/subjectivity and how personal biases and issues colour, shape and determine our appraisal of outer events.
The subject matter was fully stated in advance and willingly entered into by group members who signed a contract agreeing to such (see Appendix B: Participation Release Agreement). Participants entered into these sessions willingly. Each came to the group having a previous interest in personal development and spirituality. The notion of inborn, innate wisdom struck a chord within participants and affirmed the thoughts, feelings and experiences each had brought with them to the group. My 'style' was; thus, not to analyse or impose meanings on colours or images generated by individual processes. Group members appreciated and resonated with my approach. Our interest as a group was ownership of images and personal meanings and seeing how these worked out for us in daily life.

As Brownhill (2000) points out, by inviting participants to enter into this metanarrative, I had given permission to use such language and concepts, and share in my point of view. As Brownhill further points out, permission points to an already existing power structure, which indeed did seem to take over participants and begin to shape their points of view. However, as all learning processes shape us, I felt that the power structure created by me and my experiences was a loose one—one that purposely left room for individuals’ inner processes to be the directors of the group experience. In other words, the focus was on participants’ personal process, not on me as group therapist, spiritual teacher, or person to whom others transferred power. Rather, power was transferred to the colours as the outside imaginal agent, and to the wisdom that came from within each individual.

As in the work and ideas perpetrated by Beuys (in Moffitt, 1988), on art and knowledge, and Steiner (1982, 1984) on education and anthroposophy, I felt that the attempt of an individual to make the quest for knowledge must be an active occupation. I felt that rather than empowering others, my role was to encourage them to be more than merely recipients of ready-made knowledge. I felt that the colour process I had developed gave people the opportunity to experience phenomena closely and to be able to work on those experiences, to reflect on them and to actively relate what comes from one’s own inner being.

To check whether participants felt that I had indeed created this atmosphere, I invited both of my supervisors, a new participant and some of the original research participants to take part in a control group session in which I repeated one of the meditations and followed the same procedure as I had done within the research group. Their reports are included as Appendix D.
Interpretation of participants' images only came into play when analysing data. This is because I was looking for "matchings," (See 2.2. (b) The Problem of Verification) or patterns that I could demonstrate for the purposes of this Ph.D. Having the benefit of a wider study, I was in a position to further develop participants' processes—fully extending them to illustrate how innate knowing can break through from archetypal levels into people's personal lives and stories. However, interpretations made by me are not cast in stone. They are offered, not in the manner of imposing meaning on another's imagery, but as creative links to the derived knowledge that already exists in the world. Having analysed the data, I sent it back and forth to participants who felt my feedback and links to depth psychology had been helpful.

When writing up each chapter concerned with data, I have focussed my study mainly on the three primary colours: red, blue and yellow, linking them, as already discussed, to what Bailey describes as the three major "rays of aspect," (Bailey, 1936: 162). These are Will & Power, Love and Wisdom and Active Intelligence (see 1.3. (f) Synonyms of the Seven Rays). As already stated, the focus of this research is Acquiring Wisdom through the Imagination. My intention has been, therefore, to show archetypes as they break through from unconscious levels into people's personal lives and stories. An extension of this phenomenon has also been to show matchings of inner and outer processes of discovery. I also expended much of my effort on creating a rigorous philosophical framework for future works of this nature.

As this work; therefore, was never intended to be a treatise on the seven rays, consideration of time and space did not allow me to write up my study of all seven colours in relation to all seven rays. However, I have gathered data on all seven and intend to write up all seven in greater detail as a future project.

I have begun each colour with a personal meditation, concerned with the theme of the chapter, for example: red. I then reflect on insights stimulated by the colour and link those to a wider study. I have done this to set the stage for interpretation of participants' data. In this, my intention is to show processes of objective/subjectivity by declaring myself within the study. Further, I have done this with a view to demonstrating the sense of connectedness that exists between researcher and research participants. Within this relationship, efforts are mutual to extract the meaning and essence of significant personal experience, (See 1.2 Introduction: A Heuristic Inquiry).
Part Four: Research Methodology: Application

4.1 The Problem of Objectivity

In 1.2 Introduction: A Heuristic Inquiry, I have discussed some of the background to heuristic inquiry, named some of the classic proponents of this methodology, and suggested that it has strong roots in humanistic psychology. I have also given reasons for why I have used it as my research method.

In part 3.11, I concentrated on the personalised, reflective aspect of conducting a heuristic inquiry in relation to the notion that a researcher hopes to achieve objective/subjectivity. In this section, I will further explore the problem of objectivity in relation to conducting this inquiry. I will do this by comparing it to phenomenology—and noting some of the differences that make these methodologies distinct from each other. By the end of this chapter, I hope that through this methodological exposure, the reader will be sufficiently prepared to understand how I have used this approach, and will appreciate not only some of the concerns inherent in conducting a heuristic inquiry, but the benefits also.

As already stated, Heuristic Inquiry is a form of phenomenological research that brings to the fore the personal experience and insights of the researcher. But the way in which the researcher interprets data is complex and may raise questions as to objectivity. As already discussed throughout Part Two: Epistemology according to Kantian traditions, true reality is unknown and unknowable. Understanding of it; therefore, is “inextricably linked to our in-built, innate capacity to construct meaning.” (Brownhill, 1999: 164).

This premise is the starting point of phenomenological inquiry. As argued in 2.2 (d) Polanyi’s Ontology, this means that in effect, research is always biased, as it can be argued that a priori knowledge intrinsically affects scientific discovery. In short, the researcher’s personal perspective will always affect his or her objectivity. Phenomenologists claim; however, that a degree of reliability and objectivity is possible.
In order to achieve this, phenomenologists use a process described as *bracketing*. The technique was first described by Husserl, (1962) and involves two quite distinct processes named *epoche* and *reduction*, (Douglas & Moustakas, 1984). *Epoche* is a process developed to bring the researcher's attention to any assumptions and personal biases that relate to the particular subject. Once this is done, data is then studied through *reduction*, and confronted as much as possible on its own terms, (Denzin, 1989).

In contrast, the heuristic method encourages “depictions of essential meanings and portrayal of the intrigue and personal significance that imbue the search to know,” (Douglass and Moustakas, 1984: 43). Further, unlike phenomenology, it emphasises connectedness and relationship and retains the essence of the person in experience.

Patton (1990: 73) elucidates how Heuristic Inquiry, though derived from phenomenology, differs in four major ways:

(1a) “*Phenomenology encourages detachment in analysing an experience.*”

Based on Husserl’s work (1913), Douglass and Moustakas (1984) developed a framework for phenomenological analysis. The first step, they described as *Epoche*. This is when the researcher becomes aware of personal bias by looking within. The objective for this is to eliminate personal involvement with the subject material. This is considered essential when establishing academic rigour. This process is described as a “phenomenological attitude shift” (Patton, 1990: 407) and is accomplished through *epoche*.

In effect, this means that the researcher examines the phenomenon by attaining an attitudinal shift. Katz (1987: 36-37) explains how this shift is known as the *phenomenological attitude*. This attitude involves looking at the investigated experience in a different way. By moving beyond the natural or more prosaic way phenomena are imbued with meaning, phenomenologists suggest that the experience gains a deeper meaning. In this way, the researcher gains access to the constituent elements of the phenomenon. This effort, in turn, leads to a description of the unique qualities and components that make this phenomenon what it is. Katz (1987: 37) suggests that in order for the researcher to attain this shift to the phenomenological attitude, *epoche* is a primary and necessary phenomenological procedure.
Katz (1987: 37) further explains how the researcher engages in the process of Epoche in order to remove, or at least become aware of prejudices, viewpoints or assumptions regarding the phenomena under investigation. Epoche helps enable the researcher “to investigate the phenomenon from a fresh and open viewpoint without prejudgement or imposing meaning too soon,” (Katz, 1987: 37). In effect the researcher’s personal viewpoint is set aside. This suspension of judgement is critical in phenomenal investigation, as phenomenologists believe this is a way in which to see the experience as close to its true nature as possible.

(1b) "Heuristics... emphasises connectedness and relationship."

In contrast, heuristic inquiry is unique in that it legitimises the personal experiences, reflections, and insights of the researcher. These are foremost in the exposition. As already mentioned in 3.11 The Personal Dimension of Knowledge, the investigator must have had a direct, personal encounter with the phenomenon being investigated. Indeed, Clark Moustakas (1961, 1972, and 1975) was inspired to write his classic studies of loneliness when his daughter was taken ill. He explored the loneliness he felt and decided to make a study of it. This study would also involve other people’s experiences of loneliness. And it would include different kinds of loneliness such as is experienced when climbing a mountain. Other literature focussing on this theme contributed to an overall creative synthesis, which painted a wider picture of the nature of loneliness.

As already explained in 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation my own heuristic experience of the nature of colour had guided me through many heuristic field studies of the psychological effects of visualised colour. By this I mean that a feeling of connectedness develops between researcher and research participants in the shared effort to elucidate personal essential meanings. Through this process, I had confirmed that colour stimulates different essential meanings in each of us—“meanings are unique and distinctive to an experience and depend upon internal frames of reference,” (Moustakas, 1990: 31).

(2a)“Phenomenology emphasises definitive descriptions of the structures of experience.”

The second step following epoche is phenomenological reduction. Patton (1990: 408) explains how “the researcher brackets out the world and presuppositions to identify the data
in pure form, uncontaminated by extraneous intrusions.” The researcher looks beneath the experience for deeper meanings and eventually arrives at the essence of the phenomenon.

(2b) “Heuristics leads to ‘depictions of essential meanings and portrayal of the intrigue and personal significance that imbue the search to know.’”

In contrast, the heuristic inquirer remains immersed in data in an intensely personal way. Although still searching for the essence of the phenomenon, the way in which it is sought differs from phenomenological analysis. Heuristics demands rather that we “know without goal or purpose,” (Patton, 1990: 409). Personal knowledge guides discovery of essences. Meaning for individuals is always to the fore. Heuristics is not inquiry into casual experience; heuristic inquiry focuses rather on intense human experiences—intense from the point of view of the investigator and co-researchers. It is the combination of personal experience and intensity that yield an understanding of the essence of the phenomenon. Douglas and Moustakas, (1984: 42) emphasis how “heuristics is concerned with meanings, not measurements; with essence, not appearance; with quality, not quantity; with experience, not behaviour.” To illustrate this point, I have throughout this work, furnished various examples, emphasising the essence of clients’ experiences. I have also shown processes of discovery in personal biographical depictions such as in 1.4 and 4.11 (a). Further, in my book, The Coming of the Feminine Christ, (Clune, 1998), and in my musical interpretation of my book, Amrita, I have given example of how heuristic experience is often expressed in artistic style—a style which is primarily concerned with meaning, quality and essence (see Appendix E and F).

3(a) “Phenomenology presents a distillation of the structures of experience.”

The researcher rigorously observes the method of bracketing in order to arrive at the bare bones of what people experience and how it is they experience what they experience. The researcher does not have to have experience of the phenomenon in question. Findings can then be compared with those of other phenomenologists studying the same thing.

3(b) “Heuristics concludes with a ‘creative synthesis’ that includes the researcher's intuition and tacit understandings.”
Moustakas (1990: 31) describes how the researcher, in entering this process, is already thoroughly familiar with all the data in its major constituents, qualities, and themes. Therefore, unlike phenomenology, the researcher already has tacit knowledge of the subject. The objective of a heuristic inquiry is often to make what is tacitly known explicit, by locating personal experience within a wider field. Thus, a heuristic inquirer writes about the qualities and themes from the perspective of being inside the phenomenon—through the process of indwelling, (see 2.2 (a) Indwelling). The researcher then puts “the components and core themes into a creative synthesis,” (Moustakas, 1990: 32). In order to do this the researcher relies on their tacit knowledge and intuition. As already discussed in 7.1 (e) Imaginal Intelligence, the faculty of intuition confers the ability to hold awareness of one’s intention in order to reach further possibilities. Often linked with immediate gnosis, it confers the mind with the ability to grasp a field, a system, or a patterned unity. It is the ability to think in terms of archetypes, to make connections with other dovetailing patterns, and to know the significance.

Moustakas (1990: 31) describes the creative synthesis as the sixth stage of the heuristic inquiry (see 1.2 Introduction: A heuristic Inquiry). He explains how “the creative synthesis can only be achieved through tacit and intuitive powers.” Similar to phenomenologists, a heuristic inquirer may indeed seek to mine the essence of a phenomenon. However, because intuition and tacit understanding are components of a heuristic inquiry, s/he will proceed from a completely different standpoint to phenomenologists and have creative insight for the subject making creative links to other studies. Possibly s/he will express findings in a more artistic way. The final exposition is thus a "creative synthesis of all data gathered," (Moustakas, 1990: 31).

(4a) "Phenomenology loses the persons in the process of descriptive analysis.

(4b) In heuristics the research participants remain visible in the examination of the data and continue to be portrayed as whole persons.

In 3.11 The Personal Dimension of Knowledge, I mentioned that a heuristic process falls into John Heron’s category of Experiential Knowing. However, it also falls within Heron’s category of Presentational Knowing, (see fig.4) in that the psyche of participants expresses itself in colour and symbols and reveals some “deeper pattern that interconnects perceptual imagery of this world or other worlds,” (Heron, 1992: 165). Heron’s presentational mode;
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thus, includes not only the world of art, music, dance and sculpture, but all forms of myth, fable, allegory, story and drama, all of which require the use of language, and all of which involve telling a story, (Heron, 1992: 167).

Thus within my research groups, individuals express their experiences in tears, stories, words, poems and drawings. To show imaginal processes and the possibility that archetypes may break through into people's lives and stories and wisdom may be acquired through the imagination, I completed the interpretation of data in a creative synthesis—the sixth and final stage of a heuristic inquiry. This is a reintegration of derived knowledge "that itself is an act of creative discovery, a synthesis that includes intuition and tacit understanding," (Douglas and Moustakas, 1984: 43). I did this by developing participants' heartfelt stories a stage further—relating them back to the myth and allegory inherent in the metaphor of the rays. "Phenomenology ends with the essence of experience; heuristics retains the essence of the person in experience" (Douglas and Moustakas, 1984: 43). Hopefully, this challenge is fulfilled through recreating "the lived experience," (Moustakas, 1990: 39) through "examples, narrative descriptions, dialogues, stories, artwork," and other personal documents, (Moustakas, 1990:31).

Perceived inadequacies in general phenomenological theory led to the development of heuristic inquiry with its strong emphasis on intuition. It is for this reason in my concluding chapter that I have gone to some length to deconstruct the intuition (see 1.3 (c) Intuition) and to further show differences between it, tacit knowing and instinctive knowing, (see fig.6 in 7.1 A New Mandala of the Psyche.).

However, within the epistemological discussion, I have argued that though heuristic inquiry is based on personal experience and indwelling of phenomena, neither reason nor experience alone is able to provide knowledge. I have cited Polanyi, (1959: 17) who explained how we only give shape, meaning and context to pre-verbal knowing by making it explicit. In this way, we locate discovery within the wider field. This process of making explicit that which is tacit, is partly how Polanyi differentiates between purely subjective knowledge and Personal Knowledge, (see 2.2 (a) Personal Knowledge).

As already described in 3.11 The Personal Dimension of Knowledge, objectivity, is not then, the aim of heuristic inquiry. Rather, the inquirer aims at an objective-subjectivity, in which the researcher acknowledges within the text, personal biases and insights.
A further step in a heuristic inquiry is then to match personal experience with those of others and then to orientate these within a wide field of study, which eventuates in a creative synthesis that leads towards a new pattern of discovery.

4.2 (a) The Critical Beginning

Moustakas' research design describes six stages that constitute a Heuristic Inquiry, (see 1.2 Introduction: A Heuristic Inquiry). Self-dialogue constitutes the critical beginning—if one is going to be able to discover the constituents and qualities that make up an experience, "one must begin with oneself," (Moustakas, 1990: 16). Though this may appear a subjective approach, heuristics is a "search for unity in hidden likenesses," (Bronowski, 1965: 13). The Heuristic process leads one "from the individual to the general and back again...from the feeling to the word and back to the feeling, from the experience to the concept and back to the experience" (Craig, 1978: 57). Thus, within the text, my initial engagement with each of the seven colours and centres of the body will involve personal disclosure—a criterion of heuristic study. In turn, this will inform the reader how the track is laid for then entering into analysis and interpretation of data of co-researchers.

I have chosen data for interpretation based on resonance and correspondence between, co-researchers' imagery and my own experience. This eventuates from an evolving process as personal experience is shared with co-researchers who further explore the same theme. Thus through shared reflection, a sense of connectedness develops between researcher and research participants, (see 1.2 introduction: A Heuristic Inquiry). This gathered information and insight into the phenomenon is then located within a wider field of literature. This enables the researcher to interpret participants' experiences within a wide interpretative framework. The researcher, where possible, crosschecks these interpretations with co-researchers. The whole is presented in a creative synthesis, which, hopefully, contributes to knowledge of that particular phenomenon. Thus, through indwelling all the various parts, the researcher comes to be on intimate terms with the subject and comes to understand the greater whole, or field within which the subject is located. (See 2. 2 (a 111) Indwelling).

As already described in 1.3 (g) An Imaginal catalyst, I used visualised colour as my "dynamic field of imaginals," (Heron, 1992: 147). This involved inwardly focussing on a
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particular quality, colour, and area of the body. Further, I introduced a theme, which was based on an ancient Chaldean system of numbers—and known in theosophical circles as the Seven Rays, (see 1.3 (e) The Seven Rays). I used this system as a metaphor for understanding and identifying creation archetypes.

As further discussed in 1.3 (b) Archetypes, Jung considered archetypes to be patterns that structure thought and hence give order to the world. Considered living ideas that constantly produce new interpretations, these “ground plans,” (Morgan, 1986: 223) give experience a special configuration and help us to understand our world in a patterned way,” (Morgan, 1986: 224).

Jung devoted great energy to demonstrating the timeless character of these archetypal structures, showing how they are found in the dreams, myths and ideas of primitive, ancient, and modern man,” (Morgan, 1986: 224). Though the empirical contents may vary in detail, the principles that lend them shape and order seem to be one and the same.” Jung felt that these archetypes shape the way in which we meet ourselves in encounters with the external world, and are crucial for understanding links between conscious and unconscious aspects of the psyche, (Morgan, 1986: 224).

Morgan, (1986, 227) suggests how these archetypal structures give people a sense of place within their own lives and in history and help them to make sense of who and where they are in the grand order of things.

As already mentioned Jung’s archetypes refer to collective mythic images and do not necessarily refer to the deeper levels that underlie creation. The work that I have carried out here is to show how noumena interact with phenomena. It is not; therefore, my particular interest to follow the emergence of mythic characters such as fool, priest, warrior, lover, magician, but to show deeper underlying patterns—the Platonist schemata of living ideas that constantly produce new interpretations and give the stuff of experience a special configuration.

I have already discussed, however, that creation archetypes belong to a transcendent reality and therefore cannot be known or described (see 1.3 (b) Archetypes). Within this context, I have also described how metaphor is considered important in that it may help describe the “things of God,” which are “inexpressible,” (Cooper, 1986: 4), (see 1.1 (b) Introduction to
the Use of Metaphor). This model of interpretation in the analysis of data would help me identify when wisdom or innate knowing broke through from archetypal levels into people's personal lives and stories.

In 1.1 (b) Introduction to the Use of Metaphor, I have stated that I would use Alice Bailey's system as a metaphor. In this way, I would be able to judge categories by two criteria. The first criterion is the recognition of "internal homogeneity," (Patton, 1990: 403) in which recurring themes and motifs dovetail in meaningful ways. By this I mean that individuals' experiences of each ray seem to incorporate a wide range of paradoxical expressions of that particular archetype. Where these expressions contain similar or identical elements to the experiences of others, these findings are considered meaningful and are identified as emerging patterns of that particular archetype. In this way, I was able to move the idea of the seven rays away from being what has, up until now, been accepted as an unquestioned ideology, towards what I contend is an effective field-generated tool. I had set the metaphor within a metaphor, (Morgan, 1986: 13). In this way, I was able to use a metaphor to chase a metaphor.

The second criterion is the recognition of "external heterogeneity," (Patton, 1990: 403). This was fulfilled in that synonyms describing each of the rays delineated meaningful categories that were "bold and clear," (Patton, 1990: 403). In other words, categories had clearly defined differences, (See 1.3 Introduction to Specialised Terms and References: 1.3. (f) Synonyms of the Seven Rays). This process is described by Patton, (1990: 403) as convergence.

Patton also describes Divergence, which means then fleshing out the patterns or categories. Guba, (1978: 53-57) suggests that this is done by a process of extension. He defines this as building on items of information already known. Guba (1978) and Patton (1980, 1990) describe this process as "bridging," or making connections between different things—such as a psychological understanding of a similar theme. In this way, the process of extension takes discovery a step further. It involves surfacing new information that "ought to fit and then verifying its existence," (Patton, 1990: 403). In this way, new angles, aspects or insights into the phenomenon surface, and thus contribute to the wider field. This idea appears similar to the notion of matching of inner and outer knowledge described by Pauli and Kepler and more fully discussed in 2.2. (b) The Problem of Verification.
As evidenced by Morgan’s (1986) work with metaphors, (see 1.1 (b) Introduction to the Use of Metaphor), Patton (1990:402) also concludes that, “metaphors can be powerful and clever ways of communicating findings.” He further states how, “a great deal can be conveyed in a single phrase with a powerful metaphor.” It is important, however, to make sure that the “metaphor serves the data and not vice versa,” (Patton 1990: 402). A creative evaluator who finds a powerful metaphor may be tempted to manipulate the data to fit the metaphor. Moreover, because metaphors carry implicit connotations, it is important to make sure that the “data fit the most prominent of those connotations so that what is communicated is what the evaluator-analyst wants to communicate. Finally, one must avoid reifying metaphors and acting as if the world were really the way the metaphor suggests it is…” (Patton, 1990: 402).

Metaphor is used thus as a device to understand one element of experience in terms of another. In other words, Morgan, (1986: 13) describes how metaphor works through implicit assertions that “A is (or is like) B.” He cites how in the following example if we say, “the man is a lion,” we draw attention to the lion-like aspects of the man. Comparing the man to a lion creates images of bravery, strength or ferocity. However, in the use of this metaphor, the fact that the man may also be a devil, suffering from egomania and bouts of rage may be glossed over. In this way, the metaphor generates images that bring to the fore certain elements of the metaphor, whilst allowing other aspects of a person’s identity to fade into the background. The metaphor, thus frames our understanding of a person in a way that is “distinctive yet partial,” (Morgan, 1986:13). The use of metaphors should thus be understood as helping to reveal how different aspects of a person may coexist in a complementary yet paradoxical way. “Our ability to achieve a comprehensive “reading” of the man depends on an ability to see how these different aspects of the person may coexist in a complementary or even paradoxical way,” (Morgan, 1986: 13).

Denzin, (1978: 46) further considers how the metaphor should be used only as a tool for revealing special properties of an object or event. Often, however, theorists turn their metaphor into a real entity for use in the empirical world. He gives an example of this by saying how it would be considered legitimate to say that a social system is like an organism. However, this does not mean that a social system is an organism. He explains how when “metaphors or concepts are reified, they lose their explanatory value and become tautologies,” (Denzin, 1978: 46).
Followers of Bailey consider the notion of the rays, the unquestioned truth. They are outpourings of the Mind and Heart of God. Within this work, I refer to them, rather, as metaphor and use them simply to identify the special properties and themes, which became the subject of each chapter. What interested me about this experiment was seeing where the name of a ray with its themes implicit, and the psychological experience of the colour, coincided. Further, I discovered that in taking this approach, new insight surfaced that added deep psychological implication to this field of study. For example, if the theme was Will & Power, paradoxes in this theme were identified so that a broad range of elements might all be seen to co-exist within an individual psyche.

Parts 5-6 are, therefore, named after the synonyms of the rays. For example, Part 5 is named Will and Power; Part 6—Love/Wisdom etc., (see 1.3 Introduction to Specialised Terms and References: 1.3. (f) Synonyms of the Seven Rays).

4.2 (b) Setting up the Research Group

The research group consisted of seven other participants and myself. Some participants had been involved in other groups in which I had taught Colour Body Imaging. Mo, Kathryn and Doug had worked with me in Africa and in the preliminary research group already mentioned. Others were new to the group. Some had a slight knowledge of the rays in advance because of having previously worked with me. All, however, were interested in personal and spiritual growth.

As suggested in Moustakas' (1990) Research Design, Methodology, and Applications, I began by writing instructions in a letter to research participants. Attached to this letter was a participation-release form requiring participants to sign the form agreeing to the contract laid out in the letter, (See Appendices A & B).

I taped each session and transcribed these sessions verbatim.

4.2 (c) Immersion

During the process of immersion, a researcher and research participants come to be on “intimate terms with the question—to live and grow in knowledge and understanding of it,”
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(Moustakas, 1990: 28). This is a time for “staying with, and for maintaining a sustained focus and concentration,” (Moustakas, 1990: 28). Throughout this process, participants indwell the clues of perception and thus extend themselves into the particulars. In this way, particulars are assimilated and made part of them. According to Brownhill, (1999: 162), the act of assimilation is a necessary step in the perception of underlying patterns (gestalten). In perceiving the clues of perception, researchers and participants are enabled to open the doors of their sensibility and view the greater whole. Further, assimilation enables them to then forget about the particulars and automatically use the knowledge of the whole, (see 2.2 (a V) Assimilation).

Within my own research groups, the immersion process worked in two ways. The first instance was in relation to using Colour Body Imaging as an imaginal catalyst, (see 1.3 (g) An Imaginal Catalyst). I have described how Hadamard (1945: 142) suggests a “combinatory play of images” as being “the essential feature of productive thought.” However, for the purposes of this second research group, I would introduce the further theme of the rays, by adding to Colour Body Imaging, an esoteric name—completely unknown to participants. These names were taken from Alice Bailey (1936) in which she attributes poetic, esoteric names to each of the rays. These are not the synonyms by which the rays are more widely known—such as: Will and Power, Love and Wisdom etc., (see 1.3. (f) Synonyms of the Seven Rays). Through heuristic field-generated research, (see 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation) I had discovered that some names worked better than others did, in that certain names seemed particularly effective in connecting participants with aspects of the ray archetype. Yet the process did not impose upon participants’ own discovery (see 1.3 (g) An Imaginal Catalyst). My reason for adding the esoteric names was in order to facilitate research into what Heron (1992: 140) describes as the third level of psychic imagery. This is the deepest level of psychic functioning that according to Heron (1992:140) is the level attributed to creation archetypes (see 1.3 (e) The Seven Rays: a Metaphor for Creation Archetypes). To introduce the esoteric names of the rays might imply too much imposition in that it might be seen as over-structuring psychic processes. However, cumulative experience had taught me that working with the rays in this way would elicit images of archetypal stature, which was the thrust of my research interest. I therefore used the esoteric names of the rays in order to facilitate research into the deeper levels of archetypal reality, as it was necessary to introduce an imaginal catalyst in order to stimulate the psyche to begin deeper processes of active
imaging, or "picturing" of vital activities," (Jung, 1926: 618). This point is further discussed in 7.3 Conclusion: How Research has Informed Me.

For the purpose of my intended research, I therefore instructed participants as follows.

Week 1

"Above your heads, visualise a red flame. Bring the flame in through the top of your heads into your Crown Centre. Focus your attention in the flame and meditate on the name "Lord of the Burning Ground." Allow any images or thoughts to intrude into consciousness. Indwell your images and see what they mean to you."

Week 2

"Above your heads, visualise a light blue flame. Allow the flame to enter in through the top of your head. Bring the flame into your heart centre. Focus on the flame within your heart and meditate on the name, 'Lord of Eternal Love.' Allow any images or thoughts to intrude into consciousness. Indwell your images and see what they mean to you."

This process continued over a period of seven weeks. Each week, I invited participants to visualise a different colour, bring it into a different part of the body and meditate on a different name.

As already described in 3.11 (a) Developing Colour Body Imaging, each week participants indwelled and focussed on a specific colour, which was related to a specific part of the body. Further, they now indwelled the particular theme evoked by the esoteric name of the ray. Through indwelling inner reality, clues of perception would arise into consciousness—clues such as suddenly becoming aware of tightness, tension, or other physical sensations. The clues may also be images or memories that would suddenly intrude into consciousness. These were the particulars into which participants could thus extend themselves. These clues pointed to issues or conflicts experienced in ordinary, daily lives that were indicative of deeper, underlying complexes. Through working with these clues, participants could then assimilate their deeper meanings. Making the whole process explicit, through dialogue, writing down the experience, painting/drawing/crying further aided assimilation. Through this process of indwelling the particulars, underlying patterns were perceived and participants were enabled
to make further connections and thus attend to the "comprehensive entity" (Brownhill, 1999: 162)—in other words, the archetypes, of which they found themselves a part. Focus turned then away from the particulars and towards the knowledge of the whole.

The second instance of indwelling was in relation to the fact that the whole process was indwelled within a transpersonal field. Within this setting, the group dynamic appeared to be one of intensity and a shared desire for trust and openness. Participants felt connected via a mutual feeling reality in which resonance and empathy with one or more individuals within the group was expressed within the unitive being of the group, (examples of this are shown in the data chapters: Parts 5 and 6). Buber (1937) describes this as the, I Thou, relationship, which "only exists in its fullness in direct, open, mutual relation," (Heron, 1992: 35). In this sense, through shared reflection, a sense of connectedness develops between researcher and research participants in their mutual efforts to elucidate the nature, meaning, and essence of a significant human experience, (Douglass and Moustakas, 1984).

4.2 (d) Incubation

In the Participation Agreement (see Appendix A) made with each of the co-researchers, I stated that they would be asked for homework following each week’s group session. In this agreement, I stated the following:

_1 am seeking vivid, accurate, and comprehensive portrayals of what these experiences were/are like for you; your thoughts, feelings, and behaviours, as well as situations, events, places, and people connected with your experience. You may also wish to share personal logs or journals with me. You may use any method of expression in which to record your experience, for example: letters, journals, poems, music or artwork. Although you will be asked to participate and immerse yourself in a study of all the rays, you may choose to focus on one in which you are particularly interested and inspired to create a focussed piece of artwork._

The idea of homework was to allow for what Moustakas, (1990: 27) describes as the period of incubation—the third phase of a heuristic inquiry, (see 1.2 introduction: A heuristic Inquiry). This stage is to allow the psyche time to cook and reach its full potential. In this way, I attempted to counteract the influence that I, as researcher, may have had on co-participants.
As already mentioned in 3.11 (a) Developing Colour Body Imaging, I became interested in the fact that participants found Colour Body Imaging easy to do when present with me, yet difficult when alone. I have described the mutual resonance and interpenetrative connectedness, which defines the feeling, experiential atmosphere. Time away from this intense immersion and participative, unified state allowed time for the feelings of individuals to return to doing their normal job of “upholding all differentiation from unconscious levels,” (Heron, 1992: 34). Experience had taught me how certain identities, when immersed in the interpersonal field, may lose personal boundaries. In Chapter 6, Blue, data emerged that explicitly illustrates this point. I have also explored this theme in 3.11 (e) The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing. I had; thus, realised that time away from immersion in the unified field was necessary in order that the inner “tacit dimension may reach its full possibilities,” (Moustakas, 1990: 27). In order to fully respect individuality within the unity of the group, I; therefore, set up group sessions a week apart. During the interim week between one session and another, co-researchers were given homework to complete in their own time. Thus each new session began with a sharing of meaningful events of the week and nutshell understandings gleaned from the space away from the rest of the group and away from my immediate influence as facilitator and researcher.

4.2 (e) Explication

Whilst the immersion process involves such things as, focusing, indwelling, self-searching, and self-disclosure, explication is the process that fully examines “what has awakened in consciousness in order to understand its various layers of meaning,” (Moustakas, 1980: 31). During this process, knowing reaches a point when it becomes explicit. In other words, it becomes observable and describable. Themes are recognised. They can then be categorised, given shape and meaning, as they find correspondence in the experience and knowing of others. I have evidenced this in several examples in Part 3.11 (a 1) through (a 5). In these, I have documented some of the themes that emerged in the preliminary group.

4.2 (f) Illumination

"The process of illumination is one that occurs naturally when the researcher is open and receptive to tacit knowledge and intuition" (Moustakas, 1990: 29). For me, illumination
occurred in the writing process. When I came to write the data, I again immersed myself in the stories and descriptions of co-researchers. During the writing process, I allowed the psyche of participants to work on me. What I mean by this, is that it seemed as if participants’ material had left its own impression. The presence of the person was still alive within the material and spoke for itself. Some distance had been put between this stage of the process and actually having conducted the group process. During writing up processes, data brought fresh insight into various qualities or themes inherent in the psychology of the rays. This enabled me to make creative links between Alice Bailey’s construct of the Seven Rays with transpersonal depth psychology. Thus, I feel that I have been able to contribute new insight to the subject of the Seven Rays and may, at a future stage develop the subject into a map depicting personality types and their innate tendencies and conflicts.

Though theosophists such as Michael Robbins (1988) have attempted to take the work of Alice Bailey further, the concept of the Seven Rays remains within the bounds of theosophy and has not been critiqued or challenged with the field of psychology or science. However, as Bailey’s teachings exist within a culture that has few traditions of process-orientated psychology. Therefore, the ways in which these archetypes affect individuals have not been sufficiently understood on a personal, emotional, psychological level. Perhaps this research will suggest further work in this field.

4.2 (g) Creative Synthesis

A heuristic inquiry is completed in a creative synthesis of knowledge. When presenting data, therefore, (and as already stated) I looked for archetypes that broke through from different levels of consciousness into people’s personal lives and stories. I hoped to recognise some of these in relation to a “matching” (Pauli, 1955: 162; and Kepler, 1619: 224) of inner experience with what is then expressed outwardly in the derived knowledge of esoteric and psychological scholastic study. Douglas and Moustakas, (1984: 42) consider that the reintegration of derived knowledge is itself an act of creative discovery. It is a synthesis that includes intuition and tacit understanding. In my concluding chapter 7, I have; therefore, offered up a new mandala of the psyche as a synthesis of the various philosophical themes that have emerged throughout this research which also incorporates experiential findings (see 7.1 A New Mandala of the Psychê)
Preamble

As stated in Introduction to Aims and Methods of this Study, my intention is to mine pre-existent knowledge, and show how, when it breaks through from unconscious levels into people’s personal lives and stories, it affects learning and discovery.

Because of the nature of my study, I became interested in locating it within the field of philosophic debate. This process was deeply engaging and heralded a major learning curve for me, in that I was able to expand my knowledge of philosophic argument. Some of the things I learned during this process were how metaphysical conclusions are derived through laborious argument (see 2.1 (e) A Priori and A Posteriori Truths). I also came to understand how conclusions are only ever tentative. In this way, I found the process enlightening in the sense that I made a dramatic personal shift from what had been my initial certainty and assumption.

Laborious debate, however, formed only part of my process of discovery. In the act of disclosure, I found myself engaged in discovering new ways to verify hypotheses and findings. I thus extended my efforts to look for matchings of inner and outer processes of discovery, (see 2.2. (b) The Problem of Verification). I also used a variety of data sources in the attempt to triangulate emerging theory by using multiple perspectives that constitute a greater whole of knowledge.

In respect of this, I showed how crossing paradigmatic boundaries helped in the development of various emerging hypotheses. For example, through a process of writing and explicating various philosophical arguments, I investigated some of the many meanings ascribed to pre-existent knowledge. Historically, I located it within Kant’s philosophy of a priori (see 2.1 (e) A Priori and A Posteriori Truths). Further, I described Kant’s stance as having greatly
influenced science to move from its philosophic extremes towards a new synthetic understanding.

I had entered into this research with a basic belief in inborn, innate knowledge hidden in the soul. Though this belief has not changed, my perspective of it has. When considering the various ideas surrounding archetypes within a creative whole, I was able to extend my hypothesis and arrive at the belief that there might be, in fact, distinctive levels of archetypal knowledge (see 1.3 (b) Archetypes). I extended this idea and proposed it as a further hypothesis by orientating it within Heron’s (1992) notion of Modes, Worlds and Forms of Knowledge. Again, by locating these various ideas within the greater whole of knowledge, new aspects emerged which again influenced my conceptual hypothesis. It became clear that it was important to distinguish between tacit, instinctive and intuitive knowledge, which I felt had been misinterpreted—generically subsumed into Polanyi’s term, “Tacit Knowledge.”

Throughout these pages, I have also explained that this discovery has been a process that unfolded as I went along. I did not start with a clearly identifiable research question or hypothesis (see 1.2 A heuristic Inquiry)—more of a belief to which I was committed. By the time I entered into this final stage, however, I had brought several hypotheses with me, which I had tested and located within the greater whole of knowledge, as it became available to me.

As the research process developed, I thus became aware of two quite distinct ways in which I was exploring my theme. As already mentioned, there was the philosophical argument in which conceptual, philosophical hypotheses could be explored through laborious argument. However, there was also a strong experiential aspect to this piece of research. In this respect, other hypotheses were field-generated. In 1.4 (a)—1.4 (d), I gave illustrative examples of how some of these hypotheses influenced, and were influenced, by my initial naïve field inquiries. Thus, through personal and field-generated inquiry, I had refined Colour Body Imaging and knew that it would produce the kind of data I was looking for. The working hypothesis that I would bring with me into this part of the writing up process was that the colour might connect participants to a pre-existent knowledge of archetypes.
5.1 Introduction to how I have written up Data

In the following two chapters, in which I explore participants’ data, I will be showing that it is possible to go beyond the World of Appearances and make a study of noumenal reality.

My study is not offered as a counter belief of the fact that science cannot measure, test or verify noumenal reality. Rather, it is merely an attempt to show what it might look like if we were to move beyond phenomenal reality into noumenal or spiritual reality in our quest for knowledge.

According to Nietzsche (1973) not only is it not possible to say anything about noumenal reality, we cannot even conjecture that it exists—as it is a thing of God’s. Nietzsche (1973) qualifies this by stating how, when we engage in the attempt to describe transcendent reality, we are already engaged in human conceptualisation and interpretation and have therefore already risen, irreversibly, out of that world. In order to solve this problem, and make the move from phenomenal to noumenal reality, I have discussed how I have used metaphor to describe the things of God, which cannot otherwise be described (see 1.1 (b) Introduction to the Use of Metaphor).

I have also described the heuristic process of discovery, which involves immersing oneself in the particulars of the phenomenon under investigation (see 1.2 Introduction: A heuristic Inquiry). In this way, according to Polanyi (1959) we thus incorporate and assimilate the particulars. These particulars then become part of our tacit knowing, which no longer needs to be broken down or analysed (see 2.2 (a V) Assimilation). In this way, we discover a thing through indwelling it. Verification of its validity comes when your discovery reveals a hidden reality which might be equally recognised by others—thereby building on that, which is already known in the world (see 2.2 (a) Personal Knowledge).

As in the heuristic tradition, my discovery thus begins with a personal exploration of data. In this, I will attempt to show processes of discovery by reflecting on data whilst at the same time, being inside it. In 3.11 (e111) The World of Reflection, I have elucidated some of the difficulties and problems facing the reflective practitioner when attempting to analyse something whilst being immersed in it. To address this problem, I have begun with my own
meditation and entered into a process of image streaming. (Wenger, 1991: 60) (see 1.3 (g) An Imaginal Catalyst). I have then creatively extended my images to incorporate meaningful and metaphorical links to Personal Knowledge (see 2.2 (a) Personal Knowledge) which is derived from a wide variety of field-generated data, extended study, and personal experiences. Thus I begin my journey of analysis from within personal imagery. I have then explored as many meaningful aspects of each image as possible by making connections to explicitly derived knowledge.

Within this process of image streaming, I have also attended to where I am connecting to tacit knowledge, intuition or explicitly derived material. As my development of Personal Knowledge evolved over many years of indwelling the phenomenon, it had provided me with the clues and hunches of where to look within the field of derived knowledge. Though limited to my own particular interpretative framework, the resultant discovery is; therefore, arrived at through arduous intellectual processes. Thus, what begins as tacit knowing leads beyond the bounds of personal bias, (see 2.2 (a IV) Commitment). If knowledge gained through inner process touches on a truth, it suggests discovery of bigger patterns that transcend the personal. Therefore, as in the Polanyian sense, discovery means that it is accompanied with a claim to universal validity.

In order to explore the bigger pattern, I made connections between different things—such as different psychological understandings of the same theme. This process of extension (see 4.2 (a) The Critical Beginning) helps take discovery a step further. It involves surfacing new information that ought to fit and then verifying its existence, (Patton, 1990: 403). In this way, I was able to see patterns in participants’ experiences, which I felt might be indicative of an archetype.

As stated, each week, I invited participants to visualise a different colour, bring it into a different part of the body and meditate on a different name. These names were taken from Bailey (1936) in which she attributes esoteric names to each of the rays. Thus, rather than giving participants the synonyms for the rays e.g., Will and Power, Love and Wisdom etc., (see 1.3. (f) Synonyms of the Seven Rays), I chose an esoteric name, completely unknown to participants (see 4.2 (c) Immersion).

As already described in 3.11 (f) A Question of Styles, I have written up only the first two rays. To the first ray of Will and Power is attributed the colour, red. To the second ray of
Love/Wisdom is attributed the colour, blue. The reason for my choice is not only a problem with time that prevented me from writing up all the rays. I found it of particular interest that these first two rays further extend on themes already explored within this work, and thus also extend participants' data. For example, throughout these pages, I have given many examples of participants' visualisations of red and associated power issues. I wanted to show how my further research into this theme resulted in the emergence of new particulars that further flesh out this theme and lend insight to this archetype.

I have also linked other pre-dominant themes that have emerged throughout this research to other rays. An example of where I have done this is in 3.11 (e) The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing: 3.11 (e111) The World of Reflection. In this I describe the cutting/severing aspect of conceptual mode and make links between this psychological phenomenon and the fifth ray—though I have not had time or space to further explore this data within this dissertation text. However, another theme to have emerged, and which I have explored is how, conversely to fifth ray and its link to conceptual mode, feeling/tacit processes of discovery involve immersion and involvement in a group, another being, or a particular phenomenon. I have discussed how when immersed in the particulars, we may have a tendency to lose sight of the greater whole (see 2.2 (a111) Indwelling). A loss of discriminative ability thus often occurs when immersed in affective/feeling mode. I have also explored this theme in 3.11 (e) The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing: 3.11 (e) The World of Feeling. Data that emerged through meditating on blue (see Part Six: Blue) and linking it to the second ray of Love/Wisdom explores this theme in greater depth and lends psychological insight into the archetypal pattern that may underlie this phenomenon.

Yellow, linked to the third ray, marks the conclusion of the data (see 6.2 Yellow). In 3.11 (a3) Example 3: Matching Inner and Outer Processes of Discovery, I have already offered Itten's (1970) description of yellow in which he associates yellow with understanding and knowledge. Throughout that text, I further analysed Itten's concept of the meaning of colour within many participants' experiences thus extending Itten's understanding of knowledge to include the idea of wisdom. In this way, the nature and meaning of knowledge is more extended. I decided; therefore, as a final extension to this work to focus on another aspect of yellow in relation to the third ray archetype. This aspect concerns my own process of discovery and the various tentative conclusions that I have drawn such as: knowledge is more than something merely derived through external study.
The Direction of Ray 1

The garden stands revealed. In ordered beauty live its flowers and trees. The murmur of the bees and insects on their winged flight is heard on every side. The air is rich with perfume. The colours riot to the blue of heaven...

The wind of God, His breath divine, sweeps through the garden... Low lie the flowers. Bending, the trees are devastated by the wind. Destruction of all beauty is followed by the rain. The sky is black. Ruin is seen. Then death...

Later, another garden! But the time seems far away. Call for a gardener. The gardener, the soul responds. Call for the rain, the wind, the scorching sun. Call for the gardener. Then let the work go on. Ever destruction goes before the rule of beauty. Ruin precedes the real. The garden and the gardener must awake! The work proceeds, (Bailey, 1942: 167).

5.2 (a) Introduction

In 4.2 (c) Immersion, I related how I had instructed participants to meditate on a colour, a part of the body and an esoteric name. The meditation on first ray was as follows:

Above your heads, visualise a red flame. Bring the flame in through the top of your heads into your Crown Centre. Focus your attention in the flame and meditate on the name "Lord of the Burning Ground." Allow any images or thoughts to intrude into consciousness. Indwell your images and see what they mean to you.

In 3.11 (f) A Question of Styles, I have stated that I would begin the following two chapters with my own meditation—to provoke the stream of images that would lead me inside the experience of the first and second rays and connect me to participants’ data. In 5.1 Introduction to how I have written up Data, I have described how I would write the following chapters from inside the process of image streaming, (Wenger, 1991: 60). This way of writing up the following two chapters is intended to demonstrate how a combinatory play of images produces “productive thought,” (Hadamard, 1945: 142). It is also intended to show how tacit, intuitive and instinctive knowledge breaks through from pre-conscious states and informs explicit discovery.
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Within this procedure, I have also endeavoured to indicate where I am making creative, meaningful and metaphorical links to what may be considered my Personal Knowledge (see 2.2 (a) Personal Knowledge) on the subject. As already discussed, Polanyi (1962) distinguishes Personal Knowledge—derived from a wide variety of fields and personal experiences—from purely subjective knowledge. I thus intend to show creative thought processes in respect of Polanyi’s (1962), Pauli’s (1955), and Jung’s (1955) idea that causality and a priori deeply affect how we acquire knowledge. Within this tacit process of image streaming, I have; therefore, tried to attend to where I am connecting to Personal Knowledge. But I have further attempted a breakdown of Personal Knowledge—back into its component parts. By this I mean that I have tried to indicate what may be tacit, intuitive, instinctive or explicitly derived in my discovery.

In 2.2 (a) Personal Knowledge, I have discussed how there are many aspects of Personal Knowledge that distinguish it from purely subjective knowledge. Tacit knowledge, intuition, indwelling, commitment, passion, explicit knowledge and verification by the General Authority all contribute to the synthesis of knowing and experience that becomes what an individual may eventually come to consider as his or her Personal Knowledge of a subject. In this way, Polanyi’s (1962) notion of Personal Knowledge may be likened to Moustakas’ concept of heuristic discovery, which culminates in a creative synthesis of knowledge—as according to both thinkers, it is through the synthesis of knowledge that new creation or discovery becomes possible. This is my working assumption; therefore, and constitutes my framework for exploration and analysis of data.

5.2 (b) Autobiographical Meditation on Red

I repeated the above mentioned first ray meditation in which I had instructed participants to meditate on the colour red. The part of the body to focus on was the top of the head and the esoteric name was The Lord of the Burning Ground. This visualisation evoked a stream of images, which I will attempt to relate from inside the data:

As I visualise the flame entering in through the top of my head, I am aware that my first image is linked to my derived knowledge of Buddhism—a doctrine, which believes the top of the head to be one of the centres in the body to which spirit is tied. Buddhists name this centre, the Crown chakra. In Sanskrit, the word, chakra, means wheel, and it depicts the belief that these energy centres are thought to spin. These are created where the many
lines of life force—thought by Buddhists to traverse the body—cross and intersect (Clune, 1998: 73-83). Though it is believed that there are many places in the body where these lines of force come together, Buddhists believe there are seven major energy centres (or chakras) in the body. Through further study, I have also come to know this specific centre as “Brahmarandra”—or Thousand Petalled Lotus. Buddhists think it rules pineal functioning, the cerebral cortex, the central nervous system and the right eye. Schools of esoteric study widely believe that its quality is Will.

Over the years, my tacit knowledge of Buddhism has become synthesised with Neo-Platonic thinking, which believes in the inborn, innate wisdom hidden in the soul. I had also made a further intuitive link between this esoteric belief and Jungian psychology, which is, in essence, the study of the meaning of the psyche’s imaging. I thus interpret imaging as the language of the soul. Thus, my concept of the Will spans both levels of archetypes described in 1.3 (b) Archetypes. The first level refers to Jung’s psychological concept of the Father Principle—the second refers to the Platonic notion of a transcendent creation archetype. Further, that many traditions project psychological/symbolic representations of psychic functioning onto parts of the body is a well documented belief that spans many traditions, (see 3.11 (c) Stress Pathology and Bio-dynamic Feedback.). This belief is; therefore, another of the field theories that constitutes part of my derived knowledge and that I take with me into this research.

Though these beliefs are a synthesis of differing fields of study, I came to see them as parts of the whole. In formulating my overall beliefs, I thus recognised the clues of perception by dwelling in them and attending to what they jointly indicated (see 2. 2 (a 111) Indwelling). Over the years such immersion in personal and field-generated data has proven useful in surfacing new particulars and moving my understanding towards new patterns of discovery concerning this archetype. Thus, the outcrop of experience and study, which together constitute my Personal Knowledge, has confirmed my belief that the Crown Centre is psychically associated with Spirit and Will and the Father Principle—making this my working hypothesis within this particular context.

As I feel the red penetrate deep inside the centre of my head, I ask the colour to show me its qualities. Again my derived knowledge informs me that Bailey believed that this ray rules the crown centre and that the colour often associated with first ray is red. Within other systems, red is placed in the base of the spine in the root chakra. However, personal, intuitive experience showed me that the colours are much more fluid than this (see 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation). Bringing my personal experience of colour into a widely conducted field-generated study and testing how colour itself had inspired the way in which it should be interacted with, confirmed that colour should not be systematised in this way. I found matchings for this belief within the world of Art. Personal experience, coupled to my subsequent research on colour, now constitutes my Personal Knowledge of the subject. Thus, I am aware of my resistance to systems that associate colour being associated only with one particular chakra or another. And I
suggest that these systems are probably based on dogma rather than intuitive experience of colour as a thing-in-itself.

I am aware that in this particular experience, I feel the vibrancy of red— with which I am comfortable. However, I am also aware that many in my groups as well as myself have experienced the quality of red as penetrating and violent. This thought provokes images of blood, bloodshed, or bloodline issues. In Bailey's writings on the subject, first ray is the ray of creation and, paradoxically, destruction. These thoughts lead me on a winding journey of considering violence, power, and the wrong or right use of the will and how I am directing my life. There is a question here as to the significance of these thought associations. Why am I thinking about this in this particular meditation? I am aware that I will hold that question as background to this particular experience.

I meditate on the name, The Lord of the Burning Ground. An image of flames that encircle the world intrudes into my thoughts. I feel them under my feet and I am running over them. There is nowhere to rest. My attention is drawn to the back of my head. I feel the tension there. I allow the colour to flow into this area—filling it. I enter the tension and indwell the colour. I ask the colour: "What does this image mean to me?" "What is causing the tension?" An image of childhood intrudes. I realise that as a child I wanted to run away from my father's violence.

At this thought, I feel the colour rushing into my brain—like new life-blood purging old blood—bringing old blood to the surface—and with it, the sense of childhood powerlessness. I feel the pain in my heart, the tension in my shoulders, and the sense that I am still running. I indwell the tension in my shoulders and heart and feel the impossible burden that my father's violence placed on me. As a child, I wanted the power to change things. With that thought, the image changes as I realise that I ran all the way to Africa and into violence, war and famine. I see myself running over Africa's burning ground. I realise that I am no longer running away, but running towards the refugee camps. Memories of healing work I had done there intrude into my mind. I am carrying a child to safety.

I make a connection between these images and the question I held in my mind to do with violence, power, and the wrong or right use of the will and how I am directing my life. I had used the power of my own will to change myself—to heal the violence that was my Bloodline inheritance. My initial sense of powerlessness had been transformed by the work I had done in Africa. I connect to an inner sense of power—the power of personal integrity, purpose, self-motivation and direction. I shed tears in recognition of a personal achievement. The tension is relieved.

I notice that in my imaging, I moved from the concept of power and powerlessness, back to a formative experience. I now ask myself how this image might relate to my life in the present, as, due to health problems, I can no longer work in Africa. Is there a relationship now between external events and these images that intrude from my inner world?
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Thoughts of the Ph.D. intrude into consciousness. First ray is also associated with initiation. I acknowledge how I am driven to initiate something that would be of use to others in the healing of emotional and psychic pain. Perhaps the Ph.D. will play a small part in that.

As I move out of the meditation and its immersion in experience, I move into reflection of the concepts expressed in the above. This is the stage of analysis described in 3.11 (e) The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing: 3.11 (e111) The World of Reflection in which I discussed how practitioners “reflect on their knowing-in-practice,” (Schon, 1983: 61). When immersed in tacit/imaginal processes, intuitive connections are indeed made between one thing and another and call into play the synthetic a priori of the practitioner, (see 2.2 (a) Personal Knowledge). However, a practitioner cannot reflect at the same time as being within the experience. In order to understand the various layers of meaning and fully examine what has awakened in consciousness, explication must follow (Moustakas, 1980: 31).

Thus, having indwelled tacit perceptions in Affective Mode, I move my inquiry into the Conceptual Mode, as described in Heron’s, Theory of a Person (see fig 4 in 7.1 (c) Functions and Modes). As already stated, this mode introduces the activity of discrimination and reflection. During this process I am better able to consider what has emerged within the general framework of models, generalisations, laws and theories. In this way, I am able to develop a framework of interpretation by which to analyse participants’ data.

To begin with I notice how themes that emerged during my meditation are full of paradox. This seems usual in these exercises to do with Colour Body Imaging (see 3.11 (a 2) Example 2: The Symbolic Significance of Colour). Therefore, I am aware that perhaps nothing new within this particular experience has emerged for me on a personal level that is beyond my already existing Personal Knowledge. However, for purposes of this analysis, it strikes me that it might be useful to the reader if I were to explore what was tacit or intuitive in this experience? And what wisdom might have been acquired through this imaging?

Most of my conceptual thought processes that were stimulated by red were constituted of my Personal Knowledge. In other words, they were born of previously absorbed and assimilated knowledge (see 2.2 (a V) Assimilation). Thus, Initiation, Power, Purpose, Will, Father, Violence, Destruction, Creation and Will are themes that are very familiar to me when working with the colour red and its deeper association with the first ray archetype. Indeed,
within Bailey, (1936: 64) she attributes the following esoteric names that contain with them, images of death, destruction, violence and Will:

The Lord of Death
The Ravisher of Souls
The Liberator from Form
The Will that breaks into the Garden
The Lord of the Burning Ground
The Most High

Recurring elements contained within these images indicates “internal homogeneity,” (Patton, 1990: 403) in which recurring themes and motifs dovetail in meaningful ways. By this I mean that this ray seems to incorporate a wide range of paradoxes. For example, so far, the idea mentioned above in “The Direction of the Ray” with which I have introduced this chapter, suggests that “destruction goes before the rule of beauty.” It also indicates that “ruin precedes the real,” (Bailey, 1942: 167). In other words a theme inherent in this ray indicates the spiritual purpose of destruction, which is, that in order for real transformation to happen, what is old and outworn must be completely broken down or destroyed before something new and real may emerge:

Later, another garden! But the time seems far away. Call for a gardener.
The gardener, the soul responds. Call for the rain, the wind, the scorching sun. Call for the gardener. Then let the work go on.

Within this category, which I refer to as first ray, this theme seems then to indicate a universal law—, which is embodied within the archetype of creation. And this pattern provides the structure for subsequent particulars that might emerge in participants’ data.

This assimilated knowledge has become part of my tacit knowledge, which, according to Brownhill (1981: 361) we no longer try to break down or to analyse. But from this knowledge we are able to look towards a new pattern, as it becomes a particular in the next stage of discovery.

A new particular to have emerged when working with this ray over the years was the connection to Bloodline issues. By this I mean the relationship and connection to the personal father, grandfathers, the ancestors (or collective unconscious) and father archetype. I had
made this discovery through personal experience, which then showed me where to look within the world of derived knowledge. I was thus able to make intuitive links between one thing and another such as, for example, similar psychological themes. In other words, as described in 1.3 (c) Intuition I had been able to recognise underlying patterns that began to suggest that this might be a particular of this archetype.

Red, because of association, had often stimulated images of blood. When exploring this theme personally and transpersonally within groups, particulars had emerged of ancestrally inherited shadow tendencies that needed to be consciously assimilated. In other words, familial tendencies that might otherwise be transformed into demons if repressed, could be utilised creatively (see 7.2 (b) Assimilating the Shadow). These shadow tendencies, however, when fully explored were found to be inborn, innate tendencies that carried within them, patterns of the paradoxical aspect of the archetype itself.

For example, in this particular meditation, images of Bloodline issues to do with my father’s violence and his wrong use of will and power had again intruded into consciousness. I again revisited childhood, again to experience how I had retreated from the ugliness of daily family reality into beautiful realms of imaginal thinking. In this way, I was able to escape my physical father and connect to the broader idea of Father Archetype. I realised that the power to create different realities was within me. Thus through emotional suffering and childhood illness, I had learned the paradoxical nature of these tremendous energies that live within the unconscious. In other words, I had made creative use of my childhood experience—much as in the same way that modern-day Jungian, James Hillman (1972) sees illness as a stage of development arising from the imaginal part of ourselves, which is archetypal. This reciprocity between ego-consciousness and the unconscious is a psychological enactment considered within the field of transpersonal psychology as “soul making drama,” (Houston, 1987: 106).

This idea would then be a new particular to consider when interpreting participants’ data in the “search for unity in hidden likenesses,” (Bronowski, 1965: 13)—a major constituent of a heuristic inquiry. I realised that though the image of red may, for many, inherently carry the thought-association of blood and violence, such thought associations may be psychic clues to a much deeper level of psychic functioning and may connect to an “archaic remnant” or “primordial image,” (Jung, 1964: 67).
On another train of thought, visualising red raised a question in my mind. Do different colours work on different levels of being? For example, red, for me, always works on a conceptual level. Yet in this instance, it had also connected me to pain in my physical body. When I had thus become aware of the tension and had indwelled it, I had connected to the psychic pain that seemed to be causing it. I felt a direct correlation between the physical pain and the psychic pain because after I had cried out the psychic pain, the physical pain left me also, (see 3.11 (c) Stress Pathology and Bio-dynamic Feedback).

Red had seemed to work for me on all levels of being. Though the whole process was in Affective Mode, in that I was indwelling the world of tacit thought, my imaging had engaged me in the world of imaginal/conceptual thought. In turn this process had acted as a focus for clarity of emotion and had; thus, put me in touch with my feelings. But I had not connected to emotion until I entered into physical symptoms expressed in the body.

These different levels and aspects of learning and experience are defined in John Heron's Modes Worlds and Forms of Knowledge (see fig.4 in 7.1 (c) Functions and Modes). However, as already described in 3.11 (c) The Reflective Practitioner: An Illustrative Example of the Tacit Dimension of Healing: 3.11 (e) The World of Intention the process described here again contrasts with John Heron's description of the modes as an up-hierarchy (see Fig. 5 in 7.1 (h) Transactions between the Modes). In my experience of visualising red, the imaginal process was again more fluid, simultaneously connecting me to conceptual, practical and affective modes.

However, as in John Heron's map (see Fig. 5 in 7.1 (h) Transactions between the Modes), the process felt resolved in practical mode. By this I mean that not only did I connect to pain in the physical body, but also in shaping it into explicit concepts conveyed by words. It was now “full of potential practice,” (Heron, 1981:106) in that a synthesis of ideas had emerged that would construct the interpretative framework for analysing participants' data.

5.2 (c) Participants' Meditations

Most participants had worked with me in previous therapy groups to this one—including the preliminary research group, (which I have discussed in 3.11 (a 2) Example 2: The Symbolic Significance of Colour, and 4.2 (b) Setting up the Research Group). They had; therefore, an
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idea of some of the concepts and synonyms of the rays, and in some instances, a vague understanding of the rays in relation to their own gestalten. One participant, whom I will name, Suma, had never worked with me before and so was new to these concepts. The research group; therefore, consisted of a varied range of individuals—some of whom had no foreknowledge of the rays—whilst others had some. Of those present, however, only my partner had ever studied or read anything on the rays. I was interested in seeing what would naturally emerge, as I was looking for a "matching" of their experiences with any of the esoteric material that has been written, but to which most of the participants had never been exposed.

As already discussed in 4.2 (c) Immersion and concluded in 7.3 Conclusion: How Research has Informed Me, I describe how I used a combination of elements—such as visualised colour—which is a pre-verbal, raw imaginal catalyst—and metaphor—in that I also introduced an esoteric name elicited from Bailey’s esoteric writings on the Rays (see 4.2 (c) Immersion). Some may argue that in using the esoteric names of the rays I have strongly imposed the rays on my research. However, an important reason for adding the esoteric names to the Colour Body Imaging process was in order to facilitate research into what Heron (1992:140) describes as level three of the imaginal mind’s perceptive capacity (see 1.3 (e) The Seven Rays: a Metaphor for Creation Archetypes). I was interested in reaching the mythic (archetypal) core of our inherent psychological paradoxes in order to find what Whitmont (1969: 84) describes as “transcendental meaningfulness.” It was necessary thus to introduce a metaphor that would serve as a gateway into—rather than an imposition upon—these deeper levels of active imaging.

A further reason for adding the esoteric names to the Colour Body Imaging process was explained in 4.2 (a) The Critical Beginning. In this discussion, I have gone to some lengths to argue that I have used them as a metaphor for the organisation of dovetailing themes. As already discussed in 4.2 (a) The Critical Beginning, living ideas should constantly produce new interpretations. This is an extension of Plato’s schemata. However, these inherited forms and ideas only acquire content and meaning in the course of an individual’s personal experience (Morgan, 1986: 223). Thus exploring individuals’ personal experiences enables a more detailed fleshing out of the larger patterns or categories. This is done by a process of extension, which Guba, (1978: 53-57) suggests means building on items of information already known. Guba (1978) and Patton (1980, 1990) further describe how, within this
process, we are able to make connections between different things—such as a psychological understanding of a similar theme.

In have thus extended participants' data by writing my comments and interpretations underneath participants' dialogue. These are written in a different font. Where possible, I have endeavoured to show where my interpretations are derived, tacit or intuitive links to other material. In this way, I hope to find "matchings" of participants' experiences (see 2.2. (b) The Problem of Verification). In this, I am attempting to show how we acquire wisdom through the imagination. Further, I intend to suggest that wisdom is something more than knowledge gained solely from external study.

Having thus begun with oneself, the search now extends into exploring participants' data. This then is my criteria for choosing data—the search for "unity in hidden likenesses," (Bronowski, 1965:13). I have; therefore, chosen data for which I have empathy and understanding—based on Personal Knowledge. Using Personal Knowledge—which I have already described as an assimilation of imaginal processes, tacit knowledge, intuition and derived knowledge (see 2.2 (a) Personal Knowledge)—as an interpretative framework, the heuristic process will lead from the individual to the general and back again to the individual (Craig, 1978: 57). It will focus on feeling, meaning and experiencing of the phenomenon, (see 4.2 (a) The Critical Beginning).

The group consisted of seven participants and myself—Mo, Gucci, Suma, Doug, Tinkerbell, Kathryn and John. The following are extracts from participants' experiences of red. This data is a combination of meditation in the group, dialogue in the group, and creative expression done in the interim week, as a kind of homework (see 4.2 (c) Immersion).

I have changed the names of individuals in order to protect their privacy.

5.2 (d) Tinkerbell's Visualisation of Red

Tinkerbell—a pseudonym chosen by her—is a performing artist and singer of some stature, who has attended many of my groups. Though she had never read anything on the subject of the rays, she had some experiential pre-knowledge of some of the concepts and synonyms of the rays—gained from working within my groups—and now finds them a useful map for
understanding her personal gestalten. She also uses some of the constructs and imaginal ideas in her music and performance. She related to me how she feels that because her knowledge of them is based on her experience of them, she feels that her knowing of them has come from within her. The way in which she relates to the concept of the rays is not; therefore, academic, but experienced, participated in, and perceived. Her knowledge is experiential—her discoveries, now a source of creative inspiration. I chose this particular imagery as data because I was able to find correspondences within it that connect with my own experience in a deep way. In particular I wanted to further explore the theme of violence and creativity that runs through this experience.

The following is an exact account of how she wrote up her visual experience and presented it to me as work she had done in the interim week in between sessions. We called this “homework.”

*Tinkerbell wrote:*

The tongue of flame was like a Dragon flame
on a big door,
leaping out,
it was hard to knock on the door,
because the knocker was the tongue of flames.
Harsh really.
Then I had a lot of images,
...the flames coming down,
pouring down,
and flames spreading on the road.
Images of go-karting on a red road and the flames coming out of the go-karts.
There was a bit of blood—sort of violence...
I was coming down deeper inside myself.....
I wasn't scared a bit ...
I had to respect the dragon's head...
with a flame licking out rhythmically from its mouth.
If I knocked at the right time I wouldn't get burned.....
there were these go-karts
I went to look back at the go-karts, which is where I should be,
this line of fire was in front of me and it was difficult to get from where I was standing, across to where the go-karts were... I felt everything was happening really fast and furiously....
I felt I was going to miss my opportunity to get my go-kart—to get where I was supposed to be going ....
I wasn't sure how I was going to get across this line of fire.

Though at first, I had been struck by the cartoon quality of some of Tinkerbell's images, when matching Tinkerbell's imaging with a variety of literature sources,
I discovered that her dragon probably symbolised a creature of Heaven. I made this connection based on cumulative knowledge of ancient Chinese wisdom teachings.

In the ancient Chinese oracle, known as the "I Ching" or Book of Changes (Wilhelm, 1951), dragons symbolise the power of the Creative. The Creative is considered by the ancient Chinese to be one of the primary concepts of Taoist philosophy. The message to the pilgrim, who consults the I Ching and receives this image as an oracle, is that s/he can draw on the power of the Creative within. If s/he assimilates this power, s/he may thus develop the spiritual attributes of clarity, sublimity, potentiality of success, power to further and perseverance. With these attributes, s/he will mount towards Heaven "at the right time," as though on six dragons (Wilhelm, 1950: 3-10). In other words, each dragon, with its particular attribute, represents a step towards Heaven.

I thus intuited Tinkerbell's dragon as an image of the creative force within her, which further embodied the sense of timing—that success would come only when the time was right:

**Tinkerbell:** "I had to respect the dragon's head...
with a flame licking out rhythmically from its mouth.
If I knocked at the right time I wouldn't get burned..."

This motif linked her image to the greater rhythm and timing of the Will of Heaven, or the Tao of ancient Chinese belief. In other words, inherent within her image was the suggestion that if she followed the way of Tao, (Heaven), she would mount towards Heaven in harmony with the greater rhythm or timing. Her personal sense of creativity thus seemed to embody a microcosm of a larger pattern. That the timing of things must accord with universal rhythm might be construed as recognition of an archetype. Whatever the interpretation, Tinkerbell had met within herself what appeared to be an innate sense of spiritual knowing, which she respected and accepted without question. And this had put her personal need for immediate creative success into a greater, more meaningful perspective that had calmed her sense of urgency and panic.
Not only is the theme of creation carried through Tinkerbell's experience, its paradoxical theme of destruction is also present in the "flames coming down," the "blood" and the violent quality she assigned to the blood.

Bailey (1936: 201) also recognises the inherent paradox of this ray, in that she describes how "This has been spoken of as the ray of power, and is correctly so called, but if it were power alone, without wisdom and love, a destructive and disintegrating force would result." Bailey (1936: 201) further states how, when the three characteristics of power, love and wisdom are combined, it becomes a "creative and governing ray." She further qualifies some of the characteristics inherent in this ray as follows:

Those on this ray have strong will power, for either good or evil, for the former when the will is directed by wisdom and made selfless by love. The first ray man will always "come to the front" in his own line. He may be the burglar or the judge who condemns him, but in either case he will be at the head of his profession. He is the born leader in any and every public career, one to trust and lean on, one to defend the weak and put down oppression, fearless of consequences and utterly indifferent to comment. On the other hand, an unmodified first ray can produce a man of unrelenting cruelty and hardness of nature.

However, Tinkerbell's dragon seems to be showing her how to control the inner violence of her fierce creative energy, which may, if not consciously assimilated, become an unhealthy inner drivenness and personal wilfulness that would "burn" her. In order to harness this energy wisely; therefore, her images show her that she must surrender to the greater rhythm—other than her own.

In my own experiencing of this theme, I had understood how having such a violent force at work within the psyche could be either destructive or could be harnessed so as to transform potentially destructive traits into creative ones. In other words, the same violent will might be used creatively or destructively. For example, I had been able to transcend my father's personal violence by discovering the violence inherent in me. I had realised that this raw power was introverted and seemed linked to my creative imagination. It felt like the will that fuelled the desire to deeply penetrate inner worlds. In this way, I felt that I had been able to escape my physical father. I had used that same violence to power me into magical realms of
imaginal thinking. I related to Bailey’s (1942: 80) assertion that those expressing the first ray “take the kingdom of heaven by force.” This notion served as a metaphor to explain the first ray “technique” (Bailey, 1942: 80) of spiritual discovery in that the spiritual seeker on this ray has the “power to destroy that which is undesirable” in his or her life, (Bailey, 1942: 80).

I thus perceived the world of the Greater Father as the archetype of Creation and Destruction. Personal experience had been located within the perspective of the greater whole. I was able to forgive my father. For I realised that what ran through him was not of his own making, but an archetype—God’s creation. His only crime was of ignorance. By his example, I vowed that I would not be ignorant of the unconscious forces that hold sway over waking consciousness. I learned how to transform potential violence into creativity through conscious assimilation. Tinkerbell’s experience also connected her consciousness to father archetype, as she sensed the greater rhythm or timing of a universal will beyond her own.

On the one hand, Tinkerbell’s go-karts introduced a comic, modern feel and seemed to belong to her childhood fantasy of becoming a rock star. These are expressed in cultural images that link the idea of being a rock star with the fun, excitement and danger with the metaphor of the go-karts. But these were mixed in with transcendent images (fire, dragon knocker, and blood—symbolic of violent bloodline issues, a cultural, psychic inheritance). In Tinkerbell’s psyche, little girl and wise woman thus seemed to coexist in a wonderful, complex mixture of sub-personalities.

Many interpretations could be made as to what Tinkerbell had connected to. I could suggest that she had connected to the Collective Unconscious, which contains within itself the mythic, cultural images—, some of which carry imprints of archaic remnants, (see 1.3 (b) Archetypes). This is the first level of archetypes to which Heron (1992) refers. Her transcendent images however, seemed related to ancient Chinese motifs of wisdom and were probably not part of Tinkerbell’s cultural inheritance.
I could offer a more metaphysical, rather than transpersonal interpretation and suggest that perhaps Tinkerbell had connected to The Wisdom of the Overself as described by Brunton (1969). A concept that I can personally imagine, however, and one, which I prefer, belongs within the realms of personal interpretative frameworks corresponding with the Keplerian belief of pre-existent knowledge “hidden in the soul,” (Pauli, 1955: 162) (see 2.2 (c) Archetypes and the Unconscious: Pauli, Jung, Kepler and Polanyi). Instinctively, I feel that Tinkerbell has connected to a deeper level of creation archetype, other than mythic, cultural expression. In my experience, I have found that the deeper levels of consciousness are usually expressed in sensory, pre-verbal form—such as colour or sense perception that forms itself into an image, such as fire. These images are usually succinct, simple, yet profound in their structure. Conceptually they always contain paradox and seem to have underlying them, a universal truth that may be verified by finding correspondences in many doctrines and philosophies.

When interpreting these images and making claims of transcendence, I am aware that science tells us:

> ordinary human perception is confined to mere appearances; that, indeed, it never gets at what is ultimate in this world and is condemned to view the God of Reality under graven images. We know only what the senses tell us. Our experience is purely relative to them. Therefore we never get at the absolute truth about things but only at the way they affect our senses, (Brunton, 1969:15).

Tinkerbell's sensed perceptions of this creation archetype might indeed be expressed in graven images, which we then attempt to structure with words, concepts and meanings—such as Power, Creation and Destruction, Universal Will and Universal Rhythm. The fact remains, however, that though we never get at the absolute truth about things, we attempt an understanding of how we may perceive transcendent reality with our senses.

Tinkerbell's images also embody a personal message. The paradox of creative, yet burning ambition, if not handled in the right way could be destructive on a personal
level, but when handled rightly show Tinkerbell the way to manifest her considerable talent.

Thus the message also contains an inherent reassurance. If she developed the attributes of perseverance that respects the greater rhythm, she would take her next step and everything would become as it should. In this way, Tinkerbell's images match with the Chinese idea of mounting towards Heaven "at the right time." Her psyche was telling her that the right time to knock at the door of success would be when things had become as they should. For "the course of the Creative alters and shapes beings until each attains its true, specific nature, then it keeps them in conformity with the Great Harmony," (Wilhelm, 1950: 5).

Tinkerbell's image of the dragon thus seems to match not only with the ancient Chinese image of the Creative but also with Bailey's construct of the first ray of Creation and its paradoxical Destruction. There is also however a prophetic nature to her imaging.

When Tinkerbell participated in this exercise, she was, quite understandably concerned about "making it" in the music business. Opportunities had not, or so she thought, come her way. She had no way of knowing whether or not she would get the opportunity to realise her full creative potential. Since then, Tinkerbell's career has begun to take off. She has since related how, when the stress of waiting and hoping became too much for her, she would return to that image of the dragon knocker and her innate sense of universal timing. This inner knowledge helped alleviate the stress caused by the inner pressure of her talent. She renewed her trust in a greater power than herself, and reconnected to her inborn belief that things become as they were always meant to be—she had realised that talent takes time to mature into its distinctive self.

By intuitively linking Tinkerbell's message with the Chinese concept of the Creative and that, which has been written on the first ray, a new particular has emerged in the psychology of this ray. Conceptually, this ray is said to embody
power and will. Tinkerbell's insight tells us more about the archetype of power and will in that it is linked to universal rhythm.

Tinkerbell's images also reveal her driving ambition. Her creative power is thus paradoxical and could burn her. She also describes her fear—of being left out—and not getting any opportunities. According to Bailey (1936: 201) however, an attribute of first ray is fearlessness. The fear expressed in her images does not; it would seem, come from this particular aspect of her gestalten, but gets in the way of it. It seems to hold her back in that it generates negative self-limiting beliefs. Fear is said by Eastcott (1980: 25) to be a negative attribute of second ray (see Part six: Blue). Eastcott (1980: 24) describes second ray types as being in many ways "opposite to first ray types."

Tinkerbell in Dialogue

I have mentioned in 4.2 (e) Explication how through indwelling, focusing, and self-searching, explication then follows. This is a process designed to examine what has awakened in consciousness. In this way, participants may come to understand various layers of meaning, (Moustakas, 1980: 31). Therefore, I began each new group meeting with a discussion of the previous week's experiences—having thus given the psyche time to incubate and assimilate (see 4.2 (d) Incubation). During this discussion, I focussed not only on what emerging images meant to individuals, but also what they meant in relation to external events occurring in their lives at that present moment. This was in order to be able to follow through any changes that might occur in external reality that seemed to correlate with internal messages perceived through the meditations. It was also to see if any new particulars might emerge that would further flesh out the themes. Of particular interest to me was exploring the inherent conflicts of the inner gestalten—how one ray is said by Bailey to wage war on another.

None of the writers on the rays have approached the subject from the perspective of how the psychology of each ray seems to affect an individual. Most writers such as
Bailey, (1936, 1942, 1951, 1960); Eastcott, (1980); Robbins, (1988); Tansley (1984); and Wood, (1925) appear to focus on no more than a superficial mapping of generalised traits and tendencies. For example, Eastcott (1980: 20) states how first ray usually bestows a strong personal will—and how its forces must be rightly handled if the "creative and constructive aspects of this powerful energy" are to be utilised. She does not, however, attempt to identify the psychological effects of such a will operating within that individual's psyche. Both Eastcott (1980) and Bailey (1936: 201) seem to focus on its extraverted expression and obvious personality traits. They seem to assume that what may be described as soul traits may not be identified as they are only "faintly indicated," (Bailey, 1953:52). However, this may be explained in that neither Bailey nor Eastcott were transpersonal psychologists, and so methods of identifying unconscious traits were not available to them. Understanding of this psychology has, thus, remained rather shallow.

Ambition is among the negative tendencies considered by Bailey (1936: 201) as being inherent in this ray, along with arrogance, impatience, irritability and rigidity. However, whilst Bailey and Eastcott recognise the driving, ambitious aspect of the will and the way in which it is used to gain power over others, they do not consider how these rays, which describe various archetypes, might psychologically play themselves out in different aspects of our gestalten.

5.2 (d) The Subtle Anatomy

Yet throughout Bailey's works, she discusses the Subtle Anatomy—a term used to describe the different bodies that constitute the full psychic being. These are known as the mental body, astral or feeling body, and etheric double. The soul body and the spirit body are called causal and atmic respectively (Powell, 1925,1927). The Subtle Anatomy is said to be comprised of these different bodies, or "bio-fields," (Robbins, 1988: 299). And these emotional, mental, personal and transpersonal fields "all have different dynamics, functions and ranges of vibratory frequencies" (Robbins, 1988: 299).
Bailey (1953: 52) states that "every human being is basically an expression of five ray forces," which express themselves through the various subtle bodies. These are:

1. The ray of the soul
2. The ray of the personality
3. The ray of the mental body
4. The ray of the astral body
5. The ray of the physical nature

This tradition or belief that man has a subtle anatomy originates in Buddhist and Hindu traditions and is well documented by many spiritual teachers, and modern writers. Mead (1919:1) describes how this doctrine of the subtle bodies has been assimilated by western traditions. But it is based on "a very ancient belief," that "the physical body of man is as it were the exteriorisation of an invisible subtle embodiment of the life of the mind..."

According to Bailey, (1953: 294) each of the subtle bodies may be on a different ray and therefore embody a different psychological archetype. These archetypes or "ray potencies" are often in direct conflict with each other. Bailey (1953: 294) describes this struggle as warring energies, located in different aspects of being, which by their very natures are forced to be in conflict with each other. Bailey's psychology of the rays is based on the working out of these inner conflicts. I wanted to further explore this theme within this heuristic study.

Bailey (1953) suggests that the working out of these inner conflicts is achieved by understanding the right use of these primordial energies—a theosophical concept, laced with Victorian Christian attitudes. However, as already stated, a phenomenological study of the psychological effects of these rays on the individual psyche has not, until now, been attempted.

As already discussed in 7.2 Intuition or Fantasy?, Bailey's pronouncements are based on a theosophical hierarchical system, which has been appropriated by minds pre-condition by Victorian Christian mores. It offers no methodology of personal
transformation that is based on sound psychological principles, as in those days there were few traditions of process-orientated psychology that helped individuals deal with or assimilate shadow stuff (see 7.2 (b) Assimilating the Shadow). Indeed as also discussed in 7.2 (c) Theosophy: The Escape to God Away from the Works of God., the psyche was to be kept under control at all costs. Even its acknowledgement was discouraged.

Tinkerbell had begun to refer to the conflict inherent in her images, which was indicative of the conflict inherent in her gestalten: “It brings up.... I know that 1st ray isn’t the ray of conflict, but it brings me into conflict....”

Because of her work with me, Tinkerbell is aware of the gestalten of her rays and knows their synonyms. Her conflict refers to her first ray driving ambition, which overpowers her much softer second, or blue ray physical body, which likes to stay at home and be comfortable.

TINKERBELL: “...the whole feeling was that I always feel in a position where I am worried that I am going to miss opportunities in my career in what I really want to do, and quite often it is because I am doing something else, which isn’t really very important, but it seems important at the time. So it’s quite hard to know which one is the priority, sometimes. Obviously I need to earn some money, for instance... and the go-karts, it’s like fun....in my meditation, it’s what I wanted to do—it’s what I felt like doing, it was fun..., which in some ways my career is a lot of fun...So I think I get a conflict about that sort of thing, whether to take the opportunities, whether it is the right opportunity, whether I am going to miss it, whether that’s going to be the last one...”

In this dialogue, Tinkerbell is indicating how her ambition (an aspect of first ray, according to Bailey, 1936: 201; and Eastcott, 1980: 21) generates internal stress and conflict with various other aspects of her gestalten. In previous exercises, we discerned that her physical body expresses the blue ray of Love/Wisdom, and whilst this ray embodies soft, participative qualities, and a natural empathy and caring for others, it also inherently embodies inertia. This point will be further explored in Part Six: Blue.
TINKERBELL: "...because all these go-karts were going off, leaving all these tracks of fire behind..."

Her images were showing her how her talent wants to blaze a trail and leave others behind. However, she worried that her softer attributes might hold her back.

TINKERBELL: "I was just about seeing through this line of fire in front of me...and it was like a war...and I could see go-karts going straight ahead of me..."

It would seem from her description that Tinkerbell's go-karts symbolise her driving ambition and the war that it creates with her softer, more inert attributes of personality.

TINKERBELL: "...and it felt like that there weren't any go-karts left...or opportunities..."

Tinkerbell's internal war seems to be enacted in the conflict generated between her first and second rays.

However, though her softer aspects might hold her back, she also shows her fearlessness—an attribute of first ray types. Tinkerbell indicates this when she says: "There was a bit of blood—sort of violence...I was coming down deeper inside myself...I wasn't scared a bit..." In this, she indicates that she knows and understands the violence in her... "I had to respect the dragon's head..." She would have to respect this Creative power and the violence inherent in it.

Tinkerbell's imagery had shown her that she respects power, but creative power, which she feels to be a greater power than she is. This image is expressed by the rhythm of the flame coming out of the dragon's mouth. The mouth is the opening for the throat. Locating this image within the Buddhist chakra system in order to derive meaning (mentioned above in 5.2 (b) Autobiographical Meditation), the throat is considered to be the creative centre of the body. Tinkerbell is a singer. Her throat is indeed her creative centre. Whilst the dragon symbolises her own talent.
Tinkerbell had acknowledged how she could get "burned" if this energy in her was not handled well. Though Tinkerbell had received images of her own talent, she had also realised how her talent was conceived of a greater or universal urge or rhythm to create.

Eastcott, (1980: 21) describes how difficult it is for first ray types to surrender to a Greater Will, as it is "completely natural" for them to assert themselves. She describes their dynamic "clear-cut style...driving towards the goal in view without diversion...and accompanying their valuable qualities are the harsher aspects of such characteristics."

Tinkerbell had described how she had indeed experienced first ray energy as "harsh really." She had acknowledged how her ambition was so harsh, it could burn her—and how it also put her in conflict with the softer parts of herself.

Tinkerbell Concluded:

"While sharing this imagery with the group I realised that I was not afraid of the dragon, it seemed to want me to knock at the door successfully. I felt clear that the imagery was to do with timing, knowing the rhythm of this dragon, which is my first ray soul, using this knowledge as my opportunity. I felt that the door in itself was opportunity. As an artist, opportunities are absolutely necessary, so it is important to know how to deal with them. I feel this imagery is symbolic and is telling me that if I am in tune with the rhythm of my first ray, I will intuitively know what to do when an opportunity arises."

Tinkerbell recognised that she must respect the violence inherent in her own soul, but that it is also a paradox. If she trusts that opportunities will come at the right time, she need not push ahead in a way that is destructive to her. Bailey's notion that power, love and wisdom should be combined is thus matched in Tinkerbell's imaging. She had gained this wisdom through visualised imaging that would help her deal with having to embody such fierce drive and violent ambition. Bailey (1936: 201) asserts how this ray needs to be tempered by Love and Wisdom. The
Chinese believed similarly that clarity, sublimity, potentiality of success, power to further and perseverance would make this an enduring force.

Tinkerbell’s message is thus broader than just how it relates to her personal life. It carries a quality of universal truth—it also has meaning for others who need to learn how to control this kind of ambition.

TINKERBELL continued: “During the session, I wrote down keywords: Dragon, Timing, Opportunities, Fire, Ambition (shoulds), Fairness—”

Bailey (1936: 201) sums up the special virtues of first ray as: strength, courage, steadfastness, truthfulness arising from absolute fearlessness, power to rule, capacity to grasp great questions and concepts in a large-minded way, and to handle men and measures.

When Tinkerbell had quoted Bailey’s (1953: 295) sentence: "Perfection calls imperfection to the surface," she was indicating that she had clearly experienced both sides of the same paradox within herself. I had included this quote in my summary of first ray, which I used as handout notes to aid participants in understanding their imaging. These notes were only given out after each meditation and had not; therefore, been studied in advance. During the week subsequent to her meditation on red, Tinkerbell had studied the notes and had identified with Bailey’s words that ‘perfection calls imperfection’ to the surface because she had experienced the truth of it for herself. As she had indwelled the paradox, which seemed in her inherent, she had experienced how her creativity could also be violent. She had also recognised how other tendencies within her—such as those inherent in her blue ray of Love/Wisdom seemed to get in the way of her red ray. On the one hand these appeared as negative traits in that they produced in her fear and self-doubt. However, these tendencies also made her self-questioning. These attributes made her care about the feelings of others and thus softened and tempered the violence that seemed inherent in her psyche.

Although Tinkerbell has a deep relationship with the red ray, she does not seem to embody the characteristics of arrogance. She seems to be in tune to the messages of
her own inner being. In her gestalten of being, this energy is operating in what Tinkerbell describes as her soul.

Having previously worked with Tinkerbell, we had been able to discern that in her gestalten, the first ray expresses itself on the deeper, more introverted levels of her being. It is; therefore, according to Jung’s construct, rooted in the matrix. Its more selfish, unconscious aspects may thus manifest as shadow traits—such as "pride, ambition, wilfulness, hardness, arrogance, desire to control others, anger and obstinacy," (Bailey, 1936: 201). However, though all the rays are paradoxical and embody shadow aspects, they also have hidden potentials to tap into and utilise creatively. For example, when expressed on subtler energy levels, this ray creates Prometheans—individuals who have within them the violence necessary to penetrate deeply into shadow, internal worlds and steal fire from the gods—or in other words, those archetypal ideas, which illuminate Humanity.

Bailey’s assertion that a virtue of the first ray is the ability to ‘handle men and measures,’ is probably a metaphor for also having a deep sense of fairness. Tinkerbell had said how unfair her first ray could be, in that it could be so harsh on her—inwardly demanding and driving her towards perfection, success and achievement. She has; therefore, a deeply developed sense of fairness and unfairness because she feels this profound paradox within herself.

As Tinkerbell continued her dialogue, she made reference to something else that had struck her in the notes I handed out. She had considered the negative traits of first ray and was concerned to search for them within herself. She recognised her own wilfulness and desire to take the lead. She continued, “I have got to be honest with my self if I have a problem with someone else’s leadership. It is not my fault if I start to feel uncomfortable in a situation because I can see it’s impractical, I must take the risk and take action. Perfection calls imperfection to the surface.”

Tinkerbell had acknowledged that the mere fact of visualising red seemed to have brought its imperfections to the surface.
The first ray archetype playing out its various themes would therefore appear to be expressing itself in Tinkerbell's internal world and so, does not dominate her personality in a way that is overbearing to others, or the "arrogance that will not accept personal fault," (Eastcott, 1980: 21). Perhaps if this energy was expressed in her personality—the part of her that engages with the mundane aspects of her daily reality—the harsher, more materialistic, rather than soulful aspects of this energy would be unleashed and extroverted in the world. If this were the case, this energy would be destructive to others. In Tinkerbell's case, this energy, it would seem, is directed inwards towards realising her true purpose and manifesting her talent in the world, which comes from a very deep level of psychic functioning in her.

In the process of interpreting Tinkerbell's imagery, I have; therefore, made an intuitive link between Bailey's understanding of the power of Creation contained within this ray, and the Chinese wisdom teachings on The Creative. In this way, I have moved "from the individual to the general and back again... from the feeling to the word and back to the feeling, from the experience to the concept and back to the experience" (Craig, 1978: 57) (see 4.2 (a) The Critical Beginning). I have searched for the "ground plans,"—inherited forms and ideas that acquire content in the course of an individual's personal experience (Morgan, 1986: 223). Through the process of extension, I have diverged and thus fleshed out the patterns or categories. I have done this by building on items of information already known. By making connections between different things or "bridging," (Guba, 1978: 53-57) discovery is taken a step further. New particulars and information have come to the surface, which can be verified by locating their existence within the wider field.

5.2 (e) Kathryn's Visualisation of Red

Having already introduced the reader to Kathryn in 3.11 (a 3) Example 3: Matching Inner and Outer Processes of Discovery, I move now to Kathryn's visualisation. Again, I choose this example because of a sense of connectedness between myself as researcher and Kathryn as research participant (see 1.2 Introduction: A heuristic Inquiry). As in Tinkerbell's imagery, themes of the
destructive, burning aspect of driving ambition also run through Kathryn's imagery. However, I am particularly interested in exploring Kathryn's tendency towards "The Addiction to Perfection," (Woodman, 1982) in relation to this archetype.

Field-generated data collected over many years has shown me how this first ray archetype, is not simply something that may be manifested as a strong-willed, dynamic tyrant who cares little for the feelings of others. If, as according to Bailey, first ray is manifested in the soul body of an individual, it is probably introverted, as soul, in this context, describes the subtlest, most unconscious life of the psyche. In which case, those same harsh tendencies of the will may, instead, be manifested in shadow form.

For example, Eastcott, (1980: 21) continues her analysis of traits and tendencies by stating the effects of first ray types on the world about us as follows:

This clear purpose and concentration of strength enables them to achieve a great deal, but often at the expense of others. This they may scarcely notice, or consider of any account, for they rarely let the feelings of others deter them in any way. The task in hand or the aim in view is their over-ruling concern. Neither do they suffer fools gladly, and accompanying their valuable qualities are the harsher aspects of such characteristics.

Eastcott's statement that first ray types do not allow the feelings of others to deter them from their particular ambition does not take into consideration how this trait manifests when introverted and is expressed only within the psyche. However, as is demonstrated in Kathryn's example, when this ray governs subtler aspects of psychic expression it often means that the individual may be very hard on themselves. Personal vulnerability may be viewed as weakness. In this case the will is used as a weapon against personal feelings and vulnerability.

Kathryn's data throws light on the underlying psychology of being addicted to perfection and her subsequent self-abnegation. Her reasons for why she uses her will against her feeling self became clear throughout her process.

Kathryn's images were no less visceral that Tinkerbell's.
After the visualisation Kathryn said of her images:

KATHRYN: "I had a bright red flame... it was actually half in my head and half out again and when I meditated on the name I instantly had an image of Africa, the real Africa and a flame shot across the whole continent and the whole continent was burning on the ground. I still have the awareness now that my ankles and my feet are very sensitive and I've got an image of myself running through these flames in Africa and the flames are only ankle high, and as though I have got this flame on top of my head and this incredible awareness of my feet and my ankles but not much else in between. I've got this feeling of... making myself run through the flames in Africa and I think it's to do with my work and the life that I am leading at the moment."

Kathryn is a Humanitarian Practitioner in Aid and Development. She had been running Animal Vet Programmes in East Africa. Red had activated images of destruction and death. At the time, almost the whole of the African continent was at war with itself. After the meditation, Kathryn continued to feel the burning in her feet.

The Flame was "half in my head and half out again." Intuitively, I felt that this image symbolised Kathryn's psychic splitting off from her body, (see 3.2 Intuition or Fantasy). Most of Kathryn's data was to confirm this impression, such as for example in her fifth ray meditation, discussed in 3.11 (e111) The World of Reflection, in which the cutting/severing aspect of Kathryn's mind was starkly revealed.

Kathryn in Dialogue

I asked Kathryn what these images meant to her.

KATHRYN... "I am not sure I totally understand it. I can understand that I am making myself run through the flames but the whole of Africa is burning? It feels as though it's like a scorched earth and the place is on fire. It's almost as if it is being destroyed..."
Like many development practitioners working in Africa at that time, I felt that Kathryn could not afford to feel or empathise with the suffering that so obviously surrounded her. However, in my experience as a trauma counsellor in Africa, I often witnessed how on psychic levels, practitioners were extremely aware of the destruction of the Continent. Most often, splitting off from such awareness proved to be a necessary coping mechanism (see 1.4 (d) Stress Management: a Fourth Example of Using Colour Body Imaging).

KATHRYN... “and I am running through it, and I am somehow not wanting to be part of it, yet somehow I am part of it...”

In this statement Kathryn identifies how she felt that was forcing herself to do the work in Africa, to the extent that she was in denial of how much it was hurting her to be there.

KATHRYN... “I am making myself become part of it to the extent where my feet don’t feel painful...I just got an incredible awareness of my feet because I am running through the flames of the aid/development business. In effect I have to make myself go away—almost—that I shouldn’t do this sort of work. Making myself—willing myself to do it.”

These statements of Kathryn’s suggest to me that Kathryn uses her will against her self in that she forces herself to do and be in the world in ways that disregard her personal feelings and sensibilities (see 3.11 (e111) The World of Reflection). This statement is based on my own personal experience of this ray, as well as fieldwork, which has generated much data in concurrence with Kathryn’s experience of the way in which she uses her will to dominate her feelings. Over the years of having been immersed in observation and study of this archetype, the way in which we use the will to dominate our psychic life is an identifiable pattern in many. This recurring theme thus becomes another new particular in the study of this archetype, which has become assimilated into my tacit knowledge and now forms part of my interpretative framework (see Epistemology 2.2: The Move from Phenomenal to Noumenal Reality: 2.2 (a V) Assimilation).
Kathryn in Interim Week

Kathryn had kept journals from the work we had done together in Africa. As her homework, to be completed in the interim week between meditations, (see above and 4.2 (c) Immersion) she re-read a poem she had written in Africa and wrote about it in relation to why she was so will-driven. She presented this as her homework.

Kathryn was deeply motivated to achieve perfection in her work. It was this that fuelled her will. I considered Kathryn's high expectations of herself within the context of transpersonal psychologist, Marion Woodman's notion of an "Addiction to Perfection," (Woodman, 1982). My Personal Knowledge (see 2.2 (a) Personal Knowledge) of the subject guided me thus to extend Kathryn's interpretation and find a matching in the writings of Woodman. In this way, I further fleshed out the psychological pattern of first ray in that I incorporated into this category or archetype the Addiction to Perfection further linking it to the misuse of the will against the self.

Kathryn felt that her imaging of Africa had again raised her concern with perfection—an issue with which she had wrestled for quite some time. This is Kathryn's poem:

Perfection

I am Michelangelo
sitting on a low stool
with a chisel and mallet in my hands
carving the head of a beautiful man
from a solid block of alabaster

I knock the end of my chisel
chip away the white stone
as the face of the man emerges
pure perfection

Suddenly I am no longer the great artist
but am transformed into the figure
of an old hag
bitter and worn
gnarled crooked fingers grip the mallet
like dirty black claws
lips drawn back in angry frustration
glaring at the bust

Behind me stands a high wall
of murky green mass
barely held in check
by invisible glass
looming menacingly over me
watching
waiting (Meditation at the coast in Kenya, April 1995).

The hag emerging in Kathryn's imagery is a cultural, mythic image referred to in the Grail myth. In Clune (1989: 105) I wrote about the image of this as follows:

She comes to inculpate us of our own inner disfigurement. All the feelings we disown turn into the blistering sores that disfigure her face. She is carrier of our burden of unexpressed emotion. Her back is crooked beneath its weight.

Kathryn's psyche has thrown up an image, which speaks of her denial of personal emotion. The image of the high wall is a symbol of the unconscious. Behind it lies that which is not seen or known. This image suggests that a way must be found to surmount the wall and see what lies behind it. In the Grail myth, when Parsifal finds the Grail the land will grow green again. But Kathryn's mass is murky green suggesting putrefaction and rottenness. She feels the wall to be alive and looming menacingly, watching and waiting. This again suggests the unconscious parts of the psyche, which are living though unknown.

For her homework, Kathryn offered her own explanation of her poem in light of her meditation with its images of Africa.

KATHRYN...Will and power. I have felt the negative side of first ray when I use my will over my feelings. As a child I learnt to harshly negate my feelings, looking with scorn on people who showed vulnerability and "weakness."

In this statement, Kathryn shows how her introverted will is not only harsh on others but on herself. She had always despised her vulnerability and saw it as weakness.
KATHRYN... When upset or insulted I would respond with an aggressive rebuke, feeling that I had to protect myself. I had refined my drop-dead look to a stage where I could make someone wither by looking at them, or grind them ruthlessly into the ground with a harsh word. And I was most ruthless with myself. I negated my feelings—not realising that the deep gnawing in my stomach was unrecognised feeling. I was very harsh and disrespectful, and judgmental both of myself and others. I use my will over things, rather than opening myself up to possibilities, letting things unfold as they will. I felt so mistrustful and fearful of life.

As in Tinkerbell's experience, the theme of trust in something greater than the individual also emerges in Kathryn's personal story. However, unlike Tinkerbell's experience Kathryn describes how she cannot quite trust enough in life to allow things to become as they should. Similar to both experiences, however, though different in manifestation, we again see the paradox of fear and fearlessness. Whilst Tinkerbell was fearful of failure, Kathryn is "fearful of life." And yet she is so fearless as to do the work in Africa. She goes into areas where most white women and men would fear to tread. She works in cattle camps alongside nomadic Pastoralist warriors.

Kathryn returns to her dialogue:

KATHRYN... "I would disappear into my head, sitting there figuring and scheming, and then try and make it happen. Except it never works that way, because I can never figure it out—life isn't like that, there are always loose ends. I have even done this with my process, thereby raping my process. I used to try and make things perfect—especially the persona I projected. I believed that if I was found wanting, not perfect in every way, then I would be rejected, people wouldn't want me any more. I felt that no mistakes would be tolerated. So I tried to be perfect."

Kathryn's statement suggests that because she tolerates no mistakes in herself, she projects that same belief into the world, expecting that the world will also demand perfection of her. This deeply ingrained belief means that Kathryn finds herself inadequate, despite her considerable ability. She continues:
“When I was sixteen I didn’t know anything except that I would keep going until I got my degree and education so that I could be independent and never have to rely on anyone else.”

Kathryn was “shocked” by her meditation. She realised that “my quest for perfection was a sterile lifeless alabaster bust. And I was becoming an embittered old hag. In effect I had become disembodied—my head separate from my body.” Kathryn is again describing how she splits off from her feelings and her instincts—a habit pattern, which began in early childhood. In 3.11 (e111) The World of Reflection, we determined that in Kathryn’s personal gestalten, her mental body expresses fifth ray attributes. She has, therefore, an innate tendency for the separating and discriminating aspect of the intellect to disrupt transactional participation and drive a wedge between the psyche and its world.

Kathryn’s images had revealed to her how she splits off from her body and feelings. She felt the flames half in and half out of her head and then in her feet—but nothing in between. Kathryn has suggested that as a child, she learned to despise her feminine body, her emotions and her vulnerability. Vulnerability made her feel like a victim of an adult world that she could not trust. As a negative coping mechanism, she learned to use her will against herself to suppress feelings and emotions. And, as a consequence, her emotional growth was arrested.

Heron, (1992: 55) says of this splitting:

The child’s discovery of the individuating power of positive emotion can be treacherously handled by parents and adults converting it into unbearable pain. To survive, the child splits off and represses the oppressed aspects of itself together with the distress at their oppression.

Kathryn seems to have erected a false self by “identifying with the invading influence, with being a victim to it and with ineffective responses to its victimisation—either of self-help or protest,” (Heron, 1992: 55) (see 7.2 Intuition or Fantasy? During many sessions with Kathryn, we established that the invading influence and one from which she could not disentangle herself, was undifferentiated emotional energy. We established that this energy might be tacit or explicit. If the undifferentiated emotion is tacit, it may manifest as mood control.
and tense atmospheres. As part of her homework, Kathryn wrote the following describing of the unspoken, emotional atmosphere, which surrounded her in childhood:

_Tautness_

“As with most things it’s probably in our bloodline. Mum and dad—they never really talked about their problems - just held angry silences between them, the air so thick it permeated the entire house. You could almost hang plates in it. A dense, murky, dirty, grey fog. Their anger and rage barely held in check, mum grinding her teeth, clenching and unclenching her fist. I watched them silently, fearing they would both burst. I myself felt like I was a rubber cord being stretched ever more tightly between two posts. The tautness of the atmosphere was unbearable. I remember once we were all just sitting in the living room in tense silence, when all of a sudden the picture above the fire place simply fell off the wall of it’s own accord. It came crashing down as if to shatter the silence because it couldn’t bear it anymore. At other times mum and dad would just explode in a splurge of verbal goo, dad bellowing and mum shrieking - the dog running for cover under the sofa. Yet even then there was never real release of the tension, and certainly no compassionate communication – just controlled exchange of abusive words. “Mare!” mum used to call dad. I still don’t know what it means, even to this day. When they were alone dad would hit mum. He was a bully, like his father before him.

As a child I remember this all pervasive feeling of not being allowed to speak. Of course we did speak, but never to say how we felt. I often felt as though I wasn’t heard. The thought never occurred to me to try and express my feelings because that simply wasn’t done in our house. And anyway, feelings were ridiculed. I often remember feeling very frustrated because I felt I really wanted to say something but wasn’t allowed to. I wanted to tell them to stop yelling at each other, to tell them that it made me feel so bad, that I didn’t like it. Dad would often say, “shut up. Don’t interrupt. What you have to say is irrelevant. Don’t answer me back. Don’t you talk to me like that.” He felt so strong and powerful, he was so much bigger than me. He controlled us with sheer force of will and the threat of “violence”. I felt helpless, small, insignificant. I was controlled by a fear that if I ever spoke against that power, the whole sky would come tumbling down on my head, shattering me into oblivion. My feelings counted for nothing.”

Children are powerless to defend themselves against the dead weight of the unspoken word. Tacit expectations are hidden enemies that take on monstrous proportions. The growing child cannot confront them. They hang stagnant in the air—silent and suffocating. The unformed identity of the child is often violated by this kind of psychic control. This may not be physical abuse, but it is psychic abuse, (Clune, 1998:18).

During a subsequent conversation, Kathryn and I established, however, that it is not emotion in itself that victimises Kathryn. Rather, it is undifferentiated emotion, which, though outwardly expressed, contains some form of threat or violence. For example, in Kathryn’s present relationship, her partner expresses
herself with dramatic, emotional force. Her partner dwells mainly in her affective mode, yet finds it extremely difficult to differentiate her emotions (see 7.1 (f) Affective Intelligence) and name them. As yet, she has not developed her auxiliary functions, so does not easily indwell and reflect on her emotions.

Her emotional process is extraverted, rather than introverted. When her emotions spill out, they carry the inherent threat that Kathryn will be rejected and abandoned. When arguing with each other, Kathryn’s partner lays out her inadequacies (real or imagined) before her. These accusations range from unresponsiveness to the way in which she interacts with people in the world. Kathryn becomes overwhelmed, loses perspective and again feels a victim of what appears to be the invading influence. She feels impotent and unable to respond—other than run from the situation. Within Kathryn, the false self is her will—the perfect achiever, which inwardly demands perfection and cannot cope with the thought that she might have ordinary human failings. Again and again, it becomes the oppressor, the victim, the rebel, impotent etc. For this reason, she cannot differentiate when someone is indeed really out to cause her harm or is simply re-enacting the unconscious drama co-created by two people caught in a “Psychic Dance,” (Clune, 1998:117). As yet, neither Kathryn nor her partner has come to grips with the positive individuating power of differentiated emotional expression.

Kathryn continues her dialogue:

**KATHRYN...** “Only recently has it dawned on me that I have feelings and recognised what they are, let alone how to express them. It's like learning a whole new language. I realise that when I hear and respect my feelings, listen to my heart, then I can use my first ray will and power in a positive way. I am looking for my soul. First ray can help me manifest my soul in the outer world.”

As defined above in Kathryn in Dialogue, we used Alice Bailey’s notion of how the rays affect differing aspects of the Subtle Anatomy as a working hypothesis. Through a process developed by the Amrita School of Healing, our working assumption was that Kathryn has two first rays in her gestalten—soul, and astral
body. Kathryn's first ray soul might thus strengthen and express itself in Kathryn's emotional being. Though this might make of her a warrior, it might also reinforce her sense of isolation and loneliness; though this fact is hidden by her outer persona, which suggests aloof independence.

The wisdom Kathryn gained through this imaging became a process that continued over a period of time. Kathryn had received very direct, succinct imaging, that showed her that she must get out of Africa. Although she knew this tacitly, she had not made it explicit and realised its full implications until now.

None of her images revealed new knowledge in relation to the archetype of the first ray or to the psychological concept of the 'Addiction to Perfection.' However, what is new in this study is that the addiction to perfection belongs to the category of first ray and seems to indicate a direct correlation between it and the use of personal will and power.

A surprise to Kathryn was how much of Africa's destruction she was experiencing psychically. This image of Africa burning had seemed to shock her. But it was obvious to those of us who had also worked there, that Africa was indeed psychically burning and in the throes of violent destruction. Perhaps Kathryn's imaging of Africa burning reflected to her that she was also caught in the throes of the destruction within her—namely the right to feel.

Her imaginal process had taken her directly into her physical body i.e. feeling the pain in her feet (Practical Mode). She had then visited her Affective Mode, only to realise how split she was from her feelings. Her images had revealed how she had been using her will to oppress them. In the interim week, she was enabled to reflect. She recognised her "Addiction to Perfection," (Woodman, 1982), which she realised was a negative aspect of her first ray. It was to be this recognition that brought about dramatic change in Kathryn's life. She decided to change her career and re-train as a vet. This plan took two years to put into operation. Kathryn went to Australia to study to be a vet, having earned the money to pay her university fees through continuing her work as a highly paid consultant. These facts show her
unassailable ability to persist in time—a quality of the Creative—and the "right" use of her first ray qualities.

However, Kathryn discovered that she could not carry out her goal to be a vet. She realised that this plan was yet another strategy of her will-driven perfect ideal—yet another way of forcing herself to become something other than she is. She had not chosen to be a vet with her heart. This realisation devastated her to the extent that she realised she could not do this to herself anymore. She has since realised that wanting to be a vet was related to her fear of life. She had perceived that this would be her shield. It would give her a respectable identity and a right to be in England along with the capacity to earn a new living.

She returned to England and was, at first, extremely hard on herself, blaming herself for having failed. She is still full of grief, but realises that she has learned to bring more balance to the way, in which she works and lives. Post-catharsis, she now finds it impossible to be will-driven in the old way. She has taken up many hobbies that nourish her spirit, and is ever mindful of her compulsive, addictive nature, with which she is in constant relationship.

Her method of personal discovery seems aptly summed up in the words of Bailey (1936: 416) who describes the Key to the First Ray method as follows:

\[\text{Let the forces come together. Let them mount to the High Place, and from that lofty eminence let the Soul look upon a world destroyed. Then let the word go forth: \text{"I will persist."}}\]

Throughout her process, Kathryn's persistence has been keynote. It seems to be a character trait, which is fundamental to her personality.

Relying again on the use of myth and metaphor in the construction of my interpretative framework, \textit{(see 1.1 (b) Introduction to the Use of Metaphor)} I compared images in Bailey's quote mentioned above, which I used to summarise Kathryn's psychological process, with images in "The Labours of Hercules," (Bailey, 1974) in which the High Place is the place of sacrifice. Metaphorically, the place of
sacrifice depicts the transformational or hermetic archetype of initiation (see 1.3 (b) Archetypes). Initiation describes an esoteric shift from one state of consciousness to another—a recurring theme or motif in spiritual wisdom teachings. This recurring theme would suggest that tendencies within the first ray individual are played out in the extreme until the “forces come together” within the psyche bringing the individual to a point of spiritual crisis, out of which, new meaning will emerge. A modern psychological interpretation of this motif might propose a breakdown to breakthrough (Laing, 1969) (see 3.11 (c) Stress Pathology and Bio-dynamic Feedback). The individual reaches breaking point. According to Lowen (1989), fear and pain always accompany this process. Yet this breakdown, may be regenerative rather than inherently degenerative, as deep catharsis and self-transfiguration now becomes possible (see 7.2 (b) Assimilating the Shadow).

As in Tinkerbell's imaging, the theme of destruction emerges in Kathryn's experience. But in Kathryn's example, destruction takes on another guise—in that her crisis brought her to breaking point and meant that outworn tendencies in her were destroyed. The ending seems irrevocable and is accompanied by inconsolable grief. Yet Kathryn slowly discovers that a new life is emerging from the ashes of the old, which involves learning to surrender personal will and to trust in a greater Will and Power. This shift involved awakening from her previous psychological rigidity and recognising her addiction to perfection. Bailey, (1942: 167) states of first ray: “Ever destruction goes before the rule of beauty. Ruin precedes the real. The garden and the gardener must awake! The work proceeds.”

Kathryn's process suggests then a further theme to have emerged in relation to the first ray archetype—the theme of initiation and death with its inherent notion of sacrifice—such as is also to be found in Christian images of the crucifixion and subsequent transfiguration. At the point of spiritual crisis, often referred to as the “dark night of the soul,” it may be necessary to relinquish one thing in order to gain another. This idea is depicted in the Mythic Tarot (1986) which is a Jungian interpretation of the ancient tarot. In this interpretation, death is portrayed not only as a physical reality we must all, one day meet, but also as a mythic archetype
describing a psychological motif. In this motif, an aspect of self must be relinquished in order that the individual may be transfigured. This theme is depicted in the card of Death in which the hero must make the mythic journey into Hades. Sharman-Burke and Greene (1986: 59) write:

*On an inner level, Hades, lord of death, is an image of the permanent and final end of a cycle of life. When we change, a new attitude or new circumstances may come, but the old way is dead and will never return in its original form. Thus Hades is a symbol of that finality which we experience with all endings, and also, portrayed by the dark robes, a symbol of the experience of mourning which is necessary to prepare for the new cycle.*

In summary

The method of initiation for first ray types appears then to happen on inner levels. Psychological/emotional endings may feel destructive, even violent. This notion is portrayed in some of the esoteric names attributed to this ray by Bailey (1936: 64)—names such as “The Ravisher of Souls,” “The Liberator from Form,” “The Will that Breaks into the Garden,” “The Lord of the Burning Ground” and “The Most High.” As already suggested above, the last name in this list might suggest that esoterically, this process be ultimately related to the spiritual idea of sacrifice and subsequent transfiguration.

Thus, a new particular to have emerged from this study is the notion of irrevocable endings accompanied by deep, inconsolable grief. The esoteric name, “The Lord of Death,” (Bailey, 1936: 64) is attributed to this archetype. Inconsolable grief may come as a result of experiencing a deep sense of psychic annihilation. Intuitively, I perceive a connection between the sense of annihilation and the sense of justice and personal rights. As already mentioned above in *Tinkerbell Concluded,* justice and personal rights are inherent underlying concerns in first ray types.

Though I use the term types, this refers to ideal instances, or pictures of the average experience, with which no single individual can be identified. As Jung (1959n) concluded, types are not thus “freely invented schemata into which all individuals have to be fitted.” As already stated above, in *Kathryn in Dialogue,*
Bailey's psychology of how each ray affects individuals appears to be a superficial mapping of generalised traits and tendencies. Bailey's experience is thus confined to theory—albeit intuitively perceived theory, and is not rooted in phenomenological inquiry.

Immersion in the particulars based on field practice, however, helps raise such issues and also thus raises new particulars, which further flesh out Bailey's generalised themes. Thus, based on cumulative knowledge acquired through my own therapeutic experiences with clients, I would conclude that the underlying complex of first ray is "I have no right to exist."

Juxtaposed with this deep sense of having no right to existence is, however, Bailey's (1936: 416) perception of the key to the first ray method of initiation, which is "I will persist." The emphasis is thus on the use of the will-to-persist.

I have further qualified what this means by extending the idea of persistence to incorporate the ancient Chinese concept of the "Creative." In 5.2 (d) Tinkerbell's Visualisation of Red. The Creative is considered a principle of Heaven—, which connects the individual to the greater, creative Will. But, rather than persistence alone, it places emphasis on the idea of persistence in time. Wilhelm, (1951:5) qualifies this as follows:

*Here it is shown that the way to success lies in apprehending and giving actuality to the way of the universe [Tao], which, as a law running through end and beginning, brings about all phenomena in time. Thus each step attained forthwith becomes a preparation for the next. Time is no longer a hindrance but the means of making actual what is potential.*
Part Six: Blue

The Direction of Ray Two

Rule 1: Enter thy brother's heart and see his woe. Then speak. Let the words spoken convey to him the potent force he needs to loose his chains. Yet loose them not thyself. Thine is the work to speak with understanding. The force received by him will aid him in his work.

Rule 11: Enter thy brother's mind and read his thoughts, but only when thy thoughts are pure. Then think. Let the thoughts thus created enter thy brother's mind and blend with his. Yet keep detached thyself, for none have the right to sway a brother's mind. The only right there is will make him say: "He loves. He standeth by. He knows. He thinks with me and I am strong to do the right." Learn thus to speak. Learn thus to think.

Rule 111: Blend with thy brother's soul and know him as he is. Only upon the plane of soul can this be done. Elsewhere the blending feeds the fuel of his lower life. Then focus on the plan. Thus will he see the part that he and you and all men play. Thus will he enter into life and know the work accomplished, (Bailey, 1934:320)

6.1 (a) Introduction

I begin the study of blue in much the same way as I began the study of red. In 5.1 Introduction to how I have written up Data I have explained how I have entered into the process of analysing data from being inside the data—immersed in the particulars engendered by image-streaming. As before, visualising a colour, an esoteric name, and a part of the body was the imaginal catalyst that stimulated the process of image streaming (see 1.3 (g) An Imaginal catalyst). Intuitive interpretation comes from recognising meaning and metaphor contained in recurring themes and motifs. Through a process of extension connections are then made between different things—in this particular instance the psychological and mystical understandings of similar themes. During this process I will make creative links between Personal Knowledge (see 2.2 (a) Personal Knowledge) and explicitly derived knowledge. Again, as in Part 5.2 Red, I will indicate where I am connecting to Personal Knowledge, intuition, tacit knowledge, or explicitly derived material.
As before, the meditation, which was to stimulate the image streaming, was the same that I had prescribed for the research group during week two, (see 4.2 (c) Immersion). The Meditation was as follows:

_Above your heads, visualise a light blue flame. Allow the flame to enter in through the top of your head. Bring the flame into your heart centre. Focus on the flame within your heart and meditate on the name, 'Lord of Eternal Love.' Allow any images or thoughts to intrude into consciousness. Indwell your images and see what they mean to you._

As described in Red: 5.2 (a) Introduction, the stream of images, which was the outcrop of this meditation, would lead me inside the experience of second ray. I have explained how by indwelling the particulars, I would engage my tacit knowledge and thus recognise the clues of perception (see 2.2 (a) Indwelling). Though this process appears subjective in style, it is an important contributor to what, according to Polanyi (1962), constitutes Personal Knowledge—a term used to describe something more than purely subjective knowledge (see 2.2 (a) Personal Knowledge). Having indwelled the clues of perception, I would then be enabled to attend to that, which they jointly indicate. In other words, I would recognise the parts that make up the whole. In the style of a heuristic inquiry, personal material based on Personal Knowledge would thus guide the way into participants' data (see 4.2 (c) Immersion).

6.1 (b) Autobiographical Meditation on Blue

_I visualised the blue flame on top of my head. Simultaneously, it appeared in my brow. It lit the blue flame in my heart, throat, womb, until all internal fires were lit—each a blue beacon—each focussed in its own well of energy. The surge of energy was tremendous, as if the blue was casting off outer sheaths—put there by the past few traumatic years. Then my attention was drawn to my knees. I felt the blue flame burning in each knee. I remembered how I had been crippled for a year. I felt the fire in my legs. A blue flame now burned into the soles of my feet. Its quality felt like fire and ice. It was burning, expanding, and cracking me open. I glimpsed boundless sky. Images of Africa, walking the scorching earth, in the scorching sun, with only the blue to cool my path. "Walks Far Woman,"—a name from a film—came into my head. I had indeed walked far, and walked alone.

An overwhelming surge of tears—it felt like energy released from my feet, knees, womb—I had an image of my mother, and the blue of her eyes. I would never look into those eyes again—another surge of tears—this time, tears loosened from my heart. It was such a relief—the cracking open—and such a time since I had cried for my long-dead mother. I was surprised that I was missing her, I did not know why her image had appeared to me._
The internal scene shifted to another realisation that when I was in Africa caring for the traumatised, I had forgotten myself. It felt as if my self had dissolved in the boundless need. Yet, simultaneously, I also knew myself as distinct in that I became a witness, embodying a differing perspective. I was not immersed in their suffering, but empathising with it. The love I had felt for the spirit of those people had seemed to burst free of the constraints of a physical heart. But, once freed, I was emotionally exposed and scorched in that ruthless sun. I realised that I had walked too far alone. I had no one to take care of me. I contracted cerebral malaria. Complications set in which brought me to my knees. I could no longer walk far. In fact I became crippled. I had to return to England.

I realised, whilst holding these thoughts in the cool blue flame that lit my heart, that I missed my mother. A long buried need for recognition surfaced. I missed her love—I needed to feel her pride in me. I needed the recognition that only she could give me—though she had been dead a long time. I needed to come home. But where was home? I was always an exile—shut out by all those things that I had seen.

Immersed in these feelings and experiencing the blue flame that lit all my centres, I became aware of an Eternal Flame that burned beyond pain, loneliness and despair. Its name was Love.

I was carried along another stream of thought. This was a mixture of learning absorbed over the years, coupled with personal experience, and using the colour in therapeutic practice with others. I was aware how these experiences and learning now constituted my tacit knowledge of blue. Thus, as the name, Love, intruded into my consciousness, I made the mental association with my derived knowledge of Bailey's writings on the second ray, whose creative synonym is Love, Wisdom. According to Bailey (1934: 418) second ray rules the fourth chakra. The fourth chakra (see 3.11 (a) Developing Colour Body Imaging: A Biographical Connection to the Phenomenon under Investigation) is situated in the middle of the upper chest between the breasts, it is said to rule the thymus gland, the heart and circulatory system, the arms and hands. Bailey (1934: 418) states how it expresses the principle of Universal Love.

I became immersed in the idea of Universal Love. According to Bailey, (1953: 356) it has a "life and power of its own." This idea provoked strong emotional response in me. It conjured up images of an ideal—such as the desire to serve Humanity, or make personal sacrifice for the sake of the greater good. I recollected how I had felt such fulfilment and peace in the midst of war because I felt needed. I was doing the work that appeased the soul. I felt carried along by a wave of energy that had in it, the quality of bliss.

I made a further cognitive connection between what I was feeling and Heron's belief that feeling resonates with "the body of bliss," known to Buddhism as the ananda-maya-kosa—the innermost, finest sheath of consciousness.
I recollected that I had felt bliss in loving people that had no one else to recognize their suffering. What I most needed myself, I had been able to give to others. Love had melted boundaries and had allowed me to glimpse into the souls of another race, another culture and minority cultures within cultures.

I realised that the blue felt dense, almost heavy like glue. Intuitively, a spark of understanding made sense of Bailey's (1953: 356) statement that Love is "the coherent force, which makes things whole." In Africa, I had lost myself in boundless giving and felt connected to all forms of life. Paradoxically, in losing myself, I had found myself. I discovered that Love was my essence. I would always choose it. I had glimpsed beyond the suffering to an image of a hand that held the steady blue cold heat—the melting fire of Love Eternal. That hand would keep the fire burning beneath, behind and beyond it all.

As described in Red: 5.2 (b) Autobiographical Meditation I move out of this meditation and its immersion in experience, and into reflection of the concepts expressed in the above. Having indwelled tacit perceptions in affective mode, I thus move my inquiry into the conceptual mode, (see fig 4 in 7.1 (c) Functions and Modes). As already stated, this mode introduces the activity of discrimination and reflection. During this process I am better able to consider what has emerged within the general framework of models, generalisations, laws and theories. In this way, I am able to develop a framework of interpretation by which to analyse participants’ data.

Certain themes emerged during my meditation that may help further flesh out the theme already introduced in 3.11 (eV) the Part Love Has To Play. The Love I experienced felt like a transpersonal experience rather than a personal desire. It felt like an expression of "group life" and gave me a feeling of "non-separateness," (Bailey, 1960: 114).

My derived knowledge enables me to make a connection between Bailey's description of Love, and Heron's definition of feeling (see 7.1 (f) Affective Intelligence). However, Bailey suggests a complete surrender of self to group expression. This idea comes from the eastern view of spiritual enlightenment in which the personality self is considered illusory. Eventually, through the struggle to attain enlightenment, the personality, which is said to be a synthesis of the lower ego life, is thought to dissolve in order that the soul becomes the dominant indwelling being. This stance, however, suggests a denial of shadow contents rather than assimilation (see 7.2 (b) Assimilating the Shadow). Bailey seems to describe a dualistic state of consciousness that jumps from a personal identification with the world about us to a total identification with a universal state of consciousness. Heron, (1992: 187)
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suggests that this notion of spiritual enlightenment is assumed "irrespective of any stated position on the nature of the self," (see 7.2 (c) Theosophy: The Escape to God Away from the Works of God.

In my description, I have described feelings of bliss; and of losing myself in the work, and of being at one with the wider unity of being. Yet I was, at the same time, also distinct from the experience in that I “became a witness.” This matches with the psychological interpretation which prefers to suggest that through an immersion in feeling, we sense and empathise with the private psychic world of those around us “as if it is our own, but without ever losing the ‘as if’ quality" (Rogers, 1990: 226). In other words, though we might empathise and identify with the suffering of others, it is important also to maintain one’s particular uniqueness, separateness and distinctness. Rather, Heron, (1992: 16) explains how it is that through feeling, we are able to participate in the “wider unities of being, to become at one with the differential content of a whole field of experience, and to know its own distinctness while unified with the differentiated other,” (see 3.11 (e1) The World of Feeling).

Whilst the theme of feeling and empathy thus seems foreground in my meditation experience—background are the paradoxes. Images of my mother also conjure in me the idea of the negative aspects of self-sacrifice and martyrdom. I think about my mother’s love for all her eight children and how she managed to relate to all of us as individuals. But she had sacrificed herself by drowning her spirit in alcohol. Though she tried, she could not seem to maintain her own personhood.

When visioning her, not only do feelings of missing her arise, but also other feelings—such as despair, guilt and grief, which I feel to be the shadow side of love. As a child, I had always been aware of her guilt at having been excluded from her community and church, for committing the sin of adultery with my father. As a result of this, her two eldest born had been taken away from her. Her guilt over this was to last her lifetime. She had also felt guilty about the illegitimacy of all her other children. Her exile from Ireland had been lonely and friendless. As a child, I had identified with her feelings and subsequent despair. I had been grief-stricken at her self-destruction. Yet the message that lives for me is love, never bitterness or cynicism. My experience in Africa taught me the meaning of compassion. It taught me that human weakness and failure would always co-exist side by side with strength, beauty and talent.

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Tacit knowledge of this second ray archetype; therefore, connects me, not only to the experience of bliss, empathy, compassion, service to the wider unities of being, it also raises issues such as abandonment, betrayal, needing, lack of fulfilment, giving too much, martyrdom and disappointment. These thoughts had led me into a more personal flow. I feared that I might become self-indulgent or self-pitying, which I tacitly know to be another of the shadow qualities of this ray. However, within psychological generalisations, feeling the distress emotions as well as the positive ones is considered soul making (see 3.11 (a 2) Example 2: The Symbolic Significance of Colour). It shows emotional competence—"one of the hallmarks of the self-creating person," (Heron, 1992: 131).

I have found many examples of derived knowledge that dovetail or match with the wisdom acquired through my own experience of this archetype (see 2.2. (b) The Problem of Verification). For example, according to Hodson, (1952: 19) those who "rightly" express second ray are "sages, philanthropists, reformers, teachers, inspirers, humanitarians, healers and generally the servers of Humanity." Bailey (1953: 695) describes how healers who are "equipped with a powerful second ray vehicle, are usually great healers." This is because the second ray has the "capacity of all-inclusiveness," (Bailey, 1953: 695).

It would seem from this description that those embodying this archetype; therefore, have a well-developed "feeling function," (Jung, 1964; Marie Louise Von Franz, 1979; Hillman, 1979) (see 7.1 (k) Feeling and Emotion). This is the function—one of the four originally defined by Jung—that enables a natural ability to connect, identify and empathise with those feelings common to all (see 7.1 (c) Functions and Modes). However, a well-developed feeling function suggests, according to Heron, (1992)—that we have developed emotional competence. This means that though, on the one hand, we may be capable of experiencing the boundless unity of love, we are also capable of remaining in touch with, and catharting shadow aspects that might block the experience of love.

Heron (1992: 133) describes how emotionally competent individuals see "catharsis of distress emotion as evidence of self-healing, not as evidence of breakdown." Catharsis enables acceptance of emotions of all kinds, and to "switch and redirect emotional states," (Heron, 1992: 133).

Hyde (1955) further clarifies the link between feeling, affectivity and love when he defines the creative aspect of feeling as being "in communion with that which we find outside
ourselves." Hyde variously called this empathy, heterocentric evaluation, and identification with things "in the mode of love," which at the same time enhances our own sense of identity.

It would appear then that feeling in itself is not love, but enables us to enter into love's domain. It is the vehicle through which we may express all of love's resonance—from despair to bliss.

I am aware of the personal nature of this material. I am also aware that the quality of this chapter feels different to the previous one. I remember how it felt when I conducted the research on the blue ray. Participants did not seem to try very hard as before, when immersed in the red ray. On this occasion, the room felt comfortable and warm, and participants sat huddled together. They commented on that observation. I noticed that I found it harder to analyse or see patterns in the unfolding of participants' material whilst immersed in the blue ray. The session did not seem to have the direction or clarity of the previous week's meditation on the red ray. The energy of this ray seems to invite participants, including myself, into those emotional issues, which operate purely on the level of feeling and, which seem frightening to expose. Repeating this exercise in order to pave the way for this analysis, I again felt pulled under into another realm of gestalten—the realm in which my feeling body dwells (see 5.2 (d) The Subtle Anatomy). When immersed in this realm, emotions come unexpectedly. There still existed in me a small girl crying for her mother.

When immersed in the discovery of my own meditation, it was difficult to separate that which was tacit from that which might be archetypal. However, I feel that I have gone further in my own process of understanding the archetypal essence of the blue ray. I feel as though I tapped into its eternal essence, and know it as Love—of which I am a part. Having experienced this, this knowledge will be assimilated and form part of my tacit knowledge, which I will bring into my analysis and interpretation of participants' data.

Visualising blue had thus seemingly plunged me into affective mode through which I would participate in the emotions of others. However, I was left with a vague sense of the presence of something hidden. Something remained unrecognised about this immersion that bothered me. I had experienced a problem with it that I needed to solve. My problem was that it had felt so subjective.
Polanyi (1959: 35) states, "The recognition of this hidden presence is in fact half the battle: it means that you have hit on a real problem and are asking the right questions." However, the question remained unformulated. It felt as if it belonged to the tacit realm—a vague hunch urging discovery of something.

When immersed in affective mode, I found entry into conceptual mode difficult. The very nature of the energy generated by blue and the themes that emerged seemed to make conceptual thought possible only later in this process—when standing apart from natural empathy, in order to reflect on the images and material brought forth by those in the group. The experience at the time, of being immersed in the second ray with the group, felt as if I had lost part of the ability to think. Polanyi (1959: 14) describes how we cannot reflect on our tacit awareness of an experience while immersed in it. I had been immersed in the realm of feeling, a world in which empathy and connectedness seemed to have its own intelligence. But this intelligence seemed in itself tacit.

Following the immersion in a phenomenon, Moustakas, (1990: 27) describes the process of incubation, which allows the tacit dimension to reach its full possibilities. This time of "quiet contemplation," (Patton, 1990:409) allows space for awareness to dawn in its own time (see 4.2 (d) Incubation). The blue ray had plunged me into a purely tacit dimension of experiencing. Moustakas, (1990) describes how we draw from the mystery and sources of energy and knowledge within the tacit dimension. Blue seemed to directly engage my feeling bio-field (see Part 5.2 (d) The Subtle Anatomy). I had entered inside the domain of vague, formless insights in which we accept the unreasoned conclusions of our senses, (Polanyi, 1959: 17). However, thus submerged in tacit reality, I felt as if I had lost the whole in order to indwell the parts (see 2. 2 (a 111) Indwelling). Yet, I was aware of a deeper whole, another kind of connectedness, which afforded a "spiritual sympathy," (Hodson, 1952: 19).

My experience thus resonated with Hodson's (1952: 20) analysis of how those expressing this archetype "aspire also successfully to impart wisdom, to illumine others from within." "The highest attainment for second ray people is the full realisation and expression in conduct of unity."

I was ready thus to bring my personal reflections into my interpretation of participants' data, in the search for “unity” and “hidden likenesses,” (Bronowski, 1965: 13) and have chosen data for which I have empathy and understanding (see 4.2 (a) The Critical Beginning).
In working with the group, I followed the same procedure as the previous week—only giving out handouts and information about the second ray after the meditation. Each week, these handouts stimulated a group inquiry into the material that had emerged from the visualisations. This enabled individuals to recognise meanings in their own visualisations. I was aware that in discovery, each level is subject to dual control: by the laws that apply to its elements in themselves, and by the laws that control the comprehensive entity formed by them, (Polanyi, 1964).

By this I mean that though I turned interpretation over to the group, inviting participants to make sense of their own symbolism, we were, of course, all submerged in the process, and were, according to Heron (1992), all linked to each other's experiencing through affective mode. In this way, experiences were indwelled within a transpersonal field (see 4.2 (c) Immersion). We would; therefore, subtly influence each other. For this reason, I encouraged group participants to reflect on their experiences away from the group. And (as already discussed in 4.2 (d) Incubation) I invited them to submit homework in the interim week, so as to create space away from my influence as facilitator.

6.1 (c) Participants' Visualisations of Blue

In the following analysis, I hope to show how one ray archetype transacts with another. As already stated in Part 5.2 (d) The Subtle Anatomy, Bailey (1953: 294) describes how the rays transact as "warring energies," which are located in different aspects of being and which, by their very natures are forced to be in conflict with each other. As an outcrop of this research, I will begin to further explore this theme. Though this endeavour penetrates deeper into the complexity of the ray psychology, participants' visualisations often produced material on how to work out such inner conflicts. I; therefore, felt that such material might feed my study of how wisdom is acquired through the imagination.

6.1 (c 1) Kathryn's Visualisation of Blue

I re-introduce the reader to Kathryn. I have chosen her material because her meditation on blue continued to develop on themes that had emerged during the previous week's meditation.
on red. However, new particulars emerge by exploring her psychological themes from the
different perspective of the second ray archetype. For this reason, I thought her example
might further develop her case study. In this instance, I have annotated Kathryn's dialogue,
(see 4.2 (b) Setting up the Research Group) which was taped during the group session and
was subsequently transcribed verbatim. To distinguish between Kathryn's dialogue and my
own, I have (as in the previous chapter) written my comments beneath Kathryn's dialogue in
a different font.

KATHRYN: "I got a nice light rich blue light....very rich and thick...."

Kathryn's sense of the colour seems here to echo my own experience; in as much as
she describes it as "thick," whereas I described its "dense" quality. Intuitively, I
perceive a thematic link between Bailey's (1953: 102) description of Love being "a
substance as real as dense matter," and Kathryn's and my own experience of the
quality of the light blue, which we described as dense and thick, suggesting it felt
almost as matter would. Interestingly, light blue, as opposed to indigo is
pronounced by Bailey (1936: 127) to be the colour connected to the second ray of
Love/Wisdom. When entering into this research, I had left it open to discovery that
certain colours would resonate with particular archetypes. I had not, however,
assumed this to be true, (see 3.11 (a 5) Example 5: Colour Indicates the
Polarity Between Light and Shadow). As in the case of red, however, and its
strong link to images suggestive of themes to do with power and will, material that
emerged on blue suggested clear links to themes of Love, which, according to Bailey
is an expression of the second ray archetype.

These thematic strands would then appear to interlace in a meaningful way in that
Bailey (1953) often refers to the rays as "primordial," and thus creatively links them
with Platonic concepts of creation archetypes (see 1.3 (b) Archetypes). Intuitively,
I perceived that perhaps Kathryn and myself had experienced an element of the
colour's quintessential or transcendent quality. According to Nietzsche (1973),
however, nothing can be said of transcendent reality, for to do so is to have already
moved out of that reality into the realm of conceptualised thought. Kathryn and
myself had sensed the primordial essence of blue in a way, which was pre-verbal
and unformulated— the experience of which, might thus only be clumsily described as either “dense” or “thick.” Kathryn continued:

**KATHRYN** “...and the flame went into my head and into my Heart Centre. And the feeling that I had from the blue light was just really gentle, quiet and calm. Really strong feeling about it. When it got to my Heart Centre, I almost had a feeling that it had always been there... as an under-current, underneath everything else...”

Kathryn's sense that this colour had always been there—“underneath everything else” again echoed my own experience of the blue flame "burning beneath, behind and beyond it all." She had also experienced it as having an eternal quality.

**KATHRYN** “...But because it was so quiet and so gentle, it's quite easy to forget that it is there and I forgot that it is there recently, being so into 1st ray and my goal and where I am going to go...”

In this dialogue, Kathryn begins to reveal one of the major conflicts in her gestalten. As already discussed, as a working hypothesis, we had adopted Bailey’s notion that the rays are inherently warring energies played out through the Subtle Anatomy, *(see Part 5.2 (d) The Subtle Anatomy)*. Bailey (1936: 127) qualifies what this means in terms of how the ray colours affect the human personality. She states how “a ray confers, through its energy, peculiar physical conditions, and determines the quality of the astral-emotional nature; it colours the quality of the mind body...”

Intuitively, I felt that though Kathryn's first ray might be played out through her emotional life *(see Part 5.2: Red: Tautness)* she also manifested a deep need to find and express love.

**KATHRYN** “...and it was as if this blue was saying: "Well OK! But I am here, and I'll always be here and I have always been here...it's just you're so...into getting your goal that you've forgotten." It wasn’t resentful or anything. It was just reminding me that it was there...”
What is tacit in Kathryn's dialogue is recognition of the "being" aspect of this colour, which means no judgement, nor spur to action, but simply indwelling. This aspect contrasts with the need to achieve inherent in the first ray. The being aspect of transpersonal psychology appears to allegorise an archetypal theme also depicted in the "I Ching" as "The Receptive," or primal power of Yin. It embodies the transpersonal psychological feminine principle of being rather than doing. According to Wilhelm (1951), it is the compliment of The Creative, however, not the opposite.

KATHRYN "...And it gave me a great feeling of reassurance..."

She had felt reassurance in the right to be rather than do. Again, however, referring back to the link made between blue and the second ray of Love/Wisdom, perhaps Kathryn's indwelling of this primordial essence also identifies the feeling of reassurance as being a quality of love.

KATHRYN "...and suddenly—very early on in the meditation, I had an image of another meditation...in Kenya, two and a half years ago...I had an image of a big steel plate over my heart. Suddenly came this steel plate...looking at it and I had forgotten about it ...and then suddenly this steel plate started to crack and to shatter...the plate shattered...suddenly I feel very emotional..."

At this point Kathryn broke down into deep sobs and could not continue for quite some time. The feeling of reassurance had triggered Kathryn's memory of how she had psychically put a steel plate in front of her heart. She had done this as a child to protect her feelings—to hide her vulnerability, to hide the fact that she was a little girl in desperate need of reassurance. In previous therapy sessions with me, Kathryn had realised how deeply she needed that reassurance—to express her own feelings.

As previously discussed in Part 5.2: Red: Tautness, Kathryn wrote of the unspoken, emotional atmosphere, which surrounded her in childhood and offered her journals as homework. She had described how she felt not allowed to speak—feeling ridiculed if she did. She had felt threatened by her father's violence
as if “the whole sky would come tumbling down on my head, shattering me into oblivion. My feelings counted for nothing.”

The steel plate in Kathryn’s imagery had started to crack and to shatter. She had sobbed in the realisation that the feeling of reassurance that she had felt from the essence of the colour had been so powerful as to shatter even steel. In contrast to her first ray meditation, her psyche was showing her that this time her hardness would be shattered, not with violence, but with gentleness.

As discussed in (e) Kathryn’s Visualisation of Red, Kathryn’s control drama had been played out in her relationship with her parents. In response, she had internalised her will, and had learned to use her will against herself. Now Kathryn’s meditation was showing her that the steel plate she had placed over her heart to lock in her feelings for protection was being shattered—this time in order to allow her feelings out, so as to be heard. I have described how Kathryn had split off from her emotional wounding, which occurred in early childhood. This had caused Kathryn to develop negative coping mechanisms in order to deal with the pain. The negative coping mechanism had been to erect a false self, which was her unrelenting will-driven need for achievement.

Heron, (1992: 77) describes this “splitting”:

*The child splits off the valid parts of itself that were so hurtfully attacked, and relegates them and the pain to unconsciousness. It sets up an alienated self, which is compulsively driven by its repressed distress to find some unreal substitute for the frozen potential which was the locus of its wounding. This compulsive self is another primary component of the ego.*

However, these repressed contents, memories, and emotionally disturbing atmospheres when carried into adulthood, are impediments to emotional growth, and act as a barrier to self-realisation. Repression had been Kathryn’s only childhood coping mechanism. She had used her will to split off so extremely from her feelings that her action to protect herself had become a negative coping mechanism. Not only did it keep her family, as well as others, out of her heart; it kept her feelings locked inside her heart.
6.1 (c 2) Kathryn in Interim Week

In the interim week between meditations, I have already stated how I asked participants for homework (see 4.2 (d) Incubation). Kathryn had written the following poems some time before, as part of her journal keeping. She felt that these poems were relevant to her present material, as it shed light on the issues that had been raised through meditating on blue. In the first poem, she describes her nightmares in which "A pulsating mass," appeared to her in different guises. In therapy sessions with me, she had realised that the pulsating mass was a psychological representation of her denied feelings.

The Pulsating Mass

I used to have these appalling nightmares.
My thumb would appear before my face.
It would gradually start pulsating, to the rhythm of a heartbeat, getting louder and louder, and bigger and bigger until it was a fat white slug.
The atmosphere around my thumb turned from clear misty white
to a dense dirty grey fog.
I called it the pulsating mass.
I was filled with such terror from the pulsating mass
that I would wake in a cold sweat.
My sister told me I would often run round our bedroom,
in the middle of the night, gasping "I've got to get out, I've got to get out".

Once, when I was 15, I woke up to find myself standing
in front of the living room window, drenched in sweat.
The urge to get out was overpowering.
I opened the window, climbed out,
and sat on the lawn breathing in the cool refreshing night air.
Our dog came to sit with me.
I felt free.

I also had nightmares,
in which a big black hairy dog sat in the corner of my room,
watching me.
It was full of malevolence
and knew everything about me.
Again I would awake in terror,
expecting to find the hound staring at me.

By the time I was sixteen
I had learned to suppress the pulsating mass nightmares.
Thus began my denial, I guess.

Because Kathryn had rarely spoken or cognised her feelings, they had taken on frightening shapes and appeared to her in the night. Her feeling function could not; therefore, fully develop. It might thus be described as her "Inferior Function," (Jung, 1977; Hillman and Von Franz, 1979) (see 7.1 (c) Functions and Modes). This manifested in Kathryn as neediness, which drew her into emotionally sticky situations out of which she felt she could not escape. In her second poem, Kathryn names this situation as *Sticky Treacle*. Eastcott (1980: 26) describes how fear is one the negative emotions embodied in this second ray archetype. The fear of not being "understood or loved" makes those participating in this energy “care too much about what others think of them.” This is amplified in the following piece taken from Kathryn’s journals. In it, she describes her relationship with her friend and how much she craved emotional response, which was never forthcoming.

**Sticky Treacle**

A state of being
All that has gone before means nothing
simply ceases to exist
I feel judged
and found unworthy
I feel insignificant
disrespected
as though I count for nothing
I feel unloved
and not wanted

I feel unheard
and so angry that you don’t understand and won’t listen
and don’t really care anyway
How can I make you understand how I feel?
what that does to me when you say that
or that tone of voice
You are suddenly a monster
an angry ogre
A stranger who despises me

I want you to hear me
And know how I feel
Even say that you’re sorry
I need to know that you know

I feel possessed by a demon
my entire being constrained by invisible, unspoken bonds
Bursting to make you comprehend
I can’t contain myself
Yet feel hamstrung, confined
As though a wet soggy blanket has been thrown around me
So my wings are pinned to my sides
I can’t move, can’t breath
suffocated
suppressed
Can’t fly
Wrapped up tightly
Held in check
controlled

Not allowed to speak
Not allowed to express how I feel
My identity has fled
I have no other desire but the
desperate crippling need for you to understand
to hear me
and I feel so angry at the feeling of injustice
frustration
Not allowed to discus it
“The dead weight of the unspoken word,”
hanging there - insidious
So I have no choice
but to stuff down my feelings
so I can carry on
pretend nothing happened

I feel like I’m living a lie

I am utterly alone in the world
a small girl
I have no one, nothing
I struggle to cling on
telling myself it’s ok, it’s ok
I want to flee, run away
to a place where no one knows me
far away from you

So I retreat to my cave
dark and warm and secure
close in around me
with the big black hound
sitting watch
dark and brooding
angry and justified

I curl up like a foetus
to lick my wounds
in satisfied self pity
a sinister smile  
revelling in the comfort it gives me  
Pathetic creature  
with long thin limbs  
and sickly grey skin  
from time overspent under ground  
Never seeing the sun  
like Gollum  
Ooohmmmm Gollummmmm my precioussssss!

Kathryn wrote this poem during a previous group meditation conducted by me. At the time, Kathryn was in a destructive relationship. She had not yet “come out.” By this I mean that she had not yet acknowledged that she was gay. She felt in the grips of “sticky treacle” in which the image of the Gollum like creature in a cave came into her mind. She believed that Gollum was an image of herself.

In search of unity in hidden likenesses, the following is an analysis of some of the themes that emerged in Kathryn’s poems that resonate with my own tacit knowledge of this ray archetype. These will constitute particulars that might flesh out the larger patterns or categories. This will be done through a process of extension, (see 4.2 (a) The Critical Beginning)—which, is based on the Platonic assumption that living ideas constantly produce new interpretations. Thus, through indwelling all the various parts, the researcher comes to be on intimate terms with the subject and comes to understand the greater whole, (See 2. 2 (a III) Indwelling).

Following thus my tacit knowledge of the subject, one of the themes to have emerged in Kathryn’s poem “Sticky Treacle,” and which I would further like to existentially explore within the analysis of second ray is the paradoxical aspect of Love—, which might be described as no love. Kathryn describes: "All that has gone before means nothing, simply ceases to exist."

I have witnessed how those deeply affected by the negative aspects of second ray have a tendency to enter into a world of nihilism in which meaning, feeling, care and love cease to exist. For example, I have often found that those working in humanitarian professions care so much about what they do that they become over-involved. In which case, according to Dyregov (1992) their mental defences are too
weak. If, on the other hand, they become emotionally constricted, their mental defences are too strong. If either of these two possibilities is the case, there may be changes in life values and meanings. For example, they may cease to care and become cynics.

Paradoxically, because of the so-called “expansive” (Eastcott, 1980: 25) quality of this archetype of Love/Wisdom, and its very strong connection to the world of affectivity—through which we are enabled to experience being in communion with that which we find outside ourselves—individuals might also thus be susceptible to experiencing the negative feelings of the collective, as well as the positive ones. An individual who has not developed “emotional competence,” (Heron, 1992: 131) might have difficulty constructing effective personal, emotional boundaries because s/he is unable to relate equally to positive as well as distress emotions. An example of this is to be found in Kathryn’s experience (see Part 5.2: Red: Tautness). Though sensitive to the wider emotional field through affectivity, such a person’s emotions are as yet undifferentiated. In which case, collective emotions may easily overwhelm such a fragile identity to such an extent that this person feels s/he ceases to exist as an individual. This theme had emerged in my own imaging of blue, and is described above in 6.1 (b) Autobiographical Meditation on Blue. Through explication of this theme, my attention was drawn to the paradoxical nature of the feeling function—, which though it enables us to feel into the wider unities of being, it is equally important to have first developed a strong psychological root in one’s own personhood (Heron, 1992). This cognition set the stage for further exploration of this particular theme in relation to this archetype.

In Suma’s material (discussed later in this chapter) I was presented with a further opportunity to extend this theme.

Kathryn stated, “I feel judged and found unworthy. I feel insignificant, disrespected, as though I count for nothing. I feel unloved and not wanted.” Over the years of working with individuals, as well as groups, I have observed how this archetype embodies all those issues of abandonment, betrayal, feeling unloved, unwanted, insignificant, and unworthy. This knowledge now forms part of my tacit knowledge, which no longer needs to be broken down or analysed (see 2.2 (a V)}
Assimilation). This, however, is a new particular in understanding the psychology of this ray archetype—one, which has been overlooked by Bailey or indeed, subsequent writers on the rays. As already stated in Part 5.2: Red: Kathryn in Dialogue, the subject of the rays has been described by Bailey as Esoteric Psychology. However, the perspective of how the psychology of each ray seems to affect an individual amounts to no more than a superficial mapping of generalised traits and tendencies. My own field practice and observation has thus generated these new particulars, which can be verified through the personal experiences of many others that have participated in my groups.

As an example of how, through affectivity, Kathryn is experiencing impinging influences, that are tacitly perceived, she further defines how she feels psychically tied to the emotions of her friend. She thus, identifies her unwilling negative participation in her friend's unspoken emotional control. She describes "the dead weight of the unspoken word," which she had quoted from Clune, (1998: 18). She feels as though she were "possessed by a demon." She states that her entire being is "constrained by invisible, unspoken bonds."

She is "bursting" to make her friend comprehend. She feels trapped and oppressed, "as though a wet soggy blanket has been thrown around me." Here Kathryn describes another particular, which I have observed over the years of working with groups and individuals in relation to this ray archetype. Bailey (1942: 40) describes selfishness as being one of the negative traits of this ray. A shadow particular of this theme is the suffocating quality engendered by needy, selfish love. The unspoken and undifferentiated selfishness that Kathryn tacitly perceives emanating from her friend arouses a demon in Kathryn also. She becomes obsessed with the fact that she cannot have what she craves from her friend to such an extent that she feels her wings are pinned to her sides. She states: "I can't move, can't breath." Whatever she perceived to be coming from her friend had the effect of making Kathryn suffocate her own emotions.

At the time, Kathryn was involved in a destructive relationship in which all her issues were played out. She was re-enacting her relationship with her father in
that the person she was in relationship with played out how her father had not listened to, or valued her feelings. Neither would her friend discuss anything, or own when she had hurt her. Her friend retreated into undifferentiated sulks and black violent moods. This friend had also experienced a traumatic violent childhood in which she had been abandoned by her mother and sexually abused by her father. Though these women were not lovers, (as Kathryn had not known at the time that she was gay) both seemed engaged in a "Psychic Dance," (Clune, 1998) in which:

There is a psychic transference of energy. Very soon it becomes an energy drain. They are bound to each other as though with invisible tentacles that reach and probe for recognition deep into the other's emotions. Once embedded, they may suck and feed until the source runs dry.

This is a psychic vampirism that feeds a shared addiction. It is a partnership that dines on psychically transferred emotional demands that slowly poison and erode self-esteem. Self-esteem is eroded by guilt. Guilt is harboured in secret, as though it were a criminal. Deep down, they know they are abusing each other, and themselves, (Clune, 1998:124).

Kathryn explains how she entered her "cave" in retreat from those feelings she could not speak— "with the big black hound sitting watch, dark and brooding, angry and justified." The black hound is an embodiment of her own denied instincts and personal anger. I am reminded of mythological Cerberos, the black hound who guarded the gates of Hades—the shadow world of death and initiation.

In previous therapy sessions with me, Kathryn had realised the unhealthy psychological patterns in her relationship with her friend and had managed to free herself of it. She wrote in her journal:

"These days, sticky treacle doesn't happen that often, and usually only with people I'm close to. When I feel it coming on I stop and ask myself what's happening. I try and talk about it – no matter how much of a dick-head I feel. But when that fails and sticky treacle does set in I find it so distressing that it makes me feel sick and I can't sleep. I get a sore throat and flu like symptoms. I have the strongest urge to get as far away as possible from the person who has triggered it – (running away from my feelings)? The last time it happened I had nightmares. I saw myself with white hair, like an old woman, yet still the age I am now. I felt shocked to see that sad worn face looking at me, and the finality of it – going grey and old before my time. I also had two red fleshy appendages the size of tuna cans growing from my sagging body just below my rib cage. Two arms grew from them like some sort of Medusa monster. I looked at myself in horror, while the four-armed aberration of myself simply looked back at
me with a sardonic smile on her face. I can't carry on like this. Each time it happens it gets worse and worse.”

I've been in a friendship for a few years now trying to resolve sticky treacle. Repeating a pattern, except this time I can't pretend I don't know what's happening. I feel really embarrassed about the whole thing, like I have made a real fool of myself. But mostly, I feel really scared about this issue.

I found reference to this growth of appendages reported in Kathryn's journal in Bailey (1953: 299), in which she writes of “The Second Ray Causes of Inharmony and Disease”:

The Great One poured His life throughout all parts and every aspect of manifestation. From the centre to the periphery and from the periphery to the centre He rushed, carrying abundance of life, energising all forms of Himself, producing excess of movement, endless extension, abundant growth and undue haste. He knew not what He wanted because He wanted all, attracted all and gave all too much.

Bailey is describing the imperfections or destructive aspects of this cohering, building, vitalising energy. Although Love is “a magnetic power,” (Bailey, 1960:119), and functions through the medium of the "Law of Attraction," (Bailey, 1936: 193) it has, paradoxically, the potential to "overstimulate," to “produce accretion,” to “pile together,” “to build too many forms,” “to attract too many atoms,” and to bring about those conditions which lead to "the suffocation of the life." This is "another form of dying, but dying this time as a result of excessive vitality..." (Bailey, 1936: 193). "Other results are, for instance, the appearance of tumours, of cancers, of growths, and the overdevelopment of bodily aspects, overlarge organs and supernumerary bodily parts," (Bailey, 1953: 299).

In her imaging, Kathryn had described a nightmare in which she had developed, "two red fleshy appendages the size of tuna cans growing from my sagging body just below my rib cage. Two arms grew from them like some sort of Medusa monster. I looked at myself in horror, while the four armed aberration of myself simply looked back at me with a sardonic smile on her face." Perhaps here was another remarkable "matching," between Kathryn's experience, and an obscure piece of writing only to be found in Bailey's esoteric writings, to which Kathryn had never had access.
Bailey (1953: 299) refers to "Karmic Liabilities." By this she means the imperfections that esoteric psychology attributes to each of these ray archetypes. Bailey (1953: 292) describes these imperfections as The Seven Ray Causes of Karma. She writes:

"It will be apparent to you that these streams of force, emanating from the Lords of the Seven Rays, are coloured, therefore, and "tainted"-if I may use such a word-by the limitations of these same great Beings; they are Gods, from our point of view, but in reality, Gods in the making...They are the "imperfect Gods" spoken of in The Secret Doctrine and are the planetary Logoi of the sacred and non-sacred planets. If the informing Lives of the planets within our solar system are imperfect, the effect of this imperfection must inevitably affect Their planetary creations, Their bodies of manifestation, and thus introduce a karmic condition over which the individual human being has no control, but within which he moves and which he shares.

Bailey (1953: 292) states that it is this "primordial karma" which is the cause of our diseases. The idea of "primordial karma" seems to link with Jung's idea of archetypes—in that he described how the unconscious contained 'primordial images' and 'relic contents' whose origins were unknown, (Jung, 1964: 67).

Bailey (1953: 292) describes the effects of this primordial karma, which is the result of the archetypal imperfections of the gods.

"These (sic. Seven Ray Causes of Karma) carry the cause of all human difficulties, including ill health and disease-individual, national and racial-still further back to the very origin of creation itself. Karma demonstrates in those streams of energy and of primordial substance that pour into and through the created world...This primordial karma (if I may so call it) is contributory to the existence of disease.

The belief of esoteric psychologists appears to be that we are here to atone for the sins of the gods—that karma is not of our own making, but psychically inherited by the very fact of the universal substance out of which we are created. (See also 2.2 (c) Archetypes and the Unconscious: Pauli, Jung, Kepler and Polanyi).

Images relating to this theme had broken through from unconscious levels into Kathryn's conscious reality. She had thus appeared to tap into the deeper level of archetypal knowing described in 7.2 Intuition or Fantasy?. It seemed as if she
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had thus acquired wisdom through her imagination, in that her psyche was giving her a warning. It showed her the psychic extensions (extra bodily parts)—a psychological representation of the nature of second ray in its negative or destructive expression. Her psyche had also psychologically represented her denied emotions by revealing them as a pulsating mass and a hairy dog, (also indicative of her denied sexuality—another aspect of her personal needs that remained unmet and unexpressed). A gollum-like creature that lived underground had been another psychological representation of her denied physical and emotional needs, and a hideous hag growing extra bodily parts indicated the over stimulation of her desperate desire to draw love and recognition to herself. All her feelings had been suffocated—swallowed back, unspoken—causing her sore throat (see 3.11 (c) Stress Pathology and Bio-dynamic Feedback.). Her psyche was warning her that her feelings were suffocating, able only to protrude in ugly manifestations; thus, a very important part of her was dying.

In the interim week between meditations, Kathryn wrote:

The blue fills my heart
A sudden image of the iron plate
I felt it again on my chest
I had forgotten it was there

The blue light penetrated the plate
I saw it crack
Then fly apart
Into a thousand pieces

I felt
deep compassion
and gratitude
love

Kathryn's meditation had shown her how far she had moved. She affirmed this by writing how she had learned to say how she felt as homework in response to her meditation in the research group:

"The last couple of years or so I have been practising “speaking.” I muster up my courage, with my heart in my mouth, and say “I feel...” And behold, the sky does not fall in on my head. Amazing! I realise that it's my task to learn how to say, “I feel” (Niamh taught me that phrase) — and not wait for permission to speak. I am amazed at how this has altered the
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quality of my relationships in all aspects of my life. I am closer now to my family, my friends and my colleagues at work. I was surprised at how readily people responded to me once I let them in and showed them my vulnerability. When I was in my twenties and early thirties I used to get so frustrated with my mother, feeling as though I have to wait until she grows up before I can talk to her so she can understand. Last year when I spoke openly to her for the first time I realised with shame that it was I who had to grow up. Arrogant little twit! My mum is now one of the people I admire most. I no longer fear bringing my heart into my work—because for me, my feelings are my truth. Our feelings give meaning to what we do. I am learning, ever so slowly, with the frequent giant leap backwards...how to express myself. I really feel my heart opening—it's great!"

6.1 (d) Tinkerbell's Visualisation of Blue

I re-introduce the reader to Tinkerbell whom we met in the previous chapter. The following is based on group dialogue following the meditation, which was recorded and transcribed. The theme of bliss, which I have already discussed above in my own imaging, was a theme that recurred in Tinkerbell's experience.

**TINKERBELL** “...I could visualise the flame. And it was easy for me to go into my Heart Centre, because it almost felt it was already calling the blue flame down into my Heart Centre. I didn't get any images.”

In Tinkerbell's visualisation there were few images. As before, (see 5.2 (d) Tinkerbell's Visualisation of Red), her experience was visceral—expressed on a sensation level.

**TINKERBELL** “...Because I have got it in my physical body. That's why I've got lots of physical sensations. Like a real sense of energy really coming in. Like into my chest and I felt it down here...a block somewhere. I don’t know if that is because my back is really hurting and maybe I was trying to relax it at the same time to try to let the energy into my lower back...to try and heal it a little bit. But I just felt really...my body felt almost drunk or stoned with the feeling energy that was coming into it that was almost blissful.”

Tinkerbell states how she has “got it in my physical body.” By this she means that we were working with the hypothesis that the rays play themselves out in the Subtle Anatomy (see Part 5.2 (d) The Subtle Anatomy). We had thus agreed that her second ray is expressed through her physical body. Her experience of bliss was
physical—a sensation that seemed to take over her body. My experience of bliss had been on more of a feeling, rather than sensation level (see 6.1 (b) Autobiographical Meditation on Blue).

**TINKERBELL** “…Actually Bliss...that word...popped into my head...and for a minute, my chest, my heart centre felt heavy...and I thought: I wonder if I want to cry or if this is going to bring something up....but it didn’t. It was there for a minute and then the heaviness just dissolved.”

Tinkerbell’s reporting again mentions the sensation of heaviness referred to by me as “dense,” or by Kathryn as “thick.” Yet she had also experienced the heaviness dissolving.

**TINKERBELL** “…and I was just aware of the energy still coming into my Heart Centre, and I tried to see if I can send it to my lower back. I don’t think it wanted to go there...I just remembered that the very first thing that happened when you said a tongue of blue fire, I instantly tried to make it into the dragon that I had the week before and it wouldn’t…”

Tinkerbell had tried to change her image, and so had tried to direct her process with her conscious will. However, her psyche took its own path. As before, in my own, and also in Kathryn’s experience, the psychological theme of being, rather than doing, would seem thus to have been tacitly implied.

**TINKERBELL** “…but it then sort of melted…”

Tinkerbell had reported how her first sensation of heaviness had dissolved. She was now reporting how she had tried to change her image, but it had melted. I asked what her images and sensations of dissolving and melting meant for her. She replied:

**TINKERBELL** “I definitely had an overwhelming feeling of love. It felt very physically soothing and mothering and it didn’t feel negative, but I didn’t let my mind try to think…”
Tinkerbell equates the sensation of bliss with the feeling of Love. Her experience of the feeling of love was visceral in that it by-passed her intellect and did not engage her in conceptual thought. Her experience is of something pre-verbal—possibly transcendence experienced on a physical level. As in her previous meditation (see Part 5.2 Red: Tinkerbell Concluded) her experience presents an interesting tacit mixture of intuitive perception and sensation. According to Jung, however, these are diametrically opposed functions. He might, therefore, assert that one of them—either sensation or intuition is her inferior function.

However, Heron (1992) refutes the idea that the polar opposites are exclusive of each other. He further asserts that there are transactions between the modes (see 7.1 (h) Transactions between the Modes).

The profundity in Tinkerbell's imaging might suggest such a transaction in that Tinkerbell had access to her opposite function through affectivity. This would make Tinkerbell's most undeveloped function, conceptual mode. Jung states how, when the mind is not cultivated for its own sake, it may remain in its original condition, "altogether primitive" and sometimes "profound," though the owner of such a mind may be unable to appreciate or "marvel philosophically at its profundity," (Jung, 1959n: 88). Though Jung relates this observation in relation to the Mother Complex, it might also apply to an individual who is submerged in the mother—as indeed Tinkerbell had been, whilst inside this meditation. She had related how her experience had felt very feminine and mothering.

Her reporting tacitly infer that after she had first tried to engage her will and mind so as to change her image, her sensation experience took over, and she realised that she did not want to think. I have already stated above how when experienced in this way, the colour blue seems to immerse individuals in the sensation of being and tacit indwelling, which, according to transpersonal psychological models is an aspect of the feminine principle.
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**TINKERBELL** "...but I knew then somewhere in the back of my mind I was thinking: If only it can just be 2nd ray on its own sometimes! Just here, just me, just my physical body. That'd be nice."

The colour blue seems to have immersed Tinkerbell in the experience of her physical gestalten. This was of interest to me, as cumulative experience (to which Polanyi refers as tacit knowledge) had taught me that the various ray qualities manifested differently in differing aspects of gestalten (see Part 5.2 (d) The Subtle Anatomy). I was thus interested in further defining how the generalised traits and tendencies might subtly differ in detail when expressed through different aspects of gestalten.

Tinkerbell's experience of blue had manifested through her sensation function in contrast to my own experience, which had predominantly manifested through my feeling function. Details were thus subtly different and helped paint a more holistic picture of the way in which this archetype is expressed on different levels of being.

I return to Tinkerbell's reporting, in which I had also felt the hidden presence of emotion. Tacitly, I felt that because she had been overwhelmed on a physical level by the sensation of Love, she was not in touch with her emotions, which seemed to be located on a different level to the one, which she had been indwelling. This hunch was based on the fact that Tinkerbell had reported how blue had seemed to dissolve her pain. It had disappeared; and I wondered where it had disappeared to. Intuitively, I asked her about mothering, as I had felt her emotion when she had mentioned mothering. I wanted to see if it was possible, whilst in this state of being, immersed in her physical gestalten, for her to shift from one state of being to another from one mode to another, so that she could feel her emotion. I also wanted to see if, in fact, this was even necessary for her to connect to her emotion at that particular time or was there a different purpose underlying her experience.

**TINKERBELL** "Yes, I do feel quite emotional after that meditation...I don't know why! Just a really big sensation of love..."
Tinkerbell associates love with her mother, with whom she has a very deep and loving relationship—though she does not display a Mother Complex in the Jungian sense. Her description is, rather, based on that particular meditation experience of different aspects of her gestalten.

**TINKERBELL** “...almost like words can’t explain it...but it’s almost like a real sense of belonging...like OK! It’s all right! Big sense of reassurance. Not for anything in particular, just me. It’s all right to be me! It’s like I don’t feel it very often. But I was glad that I had a real physical sense of it, because I think I really needed it. Almost like a surge...like a tap being turned on. Surge of energy. I kept meditating on The Lord of Eternal Love, but I didn’t get any images or any words particularly, because I felt it was very feminine.”

As in Kathryn’s meditation, Tinkerbell had also experienced a “big sense of reassurance.” Whereas Kathryn had become more aware on a feeling level of the being aspect of her gestalten, Tinkerbell’s experience seems to encapsulate the physical element of Love. This was a recurring theme also echoed in Kathryn’s visualisation of blue, (see 6.1 (c) Kathryn’s Visualisation of Blue) as well as in my own, (see 6.1 (b) Autobiographical Meditation on Blue). We had all seemed to have experienced the energy unto itself—the substance as “real as dense matter,” (Bailey, 1953: 102) but in different aspects of our gestalten.

A further recurring theme is in the emphasis on the being aspect of this meditation. I had noticed that Kathryn and myself had found it unusually difficult to conceptualise whilst immersed in this experience. Tinkerbell, could not, however, seem to conceptualise at all. Neither had she been able to relate to the name: Lord of Eternal Love, as she had felt that this was an experience of feminine, rather than masculine energy.

6.1 (e) Gucci’s Visualisation of Blue

Gucci, is a teacher of Music and of the Alexander Technique. She has participated in many of my previous groups, although this is the first time that I have introduced her to the reader. Working with the hypothesis of how the rays affect
different aspects of gestalten, we had believed that, as in Tinkerbell's case, Gucci's second ray is also expressed through her physical body. For this reason, I considered it interesting to compare her experience with Tinkerbell's experience.

During the group discussion that ensued after the mediation, Gucci had followed on from Tinkerbell's dialogue; she had felt a strong identification with Tinkerbell's experience.

GUCCI “... I felt that Tinkerbell was talking for me also. It was quite an amazing meditation and I had no problems having the energy coming right into my heart and I felt going deeper and my whole body was warm and tingling and just very beautiful. I saw blue sky and a really strong sense of just wanting to leap...That feeling you know of water...wind. There weren't strong images, but they were just kind of just fleeting. Then I didn't have any more images. But it was so fulfilling and I felt very rich inside. For me almost the message was: You can rest here anytime. Don't worry. You can rest here anytime. You are here...with the sense of belonging. It was amazing. It was just really beautiful and blissful at times as well. But I never lost the outside. I had a really sense of the room as well, that ring we had when we were sitting down or passing that energy around. There was that awareness of that ring all the time and I just held it and experienced it and it was very beautiful. There was a strong sense of belonging that I had no idea was there for me I think. There was no resistance to take it in. It was great.”

As already mentioned, both Gucci and Tinkerbell have second ray in their physical bodies. And both had seemed to experience this energy on a very sensual level. This colour had been very comfortable for both of them. They had both used descriptions such as reassurance, a sense of belonging, no-judgement, feminine quality, bliss, rest, and being. I also noticed that they were both sitting in the most comfortable chairs, and had the habit of always choosing them.

Both of these women have enormous physical presence and attraction. Eastcott (1980: 25) describes how second ray energy makes us "attractive" "magnetic and radiant, expansive and extrovertive, and with their natural sympathy and concern for others they easily make friends and good relationships."
Gucci had also mentioned her sense of the room and her sense of the group. Tacit in her observation is the implication of connectedness to that which she finds outside of herself. This describes sensibility—and indicates that Gucci is experiencing in affective mode, (see 7.1 (f) Affective Intelligence).

In our interpretation of meanings, we had based our working hypothesis on Bailey's notion that the rays affect the Subtle Anatomy, but that individuals express a predominance of particular rays. Based on cumulative experience of working with this subject, I found that first ray was one of the rays not predominant in Gucci's gestalten. In a dialogue with the group the previous week, she had described how she fears the energy of the red ray. It felt alien to her. I found it of interest that others in the group who did not seem to manifest first ray in their gestalten stated how they either fear it, or react to it. In Gucci's imaging of the previous week, she had difficulty visualising red. Blue had intruded into her "red" meditation:

GUCCI "...For me first of all, it was not easy to visualise all the flames. I had immediately sort of dragon spike flames onto my crown but it wasn't easy to actually get it through and when you said the Lord of the Burning Ground, I also had flames in Africa. It was definitely very clear that it was Africa...the whole ground...but it was very blue sky..."

The previous week, I had been interested in why blue had intruded into her imaging of red. Gucci had visualised the blue sky. Drawing on my own cumulative experience of working with the rays, I felt that tacit in her psychological representation was that blue might be dominant in her psyche.

GUCCI "...but all the ground was burning and there was a total panic...people were with blankets trying actually to put the flames out. And I was doing that too."

I already knew something of Gucci's patterns of psychological functioning—from previous therapy sessions. I knew that she, like Tinkerbell, has a tendency towards inertia—, which, according to Eastcott (1980: 24) is one of the negative traits of second ray types. Experience had taught me, however, that inertia might be a particular for those who have second ray expressed through their physical, sensation body.
Gucci’s experience of red had visually represented her fear of the flames, which symbolise power, violence and destruction. Her imaging thus also revealed how she uses her second ray to blanket any of these sensations or feelings in herself and thus is in denial of the energy that might move her out of her inertia.

**GUCCI “...The flames weren’t terribly high...”**

Even though her images of the previous week showed her that the flames weren’t terribly high—in other words, not really that big or destructive a power or an anger that may burn in her—yet still she feared and denied it and so had little energy to move her forward out of stagnant, outworn situations.

**An Example of the Gestalten of the Rays**

In order to develop on this theme, I return to Tinkerbell's imaging. Preceding the start of the research group, I had gathered participants together in order to discuss the contract we were making with each other and also, to inform them of my methodology. I had called that session, “A Heuristic Inquiry,” and had given participants a handout that would explain what that would involve. During this initial group meeting, I had also conducted a Colour Body Imaging exercise—on this occasion leaving participants free to visualise their own colour, (see 1.3 (g) An Imaginal Catalyst). My intention behind this was to prepare people for participation in the group dynamic. I hoped to create a transpersonal field within which, a shared desire for trust and openness might begin to develop, (see 4.2 (a) The Critical Beginning). On this occasion, which preceded the meditation on the first ray, Tinkerbell’s imaged flame had wanted to be red. The red flame had then become an image of an arrow flying through a snowball. She returned to this image, during this, her second ray group dialogue. After having meditated on first and second rays, this image from the week preceding both meditations had seemed to now make sense to her. She said of her image:
TINKERBELL “...I visualised an arrow swivelling fast through the air towards its target—a snowball! The arrow smashed straight through, breaking up the snowball as it went. I begin to think 'A-HA!'...And start to realise how this imagery makes me feel. The arrow might represent first ray and a pointless misuse by smashing through a soft snowball, which I think represents second ray. There is no use in trying to penetrate something so soft and insubstantial with such a sharp and driving weapon. The snowball can be put back together with little effort, but the archer has to find the arrow and reload, aim, and then back to square one! So this arrow, first ray, this driving force is rendered useless and powerless against the snowball or second ray. Then comes my 'A-HA!' I have a first ray soul and a second ray physical body.”

Tinkerbell’s assertion that she is working with a first ray soul and a second ray physical body had been worked out previous to commencing this group. This interest was based on a working hypothesis adopted by the group based on Bailey’s notion of different rays affecting different aspects of the Subtle Anatomy (see Part 5.2 (d) The Subtle Anatomy). Tinkerbell continued:

“Often I find that there is a frustrating dance going on between the two. I’ll have a flash of inspiration, which will show me how to get through a situation, and I can feel myself filling up with the energy and power I need to fulfil the inspiration. Then, like clockwork, I have an overwhelming urge to curl up under a big fluffy duvet and snuffle, assuring myself that whatever seems so important can wait until I have had a sleep and something nice to eat (a passage near the beginning of 'The Hobbit' springs to mind)! 'A-HA! 'A-HA!'

So hopefully these Heuristic Inquiry ray sessions will show me a way to harness my first ray a little more successfully, perhaps by finding different, clever ways to 'approach' my second ray when it is welcoming inertia with open arms. I would also like to help my second ray to be more robust.”

Through her visualisation, Tinkerbell had acquired the wisdom of how the power of her second ray could absorb the power of the first ray. And this image matched with Bailey’s(1953: 695) assertion that second ray is the "dominating ray" within the solar system. She states how, “These seven ray energies are the seven forces
which unitedly compose the primary ray of Love-Wisdom." "The seven rays are, all of them, subsidiary rays of this great cosmic ray."

This notion that Love-Wisdom is the primary mode in our solar system also seems to coincide with Heron's (1992: 13) up-hierarchy model of the psyche that asserts that all the modes of being are rooted in the affective mode, which appears resonant with the archetype of Love-Wisdom (see 6.1 (b) Autobiographical Meditation on Blue). Tinkerbell's imaging had shown her the flexibility inherent in this second ray to absorb, disintegrate, and "be put back together with little effort." Her imaging seemed to reflect that this ray is an effective influence within her gestalten, as not only could it temper and soften aspects of its hard, driving aggressive ambition through absorption, it could also render it powerless.

Her snowball had shown her the wisdom of absorption which had put me in mind of what the Chinese describe as Wu Wei—the art of doing without doing and everything gets done. It is a philosophy often used in Martial Arts. The martial artist adopts a receptive, rather than aggressive stance towards his or her enemy, and learns to flow and yield to the energy of the attack. In this way, the martial artist learns to easily deflect the blows and turns the aggression back upon the perpetrator.

Tinkerbell's reporting had also revealed a paradoxical aspect of second ray, which she experiences and defines as inertia. Eastcott (1980: 24) describes how some of "these gentler influences are inevitably accompanied by drawbacks, although they constitute problems of a more negative kind than those of the first ray." She describes these as "apathy and inertia." The Latin term, for inertia is iners, inertem, a concept, which was introduced to physics by Kepler. It is described in the Oxford Dictionary as "that property of matter by virtue of which it continues in its existing state, whether of rest or of uniform motion in a straight line, unless that state is altered by external force."

As already stated, we were working with the hypothesis that Tinkerbell has second ray expressing itself through her physical body—symbolically represented in her
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psyche as a snowball. This image might therefore not only suggest that first ray uses excessive force within her psyche; it might also suggest her disposition to depend on external force to alter her physical state and indicate her tendency towards extreme passivity. In other words, her second ray might, by its exceptional gentleness, lead to inertia and thus need her first ray to use excessive force. This image might suggest how the expression of one ray tendency pushes the other into a polarised state within her psyche. Tinkerbell, however, is aware of this. Her sense of overall meaning of her imaging, which was the outcrop of her initial meditation on the red flame and her subsequent meditations on both first and second rays, informed her that she must soften the one trait, and strengthen the other.

In my search for matchings of inner and outer processes of discovery, which might verify my overall hypothesis (see 5.1 Introduction to how I have written up Data), I was very excited to discover the following passage in the writings of Bailey. At first, I was not sure as to where to place this quote—whether to place it at the end of Tinkerbell's imaging of first ray, or whether to place it within this second ray text. My indecision was caused by the fact that the imagery contained within Bailey's quote matched Tinkerbell's imaging to such an extent as to constitute an exciting example of what might be considered by some as "pre-existent knowledge hidden in the soul," (Pauli, 1955: 162). This knowledge is also referred to as archetypal (see 2.2 (c) Archetypes and the Unconscious: Pauli, Jung, Kepler and Polanyi). As Bailey's quote seems to describe the gestalten of both Tinkerbell's first and second rays, I decided to place it within this particular text. As already stated in 6.1 (c) Participants' Visualisations of Blue, background in this chapter is my intention to show how one ray archetype transacts with another, in ways that are paradoxical and often conflicting. Though it had not been an original intention of mine to enter into this detail, I found it difficult to ignore, as participants' visualisations often produced material that not only revealed these paradoxes, but also revealed how to work out such inner conflicts. I, therefore, felt that such material might feed my study of how wisdom is acquired through the imagination.
As already stated above, preceding the meditation on the first ray, I had conducted my regular Colour Body Imaging exercise (see 1.3 (g) An Imaginal Catalyst) in which I do not prescribe a particular colour, esoteric name, or part of the body. This is left to the imagination of participants. We had not thus begun to work with the concept of the rays as a metaphor for creation archetypes (see 4.2 (c) Immersion). In this initial exercise, Tinkerbell’s flame had wanted to be red. The red flame had then become an image of an arrow flying through a snowball. The quote, which matched her imaging, was to be found in Bailey (1942: 36) in which she describes the process of “Individualisation,” of ray one. She describes this as “the major impulse, the native quality, and the technique of unfoldment”:

The Blessed One flies like an arrow into matter. He destroys (or ruptures) the way by which he might return. He grounds himself deeply in the depths of form. He asserts ‘I will return. My power is great. I will destroy all obstacles. Nothing can stop my progress to my goal. Around me lies that which I have destroyed. What must I do?’

The answer comes: “order form chaos, O Pilgrim on the way of death, this is the way for you. Love you must learn. Dynamic will you have. The right use of destruction for the furtherance of the Plan, must be the way for you. Adherence to the rhythm of the planet will release the hidden Blessed One and order bring.

This quote summarises Tinkerbell’s themes in that it seems to summarise a tacit unfoldment of imaging from one week to another. Her image of the dragon knocker had raised the theme of ambition, violence, destruction and rhythm—a new particular to have emerged in the attempt to psychologically understand the first ray archetype (see 5.2 (d) Tinkerbell’s Visualisation of Red). Surrender to the greater rhythm had been the wisdom acquired from that particular imaginal process. She had then experienced bliss as a result of indwelling second ray. Her experience of it was instinctual—on a sensation level. Cumulative experience and tacit knowledge of different spiritual systems tells me that the function of sensation is often associated with the physical body. In Bailey’s quote, “the Blessed One”—meaning spirit, flies like an arrow into matter—meaning the physical body. Tinkerbell was playing out her drama in that she was experiencing how the dissolving, melting aspect of being immersed in second ray could swallow the fury of the first ray to the extent that her will might be rendered impotent through being
made inert—the psychic activity of which was symbolised by the arrow and the snowball.

6.1 (f) Suma’s Visualisation of Blue

The darker aspect of second ray energy—referred to by Eastcott (1980: 24) as constituting problems of a more negative kind than those of the first ray, emerged in Suma’s visualisations. I have not yet introduced the reader to Suma; other than to say that prior to attending the research group, she had never worked with me before. Suma is a sculptor and a practising Buddhist. She seemed to find working within the group extremely difficult and was, quite often antagonistic towards myself and other members of the group. She had seemed to blame me for the fact that negative aspects of her identity came to the fore within the group. During the second ray week, she had experienced her apathy, despair, negativity, fear and being stuck in emotional inertia. She also experienced a very strong desire to disintegrate, and disappear into the boundless. I have used Suma’s written homework on this subject in its entirety, as it invites me deeper into the nature of this phenomenon, and reveals the painful psychological despair that has its roots in Love.

I am extremely grateful to Suma for her honest examples, which I feel may be of benefit to many in the understanding of this archetype.

After the visualisation, Suma reported the following to the group:

SUMA “I didn’t have any difficulty with colour. It was there, but immediately sky...and sea...and space and horizon ...and straight out and up and down and just amazing ...so expansive in every direction...down to the sea...lakes ...and up into the air with the seagulls...and also very strong horizon...and it was wonderful...and the sense of relief and space and this sort of expansiveness and it felt also this kind of disintegration. I didn’t feel I was disintegrating, but I just was disintegrating...I didn’t feel anything, there was nothing unpleasant. But I just was nothing...”
Suma's imaging again links to Heron's (1992) idea of being in feeling mode in which we are enabled to connect to the wider unities of being and to participate in that which we find outside of ourselves. The first theme to emerge in Suma's dialogue is the boundless, expansive quality of her experience of blue. Suma's imaging also tacitly suggests that she might be experiencing the body of bliss, mentioned above in 6 (b) Autobiographical Meditation on Blue. However, Suma also describes how she experienced getting lost in the boundless, expansive quality of this experience in that she had stated, "I just was disintegrating."

SUMA “…I was like the atoms of the sea...of the sky...of the land...and that’s great! And it’s familiar in some ways to me. I do get that experience sometimes...especially out in nature. That comes easily to me and it is such a thrill. So it was a very strong sense of connection and interconnection. I sort of feel I am part of everything...but I am nothing at the same time. So there was also a sense of tightness in my belly, perhaps around nothing…”

Instinctively, I felt Suma's tightness in her belly might be similar to Gucci's case in that she appeared to be negating her emotions. I felt that the way in which she described her experience of blue and its tacit connection to second ray, suggested that her emotions had been swallowed up in the boundlessness of her experience. She had reported that though she felt connected to everything, she was, at the same time, nothing. Unlike my own experience reported in 6.1 (b) Autobiographical Meditation on Blue, Suma appeared unable to become at one with the content of a whole field of experience, whilst at the same time retaining her sense of self. Her experience seemed more akin to Bailey's eastern view of spiritual enlightenment, which involves a complete surrender of self. However, as already discussed in 7.2 (c) Theosophy: The Escape to God Away from the Works of God., this stance might suggest the "dualistic ego-bound state of consciousness that jumps to a total identification with a universal state of consciousness," to which Heron (1992: 187) refers. And this probably involves a denial of the shadow. In fact, over the seven weeks during which the research group met and were immersed in the rays, it emerged that Suma's experience of dissolving into the boundless was indeed born of a desire to escape the world.
Suma In Interim week

In the week that followed this meditation, Suma wrote up as her homework, how she often experienced deep despair, and how her not "feeling anything" reflected her own struggle with emotional inertia. The group discussion that had followed the meditation had seemed to help Suma to identify where some of her feelings came from. Though the following is Suma's written piece, I have interjected my comments so as to show the matching of her experience with that which has already been written on the rays. Suma wrote:

"I feel so familiar with the second ray energy it's difficult to know where to start. I have come to recognise that I often give away my power to others; that I'm usually wanting to please others, that I'm worried about what they think of me, that I want them to be happy, that their needs are usually more important than mine. It happens with customers at work, with colleagues, with people I meet in the street (or anywhere), with my family, with my friends, with my lovers. Until recently I would do anything to avoid conflict (usually that means undermining, undervaluing myself and my feelings)."

Eastcott (1980: 25) describes how the second ray conciliatory influence may make this person "always avoid trouble and attempt to placate, although this may perhaps be to the extent of peace at any price." She describes how they must guard against "complacency and too much compromise." Suma's homework continued:

"I have spent a lifetime "understanding" my brothers in-action in relationship to me without realising that meant: suppressing, ignoring, devaluing my own feelings..."

Eastcott (1980: 24) describes the "stultifying self-deprecation." Suma continued:

"The instances when in exasperation I realise what I should have said (one minute ago, a day ago, last week) are getting fewer, and I sometimes surprise myself with my forthrightness and how easy interaction becomes. Despite this, actually knowing what I feel, what I need, what I want, in any particular situation still sometimes feels so elusive (even when I take the time to ask myself). I simply don't know. And when I realise this I feel lost, abandoned."

Feeling lost and abandoned is a recurring theme of second ray. Because of the participative qualities of this archetype and the ability to lose oneself in the plenum of external events, the possibility exists that in wanting to please, help, service or enable, individuals lose a sense of self and fail to determine their own needs. Suma continued:
“In fact I feel my main task is to learn not to abandon myself. When I feel abandoned, I feel so little, so vulnerable, so powerless, so insignificant. I used to feel that others had abandoned me. My only way of dealing with the hurt and pain of this was to withdraw completely from that person or situation. I still find myself in this state, particularly with those closest to me. With G. e.g., I struggle to keep an awareness that actually the last thing I need is to push her away, that's what in some ways I need more than anything else is to be held and to be loved.”

Eastcott (1980: 24) describes how by being “genuinely loving” they may become “over emotionally attached, possessive and clingy.” This was indeed a problem in Suma's relationship with her partner, whom she refers to as G. A pattern in her relationship with G was that Suma would retreat to a place where G could not reach her. In order to achieve this, Suma became accusative. G felt pushed away. Yet G swung from feeling pushed away to feeling emotionally suffocated by Suma's demands and deep need for love and attention. Suma continued:

“Yet all the alarm bells are clamouring and shouting: "look after yourself, take care of yourself, you know you can, you know you'll be alright if you do, you know you're safe with yourself." FEAR.”

Suma had described her fear in capital letters. Eastcott (1980: 24) states how second ray types are "...subject to fear, in fact, it can be his [sic. or her] deepest problem..." Suma listed some of her fears as follows:

“I come directly face to face with a huge fear: fear of rejection; fear of betrayal; fear of not being good enough; fear of being a fake, being empty or hollow; fear of being found out; fear of not being loved for who I am; fear of not knowing who I am (who the hell am I anyway?); fear of failure, and my own despair at that failure; fear of being unable in some way, unable to give, almost unable to live. PPPHHHHEEEWWWWEEEE!”

Suma’s description reveals her despair at herself. Yet there is also a strong element of self-pity and too much dependence on what others think, which Eastcott (1980: 24) describes as negative characteristics of this ray. Again, this reflects how Suma's identity is easily diminished. Yet this makes Suma deeply angry. She continued:

“Closely followed by ANGER. Anger at the person who has "caused" this, who does not see me or understand me. The poor unsuspecting person often has no idea of any of this and is completely shocked by the strength of my emotion, as indeed I myself can be.”
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Eastcott (1980: 24) states, "but since they are generally sensitive and self-sacrificing, they often hide this and continue quietly on their selfless path." Suma continued:

"Then that anger turns in on me and I can effectively abandon myself all over again."

Cumulative experience of this ray archetype has suggested to me that because of the receptive quality of this ray archetype, there is a tendency for unexpressed emotion to be re-absorbed into the body—it receives into itself.

"But how equally frightening that prospect of withdrawal is! I have trodden that path so many times before, I know that it doesn't help in the end: another similar situation comes around. And it feels so painful to isolate myself, to draw back from life, to negate the "me" that wants to share, to flow, to connect, to be a part. I really struggle with my fear and my rage, with this army of voices demanding to be heard, demanding a response; I find I AM helpless in this chaos, I can't move either way: I'm frightened of both paths and KNOW that neither are the right way. Physically I experience the conflict: shaking and feeling pushed and pulled apart. With gentleness and love, by staying in that uncomfortable place, I am learning that that is all I need to do. To feel the fear, feel the paralysis, but to hold it carefully with compassion. In this way I am at last learning how to be intimate with another person. My sexual relationships in the past have failed, as I became more needy, more dependent, more sensitive, more demanding of the other. Sensing this "change" in myself, I hated myself for that, hated being like that, and vowed to avoid situations where I was like that. A sentence of life denial! Startlingly and alarmingly, both of my previous long term partners used the same expression when, in their frustration with me, they said they "felt as if they were treading on broken glass": I was so sensitive they couldn't move without putting a foot wrong..."

Eastcott (1980: 24) describes over-sensitivity as another trait of this archetype. Certainly, my own response to Suma was the feeling of treading on broken glass—that she would suddenly erupt—and make everyone around her feel that they had committed a crime—had trodden on her sensitivities—no matter how careful and aware of her they had been. Suma continued to describe the mixture of anger and vulnerability: Suma continued:

"...and at the same time I was so angry and so vulnerable that I hurt them for it. In both cases I couldn't stand it any longer and ended the relationship. (One a marriage of seven years). So I am learning to allow and hold the conflict within myself: to wait: to wait for a new and different path to arise from this uncomfortable place; to wait for my own feelings, for my own needs and desires to find their way into the turbulence; for my own ability to INITIATE. Society and people demand responses however; action is often necessary, and what do I do then if I don't know what I feel, if I don't know what I want or even who I am? I am unable to
take my power even when I know that is what I need to do! It's not only a matter of giving away my power but also of being unable to take it.”

I have already discussed how second ray might render first ray ineffective. Eastcott (1980: 24) confirms how those suffering the destructive aspects of this energy easily become “negativised and rendered ineffective.” Suma continues in her description of how easily she loses herself in nature:

“When I experience this I feel so frustrated and devastated. For as long as I can remember I have been able to find myself in nature, particularly if I’m on my own: in fact, paradoxically, in nature I experience extraordinary joy and freedom from "losing myself", from feeling a deep connectedness, almost with every grain of earth, every flower and ant, the whole expansive horizon, the sea, the sky, mountains, valleys and lakes. I feel infinitely expansive and light; I have no form, I feel disintegrated, disparate, dissolved; in a way I feel complete powerlessness and rejoice in it; I feel joy in my interdependence of nature’s rhythms and cycles; I feel a clarity and a simplicity of thought; I feel universal and insignificant. Interestingly my mind dismisses "all this" as imagination, as fantasy, as impossible, as unreal; although I KNOW it so well. The experience in nature is so powerful and I often yearn for it; yet that experience does not bear relation to the "real" world. It's as if I have to leave that person behind to be able to survive, to live with people.”

In her last statement, Suma indicates the cause of her desire to escape the world and identify with a universal state of consciousness. She describes how this is so that she might be able to survive and live alongside people. She tacitly suggests how she finds it almost impossible to cope with the plenum of influences coming at her from the outside world. I felt that this is because of her extreme vulnerability and tendency to continuously diminish herself and her own experiences.

Moving out of my immersion in primary data into my desire to locate Suma’s experiences within the greater whole, I am again struck by the matching between her experience and those described in the I Ching as belonging to the Receptive. 

In 6.1 (c 1) Kathryn’s Visualisation of Blue, I have already made reference to the idea of “The Receptive,” being considered the primal power of Yin, which also embodies the transpersonal psychological feminine principle of the Great Mother—a recurring theme throughout this second ray study.

Suma describes her considerable ability for being able to lose her self in the vast expanse of nature. She is a talented nature artist. Wilhelm, (1950: 388) states that
the good fortune of the Receptive lies in being "in accord with the boundless nature of the earth." And where Heaven—the Creative—is symbolised by a dragon, Wilhelm (1950: 388) describes the earth as being symbolised by a mare, who wanders the vast expanse of the earth without purpose or direction of her own. And yet "all things owe their birth to it." Wilhelm (1950: 386) describes how, “The Receptive in its riches carries all things. Its nature is in harmony with the boundless. It embraces everything in its breadth and illumines everything in its greatness. Through it, all individual beings attain success.”

Hodson, (1952: 19) picks up this theme in his description that second ray is "the Preserver." These descriptions of this archetype would seem to suggest a maternal, loving, sustaining and preserving quality to this energy. It seems to raise mother issues—the need of nourishment, mothering, and love. However, it would appear that because of the vastness, expansiveness, and receptivity of this archetype, individuals who have not yet individuated often lose their identity in this energy.

By the term, "Individuation," I mean "the conscious realisation of one's unique psychological reality, including both strengths and limitations. It leads to the experience of the Self as the regulating centre of the psyche," (Woodman 1982: 195). In other words, Individuation is achieved through consciously assimilating the shadow; thus, being able to emerge as an individuated Self out of the collective unconscious (see 7.2 (b) Assimilating the Shadow).

In his sharing of his meditation on blue, another participant, Doug, to whom the reader has already been introduced in 3.11 (a 5) Example 5: Colour Indicates the Polarity Between Light and Shadow Doug had picked up on this theme. Doug had said, "When I got into the words, The Lord of Eternal Love, it was as if I got an answer from somewhere else and it was: The people aren't ready for it...and I was trying to think: what is eternal love? And I got: people aren't ready for it."

Doug’s message seems to me to be a wise one—and might be read another example of acquiring wisdom through the imagination through contact with numinosity. It confirms my own belief that until we have individuated, we are unable to cope with the connection to all that is. Individuals may not be capable of
becoming immersed in the wider unities "without loss of personal distinctness," (Heron, 1992: 93).

According to Tinkerbell's experience, the formless, shapeless, essence of this archetype needs to be directed by the Creative force of the first ray of Will and Power. Wilhelm (1950: 386) seems to concur with this notion when he writes:

...the Receptive is dependant on the Creative. While the Creative is the generating principle, to which all beings owe their beginning, because the soul comes from it, the Receptive is that which brings to birth, that which takes the seed of the heavenly into itself and gives to beings their bodily form.

However, there is also the paradoxical Negative Mother, to whom Sharman-Burke and Greene (1986: 26) give recognition. In their Jungian interpretation of the mythological Tarot, the dark side of the Great Mother is depicted as Demeter—the Goddess of Nature:

Nothing but nature means stagnation of the spirit, and an apathy and dullness which crush all possibility of change. Demeter is not only the Good Mother; she is also the Mourning Mother, who cannot relinquish her possessions and who avenges any intrusion of life's conflicts into her ordered, Eden-like world. This Mourning Mother can be full of bitterness and resentment because life requires change and separation, and endings must occur. Thus when the Fool on his archetypal journey encounters Demeter, the Empress, he is thrust into the dark and light dimensions of his own instinctual nature.

Working with Bailey's hypothesis that individuals express a predominance of one ray or another, we had suggested, using the process developed by the Amrita School of Healing, that in her gestalten, Suma does not express first ray. We believed, however, that two of her subtle bodies appear to express second ray. Her spirit might thus be suffocated in the darkness of unconsciousness, and be unable to give her psychic life form. Jung (1959n: 187) describes how in psychological aspects of the Mother Archetype:

"All that is outside, also is inside," we could say with Goethe. But this "inside," which modern rationalism is so eager to derive from "outside," has an a priori structure of its own that antedates all conscious experience. It is quite impossible to conceive how "experience" in the widest sense, or, for that matter, anything psychic, could originate exclusively in the outside
world. The psyche is part of the inmost mystery of life, and it has its own peculiar structure and form like every other organism. Whether this psychic structure and its elements, the archetypes, ever "originated" at all is a metaphysical question and therefore unanswerable. The structure is something given, the precondition that is found to be present in every case. And this is the mother, the matrix—the form into which all experience is poured.

In other words, in reference to Suma, her ability to connect to a greater whole in nature and marvel in these experiences, and yet have her identity be overwhelmed by them also, is a projection of the unknown contents of her own unconscious. She might thus need to learn to internalise, and take ownership of her shadow contents and thus begin the sojourn into her own instinctual world.

The stagnating dark side of the mother archetype into which Suma becomes so easily immersed might keep her spirit submerged, manifesting only as bouts of uncontrolled anger. As in Sharman-Burke and Greene’s depiction of the Mourning Mother who cannot relinquish her possessions or emotions, she will remain unable to properly grieve for her losses in love, or cathartic that which she must, one day, come to terms with.

Hodson (1952: 23) picks up this theme in his description of second ray types when he asserts how they have a "habit of brooding upon and nursing grievances, and difficulty in forgiving sins against the second ray code." Perhaps this is because of "hypersensitivity," (Hodson, 1952: 23)—a trait also embodied in this ray. Hypersensitivity is a term used by Bailey to describe a negative expression of this ray energy. But the use of the word "negative" strikes me as being over-simplistic and lacking in compassion. It assumes that an individual is able to become less sensitive. It does not take into consideration the background of the individual. The attitude, which feeds this notion, is conditioned by the dogma of good and bad, right and wrong, which takes no account of psychological understanding.

A wounded ego erects "distress barriers" (Heron, 1992: 83) around itself and identifies with the "subject-object split," (Heron, 1992: 82). A person whose childhood emotional life has been misunderstood and mishandled becomes defensive, and oversensitive to the external world. Often, they cannot help but
relate to the rest of the world via their own personal suffering—with them at the centre of it. This, however, is not an experience by which they come to empathise with world suffering and thereby gain the wisdom of compassion. It is an experience, which alienates them, making them "over-individuated and under-participative," (Heron, 1992: 82).

Suma had made frequent references to disintegrating and dissolving into the boundless. Heron (1992: 82) describes a dissipative ego, which can become "very weak, being invaded by the participatory modes in an uncontrolled way." However, paradoxically, in its most positive psychotic disintegration, Heron (1992: 82) describes Prigogine's (1980) theory of dissipative structures:

_The person is disintegrating into disorder so as to be able to reintegrate at a later stage in terms of some more complex and inclusive order. The whole process proceeds from a deeper level of the personality: the entelechy is at work in a process of drastic and profound reorganisation of the psyche._

This may then ultimately be the urge at work in Suma's psyche—the urge to unity—an urge to connect and participate in the wider unity. Love is the driving urge, and yet love has been negated by the chaos of her own psyche. Her love has turned to despair. I return to Suma's writings, which continued thus:

"My experience of the human world so often leads me to despair: deep deep despair in myself, in humanity, in the world..."

As yet Suma has not catharted her underlying trauma. Heron, (1992: 83) states that "the person has to deny this emotion in order to survive psychologically. This layer of hidden distress, until resolved, sustains distorted patterns of attitude and behaviour which tighten the person up in their egoic state."

Paradoxically, sensitivity is the gift of this archetype. It is its greatest strength. This strength infuses us with the ability to empathise and feel the suffering of others. But those suffering from over-sensitivity may also use their sensitivity as a guilt-maker in others.
Eastcott (1980: 24) recognises how those carrying an abundance of second ray energy are "prone to depression." Suma continued:

"...And I do often experience complete loss of energy for no apparent physical reason. Three years ago I had blood tests and tried different remedies because I was unable even to work part time through exhaustion. I often still experience being very tired, and it seems to go with a sense of being completely full."

In Suma's description, I had found another matching. Bailey (1953: 299) describes how second ray overabundant accretion and tendency to over-stimulation, causes "inharmony and disease"—and affects "the bloodstream."

"...I do just have to stop, to stop anything more coming in via the senses, to let everything sink a little, to digest, to find space to breathe again. It's not just that I'm overflowing, it's as if I'm an electrical machine that's about to blow if one more connection is made!"

Suma here describes the need to close down. In its perfect expression, the movement of receptive energy is "an opening out, and in its resting state it is closed," (Wilhelm, 1950: 386). But when open to the boundless, without awareness of the distinct self, individuals might become overwhelmed.

During the group sessions, I had felt overwhelmed at Suma's negativity, helplessness and despair. I had reflected this back to her, which had made her angry. However, whilst I also felt empathetic, I felt helpless, in as much as I could not help her. I could not reach her in the place to which she retreated so often.

Though my role within the group was as a participant and facilitator, Suma seemed to crave something more from me. With regards to her participation within the group, I felt tacitly placed in the role of therapist. As this was the case, my style was, however, person-centred, which I have described in 3.11 (eV) the Part Love Has To Play. Ruskin (1989: 156) describes how "congruence, unconditional positive regard and empathy represent basic concepts of person-centred therapy."

I had been empathetic and unconditional in my regard for Suma. However, I had also been congruent in reflecting back to Suma that I could not follow her down her path, as perhaps I too, would be pulled into her oblivion.
It felt as if she needed me to sacrifice myself (another theme of this archetype) in order to save her. Yet I felt that no matter how much someone else sacrificed their identity in order to reach out to save hers, it would do no good. Her despair felt like a negative vortex that would drag everything else into itself.

I return from reflecting on how it had felt in the group to Suma's homework, in which she continued:

"And yet I feel empty at the same time. In that place I am unable to give, barely able to respond yet alone initiate."

As in Tinkerbell's imaging in which she had discovered that her first ray would strengthen her second ray, I felt that Suma "must let her spirit ravish her, or be forever untouched, too soft, unshaped by purpose, power, or direction," (Clune, 1998: 123). Within the group, I had felt Suma's need for my power to be exerted so as to pull her back from the brink of the abyss, as she could not seem to do this for herself. I had felt that I needed to hold the boundaries for her, to hold perspective. I was aware of using first ray to do this.

Heron, (1992: 82) describes how the dissipative ego can emerge from its partial dissolution in chaos, with "support and affirmation and a band of helpers to manage the boundary with ordinary life while the process is working its way out."

Suma concluded: "I am on "hold" waiting for space and time to breathe life through me again."

6.1 (g) In Summary:

Bailey (1936: 417) defines the Key to the Second Ray Method as follows:

*Let all the life be drawn to the Centre, and enter, thus into the Heart of Love Divine. Then from that point of sentient Life, let the Soul realise the consciousness of God. Let the word go forth, reverberating through the silence: 'Naught is but Me!'*
In this statement, Bailey describes the spiritual merging and blending of self with all life—and the experience that all is Love, of which we are a part. In many participants' experiences of indwelling this archetype, including myself, elements of this transcendent reality were glimpsed. However, this reality cannot become integrated into psychic being through a "dualistic ego-bound state of consciousness that jumps to a total identification with a universal state of consciousness," (Heron, 1992: 187) as this infers denial of the shadow.

Throughout this study, a theme to have strongly emerged is how the urge towards selfhood has its paradox in shadow traits, such as guilt, inertia and selfishness. This latter theme emerged in Kathryn's material *Sticky Treacle* in relation to a desperate need for love. Or it may manifest as a negative self-centredness—a theme which emerged in Suma's study, and which may indicate an underlying dissipation of ego, which may, in the first place, cause the obsession to find self. However, when the self is individuated, and by this I mean that the individual has learned to assimilate the shadow, s/he may also experience moments of bliss when, through communion with what is outside, s/he may come to know the self as Love—of which s/he is a part. This knowledge may also then, be safely psychically assimilated.

I conclude then that juxtaposed with Bailey's statement that the key to the second ray method of spiritual initiation is, 'Naught is but Me,' there exists the inherent underlying complex of second ray. I identify this as the cessation of existence: "I cease to exist,"—when overwhelmed by a plethora of outside sentient influences. This recurring theme has thus become a new particular in the study of this archetype.
6.2 Yellow

The Direction of Ray 3

Surrounded by a multitude of threads, buried in folds and folds of woven goods, the Weaver sits. No light can enter where he sits. By the light of a tiny candle, carried upon the summit of his head, he dimly sees. He gathers handful after handful of the threads and seeks to weave the carpet of his thoughts and dreams, his desires and aims. His feet move steadily; his hands work swiftly; his voice, without cessation chants the words: "I weave the pattern which I seek and like. The warp and woof is planned by my desire. I gather here a thread and here a colour. I gather there another. I blend the colours and I mix and blend the threads. As yet I cannot see the pattern, but it will surely measure up to my desire, (Bailey, 1942:167).

6.2 (a) Introduction

The previous two chapters of data had initially been written two years ago. At the time, I was going to write up all the data first in order to see what emerged, and then re-visit the structure of this work. However, I found that I could not write the third ray. I simply could not seem to get inside the material in the same way, as I had been able to do with the other two rays. Meditating on yellow and immersing in third ray seemed to make turning within to indwell material almost impossible (see 2.2 (a III) Indwelling). Using the above statement that poetically describes the direction of third ray as a metaphor, every time I attempted to indwell the phenomenon, I found myself meandering in a web-like thinking process—the strands of which spun out in many different directions all at once. Thus, though surrounded by many multicoloured threads, I eventually realised that I was attempting to weave the pattern of this Ph.D. before a solid structure had emerged that would support its details.

As discussed in the previous chapter, usually, it was easy for me to turn within. However, it felt instead as if my process became externalised. By this I mean that the focus of my life seemed to shift entirely to mundane concerns. Not only was I mentally attending to the form and structure of this Ph.D., I was attending to many structural-building matters in my house. It was at that time that I also contracted a neuromuscular disease, which has affected the muscular structure of my body. Interestingly, Bailey (1936: 419) states that third ray works through the nervous system on a sensory level. All my concerns at that time were therefore with form and structure that engaged me not only on a mental level, but also on a physical
level. Whilst blue had seemed to stimulate immersion in tacit/internal/imaginal process, meditating on yellow and invoking the third ray had coincided with the practical and intellectual concerns and demands of form and structure, which seemed to take over my life.

When I began writing third ray two years ago, I repeated the meditation method I had used in the research group. The principle of third ray is “seen as seated in the throat,” (Bailey, 1936: 419), so I had directed participants to ask the colour yellow to fill up the throat. However, I noticed that on this occasion when I asked the yellow to fill up my throat, it would not stay there. As already discussed in 3.11 (c) Stress Pathology and Bio-dynamic Feedback., somatic symptoms are considered by many stress pathologists to be symbolically meaningful. Further, according to Lowen’s (1989: 576) Principle of Unity, the mind plays its part in expressing itself through the organs, muscles and tissues of the body. In respect of this, metaphorically speaking, Bailey considers that third ray rules the throat centre because it is the ray that governs all means of communication, including “radio, telegraph, telephone and means of transportation,” (Bailey, 1936: 411). The throat is thus considered the organ of physical expression.

At the time of meditating on yellow to which I refer, I had not realised the symbolic/psychological meaning of why the yellow would not stay in my throat. Cumulative experience of Colour Body Imaging had taught me to pay attention to how imaged colour behaved; that its behaviour was an important clue to interpretation and to meaning. I have given examples of this in various case studies threaded throughout this work, for example:

3.11 (a 1) Example 1: The Creative Use of Black and Red. I have since realised that the meaning for me in why the colour would not stay in my throat was that it was too soon to express what was not yet in form. I had not yet discovered the shape that would locate the content of this Ph.D.

Instead, the flame divided into two, and went straight into my kidneys. I felt it burning inside them with a very cool heat—as if cooling them down, yet re-igniting them. At the same time, I felt a very strong sensation of being propelled forward from behind—from my kidneys. In Chinese medicine, the kidneys are apparently related to the source of inspiration in the body. Lowen (1989: 574) had stated how every chronically tense muscle in the body reflects an inner conflict between an impulse or feeling, (see 3.11 (c) Stress Pathology and Bio-dynamic Feedback. At the time, I therefore questioned whether this was something I was doing to myself—pushing myself too hard? Whilst this was probably true, the meaning of the message
turned out to be that I should prepare myself to be propelled forward to meet what would prove to be relentless outer demand.

In the first instance I was forced to meet the demands of one of my supervisors who could not relate to the way in which I had begun writing this Ph.D. As far as I was concerned, I was conducting a naturalistic inquiry, the design of which, according to Lincoln and Guba, (1995:225) “cannot be given in advance.” Rather it must emerge, develop, and unfold. However, my supervisor called for a “clear, concrete description of what this research is seeking to do.” He asked, “what is the specific aim or question?” And he suggested that my tactic of beginning with immersion in the data had not addressed my main research issues. He was; therefore, concerned about the credentials of this research. However, as I pointed out at the time, I was not trying to avoid the “hard thinking,” (Lincoln and Guba, 1995: 225) that is supposed to precede an inquiry. I was intensely aware of the research issues—aware also that pieces of the puzzle were, as yet, missing. Only when I found these would the structure of the whole fall into place.

My literature search had shown me that whilst new paradigm research methods paved the way for this type of research, they seemed to fall short of making this particular type of study a viable prospect. During a conference I attended in Bath, I came upon the work of Yvonna Lincoln. Dr. Lincoln discussed her paper titled “the Sixth Moment” in which she asked where we are going with qualitative research and what special problems remain? During her presentation, Dr Lincoln recognised the role of spirituality and the sacred and how “spirituality and the sacred invade the territory of secular science,” (Lincoln, 1995: 42). She further suggested a new “interest in a spiritual side of science, and in an ethic which grows from mutual respect and social action rather than from a spurious search for disinterested truth,” (Lincoln, 1995: 44).

I realised that I would like to look deeper at the philosophical issues around the subject of merging science and spirituality. I wanted to understand for myself some of the specific problems that science has with this type of study. During her inspirational talk, Dr. Lincoln had suggested that there might be a “seventh moment” in the development of qualitative research, which she named spiritual inquiry. Perhaps in some small way, this work may contribute to this field in that I feel, within these pages, I have been able to present and deconstruct some of the arguments in some depth.
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Thus, whilst the premature demand for structure may have killed off my creative process of immersion in participants’ data, I was grateful to my supervisor for his challenge, as it forced me to focus on another aspect of this inquiry. Fortunately, however, my other supervisor, Dr. Paul Barber, supported me in allowing the process of discovery to unfold. When I related to Dr. Barber that I wanted to go in a more philosophical direction in order to have a deeper look at some of the debates, which might underlie this type of inquiry, he agreed. I had been very impressed with the way in which Dr Barber always seemed to hold the focus for allowing space for shadow issues to emerge and be honoured within the research process. He was very strong on the experiential side of inquiry. He constantly challenged me to link the experiential with the conceptual. I enjoyed working with Dr Barber; however, I felt the need to make a change from my other supervisor, to someone who understood the way in which I was grappling with some of the philosophical issues. I was lucky enough to be able to engage Dr. Bob Brownhill as my second supervisor. I greatly respected his philosophical contribution and insight into the works of Polanyi. He agreed to guide me through the difficult philosophical issues, which I felt needed to be addressed.

When I entered into the Epistemology, I realised that approaching the noumenal was, indeed, a very difficult problem for science and indeed some scientists might feel threatened by such a seemingly loose inquiry. However, I accepted this problem as a challenge and pursued a philosophical approach, which shifted the focus of my Ph.D., and my inquiry. I realised that all I could do within this research was to look critically at a possible framework for understanding or approaching the noumenal, whilst at the same time attempting to show how to avoid being too subjective.

In hindsight, this process seemed part of my third ray inquiry. I was; thus, plummeted into the activity of creating the whole structure for the Ph.D., first. I felt that I could not continue until I had entered the philosophical debate and understood the philosophical issues for myself. However, it was to be through the philosophical writing process, that the true discovery of this Ph.D. would emerge.

As already mentioned, the above mentioned stanza taken from Bailey’s Esoteric Psychology (1936) describing the “direction” of the third ray seems a pertinent metaphor for my Ph.D. process. I had entered into it with a handful of brightly coloured threads—my initial naïve inquiries. The process was as yet subjective, but full of enthusiasm. As yet I could not see the pattern, but suspected that it would “surely measure up to my desire,” (Bailey, 1942: 167).
The pattern I sought was; thus, one born of personal bias and expectation: "I weave the pattern which I seek and like," (Bailey, 1942: 167).

However, the demands of what it meant to do a Ph.D. eventually broke in upon me and showed me how my own bias was preventing me from allowing the spirit of inquiry to deconstruct my previous structures of belief. The stanzas continue:

\[
\text{Loud voices, and a movement from outside the darkened chamber where the Weaver sits: they grow in volume and in power. A window breaks and, though the Weaver cries aloud, blinded by sudden light, the sun shines in upon his woven carpet. Its ugliness is thus revealed... (Bailey, 1942:167).}
\]

My meditation had propelled me forward into an experience of third ray in which I would be immersed in form and structure. This then, became the real process of this Ph.D.,—locating what it was I already knew within a philosophical framework, out of which new, unexpected discoveries would emerge.

\[
\text{A voice proclaims: "Look from out thy window, Weaver, and see the pattern in the skies, the model of the plan, the colour and the beauty of the whole. Destroy the carpet which you have for ages wrought. It does not meet your need...then weave again, Weaver. Weave in the light of day. Weave, as you see the plan," (Bailey, 1942: 167).}
\]

Bailey, (1936: 46) states how the third ray is the ruler of matter, physical bodies and the material world. It is also the manifestation of the third aspect of the Trinity—the Holy Ghost—or the Mother Principle. Bailey, (1936: 46) describes it as pertaining to "Appearance"—"that which we call matter, or form, or objective expression; it is that illusory tangible outer appearance which is animated by life. This is the third aspect, the Mother..."

Similarly, Jung (1964: 94) makes this link between matter and the archetype of The Mother. Yet this is a differing quality of the mother archetype to that raised in the previous chapter in that second ray is connected to the inner world of feeling and meaning, whilst third ray is connected to outer physical manifestation:

\[
\text{Today, for instance, we talk of “matter.” We describe its physical properties. We conduct laboratory experiments to demonstrate some of its aspects. But the word “matter” remains a dry, inhuman, and purely intellectual concept, without any psychic significance for us. How different was the former image}
\]
of matter—the Great Mother—that could encompass and express the profound emotional meaning of Mother Earth.

Just as the first and second rays are said to be concerned with Will or Purpose, and Quality, Eastcott, (1980: 30) points out that the third ray is also concerned with “Mind and Expression.” Perhaps a point to consider is in the fact that if this ray energy is chiefly concerned with form, matter, action and the expression of the mind, it may also give rise to what Eastcott (1980: 32) describes as “a number of problems.” She states how it “brings an emphasis on outer effects and predisposes to materialism and preoccupation with appearances, results, success, gain and objective achievement,” (Eastcott, 1980: 32). Being an energy which carries a strong impulse to both mental and physical activity, it results in restlessness and a prevalent tendency to “doing” rather than “being,” (Eastcott, 1980: 32).

Hence, this would affirm Jung’s concern that the emotional image of the Great Mother has been dehumanised by the inherent paradox contained within this archetype. The drive to activity and to be overly concerned with structure may create a tendency to dry intellectualism caused by minds, which are submerged in detail. In the pursuit of disinterested truth, these minds may find it difficult to simply “be” and experience the qualitative side of life.

On another note, Eastcott, (1980: 32) asserts that those who are particularly influenced by this ray are interested in social betterment. Hodson, (1952: 26) describes how this ray produces philosophers, organisers, diplomats, strategists, tacticians, scholars, economists, bankers, chess players, allegorists and interpreters. According to Eastcott, (1980: 30), this ray also influences group bodies, such as clubs, corporations and business entities, such as Social Services, Education, Economics, Industry, Technology, Communication and Transport.

In its positive expression, third ray is a builder, as two of its ancient names portray—“The Great Architect,” and “The Builder of the Foundation.” It is interesting to note from both of these names that, as already mentioned, I found myself concerned with building foundations on every level of my life. Even within the house in which I live, structural problems were discovered that meant the roof and the kitchen had to be taken back to their foundations.

In relation to this study, I also seemed propelled or pushed as if forced into building a philosophical framework that would make it possible to approach the noumenal and make a
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study of how it interacts with the phenomenal. It seemed that until I had done that, I could not continue with the interpretation of data.

Having thus created the structure, I came to the point of continuing to analyse the rays in relation to the vast amounts of data that had emerged from my research group. Interestingly, the theme of busyness and activity was so prevalent that hardly any member of the group offered any homework on this particular ray archetype. All had said what a busy week they had after the meditation. All had complained that they had no time in which to sit down and be still and focus on their internal process. I remembered back to the energy of the group when we had meditated on third ray. Group members commented on how they had found the group very unfocussed and uncomfortable. This was in stark contrast to the previous week, when we immersed ourselves in blue and the theme of Love/Wisdom. The atmosphere then had been tranquil and relaxed. The effects of this meditation or immersion in third ray seemed to have extroverted participants’ processes keeping them caught up in mundane, rather than inner matters. They did not seem to be able to re-direct their focus within.

By the time I returned to third ray to write up participants’ data, I realised that creating structure upon structure had focussed me in my conceptual mode for so long that I now felt cut off from my heart. I felt as though I was drowning in so much detail. And I felt overwhelmed. I decided to meditate again on yellow and follow my own innate knowing as to where next to take this Ph.D. process.

I had instructed my research group on the third ray meditation as follows:

\[\text{Above your heads, visualise a yellow flame. Bring the flame in through the top of your heads into your Brow Centre. When ready, bring the flame into your Throat Centre. Focus your attention inside the flame and meditate on the name “The Dispenser of Time.” Allow any images or thoughts to intrude into consciousness. Indwell your images and see what they mean to you.}\]

Repeating these details for the purposes of beginning analysis of participants’ data, I noticed again how the flame embodied a duality. Before, I had visualised it split into two and go to my kidneys. This time its duality was present in that it seemed full of activity, yet burned still and silent and created an aura of sacredness. I was struck by the fact that it seemed to instruct me to immerse my consciousness within its absolute stillness.
As I meditated on the name, *The Dispenser of Time*, and focussed on what it meant to me, the message came from within the flame: "You have exactly the right amount of time to do exactly what you need to do." I realised then that my process was complete. It was time to be still. To do more would be to respond to the tendency within this ray for more and more detail. I had done exactly what I needed to do. I could do no more. For me, the experience of third ray had been all about building a philosophical framework that would set the stage for future work.

*Appendix G* offers testimonies from Kathryn and Gucci as a way of concluding this data. It is a follow-up on how this process has worked for and affected them.
Part Seven: Conclusions

7.1 A New Mandala of the Psyche.

As a result of conducting this research, I have drawn many conclusions to which I refer in this final chapter. The first conclusion is that when we refer to a priori, we might, in fact, be referring to multiple layers of subtle reality, which Polanyi ascribes as belonging to the tacit dimension. However, after having made my initial study of Polanyi’s philosophic arguments, I further conclude that Polanyi’s concept of tacit knowing seems to have become a generic expression, which subsumes subtly different levels of reality and a priori. I recognise; therefore, that the term, tacit knowledge, needs further dismantling. In respect of this, one of the fruits of this study is that I have drawn up a new mandala of the psyche, which I will present in this chapter, to incorporate explicit definitions of intuition and tacit knowing, which have emerged as a result of conducting this study.

A further reason for developing this new mandala of the psyche is that one of the hypotheses that evolved in my thinking as I became immersed in the arguments already laid out in chapters 1 & 2 is that pre-existent knowledge is linked to archetypes. This hypothesis is based on a mixture of personal experience made explicit through philosophical debate. In other words, I had brought to the philosophical argument a priori knowledge based on personal encounters with differing levels of noumenal reality. In 1.1 Preamble: Orientation to How I Arrived at this Study, I have described a terrifying personal experience of what might be termed noumenal reality, about which I wrote, The Coming of the Feminine Christ (Clune: 1998). This book (see Appendix E) is an artistic portrayal of a transpersonal journey through different imaginal levels of both mythic, cultural imaging to perception of a far deeper noumenal reality, which had seemed to exist independently of myself.

In this recognition, I concur with Whitmont (1969: 108) who in “The Symbolic Quest,” identifies the difference between mythological images which express underlying patterns and which “tend to set what might be called patterns of life for individuals or cultural groups,” and “ultimate reality.” However, I further conclude that though there are distinctions between them, both levels of reality are interconnected. By this I mean that mythological images
inherent in the structure of the colours and names attributed to the Rays function as leitmotifs, expressing basic undertones of meaning in terms of what might then unfold as a religious connection with ultimate reality. These leitmotifs seem then to be bridges connecting the individual psyche experiencing ancient or primordial collective imprints, with noumenal reality, which inspire a sense of awe. ‘Ultimate reality,’ as already discussed in 2.1 (e) A Priori and A Posteriori Truths is a thing-in-itself, which exists outside of any given set of categories and is independent of human perception or existence.

Rudimentary maps with which I entered into this study were Bailey’s Seven Rays and Jung’s Four Functions. I intended to use these in different ways as frameworks for psychological analysis—the former as a metaphor for creation archetypes—to describe the things of God’s that cannot otherwise be known—the latter as a methodological organising structure. However my initial literature search further revealed how others such as Meyers Briggs (1962), Kolb (1984) and Assagioli (1965) had favoured Jung’s model but devised their own maps, which were based on the initial work of Jung. Having thus made a further foray into the psyche and its worlds, I discovered that Heron (1992) in particular had deconstructed Jung’s map and offered his own very useful presentation of Modes, Worlds and Forms of Knowledge. However, I found that once I began to enter into making rudimentary sense of all of the above mentioned maps, none of them seemed complete enough for constructing an overall framework that would support some of the emerging issues already raised in chapters 1 & 2.

The idea of different levels of archetypal perception had become a working hypothesis throughout this research, which had been derived of both cumulative, assimilated knowledge and a wide variety of field and transpersonal experience. Thus, experience came together in a creative synthesis which, when located within philosophical theoretical argument, produced my own alternative mandala of the psyche. This visual aid is thus one of the outcomes of this research developed in order to incorporate many of the themes to have philosophically emerged in chapters 1 & 2.

I perceived this exercise as necessary not only to visually imply the differing levels of awareness of subtle reality, but also because my method of inquiry is heuristic and therefore brings to the fore the personal experiences, insights and reflections of the researcher (see 1.2 Introduction: A Heuristic Inquiry). As argued in previous chapters, science might consider this approach inherently subjective as it relies on Personal Knowledge—a Polanyian concept,
which includes intuition and drawing on the clues of the tacit dimension (see 2.2 (a) Personal Knowledge). Polanyi thus challenged the notion of pure objectivity and testability and believed that the whole person is involved in discovery, not just the dislocated intellect.

This Neo-Kantian debate is amplified in the objectivity of Popper in contrast to the notion of Polanyi’s Personal Knowledge and is probably more important for social science that physical science, (Brownhill, 1999). Many social scientists of today, including Rowan and Reason (1981) appear to concur with Polanyi’s beliefs. They consider it more realistic and honest to aim at what they term, objective/subjectivity. Foreground within this concluding chapter; therefore, is my intention to offer the new mandala of the psyche in the attempt to visibly distinguish between Personal Knowledge, and knowledge that is purely subjective.

In this, my interest is considering different ways in which we might perceive, interpret and have a reciprocal relationship with different levels of pre-existent knowledge and thus organise a clearly defined—though fluid framework for future work of this nature.

The literature search that supports the construction of this new mandala begins with an historical review of functions and modes, which relate to different dimensions of being and different ways of acquiring and constructing knowledge. I attribute their beginnings to the Middle Ages when philosophical constructs began to shift from the Platonist belief in a Trinitarian God, towards the alchemist’s belief in the existence of a quaternary of being.

7.1 (a) Two Types of Mind

According to Pauli (1955: 205) the polarisation between quantitative and qualitative research methods probably reflects a natural underlying split that occurred in the seventeenth century. At that time, two different types of thinking processes were beginning to emerge. Pauli (1955: 205) describes these as "two types of mind." These two types of mind are fundamentally different from each other. And they illustrate the psychological contrast between what Jung (1964) describes as feeling types and thinking types.

Jung (1964) also refers to these two minds as Perceiving and Judging. And he attributes to them four natures or functions. These four functions he named Thinking, Feeling, Sensation and Intuition.
7.1 (b) The Trinity and the Quaternary

Jung’s four psychological functions are based on ancient alchemist traditions. This is the tradition that recognises the quaternary of being as a philosophical system—a system which, as already mentioned, began to emerge in the Middle Ages.

Up until then, Platonists believed God to be a pantheistic spirit. Man, nature, and the material universe were all manifested of God. Pan is from the Greek meaning all. Theism is of God. Pantheism is the doctrine that states; therefore, all is of God.

Yet, as already discussed in 2.1 (e) A Priori and A Posteriori Truths, God is also transcendent—beyond our consciousness or comprehension, free from the limitations inherent in matter, yet who is identical with the material universe or the forces of nature—as all these are manifestations.

Platonists believed the pantheistic spirit is “a cosmic cycle.” This cycle begins with the emanation of the Godhead. Then follows the emanation of the first of the "ideas" and "souls." Then follows the creation of the corporeal world. The cycle ends with the return of all things to God. The final stage is thus considered identical with the initial stage. And this process continues forever.

During the Middle Ages, it was perhaps beginning to be difficult for thinkers to accept this concept—the idea of an eternal cycle that does not lead to any result. Simply, Platonists believed the primary cause of this eternal cycle is beauty. This cycle is unchangeable and unmoveable. It simply draws things back into itself by virtue of its beauty. Within the Platonic system or model, the soul can do nothing more than to fit itself back into the cosmic cycle and participate in the beauty of the universe. Platonists describe the soul’s desire to return to its source as the Melancholia of the Soul.

Though the tide of thinking was about to change, there remained in the Middle Ages much convergence in philosophical approaches between alchemists and Platonists. For example, the Platonist view of the Melancholia of the Soul is a similar notion to the alchemist view of the nigrido, which Von Franz (1980: 208) describes as a "black cloud, which covers
Acquiring Wisdom Through the Imagination

everything.” By this she is referring to a metaphor, which describes a psychological stage of being:

...The blackness which very often occurs first in the opus; if you distil the material it evaporates and for a while you see nothing but a kind of confusion or cloud, which the alchemist compared to the earth being covered up by a black cloud.

In the language of antiquity the cloud also had a double meaning, being sometimes compared to confusion or unconsciousness. There are many late Hermetic texts where it is said that the light of God cannot be found before one has come up from the dark cloud of unconsciousness which covers people and which is the negative connotation often met with in religious language.

However, the main difference between alchemy and Platonist belief was the way in which the differing philosophies were structured. Until the Middle Ages, Platonism was a Trinitarian philosophy in as much as they believed God to be a triangular power. However, one of the earliest Platonic thinkers of the Middle Ages, Johannes Scotus Eriugena, (810?-877) discovered a new philosophical system. In his work De Divisione Naturae, (862-66), he introduced two pairs of opposites. These were a pair of active principles—the creans (that which creates) as opposed to the non-creans (that which does not create). Thus, Scotus arrived at his four natures.

Scotus’ suggestion of a quaternary of being became the basis for the new science that would emerge, as Scotus’ system was very attractive to the mathematically minded.

By Kepler’s time (1571-1630) the split between Trinitarian thinkers and quaternary, hermetic thinkers (alchemists), was beginning to create a deep divide between science and philosophy. Pauli (1955: 155) describes how:

In that age many things that, later on, were to be divided by a critical effort were still closely interrelated: the view of the universe was not as yet split into a religious one and a scientific one. Religious meditations, an almost mathematical symbol of the Trinity, modern optical theorems, essential discoveries in the theory of vision and the physiology of the eye (such as the proof that the retina is the sensitive organ of the eye), are all to be found in the same book, Ad Vitellionem Paralipomena.
Acquiring Wisdom Through the Imagination

In Kepler’s Platonic philosophy, he expressed a pantheistic, Trinitarian view of God—a God who is immanent and transient—an Absolute Reality, which cannot be affected (see 2.1 (e) A Priori and A Posteriori Truths). Kepler’s views did not; therefore, embrace the notion of transmutation. The idea of transmutation was; however, the core belief held by alchemists of the day. It was based on Scotus’ system—the idea of man’s having a quaternary of being as opposed to the Trinitarian system. The fourth point in the equation indicated the relationship between divinity and the world. It indicated that God interacts with the Works of God and so produces a relationship of reciprocity and subsequent transmutation.

At that time, the emerging split between the two minds was made clearly apparent in a detailed polemic between Kepler and the respected British physician and Rosicrucian, Robert Fludd. Kepler’s views on cosmic harmony, essentially based on qualitative, mathematically demonstrable premises, were, as Pauli (1955: 190) points out, “incompatible with the point of view of an archaic-magical description of nature,” which had been laid bare in Fludd’s book: Utriusque Cosmi Maioris Scilicet et Minoris Metaphysica, Physica Atque Technica Historia, (1661). As an alchemist, Fludd believed in the quaternary, whereas Kepler’s philosophy had retained a Trinitarian system. Kepler believed that mankind participated in divinity to a limited extent, in as much as he believed the soul had been implanted in mankind at creation—divinity might thus affect mankind, but mankind could not in turn affect divinity.

Of course, neither Fludd’s nor Kepler’s archaistic beliefs was complete. But their acerbic polemic had paved the way for Newton’s quantitative approach. Newton’s approach decreed that the relation of the parts is essential. This approach was destined to dominate the mind of the scientific world.

The other mind today gives foundation to the various schools of transpersonal psychology. It is alchemy in essence, concerned with qualitative approaches. The qualitative approach asserts the indivisibility of the whole. From it is born the psychological concept of wholeness through transmutation.

These two schools of thought are often divided by the following characteristics:

<table>
<thead>
<tr>
<th>Qualitative</th>
<th>Quantitative</th>
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</thead>
<tbody>
<tr>
<td>Holistic</td>
<td>Reductionist</td>
</tr>
<tr>
<td>Descriptive</td>
<td>Prescriptive</td>
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In summary, by Newton’s time, science no longer accepted the idea of the existence of an Absolute Reality, which cannot be affected. The modern scientist is accustomed to the relativity of reciprocal effects. This means a primal cause that produces effects yet cannot in turn be affected is not an acceptable premise.

Equally the idea of Absolute Reality does not stand up in modern psychology, as it is unwise and unsound to deny the reciprocity between ego-consciousness and the unconscious. The transforming power of relationship between one thing and another is a law of physics. In the same way, psychologists know that an ego is transformed by the reciprocal relationship with the unconscious. And the same thing is true the other way around: the unconscious is transformed through interaction with ego-consciousness.

Alchemists of today (transpersonal psychologists) believe that transformation of the whole only appears simultaneously with the fourth stage of being. Only the totality of all four elements makes it possible to produce the *quinta essentia*—that is the essential essence of the person, and the *lapis*—the actual transmutation. This notion of the transformed totality is fundamental to many transpersonal theories, particularly Jung’s study of the four functions.

In the tradition of hermetic thinkers, Jung uses *magical-symbolical* descriptions of the psyche. He thus ascribes metaphor to his four functions. Just as Scotus had introduced a pair of active principles—that which creates as opposed to that which does not create, Jung also attributed to his functions creative and non-creative natures. He attributed to them masculine and feminine qualities. Jung based this metaphor on archetypal principles, which he considered universal laws.

Thinking and Intuition, Jung considered creative. He therefore attributed to them masculine qualities. These are similar to those characteristics attributed by the ancient Chinese who used the metaphor of Yang to describe the masculine, creative, primal power of the universe. To Feeling and Sensation, Jung attributed feminine receptive qualities. These are similar to those characteristics attributed by the ancient Chinese that describe Yin, which is of the earth.
It is non-creative, rather—receptive to creation. It is defined in the *I Ching* (1951) as that which begets and brings to birth.

Many academics since Jung have attempted to map the different ways in which we relate to our world—live in it, think in it, feel in it and aspire in it. Based on the work of Jung, Meyers Briggs (1962) developed an alternative model for personality types. Kolb, (1984) offered his model of experiential learning. Assagioli, (1965) and Heron (1992) have all offered alternative maps dividing the quaternary this way and that, sometimes into much smaller slices, with crossings over—one function sliding into another and so on.

Whilst Heron (1992: 192) criticises Jung’s map of the Four Functions, he also recognises its, "seminal contribution to psychology, education and training." Heron (1992: 192) further acknowledges how its "pioneer spirit transcends some of its limiting internal definitions." But he considered Jung's interpretation of the four functions limiting and confusing. In his opinion, Jung "never really got down to a radical phenomenology of psychological functioning, to a bedrock view of the different modes of the psyche's being," (Heron, 1992: 192).

7.1 (c) Functions and Modes

In order to lead the reader into why and how I felt the need to construct a new mandala of the psyche as an organising psychological frame to create a more explicit understanding of tacit and intuitive processes, further explanation of Jung’s functions is necessary. This is so as to compare functions with Heron’s (1992) broader concept of modes.

Jung (1964: 61) defines his four functions as follows: "Sensation (i.e. sense-perception) tells you that something exists; thinking tells you what it is; feeling tells you whether it is agreeable or not; and intuition tells you whence it comes and where it is going." Jung (1964:61) qualifies, however, that these "four criteria of types of human behaviour are just four viewpoints among many others, like will power, temperament, imagination, memory, and so on. There is nothing dogmatic about them, but their basic nature recommends them as suitable criteria for a classification."
Jung (1964: 61) further describes how he finds them particularly useful when he is called upon to explain parents to children, husbands to wives, and vice versa. And he describes how they are useful classifications when describing one's own prejudices. It would appear, then that Jung did not offer up this classification too seriously, but meant it to be used as a model for gaining a simple understanding of the workings of the psyche.

See fig 3: The compass of the psyche—a Jungian way of looking at people in general.

In this map, Jung (1964: 60) posits that each point on the compass is diametrically opposed to what constitutes a shadow function. In other words, this opposition means that there are inherent difficulties embodied within these polarities. For example, someone who is naturally a "thinking" type, might find the "feeling" world alien. Identifying emotions might be difficult. Because of this, emotions might appear in them suddenly and irrationally. Yet thinking types might perceive any display of emotion in others as being irrational. Equally, feeling types would find logical thinking difficult—and might feel threatened when confronted by a thinking type, or confused when having to structure personal thinking processes. Von Franz (1964: 168) explains this phenomenon by pointing out how negative attributes exist because weaker functions within an individual remain undeveloped and are then projected onto opposite types. In this way, according to Jung's map, the reality of one type would tend to cancel out the validity of the other. Diametrically opposed functions would be the least developed part of the psychic whole. This least developed function, Jung (1977) describes as the Inferior Function.

Jung and Von Franz also associate the Inferior Function with shadow aspects of the Self:

*There are still other factors which may take possession of the individual, one of the most important being the so-called "inferior function." I should like to point out that the inferior function is practically identical with the dark side of the human personality"... The darkness which clings to every personality is the door into the unconscious... (Jung, 1959: 123).*

Von Franz, (1979: 56) describes the "barbaric quality of the inferior function" which, "constitutes the great split of the human personality." She compares the barbaric aspects of the inferior function as being on a similar level of communication and consciousness to that of her dog's. She states, "In a thinking type feeling very often does not go beyond the dog
The Compass of the psyche: A Jungian way of looking at people in general

Fig. 3

Sensation

Feeling

Intuition

Thought

Sensation

Thought

Feeling

Intuition
level." Whereas feeling types, "have a habit of making banal statements which one feels any cow could have made if it could speak."

Von Franz's (1979: 56) analogy of the inferior function seems to me to be a good example of the thinking function expressing itself in a way that is bound to upset feeling types. Equally, her analogy would probably have the effect of reinforcing thinking types' rejection of emotion.

Obviously, Jung and Von Franz acknowledge that in this map, there are many crossings over between types. A sensation type may well have developed his or her other two auxiliary functions to more or less of a degree—as might be the case with thinking, feeling and intuitive types. Having well-developed auxiliary functions helps in the assimilation of shadow stuff. But there is always the inferior, or least developed part of self that is the gateway through which shadow stuff emerges.

According to Jung, this gateway can never be closed. "This is the weak spot in consciousness through which the figures of the unconscious can break in," (Von Franz, 1979: 54). For example, within the Jungian construct of interpretation, if a woman experiences dreams or images of masculine figures breaking and entering, (these figures often appear as rapists), these dreams depict some denied or undeveloped aspect of the self that is breaking through the fourth door of unconsciousness.

According to Jung (1959), and his disciple Von Franz (1979), the fourth door is always open allowing ego-consciousness to interact with the unconscious. Thus, I return to the preferred idea of alchemists that the psyche completes itself in this fourth aspect. Jung's construct of individuation determines that we learn to be in continuous, respectful relationship with our own vulnerability and weakness. This does not, however, mean that our inherent weakness is ever eradicated. Rather, it is through that weakness that we are continuously made whole.

I am put in mind of many mythological motifs that depict invincible heroes such as Achilles being defeated through their only weakness. Paradoxically, by the thing weakest in us, we are either defeated, or transformed. Jung, (1959: 237) affirms this when he says:

*We know that three of the four functions of consciousness can become differentiated, i.e., conscious, while the other remains connected with the*
matrix, the unconscious, and is known as "the inferior function." It is the Achilles heel of even the most heroic consciousness: somewhere the strong man is weak, the clever man is foolish, the good man bad, and the reverse is also true.

The inferior function is the "ever-bleeding wound of the conscious personality, but through it the unconscious can always come in..." (Von Franz, 1979: 54). Describing someone's "ever-bleeding" wound as an inferior function, appears to me a negative and contradictory way of inviting people to open up and reveal their woundedness. However, Jungian psychology has moved on from its sometimes clumsy, though mostly brilliant, innovative beginnings. Writers such as Hillman continue the quest for understanding. In his book, The Myth of Analysis, Hillman, (1972:4) questions the whole analytical model. He wishes to free "psychic phenomena from the curse of the analytic mind." And he wishes the helping professions to question the way in which they often regard suffering and illness as something "wrong."

His theme is moving "psyche into life." This means moving it, "not from its sickness, but from its sick view of itself..." Hillman, (1972: 4) asserts:

But suppose the fantasies, feelings, and behaviour arising from the imaginal part of ourselves are archetypal in their sickness and thus natural. Suppose they are authentic, belonging to the nature of man; suppose even that their odd irrationalities are required for life, else we wither into rigid stalks of reason?

Hillman, (1972: 4) further pursues his questioning by stating:

If there is one primary lesson we have learned during seventy years of analysis, it is that we discover a sense of soul in the sufferings of psychopathology.

When I am laid low by the misery of depressions, symptoms, and cravings, I meet the irrefutable evidence of the independence of psychic forces. Something lives in me that is not of my own doing. This demon that speaks in dreams and passions and pains will not let go, and I am forced to give recognition to its value for deepening me beyond my usual notion of myself and ego and for bringing to my mind a sense of soul and of death.

Hillman, (1972: 5) sees life as "a psychological adventure lived for the sake of soul" with all its symbolic meanings, insights, Eros, body urges, craziness, and what he describes as "the lower aspects of the gods." As a Jungian, he is obviously moving away from the description
of an inferior function and towards a more eclectic democracy, in which all the parts of ourselves should be regarded as equal players in the game of transformation.

Hillman's approach seems to concur with Polanyi's. He sees psychological discovery very much as gestalten—a process in which, indwelling the parts confers knowledge of the whole. As already mentioned, John Heron sees Jung's model of the four functions as simplistic. He therefore presents his own.

See Fig. 4 Modes Worlds and Forms of Knowledge.

In this map, Heron refers to modes of being rather than to functions. The term mode describes a complex combination of ideas. It encompasses something larger and more inclusive than a function. A mode is thus an overall—the bigger combination, whereas a function is merely a component of the bigger picture. A mode is created by different combinations of functions, which, when infused, create a new unique significance—a broader, more inclusive way of doing, thinking, imagining and being.

Heron (1992) has named these combinations of functions: "conceptual mode," which gives rise to propositional knowing, "imaginal mode," which gives rise to presentational knowing, "affective mode," which gives rise to experiential knowing and "practical mode," which gives rise to practical knowing.

7.1 (d) Conceptual Intelligence

Conceptual intelligence is when a person who is primarily a thinking type has developed either one or two auxiliary functions. The auxiliary functions accessible to a thinking type are sensation and intuition.

When a thinking intelligence is combined with a well developed or, to use Jung's term, differentiated sensation function, it may create an inquiring intellect. These persons may be capable of reflection and discrimination. They are good at plans and projects—understand theories, laws, applied theory and abstract thinking. They may be natural scientists and academics. For this is the domain of, "models, generalisations, laws and theories," (Heron, 1992: 17).
MODES, WORLDS AND FORMS OF KNOWLEDGE

CONCEPTUAL MODE

Fig 4

IMAGINAL MODE

Reflection
Classification Illusion/Reality
The World of Appearance Presentational Knowing

The World of Presence Experiential Knowing

Imagery

Discrimination
Action

Emotion

Intuition
Metaphor and Myth Artistic Symbolism
Visionary States Participative Perception

The World of Essence Propositional Knowing

Applied Theory Plans and Projects

Experiment Industry Planetary Work

Social Structures Encounters Journeys

Practical MODE

Feeling
Indwelling Utivariate States

The World of Existence Practical Knowing

AFFECTIVE MODE

Adapted from Heron (1992:19)

- This map illustrates an overview mandala of the four modes referred to by Heron as “Affective Mode,” “Imaginal Mode,” Conceptual Mode,” and “Practical Mode.”
- The “participatory modes” are illustrated around the periphery.
- The “individuating” modes are in the centre.
- The modes are portrayed as involving “transactions with the four worlds of Presence, Appearance, Essence and Existence, thereby generating, respectively, Experiential, Presentational, Propositional and Practical forms of Knowledge.
If, on the other hand, thinking is the primary function and intuition the auxiliary, this person may make a good occultist. In this case their ability for conceptual thought may help them to understand theories and laws yet at the same time, they will also be inspired by intuitive processes to see into archetypal worlds. They may be able to vision greater patterns and be able to penetrate the world of ideas and philosophic concepts.

An individual who has developed both auxiliary functions of sensation and intuition may be a great scientist. Good examples of those who demonstrate this type of intelligence are Einstein or Newton. Great philosophers also have a fully developed range of conceptual intelligence available to them. Individuals such as Plato, Kepler or Polanyi demonstrate deep insight into their subject, yet also appear to have the ability to systematically work their way back through accepted or proven models, theories and laws in order to bring the fruits of their inspiration to the world.

7.1 (e) Imaginal Intelligence

Imaginal intelligence is when a person who is primarily an intuitive type has developed either one or two auxiliary functions. The auxiliary functions accessible to an intuitive type are thinking and feeling.

Heron, (1992: 17) describes intuition as follows:

...the immediate, comprehensive knowing whereby the mind can grasp a field, a system or a being as a patterned unity, apprehend it in terms of figure-ground and part-whole hierarchies, see its connections with other patterns, and know what it signifies, what it means. This is the domain of intuitive grasp, holistic cognition, totalistic comprehension, metaphorical insight, immediate gnosis.

When intuition is combined with a differentiated thinking function, it will bestow the ability to understand symbolism and be able to classify it. These individuals may make good transpersonal psychologists, as they will be well equipped to analyse imagery, myth and symbolism.
If on the other hand, intuition is coupled with its other auxiliary function—that of feeling, the imaginal intelligence of this individual will sometimes present itself in visionary experiences. These individuals may have well-developed perception and a process-orientated way of relating to imagery. The imagination may play a creative role in perceiving the world. These individuals may learn and teach through experience. They may be mystics, poets or artists.

An individual able to range through both auxiliary functions of feeling and thinking may be a world prophet, spiritual teacher, or great artist. Good examples of those who demonstrate this type of intelligence are Beethoven or Michelangelo. Or this combination may produce someone like Jung.

7.1 (f) Affective Intelligence

Affective intelligence is when a person who is primarily a feeling type has developed either one or two auxiliary functions. The auxiliary functions accessible to a feeling type are intuition and sensation.

The feeling domain is the world of empathy, indwelling, participation, presence, resonance and sensibility. Feeling as the primary function endows the individual with emotional intelligence. Hyde, (1955) however, describes how a distinction must be made between the more agitated character of emotion, and the creative aspect of feeling by which we place ourselves in communion with what we find outside ourselves.

When feeling and intuition are combined, it endows individuals with what Heron (1992) describes as affective intelligence. The world of affectivity is related to anything to do with the emotions. It covers a whole range from emotion through feeling as defined above. This is the domain of those who may be healers. Often their knowing is tacit. In other words, knowing is pre-verbal and unformulated. These individuals may be able to feel underlying emotions in others. They may be sensitive to the dead weight of the unspoken word. If gifted with empathy, they may be able to feel pain in others.

If feeling is coupled with sensation, the affective intelligence of this individual may be concerned with social structures. These may be practical knowers—the social
workers—caring environmentalists. They may also make good healers, but will choose bodywork, rather than the more mystical expressions.

If a feeling type ranges through both its auxiliary functions—sensation and intuition, this person may be a saint or guru. Good examples of those who demonstrate this type of intelligence are Mother Teresa, Gandhi, and Nelson Mandela.

7.1 (g) Practical Intelligence

Practical intelligence is when a person who is primarily a sensation type has developed either one or two auxiliary functions. The auxiliary functions accessible to a sensation type are thinking and feeling.

If the primary function is sensation, the individual will be endowed with instinctual intelligence. They are business people, bankers, merchants and such. If the sensation function is coupled with feeling, these individuals may relate very well to the world. Having a well-developed practical intelligence, they may be involved in planetary work in which "deeds encounter what exists," (Heron, 1992: 159). These may be the doers of practical things for the betterment of humanity.

If sensation is coupled with thinking, these individuals may be the educators, academics, doctors, stress pathologists, psychologists and scientists of the phenomenal world.

If a sensation type ranges through both auxiliary functions, they may be the development workers—ranging from academic study of socio-economic conditions, to health professionals, managers and field workers at grass root level. These individuals may be humanitarian practitioners, environmentalists, emergency aid workers, and caring professionals doing their service in all fields of expertise. The practical mode also relates to taking action within the context of “planetary work,” (Heron, 1992: 19). To these individuals, knowledge is for action. “It is called upon to make a difference to what is going on in our lives,” (Heron, 1992: 173). Good examples of those who demonstrate this type of intelligence are Jane Goodall, Richard Attenborough, or David Suzuki.
7.1 (h) Transactions between the Modes

Each of these four modes or worlds is potentially complete within its paradigmatic field. Each has its own particular intelligence. Each serves the whole with its uniqueness. But the power of Heron’s mandala lies in the idea that there may be continuous transactions between the modes. In other words, Heron refutes the idea that the polar opposites are exclusive of each other.

Heron, however, sees the modes as an up-hierarchy. He describes how one mode emerges out of another. Rather than being a top-down hierarchy, “it is rather a branching out and flowering out of, and bearing the “fruit of the lower,” (Heron, 1992: 20).

Heron decrees that this process is rooted in the Affective mode, See fig 5, Heron’s Up-Hierarchy, which he describes as “the root and fundament of all the other modes and contains them in tacit or latent form,” (Heron, 1992: 20).

Fig. 5: Heron’s Up-Hierarchy of Modes

The psychological truth that experience needs to be grounded in emotion is the experience of most of us who have worked in the field of therapy, but I wonder whether emotion is in fact the generating mode for all other modes. Perhaps this is to over-conceptualise the psyche. Jung, (1953-1979: 201) affirms that "the totality of the psyche can never be grasped by intellect alone."
I believe the psyche to be an extremely fluid being. My own mandala of the psyche is; therefore, based on a creative synthesis of Jung's and Heron's maps, (see Fig 6: A Mandala of the Psyche). This map is offered not as an alternative to either Heron's or Jung's maps, but to expand on them by bringing not only my own field-generated experience into the equation, but also other philosophical themes that have emerged in chapters 1 & 2.

7.1 (j) A Modal Interpretation

In the following, it is my aim to distinguish convergence and divergence between my own, and Heron's interpretations of the psyche and its worlds. Much in the same way as Heron considers that our development is rooted in affective mode, fig 6 shows affective mode at the root of the circle. Fig 6, however, further suggests that the world of sentience and affectivity are very close to each other—one belonging to the domain of instincts and one to the domain of emotions. I have demonstrated how these, being at the root of the psyche, which is indicated by sentient knowing, though distinct from each other, crossover and are interrelated. Practical/affective mode includes instinctual knowing and incorporates autogenic body response (Langer, 1989). This is next to affective/practical mode, which incorporates tacit knowing, (Polanyi, 1966), and is defined as pre-verbal unformulated knowing. Practical/affective mode is shown as being the area of the modal mandala that includes the beginnings of caring for others.

When this aspect of affective mode is more fully developed, Heron's (1992) notion of sensibility is achieved, which includes the ability to step outside one's personal subjective concerns and appreciate the wider unity of being. But as I hope to suggest, the development of these attributes happens only in relation to experiencing aspects of, and interaction with, the other modes. Rather than being an up-hierarchy, as Heron has suggested, other aspects of a judging mind (Jung, 1964) such as a natural tendency in the individual towards what I have described as observational knowing, will draw an individual from sentient knowing towards the anti-clockwise direction of the mandala. On the other hand, aspects of a naturally perceiving mind (Jung, 1964) will draw an individual towards what I have described as visual knowing. If this is the case, an individual may experience life's journey depicted in the clockwise direction around the mandala. However, I perceive the action as being rather more like a swinging pendulum, beginning at its starting point in sentient life and swinging towards
A MANDALA OF THE PSYCHE

Conscious Knowing

Fig. 6

Consciousness

Universal

Abstract Knowing

Imaginal Conceptual

Conceptual Imaginal

Intuitive

Imaginal (Intuition)

Scientific Knowing

Imaginal Affective

Educational Knowing

Intuitive Affective

Educational Conceptual

Practical Conceptual

Practical Affective

Scientific Conceptual

Practical Imaginal

Universal

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the particular horizon, which compels natural interest. I am suggesting therefore a moving in and out of, a backwards and forwards motion between modes rather than a linear progression, or a hierarchical development, in which, Heron seems to have suggested, one step leads automatically to another.

Unlike Heron’s hierarchy of modes, I have suggested that visual knowing is in itself a generating urge to create rather than contained in seed form within affective mode, as was asserted by Heron. Fawcett (1931, 1939) concurs with this in that he describes the imagination as the “fundamental power” of the psyche. The intellect is but one of its transformations. He regards reasoning as imaginative experimenting—philosophy as a formal embodiment of penetrative imagination. Fawcett believes (as does Polanyi) the imagination to be the source of all new ideas and of all variations in art and science.

Yates’ (1964) research on the Renaissance thought of Giordana Bruno and its “strong links with the hermetic tradition,” (Heron, 1992: 147) reveals how Giordano theorised on the magic of the imagination. He felt that it empowered the mind by “building up within it images that connect dynamically with the archetypal powers of creation,” (Heron, 1992: 147).

Rather, then, I have suggested that the generating urge that begets visual knowing is born of an inherent, innate sense of archetypal truth, (see Kepler 2.1 (d) Pre-existent Knowledge Hidden in the Soul). It is concerned with the thing-in-itself, with the essence of something, and the truth that underlies phenomenal reality. Whereas observational knowing generates the urge to observe the natural world and reveal phenomenological truth—again, born of an innate sense within the individual. I suggest this is concerned with Kant’s World of Appearance. However, in Heron’s map, the World of Essence and the World of Appearance are defined differently and are indicated on the map the other way around.

I suggest that both these types of mind are in themselves generating urges that create an inner tension between unconscious knowing (tacit and instinctual) and conscious knowing. These urges may be considered in the Polanyian sense (Polanyi, 1959: 27)—as one’s particular calling, (See 2.2 (a 11) A Passion-Soaked Inquiry).

I have suggested further that movement between the modes is a two-way activity—a conscious urge towards what is instinctive and tacit, and an unconscious urge towards learning and experience and towards fulfilment of one’s particular talent. In the effort of
learning and gaining experience and undergoing the self-discipline of developing one's particular talent, consciousness, whether focussed in imaginal or conceptual realms, is developed. Likewise the finer aspects of unconscious, instinctual and tacit emotional responses are developed—such as sensibility, which endows the individual with the ability to connect with the wider unity of being.

If Jung's account of the fourth door into the unconscious through which the unconscious may enter is a creditable theory, (which I believe it is) presumably a well-developed conscious mind attends the doorway to meet whatever pours through. In this way, as according to Pauli (1955) and Jung (1959) ego-consciousness interacts with unconsciousness. Pauli (1955: 238) describes the "reciprocity between ego-consciousness and the unconscious." The result is the continuous process of differentiating tacit and instinctual knowing, which also; however, hails from the collective unconscious, which is, according to Jung (1959: 237), the matrix (see 7.1 (c) Functions and Modes). This process describes individuation—the process by which the wholeness of the individual is established through the conscious assimilation of the shadow.

Heron (1992: 22) has endeavoured to explain, however, that there is "unitive interaction with a whole field of being," and the two poles within an individual do not exclude each other as Jung proposed (e.g., thinking does not automatically exclude feeling). Heron (1992: 22) points out how "the two functions interact along a continuum in which one is most dominant at one end, and the other at the other end." He makes the point that one mode is participatory and one individuating. Though many of those involved in personality theory, (for example, Hall and Lindzey, 1957) recognise a polarity of tendencies, Koestler, (1964, 1978) first used the term 'holon' "for subsystems which exhibit the polarity of part and whole in the hierarchic order of life," (Heron, 1992: 15). In other words, this process is complimentary rather than polarised. Each of the modes is involved in the dynamic nature of the psyche. I feel that Jung's theory of individuation suggests the same thing—but uses more metaphoric terminology to also acknowledge, picturesquely, the weakness inherent in us all.

Similar principles of self-realisation are also to be found in the Hindu philosophy. Heron (1992: 15) describes how Bhagavan Das postulates a polarity of "primal Shakti," or creative power within the psyche, as a will to live as an individual, and a will to live as the universal (Das, 1953). This recognition is echoed in Whitmont (1969: 84) in which he describes how Jung's concept of individuation is a much broader process than simply becoming an individual. He asserts how, "we confront the myth—the mythical (archetypal) core of our
complexes—we confront the ultimate border line of our place in transcendental meaningfulness.”

As a psychologist, Jung developed his knowledge of the psyche based on case studies of a large cross-section of the public from artists such as James Joyce to folk confined to institutions. Obviously, within psychological constructs, most people deserving the description “normal” are imbalanced in nature and not as developed as Heron’s academic ideal may suggest. Thus, though Heron claims to suggest a more organic psyche than Jung’s interpretation, he makes it hierarchical, and in so doing seems to re-impose a different dogma. Heron (1992: 210-213) does offer maps depicting distressed ego life and learning cycles; these seem divorced from the fact that vulnerability always exists in all of us. They seem thus academic in style, rather than based on cumulative experience such as would influence a practitioner working with many different types of people in the field.

Though modes are interactive and complimentary, participatory and individuating, it would not, according to Jung, be possible to begin one side of the psyche and cross directly over to the other side. For example, a thinking type cannot cross directly over and suddenly become immersed in a feeling world or vice-versa.

Jung, (1934: 330) describes the psyche as:

...A self-regulating system that maintains its equilibrium just as the body does. Every process that goes too far immediately and inevitably calls forth compensations, and without these there would be neither a normal metabolism nor a normal psyche. In this sense we can take the theory of compensation as a basic law of psychic behaviour. Too little on one side results in too much on the other.

In the normal day-to-day scheme of things, thinking types are often perceived as being divorced or detached from feeling. Whereas, feeling types are considered unable to think logically, or analytically. In fig 6, I am suggesting; however, that an individual who develops for example, his or her conceptual mode may participate in his or her opposite function through interaction with it. As can be observed from the mandala, well-developed conceptual intelligence endows an individual with an inquiring intellect, the ability to discriminate, the ability to analyse, and the ability to reflect. These are illustrated in green in conceptual mode. Pitched opposite those attributes and also distinguished by green, affective attributes are empathy, indwelling, participation, presence, resonance, sensibility, meaning and value. I am 301
not, however, suggesting that all those who are predominantly affective types automatically embody all these wonderful attributes!

The development of auxiliary functions strengthens an individual’s attempt to meet personal weaknesses. For example, education helps facilitate the ability to reflect and discriminate. If centred in conceptual mode, the individual may learn to reflect so well that reflection becomes a form of indwelling consciously. Thus, the individual may begin to participate in and consciously assimilate feeling—thinking’s shadow expression. In developing the conscious mind, an individual may therefore advance the ability to reflect and judge and couple this with compassion. In this way, an individual marries qualities of the conscious mind with feeling tendencies usually associated with affective mode. Equally, an imaginal artist learns self-discipline and self-reflection in the pursuit of art—an expression of tacit perception being given explicit expression in its opposite mode. This process involves imaginal perception, tacit indwelling and physical expression. An accomplished artist is also required to understand conceptually what it is s/he has created, and so must learn to make explicit, tacit processes.

A visual thinker may vision and create something that must be given creative expression and become physically manifest in the world if self-fulfilment is to be possible. In this way, I have suggested that the world of spirit is reflected in the world of instinct and vice-versa, and the world of soul is reflected in the world of mind and vice-versa. Each is a complimentary, though often challenging aspect of the other.

7.1 (k) Feeling and Emotion

As can be observed in the mandala, each slice of the modal mandala has five sections. This describes how modes interact with each other and contribute skills and tendencies that facilitate an eventual centring within the mode, conferring the ability to individuate out of and yet participate in opposite shadow aspects.

In this map, I show feeling types as having emotional intelligence. As already mentioned, a distinction must be made between the more agitated character of emotion, and the creative aspect of feeling by which we place ourselves in communion with what we find outside ourselves, (Hyde, 1955).
There is, however, much debate as to the nature of emotion. Descriptions seem to range from instinctive, autogenic action processes going on within the organism, especially the constant functioning of the central nervous system, (Susanne Langer, 1989). Magda Arnold (1960) states that our emotions are caused by the appraisal of the psychosocial events that we encounter in the world around us. Rosenman (1984) states that emotions are caused by the interpretation of events rather than the events themselves. The belief that emotions are caused by cognitive interpretations is referred to as the principle of “cognitive primacy.” Not all authorities agree, however, that emotions are caused only by cognitions.

Shaffer (1982:2-3) suggests that emotions are caused by stressors—either positive or negative. He states how, “Consciously or unconsciously perceived stressors alter neurophysiological activity, endocrine and immunological balance, blood supply and pressure, respiration rate and pattern, and digestive processes.” This is further discussed in 3.11 (c) Stress Pathology and Bio-dynamic Feedback.

Heron (1992:119) on the other hand, prefers a more qualitative description of emotion. He describes it as:

The intense, localised affect that centres around the fulfilment or frustration of individual needs and interests—the domain of joy, love, surprise, satisfaction, zest, fear, grief, anger, and so on. Emotion, also, is always associated with a vital element of appraisal: it is a function of what we intuitively feel the situation to be—supporting, or opportune, or threatening, or frustrating.

Above, Heron describes how emotion is a function of “what we intuitively feel the situation to be.” However, I feel this statement is misleading and would prefer to substitute “intuitively” with “instinctually sense the situation to be,” as emotion is connected to the world of instincts rather than intuition. I also think that in this particular statement, Heron mixes up emotion with the feeling function. The feeling function appraises emotion. It lends emotion shape and definition. As already stated, emotion is not considered the same as feeling, which Heron distinguishes rather as sensibility. Sensibility is felt as “impinging influence, a contact with the plenum of external events: the interdependence of the organism with the rhythms of the environment and other living dynamic entities,” (Heron, 1992: 16). Sensibility therefore describes our emotional awareness of a world outside of ourselves. This
is the world of feeling—"the domain of empathy, indwelling, participation, presence, resonance..." (Heron, 1992: 16).

Feeling only appeared in the English language in 1771 as the word describing emotions, sympathies and susceptibilities. Only then, did feeling begin to be recognised as a separate faculty of the psyche. “Everyone spoke of his states of soul as feelings,” (Hillman, 1979: 78). Hillman (1979: 83) further describes feeling as a function "separate from emotion, from passion, from affectivity...it is a function of consciousness equal to thinking, sensing and intuiting..." The feeling function is thus able to ‘feel’ its emotions. By this I mean that it is a rational function able to become conscious of emotions and name them—for example: I feel joy, I feel love, I feel pain, I feel anger. I suggest further, that emotion belongs in the domain of autogenic body response and is closely associated with the world of instinct.

7.1 (m) A Diagrammatic Explanation

I have divided up the modal mandala to show distinctions within the world of emotion, showing them as belonging either to instinctive autogenic functioning and; thus, more body centred and belonging more to practical mode, or becoming more individuated as indicated in affective mode.

The modal mandala is divided into slices. Each slice has three layers. The first of these layers indicates a specific type of knowing. This layer is indicated by red. The next layer indicates to which mode or world this type of knowing belongs—the orange circle. For example, numinous knowing belongs to the affective-imaginal part of psyche.

The next layer indicates some of the qualities or properties attached to this type of experience. Yellow and green indicate these. All these should be taken into consideration when considering a particular mode. For example, numinous knowing describes visionary states that may yet be tacit. Tacit knowing belongs in the same quarter. However, because numinous experiences are also close to imaginal realms, they may come from the world of spirit, but may be sensed and responded to in an emotional, subjective way. This is often the case when interaction with the opposite mode has not yet been developed. An individual may not have developed the ability to analyse, reflect or make explicit.
The inner circle describes the part of the psyche to which this type of knowing, with its particular qualities belong. For example, numinous experiences are shown as coming from the world of soul (see 2.1 (d) Pre-existent Knowledge Hidden in the Soul).

The middle section of each slice (green) indicates relationship and interaction with one's opposite mode. This section indicates the most highly developed attributes of each quarter—the individuated synthesis. This middle section may be the gateway into the opposite realm, though, as already stated, it is impossible to cross directly from one mode to the other as, according to Jung, this would be commensurate with extreme psychic imbalance and psychosis. Interaction is possible because an individual also develops auxiliary modes.

I suspect that the process of psychic development may not be quite as egocentric or as under control as Heron suggests. By this I mean that the psyche may have a life of its own. As suggested by Jung (1959: 187):

*The psyche is part of the inmost mystery of life, and it has its own peculiar structure and form like every other organism. Whether this psychic structure and its elements, the archetypes, ever ‘originated’ at all is a metaphysical question and therefore unanswerable. The structure is something given, the precondition that is found to be present in every case.*

As already stated above, it is, according to Jung, a self-regulating system that attempts to maintain its own equilibrium just as the body does. If a process goes too far, it calls forth compensations. Granted, psychic processes work negatively as well, in so much as too much focus on one side of our identity might result in too little on the other.

In North American Indian traditions, The Medicine Wheel is a metaphor for psychic development. It is believed that at different stages in life, the wheel turns and a new aspect of identity rises to the surface of consciousness and seeks to be fulfilled. The myth is one of spiritual quest—it is the North American Indian version of the Grail Myth and tells the story of how the hero must go out of the village in search of that which has meaning and value.

If we use this myth as a metaphor for the modes, we might begin life predominantly indwelling affective mode and have well-developed feeling qualities, such as resonance, indwelling, and unselfish participation in the wider unity of being. But this may lead an individual to go out and seek participation in a broader experience of life. S/he may thus
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develop other skills, such as learning to be more objective through some form of study. This may then provide a framework upon which to locate feeling experience and make it explicit. Through personal development, that individual may acquire the ability to reflect, which is an attribute of feeling’s opposite mode—conceptual. But it has come about through indwelling feeling experiences, challenging their meaning and value and locating them within a wider field—much as Polanyi describes in his notion of Personal Knowledge. This may mean putting tendencies, such as natural empathy into action and serving others, which may involve study and commitment, (much as nursing or teaching). The same is true the other way around—through acquiring a discriminating intellect, coupled with the ability to reflect, attributes of empathy, sensibility and a participation in the wider whole—the finer aspects of feeling might be participated in. Or we may, at mid-life crisis, decide to change careers from being a banker to being a kite-maker for example, and so fulfil a more being, rather than doing, side of our identity.

Though I have suggested consciousness swings like a pendulum through the axis available, and so gathers experience and insight as it swings through different aspects of its individuating mode, I further suggest that, based on what we might glean from mythmakers, the psyche is also turning at the same time. In this way, psychic contents inspire direction and expression and determine the mode in which we need to participate. Rather than Heron’s up-hierarchy of modes, perhaps consciousness and the psyche move in concentric circles?

However, I feel that it would be a mistake to limit analysis of the psyche to science alone, to get down to a bedrock view—a “radical phenomenology of psychological functioning,” (Heron, 1992: 192). According to Jung (1947: 421) science might have self-consistent mathematics at its disposal. The psyche, however, only has a calculus of “subjective prejudices.” Also, “it lacks the immense advantage of an Archimedean point such as physics enjoys. “The latter observes the physical world from the psychic standpoint and can translate it into psychic terms. The psyche, on the other hand, observes itself and can only translate the psychic back into the psychic,” (Jung, 1947: 421). “What we are to our inward vision, and what man appears to be sub specie aeternitas, can only be expressed by way of myth. Myth is more individual and expresses life more precisely that does science,” (Jung, 1989: 3)
7.2 Intuition or Fantasy?

In the following section, I will tackle some of the problems associated with the intuition, such as it being confused and mixed up with sense perception. I feel that this is important because as I have suggested, each of the four modes or worlds is potentially complete within its paradigmatic field—and intuition, like feeling, thinking or sensing, embodies its own particular intelligence.

In the previous section, I have attempted to distinguish subtle levels of tacit knowing. I have indicated how tacit knowledge belongs to affective mode and encompasses the whole field of feeling—from its more emotional autogenic body response, which is rooted in the world of instinct, to its more mystical visionary states and experience of the noumenal.

In this section, I will discuss intuition in a similar way. In fig.6, I have described how the faculty of intuition emerges from affective mode as it flows into imaginal mode. Just as feeling is a term that describes a whole range of perception, intuition also describes a wide range of perception. It bestows the ability to vision whole patterns. It is a faculty of the perceiving mind concerned with various levels of noumenal reality. These range from the more emotional and person-centred visionary states within its affective/imaginal field, to the furthest reaches of its imaginal/conceptual border in which it brings immediate gnosis of universal patterns of truth that underlie phenomenal reality. I have thus suggested that it is mainly an instrument of consciousness, rather than unconsciousness—as it crosses over the horizon out of affective mode and flows into conceptual mode. It is, therefore, a combination of feeling/imaginal/conceptual perception.

Intuition is, however, a word often used indiscriminately—and often associated with unconscious, vague, psychic hunches. New Age culture lays claim to intuition as though it was an instrument of unquestionable infallibility. Those who set themselves up as gurus delivering intuitions or messages direct from the spirit world are sustained by a movement that can only fall into the category defined by Polanyi as a Specific Authority. By this I mean that New Age circles, contrary to the scientific community, are not self-questioning, have no culture of supervision, make pronouncements from the centre, which alone, is believed without question to have authentic contacts with the fundamental sources from which the
existing tradition springs and can be renewed. *(See 2.2 (e) Verification via the General Authority).* This authority therefore demands devotion to the tenets of its own traditions. As in the Catholic Church, a sense of infallibility surrounding the head of whichever cult, order, esoteric school or ashram is; thus, often portrayed.

Within these circles, intuition seems constantly mixed up with psychism—vague hunches, feelings about people, things and places. Intuition is also associated with channelling so-called discarnate entities—said to be spirit guides. And in protection of their own myths created about themselves, they seem disinterested in searching out possible psychological interpretations of such claims. If questions were asked, possible answers for such claims might be found. For example, a Jungian might interpret spirit guides as being disconnected aspects of the individual’s own personhood. If this is the case, such aspects often appear in symbolic representation. Yet, without psychological understanding, these are taken as literal events rather than symbolic. Rather than the individual being encouraged to own that particular entity as part of their own psyche, the symbolic representation is instead externalised, projected out there as belonging to someone or something else and endowed with superhuman power, insight or wisdom. This superhuman insight or wisdom is then pronounced to clients or devotees—and received without question. This activity, however, raises issues of power, personhood and pedagogy *(see 3.11 (d) Power, Personhood and Pedagogy).*

If an aspect of the psyche has been disowned to such an extent that an individual is claiming it only as a discarnate entity, which endows them with special knowledge or the ability to see into the future, it possibly reflects a deep splitting off from psyche. This is the fantasy aspect of an undeveloped intuition, which is rooted in emotional need or some other unconscious psychic complexity.

This is classic transference, which Jung (1959) describes as projection. This is an unconscious process, which describes an automatic response whereby a content that is unconscious to the subject transfers itself to an object. It thus seems to belong to that object. However, the projection ceases the moment the content becomes conscious, that is to say, when it is seen as belonging to the subject.

I suggest; therefore, that the function of intuition cannot be associated with such claims of discarnate entities becoming advisors to people’s personal problems, as I see no reason to
concede to channelers of spirit guides any objective significance independent of their own subjective psychology.

Intuition is often confused with sense—or even extra-sensory perception. However, the ability to perceive universal truths has little to do with sense perception, which is more closely associated with the physical world. As already described in 1.3 (d) Theosophy and Occultism, occultists claim to use their intuitive minds in the understanding of spiritual matters—and in the understanding of God. As I have indicated in Fig. 6 The Mandala of the Psyche, the intuitive mind begins in the affective/imaginal—imaginal/affective field. It is also, however, an aspect of the imaginal mind as it interacts with the conceptual mind. It visions whole patterns. Its source is in archetypal reality.

In this instance, by archetypal, I mean both in the Platonic sense, and in the Jungian. For example, if a predominantly imaginal individual has developed his or her conceptual auxiliary mode s/he might be able to grasp philosophical concepts in the form of laws, formulas and abstract theories—all of which are considered universal patterns. If, on the other hand an imaginal individual develops his or her affective auxiliary mode, s/he might be able to understand Jungian archetypes or deeper patterns of psychic functioning expressed in the language of symbolism, myth and metaphor and art. As already discussed, part of the misunderstanding surrounding archetypes lies in the possibility that according to Heron, (1992) two quite distinct (though I would add interconnected) levels of archetypal reality are possible.

Jungian archetypes might be considered more personal than universal in that they are often represented in the form of personifications of a psychic content that is of mythic, cultural origin—for example, Fool, Mother, Father, Trickster, Self. These archetypes include the cultural field of embodied humanity. And, as Heron (1992: 141) suggests, it is this level to which Jung refers. This level carries the image patterns underlying the norms, values and beliefs of a given culture. Though Heron describes this level as being more superficial than the second level, those of us who experience the mythical core of our complexes and thus find our place in “transcendental meaningfulness,” (Whitmont, 1969: 84) might consider this an experience of deep psychic, intuitive functioning. I would describe this experience of an archetype as grounded in the ancient psyche of which we are all a part and which, connects us in turn, to a deeper transcendent field.
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The second level to which Heron refers is the deeper transcendent archetypal field. This is the reality of the Absolute God perceived by Platonists, Neoplatonists and Theosophists alike. According to Heron (1992: 141), images on this second level bear witness to the underlying patterns of creation: "This field may influence the first level, but it cannot, in turn, be influenced by it," (See 1.3 (b) Archetypes).

On this level, according to Heron (1992: 141) patterns of creation—which I here define as abstract, numerical, universal concepts, laws of energy, sound, colour and light, (see 2.1 (d) Pre-existent Knowledge Hidden in the Soul) are those with which, the deeply imaginal mind concerns itself.

Intuition; therefore, should be understood as belonging to a collective, cultural as well as a universal field. Even if individuals experience archetypes on the first level, though seeming personal on the one hand, they belong to thoughtforms or patterns lived and created by our ancestors. These are often expressed in cultural myth, figurative and literal metaphor such as is found in the Bible, world religions and philosophical conceptions. In my book the Coming of the Feminine Christ, (Clune, 1998: 63-68) I have referred to these collective thoughtforms expressed in cultural and spiritual myth as Bloodline motifs, which often manifest as complexes and psychic issues, which need to be confronted. These issues are signposts to the mythical core of the complex, which, when confronted, is often filled with the presence of divinity.

To illustrate what I mean I have included the following example.

This is Gail’s story. Gail was a client of mine, with whom I was working with Colour Body Imaging, (see 1.3 (g) An Imaginal Catalyst). These are Gail’s own words. To illustrate meaning, and with Gail’s permission, I have inserted my own personal comments in italics.

**Gail wrote:** “When visualising the colour violet, I became aware of energy moving up my spine and stopping at the back of my head. The colour showed me how tight the back of my head was—like a clenched fist. I stayed with it (the colour) for quite a while and eventually I could feel the area loosening. I could see hands gently prying open the fist. It opened to a mouth of a great cave and a tunnel leading down my spine. It felt deep and dark. And there, from the depths of my being, a scream came. It shot up from this open channel. I realised it was an expression of deep suffering. This suffering took me to the foot of the cross where I
looked upon the face of Christ. The visualisation took me deep into his eyes. I felt intimately connected to his suffering—it felt like the suffering of humanity. My pain/his pain felt connected to a love so deep and pure. It pierced my heart. It was a mother’s love, wanting to take the pain from one I loved so much. I reached up my arms to comfort. But he was beyond my reach.”

In Gail’s psyche, Christ was a perfect ideal beyond her reach.

Gail: “I looked deeper into his eyes. I felt the yearning to somehow take his pain into my own heart so he wouldn’t have to feel it.”

Unbeknown to her conscious mind, Gail felt sacrificed and martyred, but had not yet been able to own these feelings. These feelings had instead been transferred onto an image of Christ. She felt that she should take his pain into her own heart. But she had not questioned her image and had misinterpreted the inherent meaning. The image bore witness to an instruction coming from her own innate wisdom. She should take the pain into her own heart, not so as to take the burden from Christ and carry the cross of world suffering in His stead—which is how she had interpreted it; thus, continuing her inward martyrdom—but so as to own her projection onto Christ. In other words, she should consciously own the content in her own heart and know the suffering as her own.

Gail: “I felt responsible for his pain. His eyes were filled with a deep love for me. His love connected to a shame in me. Somehow there was in me a deep sense of—was it betrayal? His love had caused us all to betray him. His opening to love also caused the opening to the other extreme—sorrow and pain.”

Gail felt responsible for the sins of the world. She felt deep shame. Yet she didn’t know where this shame came from.

Gail: “How could we do this to one who loved so purely?”

Gail could only experience how deeply betrayed she felt by again transferring her feelings of betrayal onto the Christ figure—Paradoxically, the Christ figure and the betrayer were all aspects of her psyche. In not owning her martyrdom and self-sacrifice, she betrayed her
personhood. Her unrealistic idealism was at the same time her betrayer. She could not allow herself to be ordinary as it betrayed her ideal of perfect love.

Gail: “Suddenly, the vision changed and I was cradling him in my arms and wiping the blood from his wounds. But he was dead.”

Was this idealism in Gail also dying? Was this a bloodline issue, represented by the blood in her imagery? Was the part of her that had died an outworn over-idealisation that she was now beginning to see through? Could the image also be a psychic representation of Gail’s inconsolable grief and sense of loss?

Gail: “I was openly sobbing, overcome with grief. Those who crucified him saw the depth of my love and hated me also.”

The “others” in this imagery also represent parts of Gail. Her over-idealised inner expectations and demands of herself were her torturers. She hated herself for being so vulnerable.

Gail: “They took his body and then chased me. They sodomised and tortured me. Once again my heart was filled with the shame of betrayal.”

Deep within her psyche, Gail’s shame acted out in this graphic imagery. When we have an archetypal dream or visualisation, it is often a first encounter with the destructive aspect of the unconscious. Images often appear disgusting, indecent or obscene. Yet these shadow impulses are full of meaning. If approached with unconditional positive regard that accepts the paradox, an aspect of the nature of divinity and of personhood might be revealed. In this way, we get to the core of our myth and experience numinosity. Yet when I had first begun to work with Gail, she had believed that her father had sodomised her as a child. Now, through owing her inner drama, she was beginning to realise that this false memory was a projected fantasy.

Gail: “I lay for some time with the realisation that I had exposed an agony that had kept my soul in bondage forever. There was a sense of liberation and as I lay with this over the next while, I heard the words “The Ark of the Covenant” and then later, “The Star of David.” These words just seemed to rise out of the back of my head.”
Gail was seeing what may be her potential—intuiting what she might realise in her future. But first she had to realise her past—her psychic inheritance bore witness to the fact that her deep sense of shame was connected to the ideal of suffering, self-sacrifice and martyrdom. This appeared to be ancestral, as it appeared in her psyche in mythic, cultural imagery. But she was moving towards spiritual wholeness—symbolised by the Star of David and The Ark of the Covenant. The five-pointed Star of David is an occult symbol representing the completed human being. Whereas, "The Ark of the Covenant contained four sacred things: Moses' tablets of the Law, Aaron's rod, golden candelabra, and the urn, which was said to contain manna from Heaven. These four things symbolise the threefold Blessed Trinity and its relationship to Humankind," (Clune, 1998:147).

These images represented Gail's future. But she had not yet fully catharted her personal suffering, as she had not yet connected to how sacrificed she felt. I suggested to her; therefore, that her images from the meditation might be prematurely self-transfiguring if she did not own that the underlying traits depicted in the images were hers.

Heron, (1992:131) explains this as follows:

Catharsis in my view is the method choice of the self-creating person... This approach really does ground autonomy in discovery of itself. It guarantees that basic work is done at the level at which wounding originated. It prevents a premature shift to self-transfiguring—which leaves a bad odour sealed off in the basement of the psyche, which in turn points the nose of spirituality too high in the sky.

Gail: "I meditated for some time on this experience realising the great dichotomy: my deepest agony, once felt, began the awakening of heart."

Again, I suggested that the awakening of the heart was something to which she aspired, but in order for this to happen, first, she needed to emotionally connect with and own that this was her own suffering depicted in these violent images. In working with Colour Body Imaging, Gail's body had yielded up an old pain—an ancient pain that she had carried in the back of her head. Symbolically it had been put to the back of her conscious mind. Gail had, for many years suffered from syringomyealea—a degenerative disease that in most cases renders an individual helpless. It is a disease that arrests the flow of spinal fluid to the brain. Often her physical pain was so intense that she was rendered incapacitated for days, weeks, sometimes
months. This meditation had revealed to Gail a deep psycho-spiritual dimension to her disease (see 3.11 (c) Stress Pathology and Bio-dynamic Feedback).

Gail would need to recognise her day-to-day psychosocial appraisal of events in order to develop positive pain-coping strategies and recognise her emotional triggers that increased her psychic suffering. When further discussing and questioning her imaging, and putting it in context with her day-to-day life and early childhood memories, Gail realised how, from a very early age, she had tacitly made an agreement with her father that she would bear his suffering for him. Her father was an extremely intelligent, accomplished man, but someone who denigrated emotion and used his will over Gail to try to create her in his own image.

Gail had made her father into a Christ-like figure. His intellect and his power were beyond her reach. She had felt a mother’s love for him, rather than a daughter’s. She had felt shame because daughters were not supposed to feel this kind of love for their fathers. Her images of torture included sodomy. Psychically, Gail had felt very guilty and shamed by her close emotional bond to her father. Her love for him tortured her. Further work with Gail revealed that this bond was so close, she had carried her father’s secret in her psyche.

Her father’s secret was that his father had sodomised him. Deep shame was a family issue—a thoughtform passed from generation to generation. Only when Gail’s father had been dying had this family secret been aired. Yet in Gail’s psyche, it was all mixed up with her deep religious fervour. Her suffering had psychically turned her into the mother of Christ. Her father had been made into Christ. And she had gone through life trying to be pure enough to live up to her father’s expectations, acting out this transference, by suffering for the world. In short, her spirituality had become over-inflated in order to compensate for her disowned deep feelings of shame.

This study shows the way in which intuitive insight is personally experienced. However, it also shows how the intuition may remain stuck in the realms of mere fantasy when images are taken literally and not questioned. Intuition, being concerned with whole patterns in archetypal, collective, mythic, cultural fields also perceives inherent paradox (as this forms part of the pattern) and will often; therefore, reveal the darkness, which clings—not only to the personality but also to divinity. In order to confront the darkness, images must be questioned as to personal meaning, and owned. Otherwise such powerful images instil in an individual a belief that she is literally the mother of Christ. In my cumulative experience as a
healer many have come for therapy sessions or to workshops who literally believe themselves
to be the Angel Gabriel, or an Egyptian princess in a previous life, or the centurion who
plunged the spear into the side of Christ, or some other literal, mythic figure. Past Life
Regression therapy encourages individuals to become lost in such fantasy without ever
relating these images to meaning and psychological reintegration. However, when the
paradoxical meaning of these images is confronted and the psychic contents owned,
projection ceases. In this way, intuitive insight does eventually lead to the mythical core of
our identity, which though well rooted in the matrix is able to embrace a real sense of
transcendental truth.

7.2 (a) Intuition or Sense Perception

In further exploration of intuition, and the attempt to distinguish between it and tacit or
instinctual knowing, Jung's analysis of intuition might appear more closely related to the
function of sense perception. Jung (1964: 61) states:

"Feeling is (like thinking) a rational (i.e. ordering) function, whereas intuition
is an irrational (i.e. perceiving) function. In so far as intuition is a "hunch,"
it is not the bi-product of a voluntary act; it is rather an involuntary event,
which depends upon different external or internal circumstances instead of
an act of judgement. Intuition is more like a sense-perception, which is also
an irrational event in so far as it depends essentially upon objective stimuli,
which owe their existence to physical and not to mental causes."

This description, using words like "hunch," then comparing intuition to "sense perception"
and further mixing it up with "physical causes" really seems to link intuition with the function
of sensation.

A danger exists thereby that Jung's description may have been taken out of context or over-
simplified within academic circles. Intuitive processes often seem mixed up with instinctual
or tacit ones. For example, Douglass and Moustakas (1984: 13) describe heuristic discovery
as being born of a "knowing" that "operates behind the scenes," and "gives birth to
imaginative insight..." However, they declare that it also gives birth to "vague, formless
hunches." Yet these vague formless hunches are closer to Polanyi's description of tacit
knowing, which he describes as unformulated pre-verbal, unspoken knowledge. This type of
knowing is born of having a feeling for something, which leads to discovery. But having a
feeling for something is not the same as having intuition.
Polanyi has done much in the field of education to give recognition to the importance of tacit knowledge (see 2.2 (a 1) Tacit Knowledge). Indeed, tacit knowing often leads to imaginal insight—, which I have indicated in fig 6 as belonging to the affective/imaginal—imaginal/affective part of the mandala. Numinous experience of dreamed or visioned symbols may even bring insight of mythic patterns underlying cultures. These are the archetypes referred to by Jung. And these may break through into consciousness and be lived out in personal lives, as in Gail’s story mentioned before. These experiences still, however, cross backwards and forwards over the imaginal horizon—from imaginal into affective and back again into imaginal mode. Though intuitively perceived, these images do not bear witness to the deeper level of archetypal perception distinguished in 1.3 (b) Archetypes and in 2.2 (c) Archetypes and the Unconscious: Pauli, Jung, Kepler and Polanyi.

In the field of education, Moustakas was responsible for developing heuristic inquiry. This method of phenomenological research also encompasses the notion of intuition. Moustakas, (1980: 23) defines intuition as “an essential characteristic of seeking knowledge.” He further describes it as “a kind of bridge” which is formed from the tacit dimension between “implicit knowledge inherent in the tacit and the explicit knowledge, which is observable and describable.” Moustakas seems to be inferring that intuition is a bridge between the tacit dimension and conscious knowing, but as already discussed the tacit dimension has many levels of knowing—as does the faculty of intuitive intelligence.

Moustakas is describing hunches that lead to new discoveries. But he is not offering a qualitative description of intuition as this may lead him to venture into worlds beyond the World of Appearance, to which science confines itself. Academics do not, or can not, allow God into the equation (see 2.1: Science is concerned with the World of Appearances). Moustakas is limited (as was Jung) by his own paradigm. However, distinctions need to be made between levels and quality of intuitive insight and levels and quality of tacit knowing. And just as empiricism debates whether knowledge should be based on mere ‘fact’ alone, knowledge that is intuited, sensed or tacit should equally not be treated as infallible. As indicated in fig. 6 all of these different forms of knowing may support biases and agendas that originate in the personal emotional world.
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As an educator, Moustakas is attempting to suggest that intuition links insight from the tacit realm with that which is observable and measurable in the phenomenal world. However, as already discussed in 2.2 (a IV) Commitment and further discussed in 2.2 (e) Verification via the General Authority, Polanyi’s (1962: 303) notion of commitment indicates that intuitions cannot, however, be comprehended without the broadest framework of explicit knowledge and education. According to Brownhill (1999: 162) this involves having gone through an arduous intellectual process to arrive there. I contend; therefore, that a sincere and committed desire to understand intuitive intelligence or make a study of noumenal reality would involve personal development, which means developing a reciprocal relationship with unconscious contents. It would also mean the development of both auxiliary functions. Otherwise, the profundity of perceived patterns that underlie creation would simply not be recognised, identified—or understood.

Intuition, by its very nature, visions universality. Polanyi (1969: 118) hints at its origins being rooted in spiritual reality. He states that “great powers of scientific intuition are called originality, for they discover things that are most surprising and make men see the world in a new way.” However, most attempts to explain from whence come the flashes of insight that bring with them new knowledge, new discoveries and the elevation of human consciousness, simply avoid venturing into a spiritual dimension.

As already stated, not even transpersonal psychology manages to successfully define intuition. Woodman, (1982: 195) defines intuition as “flashes of insight...” Yet she too, defines these as coming from "an unknown origin.”

As already discussed in 1.1 (b) Introduction to the Use of Metaphor, metaphors are necessary in order to convey the things of God that are inexpressible and cannot be said in any other way. Metaphor conveys meaning in ways that stimulate subjective understanding. It speaks of realms that bypass intellectual explanation. It is a bridge by which we are enabled to return to a bedrock sense of creation that is pre-conceptual, a priori, before spoken word, logical sign or symbol communicable to others.

As storytelling has become “a valid form of inquiry,” (Mitroff, 1978: 92), I have used a metaphor from the Grail Myth to further describe the intuition. According to the Emma Jung and Marie Louise Von Franz (1986) interpretation, intuition is depicted in the Grail Myth as the spear dripping blood. It is one of the objects paraded before Parsifal when in the
mysterious castle of the Grail. This spear knocked the Fisher King from his horse and wounded his thigh. Only by placing the same spear in the Fisher King's wound is his suffering temporarily eased. (I am put in mind of Gail's story documented above in which she must acknowledge that her spiritual suffering is caused by her over-idealised spirituality).

The following poem extracted from my book, The Coming of the Feminine Christ, explores this motif:

The spear comes from the world of shadows.  
It is the spear of inspiration,  
An arrow of love,  
Thrown from a distance,  
Delivered with such force  
As to influence an age.

It is the shadow of the centurion's spear  
That struck the side of Christ  
As He died on the cross.  
None can see the hand that hurls it,  
Or the deep wound that it inflicts.

Some of Christ's Blood remained on its tip.  
When it struck the young king,  
The Blood of Christ entered his veins.  
He became the king of the struggling conscience,  
Ruler of the Age of Pisces.

He is the wounded spirit,  
Wounded by the Blood of Christ.  
Destined to carry world suffering.  
Upon his fragile shoulders,  
He bears world ignorance.  
He is bowed beneath the weight of it.  
It is the heaviest cross in the world.

He is crucified by victims and torturers,  
By violent ones who strike out of anguish,  
And destroy out of hate.  
He is rendered impotent by their suffering.  
He is the victim of the anguish they deny.

It is the anguish of loneliness and rejection,  
of abandonment, fear and loss.  
It is a dark and festering wound that will not heal  
Except by the power of love.

It crucifies him on the shadow cross.  
Again, he feels the searing agony of the lance  
Piercing him with the highest human ideals.  
He has aspired to serve those ideals.
throughout the age of Pisces.

He is the wounded fisher king
Wounded by the blood of Christ.
He will not be free until his redeemer comes.
He languishes.
He bleeds.
He longs for redemption.
Let Christ inflict his spear again.
Only the blood of Christ can release his wounded spirit," (Clune, 1998: 54-55).

In the above poem, inspired by personal encounter with the mythical core of my own ancestral complexity—I have inferred that the idea of suffering in order to serve the highest human ideals is also embodied in the notion of intuition.

- The spear (function of intuition) pierces us with the highest human ideals, (the Blood of Christ).
- Sacrifice is thus one of the motifs of the function of intuition: the individualistic, personal view is sacrificed to the overview—intuitive knowing inspires service of the collective. It embodies powerful, numinous motifs that are the stuff of living myths.
- The idea of being crucified on the cross of suffering was a powerful enough image to influence an entire age (The age of Pisces). This notion concurs with Jungian archetypes that belong to collective cultural fields and stimulate mythic imaging.
- The symbolism depicts a wounded fisher king whose suffering is profound. Only the same spear can ease his suffering. He is wounded by his intuitive experience of the Christ ideal. His intuition has brought an idea from the world of archetype—the archetype of Divine Love, which is rather, a creation archetype in the Platonic sense and ties in with Plato’s theory of the Melancholia of the Soul. His humanity is forever changed by this experience. Yet he forever suffers. In other words, and concurring with Heron’s (1992: 141) description of archetypes, this field of archetype may influence him, but cannot, in turn, be influenced. It is, in the Kantian sense, transcendent (See 2.1 (e) A Priori and A Posteriori Truths). On a profound psychic level of existence, this wounding makes him impotent. Reason and love must now transcend instinct. Thus he will suffer in order to express the ideal of love to which he aspires.
- The wounded fisher king is a mythological motif symbolising the shadow Christian king. Pierced by the spear, by Christ’s psychic Blood, he becomes the fisher king, psychic ruler of the age of Pisces—Christ internalised—a psychic remnant in our collective soul-making drama.
• Two fish metaphorically depict Pisces. Christ promised his disciples he would make them “fishers of men.” (Matt. 4: 19). The fishers of men became the first Christians. Though a collective, cultural myth, the Grail myth depicts an extremely powerful emotional motif. Based on the archetype of Love that underlies creation itself, the notion that one human being would sacrifice His blood so that others could live, influenced two thousand years of history.

Intuition; therefore, may encompass the following qualities: it embodies an idea powerful enough to serve the collective. It brings forth an experience of an archetypal truth and reality, which forever changes not only an individual’s perception of reality, but our collective thinking. It expresses itself in images and symbols and is the stuff of myth making, whether spiritual, scientific or artistic.

The function of intuition could therefore be described as knowing of archetypes, which I have identified in fig. 6.

As already stated, Jungian interpretations of intuition often remain in the domain of magical, mythical symbolism, (see: 1.3 (c) Intuition). The reality of a transient God is usually not addressed. Occultists, however, go to the opposite extreme in their definitions of intuition and attribute to it, direct contact with the mind and nature of God (see 1.3 (d) Theosophy and Occultism). Unfortunately, this idea has added weight to the implication that the intuition is; therefore, infallible.

Bailey (1936: 134) describes intuition as “the synthetic and immediate grasp of the truth.” “Intuition” she asserts, confers “spiritual perception,” (Bailey, 1960: 445). Bailey (1960: 711) further describes intuition as “a direct contact with the Mind of God at some relatively high level of experience.”

In her description of intuition, Bailey (1960:711) writes:

*The effect of this energy upon the soul-infused personality is to give to the mind (already receptive to the energy of ideas) some faint glimmering and brief revelation of the purpose of the ideas which underlie all hierarchical activity on behalf of humanity. The intuition is entirely concerned with group activity; it is never interested in or directed to the revelation of anything concerned with the personality life.*
Intuition rather, belongs to the elevated dimension of Buddhi, which is the universal soul. It links the soul with atma or spirit. It is, therefore, considered to be the link between the higher mind and the Mind of God and thus confers direct spirit knowledge.

Those who receive this direct spirit knowledge are considered seers. Bailey, (1934: 176) describes how she prefers the word spelt, see-ers, “for to see is to know.” Bailey (1934: 176) further qualifies this as follows. Seers:

Seek pre-eminently to be dependable instruments, unswayed by passing storms. They must endeavour to remain free from depression, no matter what occurs; liberated from discouragement; with a keen sense of proportion; a right judgement in all things; a regulated life; a disciplined physical body and a whole-hearted devotion to humanity.

7.2 (b) Assimilating the Shadow

It would seem from Bailey’s suggestion that seers must be infallible. But this thinking has done much within occultist teachings to encourage denial and repression of personal shadow traits (see 3.11 (a 2) Example 2: The Symbolic Significance of Colour). Because of the tendency in spiritual circles to deny the shadow, it would appear flimsy to trust that a seer’s unresolved personal stuff won’t distort the message they receive. In The Coming of the Feminine Christ, (1998), I have described how personal bloodline issues, such as belong to the mythic, cultural field of archetypes, but which are passed on as our particular psychic inheritance, must first be resolved. For this to happen, shadow stuff must be creatively utilised—personal pain must be catharted, before self-transfiguration is possible and according to occult teachings the third eye—the eye of the seer—awakens.

Heron, (1992: 130) points out, however, that distress is often covered over with “transcendental elegance or charisma.” But the energy of wounding continues to generate itself. Heron considers how one cannot resolve unfinished business by working at it from a higher level.

Both catharsis and transmutation are needed. One should not take precedence over the other. Heron, (1992: 130) describes how the exclusive use of either has distorting effects. If individuals rely too much on transmutation, “there is danger of deep-seated distress remaining denied, contracted and congealed, causing a distorted, dissociated or inflated kind of
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spirituality to develop.” And if the individual relies too heavily on catharsis, “frustrated spiritual energy will continuously inflate the cathartic process, causing an excess of emotional discharge.” Individuals need to make conscious their patterns of underlying pain. Catharting, such as crying out particular wounding occurs before the individual can move on to the next stage of personal development.

Heron, (1992: 131) writes:

Transmutation is important as the second step. Of course, it is going on all the time in minor ways: the imaginative content that informs any culture sees to that through drama, stories, films, rituals and so on. But it can become much more intentional in personal growth work. And it is important because, equally, I don’t believe you can deal with all personal and cultural distress at its own level by catharsis. To believe so is to get trapped on the cathartic treadmill, which is yet another version of the materialistic fallacy: the idea that everything has to be worked through at the material level, with something bodily going on. So transmutative work helps clean up the personal/cultural domains while at the same time opening up wider vistas of imaginal, archetypal reality.

7.2 (c) Theosophy: The Escape to God Away from the Works of God.

The influences of Platonic thinking on most of our modern philosophical systems of thought, including theosophy, have presented us with the idea of a supreme Reality—an Absolute One, that is not affected, touched or changed by human interaction.

A holistic view, however, is one that acknowledges God, yet also acknowledges the law of reciprocity.

Platonist ideas still pervade much of our contemporary spirituality. If divorced from the notion of transmutation, I will argue that this belief becomes, in fact, a reductionist stance and promotes an “escape to God away from the Works of God,” (Heron, 1992). This is another way in which Specific Authorities might misuse and distort the intuition and so encourage individuals to remain stuck in fantasy.

For example, contemporary philosopher, Ken Wilber, (1983), argues that Absolute Spirit is all there is. Everything in the physical world is merely illusory. Only return to Oneness is
truth. In essence, this theory is Platonist. It is also Buddhist in that it suggests that enlightenment (*samadhi*) is the pinnacle of spiritual achievement. In other words, contrary to Kantian argument, which considers it impossible to know transcendence, (see 2.1 (e) *A Priori and A Posteriori Truths*), when we achieve this rarefied state described as enlightenment, we supposedly transcend the physical world.

As already discussed in 1.3 (d) *Theosophy and Occultism*, the teachings of theosophy are derived from the secret doctrines and sacred writings of Brahmanism and Buddhism. However, on their journey to the west, these teachings were further synthesised by minds preconditioned by Christian thinking.

Theosophists are taught that the plane of mind is the plane on which the Masters *can* be found. Occultists are taught thus to revere the mind—to have little to do with the body or the emotions. To illustrate what I mean by this, in opening pages of Alice Bailey books, the following statement by the Tibetan is made:

*I have told you much; yet at the same time I have told you nothing which would lead you to offer me that blind obedience and the foolish devotion which the emotional aspirant offers to the Guru and Master Whom he is as yet unable to contact. Nor will he make that desired contact until he has transmuted emotional devotion into unselfish service to humanity,—not to the Master.*

This statement in itself is intended to raise the standards of spiritual practice and to use the mind as the vehicle through which the nature of God can be known. It also recognises the importance of transmutation; in as much as it talks about transmuting emotional devotion into unselfish service.

In *Law IX* of Esoteric Healing—Bailey (1953: 295) further describes the idea of transmutation when she states: “Perfection calls imperfection to the surface.” This statement, whilst perhaps true, must however, remain in the realms of theory, as nowhere in the Alice Bailey or theosophical models of spiritual thought is a practice described or defined that deals with the *imperfection* that is called to the surface. These constructs imply judgmental, religious connotations—such as imperfection. However, using a Jungian construct, it may be possible to interpret *imperfection* as ranging from shadow stuff that will transform us, to personal emotional issues—probably located in childhood—that are in need of catharsis.
The above statement of occult law, as presented in *Law IX of Esoteric Healing*, attempts to offer its solution, within its own constructs. It continues: "Good drives evil always from the form of man in time and space."

Again, this kind of statement may encourage denial of the shadow, which is, according to the Jungian construct, anchored in the matrix. By mixing up our shadow stuff with the notion of evil, the "reciprocity between ego-consciousness and the unconscious," (Pauli, 1955: 238) is completely overlooked.

Bailey (1953: 295) describes how: "The method used by the perfect One and that employed by Good is harmlessness. This is not negativity but perfect poise, a completed point of view and divine understanding." Poise may indeed be required to sustain consciousness. But perfect poise as a choice of words may infer that we must be perfect. Such statements infer that in order to be spiritual, we must be steady, calm—like the yogis—not passionate, emotional, or angry. However, I would prefer to substitute Heron's (1992: 133) notion of *emotional competence* for perfect poise. Learning emotional competence means being able to equally relate to, and feel, both our distress emotions as well as our positive ones.

The statement by the Tibetan, embodies loaded words such as *foolish* and *blind* and associates these with *emotional*. To some, the Tibetan may have also inferred *selfish*, by the very implication inherent in the word unselfish. But Bailey, claiming she is the vehicle of expression for the ancient wisdom of the Tibetan, chooses these words. Bailey, (1934: 177) describes her task and acknowledges the limitations of seers as follows:

> They write because they are inspired. Because of their physical equipment, their purity of life, their singleness of purpose, their devotion to humanity and the very karma of service itself, they have developed the capacity to touch the higher sources from which pure truth, or symbolic truth, flows. They can tap thought currents that have been set in motion by that great band of Contemplators, called Nirmanakayas, or those definite, specialised thought currents originated by one of the great staff of teachers. Their brains, being receptive transmitters, enable them to express these contacted thoughts on paper—the accuracy of the transmission being dependent upon the receptivity of the instrument (that is the mind and the brain) of the transmitter. In these cases, the form of words and the sentences are largely left to the writer. Therefore, the appropriateness of the terms used and the correctness of the phraseology will depend upon his mental equipment, his educational advantages, the extent of his vocabulary and his inherent capacity to understand the nature and quality of the imparted thought and ideas.
The point under discussion is that in the time of producing her massive contribution to the world of occultism, there were few traditions of process-orientated psychology that helped individuals deal with shadow stuff, let alone acknowledge it. The western world was still in the grip of Victorian Christian thinking that discouraged its acknowledgement. Indeed, the psyche was despised, feared, and as Jung (1964: 47) puts it rather dramatically was regarded "as a mere appendix of consciousness (or, more picturesquely), as a trash can that collects all the refuse of the conscious mind." In Victorian, Christian Britain, such as gave birth to Bailey on the one hand and to Jung on the other, the psyche was to be kept under control at all costs.

In the attempt then to escape emotionality, which the occultist had been taught to despise in order to attain the higher reaches of the mental plane, those schooled in the various schools of occultism often split off from any process oriented psychology. They were therefore unaware of their underlying personal issues.

Ray Collette (1986: 26) writes of the impact of eastern religions on psychological theory and practice. He describes how Jung went further than any other psychologist did in attempting a synthesis between eastern and western models. However, Jung (1978) also cautions against an over-enthusiastic adoption of the former. He claims that western consciousness has been uprooted from the unconscious and the latter is suppressed. In the east, the unconscious is manifest in experience, and in that context it is appropriate to seek to control the influence of the passions by detaching from them. In the west, a similar path can lead to a further and undesirable suppression: "...since one cannot detach oneself from something of which one is unconscious, the European must first learn to know of his subject (the unconscious)," (Jung, 1978: 83).

Collette, in an attempt to consider where western psychology and Buddhist teachings converge and diverge describes how the initial task then is to assimilate unconscious contents into consciousness and, only then, to seek emancipation from them. However, I refer the reader back to the discussion that the fourth point in the mandala of the psyche is always rooted in the matrix. Thus, our vulnerability is always our vulnerability. Yet through the reciprocity of ego-consciousness with unconsciousness, we are constantly, creatively transformed.
Theosophists were encouraged thus to use their will over the psyche. As psyche is Greek for soul, it would appear that using the will as an instrument of divine ambition is in fact keeping them split off from the thing they most desire: direct knowing of the nature of divinity. Jung, (1959: 238) states how:

*The fourth, inferior function proves on the other hand to be inaccessible to our will... always it comes and goes of its own volition... even the differentiated functions have only partially freed themselves from the unconscious, for the rest are still rooted in it and to that extent they operate under its rule.*

Various forms of eastern teachings also seem to promote the idea of repression of psychic contents. Thus many of these eastern teachings are not necessarily good for us. Hyde (1949: 46) argues, "We owe to the east a conception of world denial which in its perverse form undermines most seriously the creative powers of the spirit." In a classic study of the principles of the Vedanta, Guenon, (1928) showed that if the principles of Vedanta were strictly applied, it would mean that spirit is incapable of expressing itself in any meaningful way in the human realm. Real people would be reduced to unreal, separate and substitute selves.

Heron, (1992: 187) suggests that doubt must also be cast on whether or not the mystics of old really did enter the universal. The question arises because they had no understanding of the unconscious. They were unaware of the effects that repressed contents of the psyche would have in distorting emotional responses. They also lived in cultures that had a minimal, undeveloped relation to the phenomenal world. Heron, (1992: 187) further suggests that their deeply repressed distress will have been "relatively untouched by their meditative practices; and that its compulsive thrust will have remained, subtly distorting the whole spiritual enterprise."

In the Nameless Faith, Wilfred Hyde, (1949: 49) writes:

*There can be little doubt that in a large number of cases the exaltation attained by modern eastern yogis is nothing more than psychic in character, in spite of their own belief, and that of their disciples, that they have entered the sublime state of samadhi. It almost looks, in fact, as if this illegitimate mode of escaping into the subjective is the oriental equivalent of our excessive concern in the West with the realm of objectivity.*
Heron (1992: 198) views this approach to spirituality as “metaphysical negativity.” It favours transgression at the expense of immanence. It favours the Real One at the expense of the Real Many. “The focus is on Spirit as the transcendent One to the exclusion of Spirit as the immanent Many.”

As a result, Heron (1992: 198) claims that personhood born of wholeness is avoided as a concept of spiritual reality. Heron (1992:198) prefers the notion that Spirit is many distinct monads and potentials for personhood. The One is in the Many; the Many are in the One. According to Heron, true personhood is one that becomes transfigured within a higher consciousness, liberates itself from egoic illusions, and also manages to express itself in the world.

Of course there are spiritual teachings and teachers that are exceptions to such broad general criticism. And within Tibetan Buddhism, there are many traditions of self-transfiguration known as asraya-paravrtti. This is a Sanskrit term meaning, “foundation-change.” Govinda describes this as “a thorough transformation of our personality.” This transformation comes about through following the mystical path. Yet it is not achieved through sublimation or denial. This is a path—a progression. It takes time in the everyday sense. And it culminates in the Dharmaeya.

This, says Govinda (1960: 82):

is a living force, which manifests itself in the individual and assumes the form of 'personality.' But it goes beyond the individual consciousness, as its origin is in the universal realm of the spirit, the Dharma sphere. It assumes the character of 'personality' by being realised in the human mind. If it were merely an abstract idea, it would have no influence on life, and if it were an unconscious life force, it would have no forming influence on the mind.

Wilber (1995: 281) concurs with Govinda’s description of those who have attained asraya-paravrtti. He seems to have moved beyond an earlier reductionist stance that everything in the manifested world is illusion. He describes those persons “through whom the soul shines, through whom the soul has its way.” They are not weak characters, timid personalities, or meek presences among us:

They are personal plus, not personal minus. Precisely because they are no longer exclusively identified with the individual personality, and yet because they still preserve the personality, then through that personality flows the force and fire of the soul. They may be soft-spoken and often remain in
silence, but it is a thunderous silence that veritably drowns out the egos chattering all around them. Or they may be animated and very outgoing, but their dynamism is magnetic, and people are drawn somehow to the presence, fascinated. Make no mistake: these are strong characters, these souls, sometimes wildly exaggerated characters, sometimes world-historical, precisely because their personalities are plugged into a universal source that rumbles through their veins and rudely rattles those around them.

From this study, I concluded that knowledge is acquired through interaction between one mode and another. In this way, I have attempted to distinguish between Personal Knowledge in the Polanyian sense, and subjective knowledge, by suggesting that subjective knowledge is when a learner fails to interact with other modes—and knowing is focussed in only one particular area of being. For example, learning only via experience may mean a tacit learner fails to give form and structure to their knowing through an inability to make it explicit. To the other extreme, conceptual thinkers may divorce learning processes from meaning. Whilst instinctual thinkers may fail to recognise patterns and connectedness within the larger whole. I have also gone to some length to indicate how intuition, when rarefied, may become dogmatic as it is often surrounded by an aura of infallibility.

7.2 (c) In summary: A Creative Synthesis.

As explained in Part Two: Epistemology: Preamble, this study goes beyond the World of Appearance and often relies on a mixture of inductive, intuitive and tacit processes of discovery. Three distinct processes; therefore, support my premise that it is possible to go beyond the World of Appearance in our quest for knowledge. The first is through philosophic argument with which I began my study. The second process was experiential knowing which further supported my premise. The third process was a creative synthesis of both philosophical and experiential processes, which resulted in a new mandala of the psyche, which might be used as an organising frame for future work.

As already stated in 1.2 Introduction: A Heuristic Inquiry, I entered into this process with tacit knowledge based on personal, assimilated experience which no longer needed to be broken down or analysed (see 1.3. (a) Personal Knowledge). Being predominantly an imaginal thinker, (see fig. 6), when I entered into this study, I could see the overall picture, the pattern of the whole, and the interconnectedness of the parts that make up the whole. But
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This intuition was as yet tacit in that it was pre-verbal. Initially, I thus found it difficult to apply structure in the form of maps, models and generalised theories. These would have to naturally emerge. I could not; therefore, identify a specific chronological order in which I have made my discoveries. I did not separate out the method, fieldwork, or data collection, followed by analysis and a final summary of findings. The process of discovery; therefore, had not been as distinct or as linear as it might have been if I was naturally a practical/conceptual or conceptual/practical thinker (see fig. 6). In which case, I might have been able to begin at a starting point with a research design already mapped out and finish at the end with a conclusion. However, as defined by Lincoln and Guba, (1995: 225) the design of a naturalistic inquiry cannot be given in advance; it must emerge, develop, and unfold.

My approach throughout has been rather to pursue a more naturalist, holistic process of discovery, which is more organic and intuitive in style in that it recognises the larger patterns and connectedness to a greater whole. The process of developing Colour Body Imaging had begun many years before in the affective/imaginal mode, and many of the hypotheses here presented had already been tested in my practice with clients and group participants. I would; therefore, enter into the first stage of the overall heuristic inquiry with a background knowledge that for me, held compelling implications.

Moustakas' (1990) phase one of a heuristic inquiry describes this process as the initial engagement (see 1.2 Introduction: A Heuristic Inquiry), which for me, included a rudimentary literature search into research methods. However, cumulative knowledge had influenced my search for a meaningful research method—appropriate to the qualitative nature of my subject matter. This procedure orientated my study in the practical/conceptual—conceptual/practical part of my mandala (see fig. 6) in which I would gather information and begin to reflect on various maps and research models that would lend structure to the tacit knowledge and biases I brought from the experiential field.

Though the initial literature search led me to consider a number of different new paradigm research methods such as Grounded Theory (Glaser & Strauss, 1967) Co-operative Inquiry (Heron, 1996) and Phenomenological Inquiry (Husserl, 1913, 1962); in particular, Heuristic Inquiry seemed to lend form and structure to the way in which I naturally discover things. This research method made sense as it involved intuition, turning inward, indwelling and focussing—a method already devised by me in Colour Body Imaging, which I could now define as an imaginal catalyst and; thus, an effective heuristic research tool. I already knew,
through cumulative experience of having developed Colour Body Imaging and using it in the field that this process would produce the kind of data I was looking for. So I entered the field with tacit knowledge of how to generate data. Cumulative experience of working with people’s psychological process had, over the years, also taught me how to avoid contaminating data (see 3.11 (f) A Question of Styles).

I had brought to this study knowledge of Jungian literature and Alice Bailey’s writings, which I had also been applying to my field practice. Intuitively, I perceived distinctive convergence and divergence in the underlying patterns of both these paradigmatic fields. In this way, before commencing this PhD, I had already recognised new emerging themes, which excited me, as I felt I might be able to add to the field of transpersonal psychology and spirituality.

Thus, I set up an initial inquiry—as a practice run in order to raise some of the problems involved in systematically gathering data. This first research attempt helped me further refine my real interest in this study. I documented this initial inquiry in 3.11 (a 2) Example 2: The Symbolic Significance of Colour. Following Moustakas’ instructions for the research design (see 4.2 (a) The Critical beginning) I then set up a further research group. This constituted the second phase of this overall heuristic inquiry, which Moustakas (1990) defines as immersion (see also 1.2 Introduction: A Heuristic Inquiry).

Some time elapsed between gathering data and writing it up. Moustakas (1990) might term this period of incubation as the third phase in a heuristic inquiry. It is a time in which we retreat from the intensely held focus on the research question in order to allow the psyche time to tacitly assimilate new knowledge (see 1.2 Introduction: A Heuristic Inquiry). In that time I wrote an experiential account in which I explored the Colour Body Imaging process—locating it within an extensive humanistic psychological literature search. I embarked on this as a diversion away from the PhD., as many workshop participants and clients had called on me to document the process in order that I might teach it to others. I had not originally intended to integrate this study into the Ph.D., but was encouraged to do so by my supervisor, Dr. Paul Barber. This was in order to illustrate the experiential, heuristic expressions of my inquiry which he terms “Yin and artistic,” within the more objective account of the dissertation text, which he terms “Yang,” and scientific. At the time it seemed important to make explicit what it was I was doing with Colour Body Imaging. Not only did I research its psychological ramifications within the field of humanistic and transpersonal
psychology—in as much as I was interested in defining my technique, I further located the practice within the field of stress pathology, and art.

During this time, I had returned to Canada to promote my first book, The Coming of the Feminine Christ. I was invited to conduct several large workshops, which attracted people interested in spirituality. In respect of this, I noticed that many participants who attended appeared obsessed with their spirituality. Psychic images were fantastic in structure and seemed to be will-directed rather than naturally emerging psychic contents. Participants seemed unwilling to raise the shadow and seemed to cling to a desperate need to outdo each other’s splendid spiritual imagery—reminding me of how an ambition-tinged personalised intuition often becomes arrested in the realms of fantasy. I responded to my concerns by including a study of the intuition in my experiential account of Colour Body Imaging, which I felt was of fundamental importance to the documentation of my teaching process. This has now been incorporated into the new mandala of the psyche. Again, this process had been weighted in experience. Tacit knowledge based on a priori, personal and field-generated experience was then located within a wide variety of literature sources, which in turn, led to a further reintegration of derived knowledge.

Having thus exorcised some of the niggling problems confronting me in conducting this overall study, I felt ready to begin explication—Moustakas’ (1990) fourth phase of a heuristic study. Writing up the data and searching for matchings in a wide variety of literature sources was also in itself a source of illumination, which Moustakas (1990) describes as the fifth phase of a heuristic study. Most of my literature to which I referred in the search for matchings between inner and outer processes of discovery had been assimilated into my tacit knowledge. However, as I immersed myself in the writing process, new themes and problems emerged, which stimulated a further literature search. Looking at the process chronologically, it might; thus, proceed as follows:

- field and personal experience
- entering the academic field—gathering information—maps, models, theories
- immersion in gathering data
- making rudimentary sense of data
- relating data to a variety of literature sources in the search for matchings between inner and outer processes of discovery
• reintegration of data in the light of further literature search
• reintegration of derived knowledge incorporating tacit, intuitive and explicated experience in creating overall philosophical structure and new mandala of the psyche.

The weighting was on experience first, then matching emerging themes within a wide variety of literature sources. At a certain point, I had realised that I could go no further unless I gave structure to the overall study (see 6.2 Yellow: 6.2 (a) Introduction). Only then did I begin to write the Epistemology. I realised that making a study of acquiring wisdom through the imagination had led me into a spiritual domain with which science does not concern itself. This problem prompted further reading and searching among various philosophical writers so as to attempt to solve my philosophical problem with the fact that my study was inductive—so how would I argue its validity? My journey led me then into the imaginal/conceptual area of my mandala, as I grappled with philosophical laws and theories. As I began to locate my cumulative experience within this broader scientific literature search and further explicated it in the writing process, loopholes in various theories became apparent. Theories such as Polanyi’s description of tacit knowledge seemed too generic a term and seemed to lack specifics, and Heron’s Theory of a Person appeared too academic in structure. I thus began what Moustakas (1990) might determine as being the sixth and final phase of the heuristic process—the creative overall synthesis, which involves a further reintegration of derived knowledge and is often in itself an act of new creative discovery.

This new reintegration helped clarify overall emerging themes, which were then refined within various discussions already sketched out in this thesis—such as the new Mandala of the Psyche—, which originally followed on chronologically from the Epistemology. In this way, discovery was a continuously evolving heuristic process involving a reintegration of knowledge that of itself moved me towards a new pattern of discovery.

7.3 Conclusion: How Research has Informed Me

And friendly spirit,
Just as from your serenely contemplative brow
Your ray descends, securely blessing,
Among mortals,
So you witness to me,
And tell me,
That I might repeat it to others.
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For others too do not believe it
Friedrich Holdelin

When I began this process, I had thought my reason for doing it different to how it actually turned out. I thought that I might be making a study of the Seven Rays. However, I ended up by using them merely as a metaphor to show where noumenal reality interacted with phenomenal reality. I could not prove my argument empirically, as to attempt to do so would be bound to fail. All I could do was to show possible links between phenomenal and noumenal worlds—how inner processes of discovery affect and influence outer processes of discovery. Though science is concerned with the phenomenal, I conclude that we automatically extend beyond the phenomenal in our quest for knowledge. Thus I realised that what I was really trying to do within this Ph.D., is to suggest that though science cannot test, measure or verify noumenal reality, it can attempt an understanding. If it were to do so, this is what it might look like. According to my supervisor, Bob Brownhill, this is a sort of “as if” doctrine.

In my overall “statement or explanatory theory,” (Popper’s, 1972: 6) I suggested that it is possible to go beyond the World of Appearances and make a study of noumenal reality. Participant’s data has supported this statement.

I also realised that in creating the philosophical framework, I have suggested that it is, in fact, not possible to be properly objective. However, I have shown that there are processes available that insure being as objective as possible. When making a study of so nebulous a thing as noumenal or spiritual reality, distortion will always happen in a number of ways when transcendence enters into the cultural field. Heron (1991: 141) describes how as soon as he begins to look for concepts for his deep images through the use of language, he is automatically engaged with the image patterns of the cultural field, “in particular those that underlie prevailing beliefs involved in language use.” Hence, he suggests how it is a “great likelihood that archetypal meaning will undergo all sorts of transformation and possible distortion in the process of giving it conceptual expression.”

A further theme to have emerged was the notion of inborn, innate wisdom hidden in the soul, (see 2.1 (d) Pre-existent Knowledge Hidden in the Soul). This was in evidence in that group participants began to discover specific forms of wisdom, which they felt, was innate (see 3.11 (a 4) Example 4: Individuals Experience their Own Inherent Wisdom). By this I mean that as group processes unfolded, recurring motifs indicated that each of the colours seemed to
embody imprints of a unique and distinctive form of wisdom. For example when working with the first ray of Will and Power, red provoked images of violence, destruction and force alongside its paradoxical opposite: creativity.

To participants involved, it inferred that an inherent lesson in the development of first ray wisdom was to learn how to surrender power, (as in Simon’s example: see 3.11 (a 1) Example 1: The Creative Use of Black and Red). Inherent within this experience was the idea that in relinquishing power, a different form of power might be realised. Paradoxically, this idea inferred that the most inherently violent and destructive path of wisdom becomes transformed into the most passive path of all. (Ghandi’s message here springs to mind). Added to the notion of surrender of power in order to find power, was Tinkerbell’s message about rhythm (see Red). The wisdom gained through her imaginal process suggested subtle rhythms, which involved learning not to use the will to force things to happen, but to learn to flow with the greater rhythm of the greater Will.

The message of blue and the ray of Love/Wisdom was the complete opposite (see Part Six: Blue). Inherent within it was the tendency to enter into "the body of bliss," known to Buddhism as the ananda-maya-kosa. This is an inherent tendency towards feeling experience—in which resonance, empathy and participation with others on subtle levels of consciousness is made possible. However, what also emerged in this exercise is how those with a strong relationship to this archetype also need to learn the wisdom of power and structure. What emerged clearly in the data was the inherent tendency within this archetype to dissolve into the boundless, to disintegrate the ego by losing all sense of personal boundaries. In order to participate fully in the “wider unities of being,” (Heron, 1992: 16) therefore, the data indicated that we must first come to know our own distinctness.

Yellow spoke the wisdom of learning stillness amidst activity. Though concerned with creating form and structure, action and doing, it is also important to know when to be still and not to lose sight of the qualitative side of life.

To sum up, knowledge seems more than something merely derived through external study. Acquiring wisdom through the imagination suggests developing a reciprocal relationship between inner and outer processes of discovery. By this I mean that researchers engaged in this type of qualitative research should be aware of the unconscious. They need to be able to identify personal biases, in order to aim at objective subjectivity. A study of this nature must;
therefore, not only be turned outward but also inward, as discovery must also be recognised as coming from within.

When considering such a range of ideas as these—belonging to different scientific fields, it seems to me that different parts of the wider scientific body each hold a different part of the truth. These are the parts within the whole. And if we consider Polanyi's theory of indwelling the parts that make up the whole, a need exists to attend to that which they jointly indicate. That need is for a new approach to discovery—an approach, which recognises a creative synthesis of methods of verification—especially when conducting such a thing as a study of noumenal or spiritual inquiry. Research methods that already exist may go part of the way, but research such as this presents new problems, which I have, within these pages, attempted to explore. Showing processes of discovery from imaginal realms and following them through into phenomenal manifestation invites a researcher interested in this field to enter the philosophic arena in order to re-open the a priori debate. A further investigation of different levels of a priori might thus prove useful. However, this statement assumes that a priori intrinsically affects scientific discovery and that in discovery we cannot in fact avoid moving from phenomenal to noumenal reality in our quest for knowledge.

A further consideration in this is that in order for meaning to become apparent, image streaming must connect to its emotional, shadow content so as to appreciate the fullness of its noumenal content. This comes about through questioning the meaning of all the elements of an image and extrapolating the inherent paradox. Understanding of the noumenal world must also have ways of being checked within a wide field of literature and derived knowledge. Of course, transpersonal psychology has already done much within this arena. But it exists within its own paradigm. Therefore, bringing together science with spirituality requires a wider synthesis of verification. Bringing scientific requirements, involving a strong grounding in philosophy, together with social science's new paradigm research methods that incorporate transpersonal psychological ideologies might have implications for bridging the split between science and spirituality. Such a new synthesis of verification would set new standards for not only future spiritual inquiry; it would also have implications across a wide field of sciences, in particular physics and social science.

Further, in order to enter the noumenal world, imaginal catalysts are needed such as myths and metaphors. However, imaginal catalysts may preferably be of the pre-verbal, raw imaginal kind—such as the way in which I use Colour Body Imaging. This is because guided
imagery might be too prescribed so as to inhibit the psyche's natural flow (see 1.3 (g) An Imaginal Catalyst).

However, I have described how I used a combination of elements—such as visualised colour which is a pre-verbal, raw imaginal catalyst, and metaphor—in that I also introduced an esoteric name elicited from Bailey's esoteric writings on the Rays (see 4.2 (c) Immersion). My reason for doing this was in order to facilitate research into what Heron (1992:140) describes as level three of the imaginal mind's perceptive capacity, which is capable of perceiving and experiencing those archetypal powers that shape human destiny. This is the level, referred to and discussed in 1.3 (e) The Seven Rays: a Metaphor for Creation Archetypes and further discussed above in 7.2 Intuition or Fantasy? However, some researchers might judge the addition of an esoteric name as a firm imposition of the rays, and might, therefore, consider this a dubious and suspect move on my behalf—in as much as they might consider this technique to have been overly influential on data. However, I have gone to some pains to differentiate mythic collective archetypal imaging as distinct from creation archetypes. In 1.3 (e) The Seven Rays: a Metaphor for Creation Archetypes, I have stated that it was indeed this deeper level of archetypal/psychic functioning that might otherwise be termed pre-existent knowledge that is hidden in the soul, that I was interested in researching (see 2.1 (d) Pre-existent Knowledge Hidden in the Soul). The whole thrust of my approach was to indicate that, contrary to neo-Kantian opinion, it is possible to move beyond phenomenal reality in order to gain understanding of noumenal reality.

Thus the names I used were in themselves metaphors, i.e., "Lord of the Burning Ground," or "Lord of Eternal Love." These were completely unknown to participants and had been elicited from obscure Bailey texts. These are not the categories I have described such as "Will and Power," or "Love/Wisdom," which are the synonyms by which the rays are more widely known (see 1.3. (f) Synonyms of the Seven Rays). These synonyms are conceptual in construction rather than metaphoric or imaginal. In 1.1 (b) Introduction to the Use of Metaphor, I have explained how metaphor is used to describe the things of God's that cannot otherwise be known. I have further described in 1.3 (g) An Imaginal Catalyst how I used the metaphor to chase the deeper metaphor. The metaphor thus served as a gateway into—rather than an imposition upon deeper levels of active imaging. The psychic process that I was facilitating might thus be likened to the peeling away of an onion until the core is reached. My interest was in reaching the mythic (archetypal) core of our inherent psychological
complexes in order to find what Whitmont (1969: 84) describes as “transcendental meaningfulness.”

**Future Work**

I feel that I have worked out many of the problems and philosophical issues concerning my own spirituality within these pages. It seems to me that I am now freed to move away from the influence of third ray with its demand for structure and make my return to the world of art. Coinciding with finishing this study, I have also put my book, The Coming of the Feminine Christ, to music.

As explained in 1.4 Background to Research: The Origins of my Personality and my Bias, I entered this Ph.D., with what Habermas (1971) describes as an “emancipatory interest.” I have, however, moved away from this as the focus of my life. I now recognise as folly the attempt to “free people not only from the domination of others, but also from their domination by forces which they themselves do not understand,” (Reason and Rowan, 1981: XV11). Rather, I feel the need to turn my eyes away from world suffering and sadness. I suppose, after all this deconstruction, my only remaining spiritual belief is that it is possible to experience moments of transcendent reality. As Plato believed, the soul can do nothing more than to fit itself back into the cosmic cycle and participate in the beauty of the universe, (see 7.1 (b) The Trinity and the Quaternary)—such as is possible through the transpersonal language of music, metaphor and colour.

Thus, having inquired into all seven of the rays, I complete my heuristic inquiry into what Bailey describes as the primary colours, which are linked to the three major “rays of aspect,” (Bailey, 1936: 162).

Finally, I would like to echo the words of Brunton, (1969: 12). I claim no more than the status of a blundering student. I do not seek to improve on the ancient teaching, “for its basic essentials are indeed impregnable and will remain untouched for all time,” (Brunton, 1969:12). I seek only to improve on its contemporary presentation.

As a project for the future, I would like to continue to write up my study of all seven rays and produce books with different foci on the subject. Having worked with the rays in the field, I feel the subject could be simplified and prove a very useful psychological metaphor for use
within organisations. As Morgan, (1986: 227) points out, very little research has, as yet, been conducted on whether or not underlying patterns of organisational life are created and recreated in accordance with the structures found in myth and metaphor.

In its more complex form, I also feel that this is an exciting new psychology, which needs more future research in order that it reach its full potential. As already stated in Part Six: Blue: An Example of the Gestalten of the Rays, none of the writers on the rays have approached the subject from the perspective of how the psychology of each ray seems to affect an individual. Neither have they taken into consideration the complexity of an individual’s gestalten. Thus they offer no more than a superficial mapping of generalised traits and tendencies, which do not take into account, internalised or introverted traits and tendencies and the inner effects as these interact with each other. I am thus interested in further defining how the generalised traits and tendencies might subtly differ in detail when expressed through different aspects of inter-related gestalten.

I also feel this work important, as it is, in many ways, a study of the faculty of intuition. Intuition is its own particular form of intelligence. I felt it; therefore, important to move it away from being mired in notions of psychic hunches on the one hand, or infallible dictates on the other. The intuitive mind, as in any academic training of the academic mind, needs training and development. This would involve training processes to learn and assimilate shadow contents so as to increase knowledge of the unconscious. This process, should, however, also be located within the broadest education. Having Personal Knowledge of a thing through subjecting one’s personal experience, hunches, and intuitions to external processes of discovery involves educating the mind in order to cognise, verify and make explicit what it is we already know. It means locating discovery within the wider academic field and thus subjecting it for verification via general consensus of the academic community.

Other areas this type of work might influence is that of emergency aid and development, which involves working in mainly oral cultures and traditions. Imposed theorem fails in its attempt to interact with people. Perhaps the use of imaginal processes might free psychic phenomenon from the imposition of the analytical mind, so that conceptual thinkers no longer drive a wedge between the psyche and its worlds. The collective psyche might thus be moved from its sickness into creative expression. This would help in de-stressing traumatised groups who have lost their sense of volition.
By this I mean, that if the role of therapist, teacher, manager or team leader were to shift to one of facilitator that assisted individuals or groups to discover their own innate wisdom, natural, creative solutions to problems might be found within the transpersonal field of the group psyche. Rather than having solutions prescribed or imposed by well meaning, outside intervention—, which is often paradigmatically limited by maps, models and generalisations, various social groups could discover their own innate and tacit knowledge. Many mistakes of cultural imposition might then be avoided. Using such imaginal processes as proposed within these pages would help in drawing innate wisdom into explication. Such open dialogue might, then, result in a creative, transforming process of discovery.

Colour Body Imaging has proved an effective imaginal catalyst and a successful heuristic field-generated tool—not only for use in personal therapy with individuals and groups, but also in conflict resolution, team building, and stress management across a wide cultural field. I would like to teach this process to others. Although it may appear to be a simple process, it requires a depth of understanding of psychological processes and an understanding of how to unlock the meaning held in symbols and psychic imagery. The integrity of this practice would be undermined if used superficially.

Overall, what I am advocating is a new approach to education, professional training and learning. This would include incorporating imaginal processes—not such as those that impose new dogmas on the psyche by channelling it along a certain dictated route. Rather, what I propose is learning how to develop a reciprocal relationship with inner and outer processes of discovery, which involves assimilation of the shadow. Indeed, this might become an essential professional skill. This way of thinking would herald a shift in paradigms that at present dictate to, and subdue natural psychic processes of discovery. In this way, so much of our innate wisdom is lost—not valued or brought to bear in Roundtable Summits or important decision-making processes (see Appendix 1). Neither is it valued or accessible in learning or teaching communities. At present imaginal processes are relegated to the world of art. However, I am suggesting a more synthetic approach whereby imaginal processes, which respect innate knowledge, are introduced as a valid method of experiential learning and discovery. However, these must then be tested and verified through the magic of matching inner and outer processes of discovery. This process might be considered the science of spirituality.
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To Whom It May Concern

Niamh Johnson has told me about the research she proposes on personal development and its role in stress management, team building, and conflict resolution within organisational settings.

I believe this research likely to make a considerable contribution to development. This is for three reasons.

First, the subject is hugely important in development. Most obviously, this concerns people and organisations concerned with emergency situations, where agency workers are now often subject to threats and stresses which were once rare and are now common. More widely, it concerns all development agencies, whether in the NGO sector or Government.

Second, this whole area has been astonishingly neglected. Psychotherapy does not exist as a "development discipline", even though its relevance is universal through the personal factor of the behaviours, beliefs and actions of all development professionals. There are scarcely any psychotherapists engaged in "development", and where there are it is usually in other than their primary professional capacities. There is a howling gap to be filled here in development studies and development action.

Third, Niamh Johnson has personal qualities, experience and commitment which equip her, uniquely to my knowledge, to contribute to understanding and action in this field. She has a combination of professional competence and field experience at the sharp end of development which must be rare indeed.

For these three reasons, I commend her proposed research to all who may be able to support it, in whatever way. I hope it will go ahead early and well so that it can fulfill its promise to contribute substantively and soon to work in development, and so that it can open up the field and draw in and inspire others to contribute as well.

I look forward to the outcomes of this work with eager anticipation.

Robert Chambers
Fellow
APPENDIX A: Instructions to Research Participants

26/06/97


Dear

Thank you for your interest in my dissertation research: Acquiring Wisdom through the Imagination. I value the unique contribution that you can make to my study and am excited about the possibility of your participation in it. The purpose of this letter is to reiterate some of the things that we have already discussed and to secure your signature on the participation-release form, which you will find, attached.

The first session on the 1st July will be in order to focus us on the contract we are making with each other. I will give you a handout explaining the nature of Heuristic Inquiry. This is to make sure that we all understand the structure, purpose, and the practical as well as psychic contract of these group sessions. We will discuss such issues as pedagogy, therapy, projection, equality etc. We will also discuss using Alice Bailey’s concept of the Rays as a map or model for understanding spiritual reality. I wish to make it clear that this model is being used only as a metaphor for interpretation.

Through your participation as a co-researcher, I hope to understand how wisdom is acquired through the imagination through your experience. The research model I am using is a qualitative one through which I am seeking comprehensive depictions or descriptions or artistic expression of your experience throughout the following weeks.

Each week we will be focusing on one of the rays of energy. Depending on the material that emerges during the meditations specially designed for this purpose, you will then be given homework, which will further explore any themes, which may have emerged for you during the group session. I am seeking vivid, accurate, and comprehensive portrayals of what these experiences were/are like for you; your thoughts, feelings, and behaviours, as well as situations, events, places, and people connected with your experience. You may also wish to share personal logs or journals with me. You may use any method of expression in which to record your experience, for example: letters, journals, poems, music or artwork. Although you will be asked to participate and immerse yourself in a study of all the rays, you may choose to focus on one in which you are particularly interested and inspired to create a focussed piece of artwork. If editing of work is necessary, I will check back with you, the participant and co-researcher, for your approval, before submitting your work as part of my research.

I value your participation and thank you for the commitment of time, energy, and effort. If you have any further questions before signing the release form or if there is any other problem concerning any aspect of the work we are to undertake together, Please do not hesitate to contact me.

Yours Sincerely

Niamh Clune
APPENDIX B: Participation-Release Agreement

I agree to participate in a research study of The Seven Rays of Energy as described in the attached narrative. I understand the purpose and nature of this study and am participating voluntarily. I grant permission for the data to be used in the process of completing a Ph.D. degree, including a dissertation and any future publication. I understand that my name and other demographic information, which might identify me, will not be used.

I agree to meet at the following location: 16 Shaftesbury Rd; Brighton, on the following dates: 1st July, 7th July, 14th July, 21st July, 18th August, 25th August, 1st September and 8th September 1997.

The times of the meeting will be 7.30pm to 10. P.m.

I understand that the structure of the evening will be a group meditation on each of the Rays of Energy followed by sharing of the meditations and then homework. I also agree to grant permission for the tape recording of each of these sessions.

Research participant .................. Primary Researcher ......................

Date .................. Date ..............

Appendix 2: Colour Theorem

The following is adapted from Gerritsen, (1975:15-17) and briefly summarises theories of Light, Colour and the way in which it has been perceived throughout the ages.

1. The early Greeks believed that no physical phenomena takes place between the eye and the object observed:

   Neo-Platonists from 350 AD believed that sight was purely psychical. Grosseteste, from c. 1200 believed that Light is identified with God, "the true light, the clarifying light, from which comes visibility as potent radiation. World reason and world spirit are considered light circles which radiate from the One."

2. Another theory held that there is radiation from the eye in the direction of the object.

   Pythagoreans, from 560 BC thought that the eye sends rays to an object and these rays give us information about its shape and colour.

   Archytas, from 400 BC believed, "there is an invisible fire which can not burn but which shines out of our eyes."

   Aristotle, from 360 BC preferred the notion that sight is the action of the object upon the eye by medium of the air whose diaphanous character must be activated by a luminous material, or torch in order to fulfil its function. Light is like the spirit of the diaphanous ether, which is dead in darkness.

   Roger Bacon, from 1230 AD, however, was not in agreement with his contemporaries. He decided that rays from the eye travel to the object and once there scan it so we can see it.

3. Another popular theory held that sight is an interaction between images ejected by the object and something like a fire from the eye, rather like a spirit or soul.

   Empedocles, from c. 480 BC combines the early ideas of the Pythagoreans and the Atomists. He is known as the first who promulgates the idea that the medium of sight (light) is from the object, and is received by the visual perception organ.

   Socrates, from c. 450 BC believed that the visual fire which comes from the eyes and the "white" which comes from the object, together with the eyes, produce colour.

   Plato, from c. 400 BC describes rays from the eye, in his theory of "synaugia."
4. The most modern theories, however, prove that objects, which we perceive, send out "rays" to which our eyes are sensitive.

Kepler (1571 - 1630) used a water like ball instead of a crystalline ball to transform the diverging cone into a converging cone.

Newton (1642-1725) believed that light rays are made of extremely small particles of matter, which are ejected by the light source.

Young (1773-1829) dismisses the emission theory and shows that many light tests can be explained by considering light to be a wave phenomenon. He discovers three cones in the eye, each sensitive to certain colours.

Wright and Guild (1928): perfected the eye colour sensitivity curves for short, middle and long wavelength light with aid from many testers. The Commission Internationals De L'Eclairage accepted these curves.

De Valois, in 1969, gives us a physiological scheme of colour perception wherein the three-component theory of Young-Helmholtz and the three-opponent theory of Hering both find a place.
Appendix D: An Account of a Workshop with Niamh

Myself and my partner, Anna, attended the workshop described below with two agendas:

- to enjoy a new way of working with people in ways that facilitated the language of colour;
- to evaluate the inquiry process and intervention style used by the facilitator.

As Niamh's doctoral supervisor, I own a bias of favour, in so much that I appreciate Niamh as a consultant/practitioner, and share in her field of interest. As a researcher and therapist in my own right, I believe I am aptly qualified to evaluate what happened.

The workshop had some five-six members, and involved the following processes.

a) A guided instruction to focus upon a certain colour,
b) to notice where this colour appeared drawn to within the body,
c) to meditate upon the same, and
d) to report what subsequently happened. Plenary included sharing with others in the group.

Facilitatively, the process fell within the supportive, catalytic and informative dimensions cited by Heron, and frequented the presentation style in that order of their weighting. Chronologically, the process seemed to move also from a supportive, through a catalytic and on to an informative focus. For instance, individuals were invited and supported in their sharing of what interested them about the workshop: "Do you feel OK to share this?"; "Only share what you want to when you want to". Catalytic interventions were made around the introduction of colour: "How does this colour feel and where did it travel to?" "Does this incident have any meaning for you?" Next, after this inquiry process was complete – and not until, the facilitator (Niamh) informed us of earlier works and traditions associated
with the colour under exploration, drawing attention to how our own experiences contrasted with earlier studies. In this way we focussed on a specific colour, invited it imaginatively into our body and mind, and compared what we found with others in the group and the literature at large.

In a later de-brief with my partner, we affirmed that at no time was interpretation made prior to the experiment of meditative exploration, and only then, information was shared to enable the subject to locate his own experience in the literature alongside others. In this way, the journey that colour made, within an individual's body, was initiated imaginatively by the subject themselves, with no prompting.

As Niamh appears somewhat robust and charismatically inspired in her everyday conversations with me, in that she argues with passion, I was pleasantly surprised – and relieved as a researcher – to find this more gentle, non-intrusive facilitative style at play in her work.

In summary, the inquiry performed was phenomenological, in that it sought through description to generate a felt sense of the tacit experiential knowing we were surfacing.

In context of the above, having seen data collection in evidence over a five hour or so period, I am assured that Niamh puts whatever theoretical or value base she shares on hold, while in the facilitative practitioner-researcher role, and so does not contaminate the data she receives from others.

Paul Barber

A Report by Robert Brownhill

I attended a workshop with Niamh in order to learn how she put her colour therapy into practice, and to find out about the process she would use in order to get participants to look at the world from her colour point of view. I was, in fact
sceptical of the approach and expected to be psychologically manipulated in order to get into her way of thinking.

At that stage I had become Niamh's second supervisor, and had found her enthusiasm for my work on Polanyi flattering and a stimulant to further develop it. I also recognised that Niamh has a very strong personality which would be able to draw an unwary participant into her way of thinking.

There were about six participants in the exercise: Niamh instructed us to focus on a colour which she proposed; we were asked to notice how the colour was drawn into the body as we concentrated on it; and then to concentrate on it and report back to the group what happened and what we felt.

Niamh did not pressurise us to reveal our experience but asked us if we would like to share it with the other participants. I, in fact, indicated how the colour had changed during the meditation process. Niamh made an attempt to interpret my experience and gave some advice. The interpretation brought out to me certain experiences I had recently had in my life, and suggested certain approaches to them. Indeed I was actually in the process of doing some of the things she suggested.

I found, and I was surprised by this, that Niamh did not force her own views on the participants and made no attempt to manipulate them to her own way of thinking. It was a process of allowing the participants to make their own tacit knowledge more explicit and therefore more understandable so that personal action could be undertaken. The insights that were gained were one's own and were not dictated by Niamh's own way of looking at the world.

Robert Brownhill
Appendix G: Report on Niamh’s Ph. D research group

August 2001
Kathryn

How I came to this process

I first met Niamh 7 years ago in east Africa. Having spent a few fruitless months spread over several years working with various councillors, I had come to the conclusion that none of them could really help me because they all seemed to go only to what I felt were shallow depths. Perhaps I myself was not ready to go further. Following a severe trauma in the late 1980’s I started suffering month-long bouts of sore throats and debilitating vague illness. I was eventually diagnosed with “chronic fatigue syndrome” after numerous tests and in depth examinations by all manner of specialists who could not explain my fatigue, depression and chronic flu-like symptoms. They could find nothing wrong physically. I then realised that my problems were much deeper, that my “illness” was an illness of my soul. During a dream I saw my mother and sister looking at a wheel from which the centre had been savagely ripped out, and I knew they were looking at my soul. I was terrified that I’d be ill for the rest of my life, and knew that I needed help of a different kind if I were ever to recover. And I could go no further by myself. A couple of the councillors were kind but I felt frustrated, and afraid. One even said openly to me “I cannot work with you with your trauma”. Most of the counselling was “first aid” patching me up. I accepted this, and decided to wait, no matter how long it took, in the hope that I’d one day meet someone who could help me. Two years later I met Niamh in a hot dusty camp in northern Kenya. I then knew without a shadow of doubt that this person would change my life.

The meditation process

For the colour meditations on the rays we need to be physically relaxed. At the start of a meditation we all sit or lie comfortably. Niamh’s “talks us through” the stages of the meditation in a quiet level voice. The meditations take different forms that basically involve taking a colour into the body through our heads.

She uses phrases like “imagine a globe/ball of light in the centre of the room above our heads” or “imagine a tongue of flame above your head”. Sometimes she names a colour, like midnight blue, or may say “what colour does the flame want to be?” [I realise as I am writing this that I cannot always remember Niamh’s exact words!]. She may then say “take the flame into your heads”, and “what part of the body does the colour want to go to?” For the meditations done on the Rays, Niamh also asked us to meditate on a certain phrase such as “Lord of the burning ground”.

In terms of the form of the meditation, it feels as though Niamh is “setting the scene” but not directing the process or telling us explicitly what to imagine, so that within the “scene” anything can happen. It’s almost like giving each of us a blank canvas and a set of oil paints (setting the scene) and asking us to paint: then, what we paint is up to us. But at the same time, the way Niamh talks through the meditation does have an effect on the process. I think this is because of the words she uses, the phrases and the type of questions that are put – these feel very carefully chosen so that they stimulate “something” or perhaps “open things up” yet...
do not control or direct it. By asking questions like “what quality does the blue flame have?”, “how does this feel to you?”, “what message does the colour have for you?” – leaves everything open, and because of this images flood in. Perhaps by asking certain questions opens up a space into which an image or words may fall.

Images often come very fast during the mediation – almost as soon as the meditation starts, and continue to the end. The images feel thick and rich. I feel totally immersed in the images, not thinking of the “outside world” at all, as though I go into another realm. My images are also very simple and clear, sometimes just one image may appear, and “sit” there. They feel as though they come from a place within me, a place that “knows” a truth, and does not lie, nor is it judgmental or does it have any ulterior motive other than to state (in the form of an image usually) what is happening. Because of this I do not feel threatened or as if something is being imposed on me (as can happen in other types of meditation – see below). Along with the images come strong emotions, and also physical sensations, such as heat or cold and parts of my body feeling really large or prominent. Sometimes there is the sensation of hollowness or fullness, such as my throat feeling like a narrow constricted tunnel, or my head feeling like a huge spacious sphere.

Feedback discussions

I realise that an essential part of the whole process is of course the feedback and discussion after the meditation. Again, it is the way Niamh facilitates this and the types of questions that are asked, such as “what does that mean to you?” and “How do you feel about that?” that seem to add meaning to the images, and helps me understand them. By thinking about such questions I get sudden insights, often very emotional. I feel like I touch a deep core within myself that I’m not really in touch with at other times. (But, having said that, as time goes on the daily practice of asking “how do I feel about this?” in any situation brings me directly to how I am feeling, rather than what I think. I feel much more confident about knowing what I feel now than I did three years ago.) Niamh asking questions during the feedback helps me identify what I really feel. When the feeling comes it feels like a deep inner truth from a wise part of myself. Often the feelings are so strong and real that I cry. Crying feels like a way of connecting to the feeling and somehow making it explicit and expressing it in the outer world … like bringing the feeling to light.

I have learnt that feelings are not to be judged as either right or wrong or (even worse) positive (and therefore to be encouraged) or negative (and therefore to be discouraged and pushed away). Feelings simple are. They are their own truth, simply describing my state of being. Feeling angry is neither positive nor negative: I just feel angry. The next question is: what am I feeling angry about? Has someone trodden on an old corn? Am I projecting my anger out onto some innocent bystander? Or has this person overstepped a boundary? What is mine and what is theirs?

An amazing unique approach

To help explain what I understand about the approach developed by Niamh I would like to discuss my experience of other forms of meditation. However, I’d just like to say that I don’t see the colour meditations developed by Niamh as simply another “form of meditation”, because they are set in a much wider psychological and spiritual context. The whole approach is self-empowering. This is quite different from taking say a Buddhist meditation and practising it out of the context of Buddhist philosophy.
Meditations I have done with other people sometimes feel very different and more controlled – especially so-called “guided imagery”, as is being done on a shiatsu course I am attending at the moment. It feels as though the person guiding the process is trying to “make me go somewhere” for example, “go through the forest, down the steps, onto the path, out of the forest...”. During this particular meditation I in fact found myself walking down the steps deeper and deeper into the darkness, and needed to keep going down into the bowels of the earth. But the person guiding the meditation said that when we got to the bottom of the steps we needed to walk on the path out of the forest. This was assuming that each of us in the group would actually get to the bottom of the steps! By effort of will I made myself get on to the path and leave my journey of walking down the down the steps into the earth. This felt like a disruption of my meditation, and the journey I was on – as though I was pulled out of myself and “taken” somewhere else. It grated and felt uncomfortable, as though I wasn’t fully free in the process, and not able to let my own imagination take me where it needed or wanted to go. I found myself thinking “OK, I’m here [on the path] now where do I go?” – waiting to be directed. I felt brought to a shallower level of my being, whereas really I wanted to plunge deeper. It was all too fixed and controlled. Rather than using questions to “open up a space into which an image may fall”, it feels as though the words and phrases used by the person guiding the meditation can sometimes close down the space, shrinking it and making it smaller, narrower.

The colour meditations with Niamh never feel as though they “interfere” with my internal imaginative journeys in this way. Imaginations, images, questions, words simply emerge and are allowed to run their course. The colour meditations with Niamh feel as though I go to the core of my being, to great depth within myself – that make other forms of meditation feel shallow and superficial, and leave me feeling frustrated. If I may add, it is only through working with Niamh that I am able to gain at least something from the meditations I do during the shiatsu course mentioned above. I ask questions of myself like “what does this mean to me?” etc. and so gain insights from my own meditations, working in the way I have learnt from Niamh.

During the shiatsu course meditations I gather (or assume!) we are supposed to be exploring the qualities of various aspects of the phases or elements of Chinese medicine (earth, metal etc) though this hasn’t been properly explained to us. The discussions afterwards also do not explore our images in a way that is really meaningful to us, in the way that Niamh does. Participants are simply asked if they would like to share their meditations with the rest of the group. In some ways participants made light of their images and so lost the opportunity to engage in an inner realm and begin to understand the meanings of their images for themselves. Sometimes people were dismissive of their images or made jokes of them. Some were quick to pass judgements on their images as “negative” or “positive”. Others were greatly moved and emotional. The person leading the meditation did not ask any questions that would help the person sharing to come to a greater understanding of their images. It’s as though the images were brought up by the meditation, but no one knew what to do next – except just share. The course teachers make clear that these are not therapy sessions. But I feel as though a great opportunity is lost to explore the meaning of our images to ourselves, as related at least to Chinese medicine.

**Wide roles for Niamh’s approach**

In conversations with Niamh after a shiatsu class I realised that if the meditations were conducted using the approach developed by Niamh this would give the shiatsu group an opportunity to explore the meaning of the Chinese phases in a way that cannot be explained in
our text books. Instead I see myself and my fellow students struggling intellectually with questions like, “but what is metal? How can the lungs be metal?”

During our conversation Niamh suggested that perhaps, during a meditation, we could ask “what is the quality of metal?” I was amazed at the simplicity of the question, and yet how that question goes straight to the heart of the matter. And by taking such a question into myself through meditation perhaps I could begin to understand the quality of this element beyond seemingly strange and baffling descriptions as “metal gives rise to water, is white and is associated with the sense of smell etc.” I think the phrases are images used in an attempt to describe the essence of the element, and so by stimulating our own images about the element perhaps we can begin to feel their meaning. Later meditations did focus on the qualities of the Chinese elements, but only to a limited degree.

Would it be possible to enter into a heuristic enquiry into the qualities of metal for example, in a similar way that we explored the qualities of the Rays? Perhaps the enquiry could explore the qualities of different metals such as copper, iron and gold. Does it matter to the working of Chinese medicine that there are different metals? I think such questions could be explored through the imagination using Niamh’s approach, in a way that no amount of intellectualising could, but this is something that would need to be discussed with Niamh. It would help move us beyond our fixed Western perspective that only gives credence to logical intellectual thought processes, and little to imagination or intuition. I feel Niamh’s approach provides the potential to explore many other topics (like the paradigms of Chinese medicine and Western medicine). This would be really exciting work!

Where I am now

Niamh’s work with us on the rays has helped me to gain a much deeper understanding of myself in a way that has changed my life. The images from the sessions 3 years ago come back to me as they did then in certain situations that trigger them. I feel as though they are still working within me. As time goes it feels as though layers are peeled away, so that I understand the images on increasingly deeper levels, like returning to a treasured book again and again – and gaining new insights each time. The particular image that returns to me came in the 5th ray meditation: a sword sweeping up to divide me in two – one side a hollow black metal shell, the other solid white alabaster…my addiction to perfection. As time goes on the image softens and the two halves come together slowly.

I have learnt to do colour meditations myself, to ask questions of myself to explore my own feelings and the meaning of situations and events. Working with the rays has helped me come to a more compassionate understanding of myself and others. This process has become an integral part of my life, and I can’t imagine living any other way. I feel much more whole, and continue to nourish parts of myself that were left aside, such as my art, my relationships and other interests. I’m told by friends and family that I’m a lot softer and more approachable, and more “human” with all my flaws and inadequacies. This feels good.

Post script: Gucci and I wrote our reports completely independently. After comparing notes we were amazed at some of the similarities, like the non-judgemental and gentle nature of working with colour.
Gucci’s Testimony

I have been learning the colour process that Niamh developed over the past few years and participated in her PhD research group.

The colour process as Niamh teaches it introduced me to much deeper levels of experience and being and is a beautiful tool to understand more and move with my life.

In the research group Niamh gave us specific colours each week. We would learn to imagine the colour and then take it into our bodies and “let it go where it wants to go”. The colour started to immediately affect my state of consciousness. And each colour would do so in different ways. Sometimes I would become acutely aware of physical sensations i.e. tensions, tingling, an arm feeling hot, a foot being big. Then there would be strong and moving images coming up from within me. Niamh would always ask us towards the end of the meditation “what is the message the colour gives to you?” I would often become aware of it and actually hear it in words. At the end of the meditation we would share in the group. Niamh would always listen to each of us and ask “what does this image mean to you? How does this make you feel?” I have always felt that after I have indwelled colour the images and the exploration of my images come from a very deep level and that there is no judgment of them. Niamh also would say what she is hearing and then ask back “does this hold any meaning for you”? Tears would come often. I began to learn what issues shape my experience and have become more able to discern them in myself and others. And Niamh would always encourage us to carry the insight practically into our lives. Amazing skills! The images that come up in the meditations are clearly present in me long after they stirred me up the first time. I often think of them and they reveal meaning as if peeling an exotic fruit over years. In my first ray meditation I had this image of running around with a blanket trying to stamp out a thousand of little flames that sprang up from the earth. Now I FEEL my own impulses (the flames) and notice when I trot on them. The inner judge always has something to block, doubt, and sabotage. I am able to recognize “this is the judge speaking and move on....”

Every session would be distinctly different bringing out different themes each time. It always amazed me how our deeply individual images and emotional responses to a colour would share similarities with everybody else in the group. The feeling tone and discussion that would follow our meditation and sharing seemed to reflect the qualities of the colour. Enquiring as a group and studying the handouts Niamh gave to us each week intensified my experience of each ray energy. Sometimes the awareness of the ray would be present for the whole of the next week when I started to see it working all around me i.e. third ray: I had tried to sell a car for weeks and weeks and sold and bought a car the very next day plus dealing with income tax and insurance and workers in the house...

The more I practise the colour process myself the more its deep potential amazes me. I feel more in touch, more aware, more able to understand and move with my life. Its riches inspire my creativity and challenge me. The colours don’t corrupt, they are honest alive fluid beautiful. They let me become conscious, never steal anything, distort or project other people’s perception on to me.

Now I speak of the colours coming to me: when I know something is bothering me I retreat and calmly quietly let my attention open and more often now a colour or a succession of colours would come to me and I let them into my body. I follow them. And become aware of an extreme tightness in my solar plexus or pain in my shoulder i.e. Now immediately tears start to flow and often intensify the experience. I become aware of what I am feeling, what is
going on, images start to appear. I cry often from deep down. As I cry I can feel softening, opening and experience what needs to come up into consciousness.
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