

INTUITION AND IMAGINATION

By Wayne Ensrud

The mind is an organism which is adapted to the action of a higher power. The adaptation is one of mental faculty. As with other invisible forces all we can know of the mind is by observing what it does, but with this difference – that since we ourselves are this mind, our observation is an interior observation of STATES OF CONSCIOUSNESS.

The mental faculties always work under the influence of something which stimulates them and this stimulus may come either from WITHOUT through the external senses, or from WITHIN by the consciousness of something not perceptible on the physical plane.

The recognition of these interior sources of stimulus works just as accurately through the physical correspondences as those which start from the recognition of external facts, and therefore the control and right direction of these inner perceptions is a matter of great importance.

The faculties most immediately concerned are the INTUITION and the IMAGINATION, but it is at first difficult to see how the intuition, which is entirely spontaneous, can be brought under the control of the will. Beware – the spontaneousness of the intuition cannot in any way be interfered with, for if it ceases to act spontaneously it would cease to be intuition. Its province is to capture ideas from the INFINITE MIND and present them to the individual mind to be dealt with at its discretion.

In our mental constitution the intuition is the point of ORIGINATION and therefore, for it to cease to act spontaneously would be for it to cease to act at all. It is of utmost importance to realize that the intuition can be trained so as to acquire increased sensitiveness in some particular direction, and the choice of the general direction is determined by the will of the individual.

THE WILL

The Will has much the same place in our mental machinery that the tool-holder has in a power-lathe - - it is not the power, but it keeps the mental faculties in that position relatively to the power which enables it to do the desired work. Considering the imagination as the creative function, we may call the Will the centralizing principle. ITS FUNCTION IS TO KEEP THE IMAGINATION CENTERED IN THE RIGHT DIRECTION.

We are aiming at consciously controlling our mental powers instead of letting them hurry us hither and thither in a purposeless manner, and we must therefore understand the relation of these powers to each other for the production of external results.

FIRST – the whole train of causation is started by some emotion which gives rise to a desire. NEXT – the judgment determines whether we shall externalize this desire or not. THEN - the desire having been 'approved' by the judgment, the WILL comes forward and directs the imagination to form the necessary prototype – and the imagination thus centered on a particular object creates the spiritual nucleus , which in its turn acts as a center around which the forces of attraction begin to work, and continue to operate until, by the law of growth (evolution), the concrete result becomes perceptible to our external senses.

INTUITION

It will be found that the intuition works most readily in respect to those subjects which most habitually occupy our thought.

The translation of thought action into physical action now brings us face to face with the eternal mystery of the descent of spirit into matter. Although we may trace matter through successive degrees of refinement till it becomes what we call concrete form we must recognize the movement that commences from etheric substance is by the vibration of its particles, and a vibration is a wave having a certain length and amplitude which can only exist in terms of space and time.

As soon as we are dealing with anything capable of the conception of measurement we may be quite certain that we are NOT dealing with Spirit but only with one of its vehicles.

WE SHALL FIND THAT THE POINT AT WHICH SPIRITUAL POWER OR THOUGHT-FORCE IS TRANSLATED INTO ETHERIC OR ATOMIC VIBRATION WILL ALWAYS ELUDE US.

The fact remains that the intuition works most freely in the direction in which we most habitually concentrate our thought – and in practice it will be found that the best way to cultivate the intuition in any particular direction is to meditate upon the abstract principles of that particular class of subjects rather than only to consider particular cases.

Perhaps the reason is that particular cases have to do with specific phenomena, that is with the law working under certain limiting conditions, whereas the principles of the law are not limited by local conditions and so habitual meditation on them sets our intuition free to range in an infinitude where the conception of existing conditions does not limit it.

The importance of recognizing our power of thus giving direction to the intuition cannot be exaggerated, for if the mind is tuned to sympathy with the highest phases of spirit this power opens the door to limitless possibilities of knowledge. In its highest workings intuition becomes INSPIRATION. The direction taken by the intuition is largely determined by the Will of the individual opening the mind in that particular direction.

IMAGINATION

Very closely allied to the intuition is the faculty of imagination. This does not mean mere fancies – but our power of forming mental images upon which we dwell. By the act of forming mental images we call into action the universal Law of Attraction. The relation of the intuition to the imagination is that the intuition grasps an idea from the Great Universal Mind (in which all things exist as potentials) and presents it to the imagination in its essence rather than in a definite form – then our image-building faculty gives it a clear and definite form - which it presents before the mental vision and which we then VIVIFY with life by letting our thought dwell upon it – thus infusing our own personality into it.

In all this the power of the Will as regulating the action both of the intuition and the imagination must never be lost sight of – for without such a central

controlling power we should lose all sense of individuality – and therefore the ultimate aim of evolutionary process is to evolve individual wills.

The Spirit of Life seeks expression through the individual. The inherent nature of the Spirit consists in the eternal interaction of Love and Beauty as the Active and Passive polarity of Being. This is the Power for the working of which our soul faculties are specially adapted. And, when this purpose of the adaptation is recognized, we begin to get some insight into the way in which our intuition, imagination and will should be exercised. By training our thought to habitually dwell upon this dual-unity of the Originating Forces of Love and Beauty the intuition is rendered more and more sensitive to ideas emanating from the supreme source, and the imagining faculty is trained in the formation of images corresponding to such ideas.

BIBLIOGRAPHY: *THE EDINBURGH LECTURES* – by Thomas Troward

ADDENDUM

Let me summarize how the above relates to the artist: Art is concrete form in time and space. Art is the mirror of the artist's state of consciousness. These "states" are dependent upon the subjects that most habitually occupy the artist's thoughts.

The faculties of intuition and imagination work under the influence of something which stimulates them, and this stimulus may come either from without through the external senses, or from within by the consciousness of something not perceptible on the physical plane.

In its highest workings intuition becomes inspiration that reveals great fundamental truths and supreme mysteries. A door is opened to the most sublime inspirations regarding the supreme truths of the universe. The intuition grasps ideas from the mysterious INFINITE MIND and presents them to the imagination in its essence rather than in a definite form, and then our image-building faculty gives it a clear and definite form which it presents before the mental vision which we then vivify with life by letting our thought dwell upon it thus infusing our own personality.

Let me repeat that the stimulus for creative action may come either from without through the external senses, or from within by the consciousness of something not perceptible on the physical plane. However, the artist must finally bring the realization of what has been revealed (the revelation) into concrete form in space and time in order to communicate the revelation to others.