

IMAGINAL RESPONSE

APPENDIXES

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AUTHOR LLEWELLYN CHARLES VAUGHAN-LEE

APPENDIX I

A COLLECTION OF IMAGINAL RESPONSE MATERIAL

'I am certain of nothing but the holiness of the heart's  
affection and the truth of imagination -'

J. Keats

Letter to Benjamin Bailey, 22nd November 1817

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Response Work to Textual Images from Hamlet

Arranged According to the Two Groups of Participants:

- A. Individuals Belonging to a Meditation Group.
- B. A Reader-Response Seminar Group.

The participants were asked to describe their responses in the following manner:

- 1. Feelings, emotions or sensations experienced.
- 2. Intensity of affect.
- 3. Images perceived.

- All responses are recorded verbatim -

THE GHOST

## THE GHOST

### Image I

But two months dead - nay not so much, not two -  
So excellent a king, that was to this  
Hyperion to a satyr, so loving to my mother  
That he might not beteem the winds of heaven  
Visit her face too soughly.

I ii I38-I42

(All quotations, unless stated,  
from Hamlet, Arden Edition)

#### Group A

##### Nomi

1. Gentle protective
2. Gentle
3. I'm the tall man with his hands on the queen's shoulder,  
then with her face between his hands. Then takes her arm  
in his and walks on.

##### Frank

1. Peaceful, calm
2. -
3. Dead body of a king laid out in a mausoleum. Very pale  
and beautiful face, androgynous. Can't really tell if man  
or woman as sex of face changes with the angle of vision.

### Yael

1. Sadness, mourning, loss. Sensation somehow of the earth, the man speaking is dressed in brown habit.

2. Medium

3. A young man sitting near a long wooden table, his head on the table. He raises his head and addresses two figures who stand in a dark corner of a room. It's in a cellar.

Therefore, the atmosphere is a bit heavy/dense, the air surprisingly warm/hot. His friends listen in silence.

### Donovan

1. Sadness turned into a sweet dance

2. Strong

3. Father, tall with crown, seizes white clad mother who becomes slim, holds her, their hands above cling together, then he lifts her up and she becomes the ballerina, lightest of light.

### Wendy

1. Of power, strength and tenderness and gentleness - firmness - a warrior, earthy

2. Fairly strong

3. Of the king mixed curiously with Claudius - Red beard, red hairy chest, compelling gaze of eyes, in Tudor dress, anguished about his tenderness for his wife - as if he felt separated from her. She shadowy seemed bending down.

## THE GHOST

### Image I

#### Group B

##### Suzanne

- I. Pain, sorrow
2. Very strong
3. My father lying in his coffin, he is lit up by a gentle light, all around us is darkness. Vision recedes, a great chill. Image of my mother bending over him, much larger than the image of the coffin. She looks triumphant, evil.

##### Sarah

- I. -
2. -
3. Very large black symbol of the number two - 2 - which blacked out any of the other images.

##### Mike

- I. Anger
2. Moderate
3. Woman facing into a storm which blows into her face.



## THE GHOST

### Image 2

I am thy father's spirit,  
Doomed for a certain term to walk the night,  
And for the day confin'd to fast in fires,  
Till the foul crimes done in my days of nature  
Are burn't and purg'd away.

I v 9-13

#### Group A

##### Nomi

1. Fear
2. Intense
3. A man-like creature sitting or crouching in a barrel-like contraption with flames pouring upwards - just waiting for the fire to go out but it doesn't, nor does it actually burn the barrel or the man.

##### Frank

1. Guilt, fear
2. Mild
3. No visual picture but sense of predecessor/past-life figure, male, beginning to explain karma and realisation that as he must suffer his sins, so is likely shall I, without consciously being able to control it, i.e. an issue of fate.

Yael

- I. -
2. -
3. No image experienced

Donovan

- I. Despair at first, desperation then release
2. Less strong except in the fire
3. Black male shrivels in shame, loses control, falls into a tub of volcanic fire, is burnt up and released as white smoke that is also a cross as well as a very tall castle.

Wendy

- I. Loneliness, reaching out, frustration. The agony of the shriving.
2. -
3. Big figure - empty, anguished.

No strong image - huge and formless grey armoured (remembering Russian film.)

## THE GHOST

### Image 2

#### Group B

##### Suzanne

1. Interest, curiosity
2. Quite strong
3. Spectre-like figure, masses of cobweb-like garments.

Grey face, lined, mouth wide open. Howling wind, very much an image of the usual film version of the ghost.

##### Sarah

1. Coldness, heavy and forbidding
2. Strong
3. White armour-clad figure wandering aimlessly through complete darkness, then reaching fire and being completely trapped by it, unable to escape.

##### Mike

1. Heat, majesty, pain, guilt
2. Strong
3. A king burning fiercely. He stands proudly and does not indicate emotion. The source of the flames is not indicated. They come from below and envelop him.

THE GHOST

Image 3

Now, Hamlet, hear.

'Tis given out that sleeping in my orchard  
A serpent stung me.

1 v 34-6

Group A

Nomi

1. Pain
2. -
3. Quick slithering movement between grass blades. Burning sensation in my ear, the pain wakes me and then overwhelms me. The snake slithers quickly away again.

Frank

1. -
2. -
3. Marlon Brando looking male, sitting in sunny Italian courtyard in Bath Chair suddenly slumps forward. No other movement or creatures except raven sitting in tree watching curiously.

### Yael

1. Rage, surprise, sudden pain
2. -
3. A king sleeping on the grass, his sword on the ground, rustle of leaves, trees, the snake slithers near, and as quick as lightening, stings him and disappears in the high grass. All is very still. It seems as if the king goes on sleeping, one can't hear any longer the rustle of the leaves, nor the birds.

### Donovan

1. Engulfment
2. -
3. Young male, trusted the night, it betrayed him; he lies in agony as giant-sized cobra with teeth seizes him around his pelvis ... he is to be eaten and gone.

### Wendy

1. Light feeling, conversational; felt as if he could be talking to Hamlet as he did when he was alive
2. -
3. A king in a large red velvet robe and crown at first very much as the player king, and then the pleasant father (as in father/son) feeling seemed to predominate.

## THE GHOST

### Image 3

#### Group B

##### Suzanne

1. Anxiety
2. -
3. Dark crowned figure, a man dressed in black. Orchard behind, Van Gogh type of trees. The ghost of the king is beneath the tree. The adder comes down, attacks the ghost's neck, winds itself around his body.

##### Sarah

1. -
2. -
3. Bright orchard, king and serpent insignificant. However, the image of serpent grew and gradually took over the picture - became a large plastic blow-up snake.

##### Mike

1. Danger, unease
2. Very slight
3. A sleeping serpent on the grass beneath a tree wakes and moves to sting the king who lies nearby.

THE GHOST

Image 4

Sleeping within my orchard  
My custom always of the afternoon,  
Upon my secure hour thy uncle stole  
With juice of cursed hebenon in a vial.

1 v 59-62

Group A

Nomi

1. Relaxed then anxious
2. Medium
3. Warm sunlight filtering through leaves, sound of songbird and insects. Then, as if a cloud sweeps over the sun, shadow falls and there is a smell as of rotting fruit.

Frank

1. Excitement
2. Mild
3. Harlequined figure with curled over footwear and very pointed features dances manically to sleeping figure, with a flourish holds funnel to ear of sleeper. First spits in it and then pours liquid from a rectangular tin can. Removes and dances away.

Yael

1. Being betrayed, treachery
2. Medium
3. Peaceful garden. A sneaking figure approaches carefully on tiptoes holding a brass metal beaker, he is dressed almost like a jester with motley and pointed shoes. Long pointed nose, the eyes covered by the hat. He slips near quietly and cautiously, almost like a snake.

Donovan

1. Satisfaction
2. Medium
3. Middle-aged male happy, unconscious; uncle comes in with gift of ruby red, very aglow, glassful; kneels offering it; but the other male, asleep, sees it not as a gift.

Wendy

1. A scream against treachery - injustice. Then a feeling of wickedness and evil in the depths of our being, murder, torture, violence, darkness. Then turned to a feeling of despair, guilt and sadness.
2. Emotion very heavy and quite strong
3. Image very weak, no real picture but the sensation of feelings aroused.



## THE GHOST

### Image 4

#### Group B

##### Suzanne

1. Surprise
2. Strong
3. Same orchard as 3, figure dressed in black, half sitting against a tree, head forward sleeping. From the left a stealthy figure in black cloak and wide-brimmed hat tiptoes to the tree. Carries a black glass vial, square shaped. Muffled sound of twigs breaking, mist in the distance.

##### Sarah

1. A sense of something being squashed into an unnatural shape.
2. Fairly strong
3. Peaceful image of a man dozing under a tree. The entrance of the uncle was like that of a cartoon character, on tiptoe, very quickly with a quick glance pouring the poison into his brother's ear. The king suddenly keeling over. Saw it very much in terms of a cartoon.

##### Mike

1. Danger, threatening
2. Moderate
3. The king sleeping on a low bed in an orchard on a hot

afternoon. His brother creeps towards him with a bottle of poison. The image follows the plays plot and the poison is poured into the king's ear.

## THE GHOST

### Image 5

And in the porches of my ears did pour  
The leprous distilment, whose effect  
Holds such an enmity with blood of man  
That swift as quicksilver it courses through  
The natural gates and alleys of the body,  
And with a sudden vigour it doth posset  
And curd, like eager droppings into milk,  
The thin and wholesome blood.

1 v 63-70

### Group A

#### Nomi

1. Horror
2. Strong
3. Like a gothic cathedral with many external decorations slowly disintegrating under acid rain, crumbling images then blood flowing from the statues inside, flowing out through the doorway and coagulating.

Frank

1. Serenity of fatalism, mild physical waves of shuddering
2. -
3. Lying on the ground, knowing a figure must come and pour poison in my ear and yet want to do nothing to stop it as my tenure as king is over; and knowing that myself to be killed in this way will bring great spiritual reward.  
A kind of total surrender.

Yael

1. Shock, acute pain, tissues disintegrating
2. Strong
3. Quicksilver goes through body to tissues - complete destruction, part of tissues flood confusedly, without order down, unrestricted. Walls have been broken, all is floating, gushing, no order at all.

Donovan

1. Satisfaction then fulfilment
2. Strong
3. Man on a cross, crucified; silver streams flow in body, which becomes all silver. Finally, two ends of the cross become wings and he flies above, free.

Wendy

1. Shock, utter surprise - the awful sensation of the inevitable progression through the bloodstream of the venom - helplessness and then physical anguish
2. Quite intense, mixed up with my own feelings at first
3. Started with my own fear of 'poisonedness' then translated to his - the shock of the sudden attack - figure vague again.

## THE GHOST

### Image 5

#### Group B

##### Suzanne

1. Slight feeling of shock
2. Very distinct image
3. Figure pours silver-looking liquid from black glass vial into sleeping figure's right ear. Sleeping figure gradually turns to white stone - following the path of the liquid.

##### Sarah

1. Coldness, withdrawal into myself
2. Strong
3. Swirling dark colours - red green and black - all slowly mixing into each other until they made one colour.

##### Mike

1. Intense pain followed by suffocation
2. Strong
3. Drowning in a heavy curd-like substance which prevented breathing. The blanket of liquid at first seems light and liquid, but on contact is gum-like and cloying.

## THE GHOST

### Image 6

So did it mine  
And a most instant tetter bark'd about,  
Most lazar-like, with vile and loathsome crust  
All my smooth body.

1 v 70-3

#### Group A

##### Nomi

1. Immediate
2. -
3. Watching the surface of a volcanic or sulphur pool,  
gaseous air popping heavily through the surface and crusting  
over.

##### Frank

1. -
2. -
3. Spirit of the king hovers above the body feeling amused  
at the body's death having tired of that form. Watches  
the body decompose rapidly with a commensurate expansion of  
consciousness. The body bubbles as if an acid paint stripper  
was being applied. At the moment of total atrophy the spirit  
zooms heavenwards with a rush of exhilaration and excitement  
at what is to come. Very optimistic.

Yael

1. Helplessness, disgust, muck, dampness, slime
2. Quite strong
3. Leprosy, a body covered with green wounds, colour brown and green, mingled together like mud, smell of fungi.

Donovan

1. Non attached, but interested
2. Less strong
3. A lake that is also an alligator skin spreads slowly.  
Above a pale moon, casting a faint glow on the lake.

Wendy

1. Feeling of dismay and horror and revulsion, depths of self loathing and despair engulfed in disgust
2. Quite intense
3. It seemed to be me - but as a man writhing in a mud/slimy pit on his back, clawing the air, not really trying to get out, but steeped in awful loathsome mud and filth.



## THE GHOST

### Image 6

#### Group B

##### Suzanne

1. Sensuous, warm
2. Very strong
3. In a warm room, outside the sound of barking dogs, seems to be a courtyard in a farm. The naked figure in the room is me, the other figure in the room is a man about to hold me.

##### Sarah

1. Nothing at all
2. -
3. I saw nothing at all except the blank space I was already in.

##### Mike

1. None
2. -
3. An ill defined body, something happening around it but I don't know what. The body is the ghost. (I think my image is obscured by the unfamiliar language 'tetter, bark'd, lazar-like')

CLAUDIUS

CLAUDIUS

Image 1

but know, thou noble youth,  
The serpent that did sting thy father's life  
Now wears his crown.

1 v 38-41

Group A

Nomi

1. Burning
2. -
3. The movement like a cobra rearing and swelling its hood.  
As if fire travels up through my body and then explodes into  
a fiery crown.

Frank

1. Shock
2. Mild
3. Youth in buckskin passing through medieval doorway.  
Switch from external image to internalised reaction. Identification fairly strong.

Yael

1. Pride, hardness, tense
2. Weak
3. A black snake sitting on a throne, crowned. Its pointed tail touches the ground. A blazing sun - its body glitters as if it has fish's scales.

Donovan

1. Completion
2. Medium
3. Sea-serpent below jeweled ring in the ocean, dives through it again and again, in circles.

Wendy

1. Power, vaulting ambition - spite - fury; frustration as wanting to murder young Hamlet - chaotic fear of discovery; plotting, scheming with Polonius; secretive from the queen
2. Strong
3. Black-haired, in Tudor dress - wild-eyed, wielding a sword - piercing eye and darting it around - paranoid.  
Lights, thought of Player King scene.

CLAUDIUS

Image 1

Group B

Suzanne

1. Not very serious
2. Vivid
3. Cartoon image of snake from Disney film - wearing crown and red cape.

Sarah

1. Cold, shivering - withdrawal
2. Strong
3. Still remained dark, howling cold winds. Serpent appeared and took crown from 'Ghost' and wore it. Remained cold.

Mike

1. Fear. Danger
2. Mild
3. A serpent, moving slowly and majestically towards me, wearing a crown. A large serpent coming out of the blackness.

Andrew

1. Sadness
2. Weak
3. A king - traditional picture of a king - A sad king

CLAUDIUS

Image 2

The harlot's cheek, beautied with plast'ring art,  
Is not more ugly to the thing that helps it  
Than is my deed to my most painted word.

111 i 51-3

Group A

Nomi

1. Not unpleasant
2. Light, detached
3. Fellini-type woman - graffitti on the wall behind her.

Frank

1. Sadness
2. Mild
3. A fat old woman, kind of Mae West type sitting at a dressing table with three mirrors in centre of dusty large backstage space in theatre, applying powder and rouge to her face. I feel distant from her.

Yael

1. Tiredness, smell of dust and make-up
2. Medium
3. An aging woman in a small dressing room in a theatre, sitting in front of the mirror, looking at her face. Slowly she takes off (cleans) her face of all the colours.

Donovan

1. Indifference
2. Medium
3. Big billboard with word on it. Man with a paint brush paints over it, paint becomes sea waves from the billboard.

Wendy

1. Sadness - my sadness - I would like the painted cheek to be the real thing
2. -
3. Defeat - regret - shunning hypocrisy (me I'm made of it) feeling sadness at the reality of raddled ugly face under paint.

CLAUDIUS

Image 2

Group B

Suzanne

1. Curiosity
2. Fairly vivid
3. Victorian back streets, not much colour. Tired looking prostitute with vividly painted face walking away with face turned back. Man hidden from her sight, dressed in black holding a sheaf of papers. Sound of wheels on cobbles.

Sarah

1. Sinister - feeling that underneath the original image lurked something dangerous
2. -
3. Face of a woman covered in bright, gaudy make-up. Then the 'ugliness' started to show through - warts. Smiling she showed a mouth with only a few teeth, rotten.

Mike

1. Nausea?
2. Mild
3. A woman wearing heavy make-up and grinning in an obviously sexually inviting way.



Andrew

1. -
  2. Weak
  3. A hypocritical figure - perhaps in biblical terms.
- A figure of authority.

CLAUDIUS

Image 3

O, my offence is rank, it smells to heaven;  
It hath the primal eldest curse upon't -  
A brother's murder.

111 111 36-9

Group A

Nomi

1. Nauseating
2. Strong
3. Smell as of jackals or other wild animal, smell of decaying meat, bloody carcass. Darkness; African night.

Frank

1. Mild excitement physically and then some sense of peace
2. -
3. In the garden of my parent's house smelling the newly applied creosote on the fence. Hot sunny day, feel warm in body. My brother who was dark, moody bully is present and he changes to D. Feel somehow, although observer, that both characters are a part of me.

Yael

1. Despair, some catastrophe is in the air, stench of dead bodies
2. Strong
3. Dark streets in a city - the plague. Bodies piled up in

wagons. Cold night air.

Donovan

1. Gleeful satisfaction
2. Strong
3. A tall man stomps furiously on graves and bones of many people killed in mass burial; and the grave was open.

Wendy

1. King wondering why did he do it. His world in ashes when he thought to gain everything. Genuine regret. The awfulness of the tragedy. Emptiness.
2. Not very intense
3. Vague but feeling of the two men as brothers, which I have not felt before. Worse than killing just anyone, fear of heaven. Regret at what he'd done - perhaps feeling for his brother what he had not felt quite so before.

## CLAUDIUS

### Image 3

#### Group B

##### Suzanne

1. First pity, then objective interest
2. Strong
3. Chill, dank cellar, mouldy straw, ragged prisoner about thirtyish, chained to the wall. There are other figures around but vague. Sense of yearning to escape. Image of Cain and Abel fighting in a sunlit cornfield, burning heat, which seems to have muffled the sound

##### Sarah

1. Again withdrawal from the stench of the image. Feeling of darkness.
2. -
3. Large, foul-smelling dungheap, which grew larger. Then a man's naked body appeared upon the top of it, whilst another walked away. This took place in a dark background.

##### Mike

1. Nausea
2. Strong
3. Confused faint image of one man killing another. The smell of rotting flesh is stronger than the image.

Andrew

1. Shock, distaste
2. Quite strong
3. A huddled figure lying on the floor, presumably dead.

CLAUDIUS

Image 4

What if this cursed hand  
Were thicker than itself with brother's blood,  
Is there not rain enough in the sweet heavens  
To wash it white as snow?

lll iii 43-6

Group A

Nomi

1. Fear
2. Observer
3. Captain Hook figure with padded black glove - then getting buried in snow-drift, and just this black glove sticking up, detached from his body on a stick.

Frank

1. Peace and well being. Full feeling in chest and heart area.
2. -
3. Hand with blood stuck to it (not dripping) hopping kangaroo-style over a snow-clad landscape. Leaving wrist imprint in the snow.

### Yael

1. Anticipation, a need to know. Fresh smell after the rain
2. Medium
3. Rain pouring down on fields. Dusty air becomes clearer and more pure.

### Donovan

1. Nature is consumed by fire
2. Strong
3. Blood-red forest bursts into flames; snowy mountain range falls into the inferno and is burned completely.

### Wendy

1. Desolation - the real suffering of what he had rashly done. Realising his sorrow
2. Strong
3. Feeling of something spring-like in the heaven's snow - delicate and lovely and the contrast of the frightful image of the bloodied hand that had taken the life of his brother.

CLAUDIUS

Image 4

Group B

Suzanne

1. Revulsion
2. Strong and vivid
3. Still the sunlit cornfield but the heat has gone. Man's hand superimposed on the scene, covered in dried blood. A corner of the sky darkens and acid rain begins to fall, the hand begins to disintegrate and turns chalky-white where the acid is eating away. Sound of hissing acid, smell of sulphuric acid.

Sarah

1. Disgust - feeling of my insides contracting
2. -
3. Originally there were only two hands covered in dripping blood - this developed into a picture of a man holding out red hands. Then another appeared and shook his head at the first man.

Mike

1. Fear
2. Mild
3. A large red hand. Sticky with thick blood is held in



a torrent of running water but remains thick with blood.

(Intellectual images of Lady Macbeth and the Cruel Mother come quickly into this).

Andrew

1. Particularly horrific image - I wanted to dispel it
2. Weak
3. Lady Macbeth. Guilty murderers. Overdone trick blood.

CLAUDIUS

Image 5

O wretched state! O bosom black as death!  
O limed soul, that struggling to be free  
Art more engag'd!

lll iiii 67-69

Group A

Nomi

1. Horror
2. Strong
3. Black feather bird caught in a trap, bloodying itself in its struggle to free itself. (Slight transition to a black man caught in something).

Frank

1. No awareness of emotions
2. -
3. Scene from a mountain top with expansive view. Kind of plain, villages, fields and roads; landscape from Flemish/Dutch art, but no people or any living form except sky dramatic. Dark clouds and shafts of sunlight. Sense of solitude.

### Yael

1. Lack of air, no space to 'spread the wings', helplessness
2. Medium
3. A dove fluttering helplessly in a cage, no way out of it.

### Donovan

1. Big struggle, in vain, and sorrow for the boys
2. Very strong
3. Huge ebony black breasts; two boys, each sucks furiously on a tit, at the same time trying to tear out the roots of the breasts and thus gain freedom.

### Wendy

1. Feeling of guilt - being trapped - the more he struggles to get free the faster he becomes caught
2. Fair
3. Felt the king very lonely, pacing in perhaps a chapel - wide paved, pillared space - in contrast to the feeling of claustrophobia, king all alone - nowhere to turn.

CLAUDIUS

Image 5

Group B

Suzanne

1. Verging on frustration and hatred
2. Vivid
3. Image of Mrs. Thatcher dressed in black, looks like a military uniform. Standing like a vulture on crowds of prostate men, woman and children dressed in rags and trying to escape. Her foot (a huge claw) is trapping some of the people - running blood.

Sarah

1. Enjoyment!
2. -
3. The upper torso of a naked black male body - between waist and neck.

Mike

1. Claustrophobia
2. Strong
3. A body trapped in deep dark earth struggles and in so doing sinks deeper.

Andrew

1. Pity, hopelessness
2. Strong
3. A black figure in a cage, with a series of larger cages surrounding each. Like a chinese-box effect they stretch to infinity.

CLAUDIUS

Image 6

A murderer and a villain,  
A slave that is not twentieth part the tithe  
Of your precedent lord, a vice of Kings,  
A cutpurse of the empire and the rule,  
That from a shelf the precious diadem stole  
And put it in his pocket -

A king of shreds and patches -

111 iv 96-101, 103

Group A

Nomi

1. Unpleasant, anxious
2. Quite strong
3. Cowering man in somewhere like dungeons, black cold and wet stones. Glitter of gold band on ledge, slipped into his pocket. Handcuffed pair of prisoners in ragged clothes. Blotchy, patchy unhealthy skin on them.

Frank

1. Warmth and life coursing
2. Gentle but not manic
3. Charles Laughton type figure with hunch back scuttling

through rubbish strewn streets in French 15th century town. Filthy and with snakes in hair, searching through rubbish for treasures, finding things of no apparent worth and clutching them to bosom crying 'Precious, precious, mine mine.'

#### Yael

1. Deceit, no sensation
2. Medium
3. A man stealing out of the royal suite, walking stealthily on tiptoe, carrying a chalice in his hands. In the bed, the king is fast asleep in his four-poster bed. (Almost like T.V. with no sound).

#### Donovan

1. Admiration for King's surrender and transformation
2. Medium
3. A tall king gives Fascist salute, then whirls round and round faster and faster and finally becomes a column of smoke and is carried into the sky out of sight.

#### Wendy

1. Feeling of sad wonderment as one feels when someone dies - why? How could she have done it - how could she have been

so misguided, stupid

2. Strong

3. Hamlet leaning over to his mother Gertrude - she upright almost non-participating, but he stretching out his arm across her four poster-bed with draperies. He is not castigating her, just gently remonstrating her - I feel he thinks that she can not have had any idea of what she brought about - he full of sad disbelief almost at what she had done - a gentle compassion at this stage and love for her.



CLAUDIUS

Image 6

Group B

Suzanne

1. -
2. Fairly objective, fairly strong. The sense is one of academic interest
3. Suggests a sculpture rather like 'The Burghers of Calais'  
- I am part of a crowd of foreigners being taken around the gardens by Westminster.

Sarah

1. Disgust. Could feel my lips curling as more was read
2. -
3. A very shabby evil old tramp that slowly took over the throne - sat down with crown sceptre and orb. Still shabbily dressed though.

Mike

1. -
2. -
3. Faint image of a man, archetypal evil, stealthily removing a crown from a shelf. Finally clarifying puzzlingly into a poorly dressed man.

Andrew

1. -

2. -

3. No image

CLAUDIUS

Image 7

And is't not to be damned  
To let this canker of our nature come  
In further evil?

V ii 66-70

Group A

Nomi

1. Fearful fascination
2. -
3. A kind of truffle-like growth growing larger, but underground. I watch in horrified fascination as it spreads up, breaking out into the air through the grass.

Frank

1. -
2. -
3. Large hall with many 14 or 15 year olds, blazer-clad, hunched over desks writing. One light-haired boy with two plaits looking around the room in an exaggerated fashion. A school examination.

Yael

Omitted due to time

Donovan

1. Frustration and sense of failure
2. -
3. No image would appear

Wendy

1. Revulsion, seeing the shadow, punitive side - talk of  
canker, insidious inner black festering disease
2. Not very strong as I can't remember who said it to whom
3. No image

CLAUDIUS

Image 7

Group B

Suzanne

1. Helplessness, horror, pity
2. Very strong
3. Operating theatre, surgeons trying to deal with a malignant, disgusting growth in the patient - the growth is spilling out and fastening onto the surgeons, the table, the floor, light, etc. (Relates to personal experience as an operating theatre nurse)

Sarah

1. Sense of fear that grew as image developed
2. -
3. White background - red spot appeared in corner and grew, covering the white - like a spot of blood on a clean white sheet.

Mike

1. -
2. -
3. I found the imaginal process confusing and difficult and therefore no image was perceived.

Andrew

1. Sadness
  2. Strong
  3. A deep red flower with a black burnt looking section.
- It is beginning to die - slowly.

CLAUDIUS

Image 8

Here thou incestuous, murd'rous, damned Dane,  
Drink off this potion. Is thy union here?  
Follow my mother.

V ii 330-3

Group A

Nomi

1. Fear, nausea
2. Strong
3. Goblet of pearly white thick substance which I have to swallow unwillingly. Feeling of terrible heaviness fills my body.

Frank

1. First anger then sadness. Movement of awareness from abdominal to chest areas
2. Quite strong
3. My mother is in one of two twin beds next to one another. I am on the other. I am 12 or so. She is too busy for me, putting bets on horses on T.V. over the phone. Listening to radio, avoiding contact with her needy brat, yet at the same time, have no sense of blame. It had to be that way.

### Yael

1. Confrontation, sound of clashing swords
2. Medium to strong
3. Two faces near each other, the younger face speaks vehemently, thrusting the cup almost in the other's face - whose eyes full of fear but also calculating his chance to escape this confrontation.

### Donovan

1. Futility; is there no way up into the air and real life?
2. Strong
3. Man drinks quickly from cup, plunges into a womb (?) tries to get through to the other side but remains stuck and will be forever.

### Wendy

1. Righteous indignation - Hamlet powerfully taking satisfying revenge on Claudius - great dignity as he is dying
2. -
3. Hamlet lying and King tottering grasping his throat - getting giddy, choking - Hamlet, the life ebbing out of him, failing fast but with great dignity. King somehow a tatty king - patches? - powerless insignificant. Hamlet powerful - power always with the victim.



## CLAUDIUS

### Image 8

#### Group B

##### Suzanne

1. Dislike of main figure
2. Fairly strong
3. Falstaff-like figure with long blond hair. Holding a huge jewelled goblet, and although I can't see it I know that there is a pearl in it. In the background there is a procession of people shouting and waving banners (union) - somehow the figure in the foreground is responsible for their poverty. Woman in background sobbing.

##### Sarah

1. Horror turning to relief
2. -
3. The old tramp that took over the throne in image 6 reappeared - he was given a drink and as he took it a large skull-and-cross bones took over, the union being with death.

##### Mike

1. -
2. -
3. An unclear figure forces a beaker upon a cowering figure.

Andrew

1. Sad inevitability
2. Strong
3. A very old, very sick woman in a large bed - in contrast she is a small part of the bed. An overloaded table stands by the bed, overloaded with prescriptions.

GERTRUDE

GERTRUDE

Image 1

But virtue, as it never will be mov'd,  
Though lewdness court it in a shape of heaven,  
So lust, though to a radiant angel link'd,  
Will sate itself in a celestial bed  
And prey on garbage.

1 i 53-7

Group A

Nomi

1. -
2. Detached
3. Sundial which developed into a clock tower (maybe a sundial clock) which was too high to see clearly. Foot of the tower surrounded by rubbish and a black dog rooting around in it.

Frank

1. Resignation
2. -
3. First a chain and then the myth of Sisyphus (pushing stone up mountain of virtue)

### Yael

1. Like laughing, watching a comedy
2. Medium
3. Two angels, white winged with long negligees in a four-poster bed, making love. The enormous bed is surrounded with leaves of rotting cabages. (Cherub means cabage in Hebrew).

### Donovan

1. Completion
2. Medium
3. Man fucks madly, woman turns into a bed of roses, Penis goes underground emerges as tower like Giotto's in Florence.

### Wendy

1. Detached
2. Mild
3. First Rossetti, the Blessed Angel, but then a practical girl-guide captain - unmoved - lust as a monster-cum-dragon writhing about, greenish, clawed feet, on the rampage.

GERTRUDE

Image 1

Group B

Suzanne

1. -
2. -
3. A huge rock, gauzy figure of Venus moving towards it, smiling knowingly. Something intangible intervenes and pulls her away from the rock, she's looking backwards at it. She's drawn away - several figures around her trying to remove her clothes.

Mike

1. Nausea
2. Medium to strong
3. Angels copulating on a rubbish heap.

Andrew

1. Dislike
2. Quite strong
3. Angel, incongruous image, in a large bed, surrounded by rubbish. Unpleasant, the rubbish smells, the bed is dirty.

### Victoria

1. Embarrassment

2. Medium

3. Vivid colour imagery - brown to purple to red to white to green. Bed became a compost heap of cabbage leaves. 'Shape of heaven' was a court of law with judge and barristers. Virtue as a statue, marble, hard.

GERTRUDE

Image 2

Such an act

That blurs the grace and blush of modesty,  
Calls virtue hypocrite, takes off the rose  
From the fair forehead of an innocent love  
And sets a blister there.

111 iv 40-4

Group A

Nomi

1. Unpleasant
2. Strong
3. Rape-like feeling, difficult for me to describe as it was so unpleasant, like being split in two.

Frank

1. No feeling
2. -
3. An Indian, red spot in the middle of forehead begins to blister which spreads across a lined forehead.

Yael

1. Decadence, sadness, repulsion but attraction at the same time.
2. Weak - medium
3. A young pale face of a woman, very pale, a bruised red mouth  
(Pre-Raphaelite)



Donovan

1. Purity is not as pure as I thought
2. Strong
3. A huge white rose opens, a cockroach crawls from the rose towards me, becomes gigantic, menacing.

Wendy

1. Quite strong feeling of rage, fury, dismay, disbelief
2. Strong
3. Hamlet raging, shaking his mother till her teeth rattle - flinging the curtains aside, shouting and raving his rage and hate - he could kill the terrified Gertrude - at this moment he has no compassion or understanding but is possessed by his anger - beside himself with rage, hardly able to control himself.

GERTRUDE

Image 2

Group B

Suzanne

1. Slight feeling of pity
2. Strongish
3. Same figure of Venus, feeling that she is innocent but that society has decided her wrong. The rose on her forehead is torn away and the blister is like a third eye between her eyebrows - she seems to feel despair.

Mike

1. Pain
2. Slight
3. A red rose being plucked from a young female child's forehead which heals over leaving a vivid red scar.

Andrew

1. Pity
2. -
3. A sick lady, she has an irritating skin disease, and is in great discomfort - scabs and sores on her face, she seems old.

Victoria

1. Horror, wanting not to look
2. Quite high
3. Red colours again. Rose, a red one stuck on forehead of a white marble statue disappears - blister, horrible one in middle of plain whiteness. Blood on snow.

GERTRUDE

Image 3

Heaven's face does glow  
O'er this solidity and compound mass  
With tristful visage, as against the doom,  
Is thought-sick at the act.

lll iv 47-51

Group A

Nomi

1. Lugubrious
2. -
3. Big pale moon and an earthquake errupting, lava-flow like grey vomit pouring down the hillsides. Everything in shades of grey and black.

Frank

1. Surprise
2. -
3. Moon on a dark blue sky and yet with sun's radiance with a face in the middle of it, benign. Face changes from very happy to sad by downturn of mouth and then proceeds to vomit clusters of stars.

### Yael

1. Desolation, loneliness
2. Medium
3. Swamp, marshes, mud, few wind-blown rushes, a single bird is crying as it flies over, Strong wind, dark skies.

### Donovan

1. No negative thought can disturb a true heaven
2. Strong
3. Heaven is on a wide horizon, consisting of orange, red and silver flashes, spreads as its ends rise, becomes a hand at each end, hands join.

### Wendy

1. Feeling of compassion - of warmth of understanding
2. Strong
3. The feeling of the infinite being sad at the act, but an understanding that all is not perfect and everything is the same and there is forgiveness by our higher self. Protection, affirmation.

GERTRUDE

Image 3

Group B

Mike

1. -
2. -
3. A large bearded head and shoulders peer down benignly from a white cloud on a pair of lovers, and a black cloud drifts steadily across.

Andrew

1. Fear (?)
2. -
3. Last judgement - like an over dramatic Romantic painting, multitudes of people who are all sad, not happy.

Victoria

1. -
2. -
3. Sun, at the same time a mask with eyes cut out and a red and orange light glowing through it. A head being sick, with something distasteful behind it.

GERTRUDE

Image 4

Thou turn'st my eyes into my very soul,  
And there I see such black and grained spots  
As will not leave their tinct.

lll iv 89-91

Group A

Nomi

1. Sad
2. Strong
3. Image of medical display eyes - eyeballs. Then I see that they are a part of a doll - the kind that can open and shut its eyes. The doll is all broken and the inside of the body grimy.

Frank

1. Guilt (and the thought that I hadn't included Mummy, before the image was read)
2. -
3. Me standing before mother telling her that if I looked at myself closely and judgementally I wouldn't like myself as I would be doing it in part from what I would imagine to be her viewpoint.

Yael

1. Gloom, heaviness
2. Strong
3. A raw cow liver covered with flour - the blood and the flour mixed together into a mess. Clots of flour.

Donovan

1. Satisfaction at escape
2. Very strong
3. Two huge eyes move toward me; slap together in refusal to enter a dark tunnel full of maggots, then become cymbals clanked together as though in an orchestral climax of triumph.

Wendy

1. Feeling of heartbreak and loss and sorrow
2. Strong
3. Just my own feelings of failure and ruin and guilt etc.  
The Queen deeply sorrowing and apologetic to Hamlet - deeply repentant - lost and despairing, the spots won't come out.

GERTRUDE

Image 4

Group B

Mike

1. Nausea
2. Strong
3. The pain was that of my eyes being controlled by some unseen force, I then saw a series of blurred dark images, none of which were identifiable.

Andrew

1. Aweful - physical cringing reaction
2. Strong
3. Aweful image of eyes being physically twisted into their own sockets - mixed with memories of pictures of smoker's lungs, black with tar.

Victoria

1. Peculiar interest at how the image I saw could be carried out. Very dream-like in this respect
2. Quite high
3. Whites of eyes in a dead, looking down the throat into a big black area. Black dots appeared, someone with migraine.



GERTRUDE

Image 5

Nay, but to live

In the rank sweat of an enseamed bed,  
Stew'd in corruption, honeying and making love  
Over the nasty sty!

111 iv 91-4

Group A

Nomi

1. Sensual mingled with slight disgust
2. Strong
3. Curiously sensual feeling, strong smell of warm leather like in a tannery. Kind of wallowing sensation. Hot, acrid and flies, millions of flies.

Frank

1. -
2. -
3. A dishevelled unmade bed with the covers half off. Reeks of sex, many sperm patches. Covers drawn back to reveal a litter of sweet baby pigs all pink and curled up.

Yael

1. Emptiness, hollowness
2. Rather strong
3. Smell of unaired room, cheap heavy perfume plus smell of sleep. The sheets are crumpled (motel).

Donovan

1. Disgust
2. Strong
3. Vast crowd of horrible swollen rats, crawling over one another, fighting, fornicating - they will not cease. This is far below any usual human possibility of terrible behaviour.

Wendy

1. Confusion
2. -
3. None - it doesn't mean anything to me

GERTRUDE

Image 5

Group B

Mike

1. Sticky, cloying nausea/Claustrophobia
2. Strong
3. Claustrophobic feeling led briefly to a vision of copulation in some sticky substance (Problem due to familiarity of quote).  
I appear to be involved in the copulation.

Andrew

1. Smell - very unpleasant - cold sweat
2. Quite strong
3. Back to the previous image of a dirty bed, with dirty people in it. The room is a mess. The people don't care.

Victoria

1. Utter distaste
2. Very high
3. A bed with steam rising off it. Mixture in a bowl of something sour and sweat (an unintentional slip, I meant to write sweet). Pigs running around.

OPHELIA

OPHELIA

Image 1

For Hamlet, and the trifling of his favour,  
Hold it a fashion and a toy in blood,  
A violet in the youth of primy nature,  
Forward, not permanent, sweet, not lasting,  
The perfume and suppliance of a minute  
No more.

1 iii 5-10

Group A

Nomi

1. Detached
2. -
3. River-meadow - smell of damp grass. A young man picking a violet, twirling it in his fingers as he leans against a tree, until the flower wilts.

Frank

1. -
2. -
3. A bowl of trifle with a clock in mid-air above it. The bowl expands flattening and lengthening and the trifle spreads and dissolves.

Yael

1. Peacefulness, smell of roses, almost feel like dozing in the sun.
2. Medium
3. Warm day, a garden, butterfly flitters in a bed of roses. Staying for a while in one rose, then rests on the other. Quite a sunny day. Quiet, only the buzz of bees and the rustling of leaves.

Donovan

1. Satisfaction, change
2. Medium
- 3.. Violet becomes a weeping willow, beautiful. Blood drips from all of its leaf ends onto the ground. Nothing left but blood on earth.

Wendy

1. Sweetness, innocence, beauty
2. Quite strong
3. A sundew flower in moss, lovely creamy flower, very strong, slightly fleshy almost - in sunlight - slight downy hairs with tiny dewdrops on - the throat a deeper colour, tan/brown. The moss vivid deep green. The sea nearby. The sturdy inviolability of the flower, unassailable.

OPHELIA

Image 2

To the celestial and my soul's idol, the most beautiful Ophelia -

Doubt that the stars are fire,

Doubt that the sun doth move,

Doubt truth to be a liar,

But never doubt I love.

11 ii 109;115-8

Group A

Nomi

1. Pleasant surprise

2. -

3. In the desert lying under the stars. Rising to the dawn.

A stranger bringing a gourd of camels milk across the sand  
(an actual memory).

Frank

1. Awe

2. -

3. Pan shot of the night sky clear and starry. Focuses on a very madonna-ish looking moon. The sun tells the moon that this relationship is fixed and immutable, but that they will never get any closer than they are. Held and repelled by gravitational power.

### Yael

1. Energy, whirl of movement, but far away - somehow unconnected to the observer
2. Medium
3. From his isolated high room the astrologer looks at the stars through his telescope - the stars, like balls of fire move fast in circles, and the sun, somewhat bigger, circles around them.

### Donovan

1. Submission
2. Strong
3. Man clad in black warrior's leather, on knee goes forward bows head to earth, becomes tinier and tinier, finally only a dot. The sun rises above it all.

### Wendy

1. Feeling of earnest effort at creating poem/letter.
2. Strongish
3. Hamlet the student seen clearly alone at his desk, his mind intent on conveying his thoughts; he is writing and is caught up in the phrases he is using but it seems that this is contrived and somewhere around him, not far away, is a world of hate and intrigue, jealousy, murder, betrayal, suspicion, false witness, and his thoughts of dalliance are just a distraction in which he is allowing himself for the moment to be distracted - keeping reality at bay. I feel he could



end trying to write poems and allow himself to feel what  
is truly in his heart and then he would have such pain.

## OPHELIA

### Image 2

#### Group B

##### Suzanne

1. -
2. -
3. Space, a figure who is outlined by light stretches across the universe. Seems to be a constellation - Her hair, arms are like the Milky Way - millions of stars. The earth is on the left hand side. I seem to know that everyone on earth is looking up at this 'constellation'.

##### Mike

1. -
2. -
3. Ophelia as an angel shining more brightly than stars that are scattered around her.

##### Andrew

1. Pleasing
2. Quite strong
3. 'Intertextual image' from Romeo and Juliet - I imagine Romeo and Juliet during the 'rich jewel in an Ethiop's ear' speech.

## Victoria

1. -

2. Low to medium

3. Woman high in the sky - a face superimposed upon a planet.

Shooting stars - red and yellow on a blue background, a  
sun whizzing around the sky.

OPHELIA

Image 3

For if the sun breeds maggots in a dead dog, being a good  
Kissing carrion -

11 ii 181-2

Group A

Nomi

1. -
2. -
3. Sound of flies, sweet smell of decaying flesh - a dog's  
body lying on the path. Hot day.

Frank

1. -
2. -
3. Dead dog with maggots crawling over it in the desert.  
A vacuum cleaner hovers over it. Attached to the suction  
hose are a pair of lips, mine. As I put my lips on the  
maggots and breathe them in, they enter into me, purifying  
the dog.

Yael

1. Very hot, decay, repulsion, smell of rotten flesh
2. Strong
3. Hot sun, in the empty dusty street of an Arab market

a dead dog lies near the pavement, stench - white worms wriggle in the open flesh. Thousands of them.

Donovan

1. Disgust and disappointment at the sun's treachery
2. Medium
3. Sun's bottom opens above dead dog, spills maggots into the creature, becomes a wet wool blanket, dank, disgusting.

Wendy

1. -
2. -
3. A sheep I came upon in Australia writhing with maggots - I find them particularly horrifying - sun, here a pun on son, he sees himself as destructive, he blunders from disaster to disaster, everything he touches turns to dust and disaster - a kissing carrion who loathes his uncle's/mother's marriage, his father's death, Ophelia's betrayal (the one person who could support him perhaps, I think he feels guilty about it all, personally contaminated and contaminating).

OPHELIA

Image 3

Group B

Suzanne

1. Disgust when the figure becomes infected
2. Not very strong
3. Large black labrador, absolutely crawling with maggots and flies. The sun is making the smell even worse. A figure (male? female?) lies next to the dog and becomes infected with the maggots.

Mike

1. Nausea
2. Strong
3. Maggots crawling around the still identifiable carcass of a dog. It is brightly lit and I can almost smell and feel it. (Dogs running in roads and the fear that they might get killed is a very strong personal fear).

Andrew

1. -
2. Weak
3. Heavy burning sun which looks black against the sky - like an over-exposed photograph.  
(However, I am too aware of the previous discussion of this image, consequently I am rejecting over pre-conceived ideas).

### Victoria

1. Revulsion, nausea
2. High
3. Dead dog lying in a street in the sun, its side split open and maggots crawling out of it and multiplying before my eyes (like speeded-up biology films). Horrible black crows flying around it, with humanish faces, evil and malevolent.'

OPHELIA

Image 4

Have you a daughter?

I have, my lord.

Let her not walk i'th'sun. Conception is a blessing,  
but as your daughter may conceive - friend, look to't.

11 ii 182-5

Group A

Nomi

1. Anxiety
2. -
3. A young girl walking along the hot beach, carrying, having taken off, her veiled straw hat. A parent figure admonishing her.

Frank

1. -
2. -
3. H. staked out in the desert with large belly. I am telling her father, who looks like Orson Wells in 'Touch of Evil' i.e. really bloated, that just as he bore a daughter in his way, so shall she in hers.



### Yael

1. Certain fear, insecurity, tension
2. Medium
3. Arab village, dusty street - a woman with a yashmac on her face moves fast through the street, her elderly woman companion near her heels. Behind closed shutters the feeling that the people are watching them. They hurry.

Anger that the woman has to hide her face because the men see her as a temptation, while it is in them. Patriarchal society. She feels threatened.

### Donovan

1. Sweet turning to fear
2. Strong
3. Beautiful young woman lies down, opens legs, huge hot sun forces open her vagina; she is pregnant in the ninth month, hugs her swollen belly to protect it against a battalion of advancing evil soldiers.

### Wendy

1. Personally I feel very threatened by this
2. Not very intense
3. It could have gone on with Hamlet getting angrily out of control and threatening Polonius - dangerous anger beneath a calm seeming exterior - he is beside himself with fury at the old man's conviction that he is stringing Hamlet along and taking him for a fool which he pretends to be.

OPHELIA

Image 4

Group B

Suzanne

1. Unease, wanting to warn her
2. Fairly strong
3. A woman, pregnant, walks towards the sun (somehow its facing her and not high in the sky). The heat starts to make her belly putrefy, feeling that the sun is responsible for her loss of child.

Mike

1. None
2. -
3. None, previous image was so unpleasant that this image repressed.

Andrew

1. -
2. Quite strong
3. Lone female image on an icy wasteland - no features to landscape, only white snow. She is dark in contrast and is very alone - physically and presumably emotionally. She is a long way away from 'me' - my viewing position.

## Victoria

1. Confusion
2. Low - medium
3. Two people speaking to each other. Image of a pregnant woman, priest laying his hand upon her head. She appears in the background - one speaker turns from the other one to look at her.

OPHELIA

Image 5

Get thee to a nunnery. Why, wouldst thou be a breeder  
Of sinners?

111 i 121-2

Group A

Nomi

1. Withdrawal, rejected
2. -
3. Enclosed garden, I'm walking along a path and look down  
at the grass and see hundreds of slugs from tiny to large.

Frank

1. -
2. -
3. Standing in Dr. Johnson's Summer House in Kenwood with H.  
The roof is composed of writhing snakes which she sees not  
but I do. I am telling her to go forcibly as if I don't want  
her so as she will leave for a safer place, (how noble -  
conscious comment).

Yael

1. Weak smell of milk
2. Medium
3. A bitch with her litter feeding six puppies.

Donovan

1. Frustration
2. Strong
3. Sad young woman walks slowly towards desolate horizon.  
Many young nuns meet her, surround her, make a circle. She sits with her head low, they dance, become happiest of children. She wishes she could be one of them - can't.

Wendy

1. Sadness before the reading and then just as sad after it.  
Desolation, I feel beaten, cowed - deep sadness
2. Strong
3. Is that all I'm worth - after all this, after battling, trying, striving, coming back time after weary time to try again - it's come to nothing, it's the end of the end and there is no light at the end of the tunnel. Hamlet never wanted me - it was only a diversion, I was wrong to think he did. It's all hopeless and pointless and there's nothing now - just dark sadness.

OPHELIA

Image 6

I have heard of your paintings well enough. God hath given you one face and you make yourselves another. You jig and amble and you lisp, you nickname God's creatures, and make your wantonness your ignorance.

111 i 144-7

Group A

Nomi

1. Nervous excitement
2. Strong
3. Like a masked ball or an Ensor painting - People dressed up and carrying masks (including death masks), monkeys and clowns all dancing and capering to the loud music in the street.

Frank

1. Shame of diminishing to a culprit mixed with delight of exposure
2. -
3. A dismembered voice booms out to me in the desert saying that it can see through all my little games and shaming ways to Machiavellian ambitions that lie behind and which in turn conceal a purity of innocence. (Ugh, another good guy in the end).

### Yael

1. Certain cheerfulness and daring. Smell of simple clean soap
2. Medium
3. A street in New Orleans. A black woman with red dress, high heels walks gaily in the street, waving in the air her plastic bag.

### Donovan

1. Peace from going into the truth
2. Strong
3. The whole sky becomes Renaissance paintings. She goes to each one, touches it timidly in reverence. The paintings revolve around her. Her face becomes a dozen faces, beyond all her suffering, as though she were a Bodhisattva.

### Wendy

1. Feeling sad, feeling false. Feeling that there is nothing there really and the paint is something at least - an effort to hide the awefulness
2. Strong
3. Just as he rejects my painted face - then that is total rejection because there really isn't anything else - an empty shell except God has always been able to stand it.

## THE DROWNING OF CPHELIA



## OPHELIA'S DROWNING

### Image 1

There is a willow grows askant the brook  
That shows his hoary leaves in the glassy stream.

1V vii 165-6

#### Group A

##### Nomi

1. -
2. -
3. Just an image of a willow tree with frost on the leaves by  
an ice covered stream - feeling of cold

##### Frank

1. Sad
2. Observer
3. A sweeping lawn with a willow tree hanging over the water  
with the leaves reflected in it. No development, a sense of  
triste at what has passed.

##### Yael

1. The murmuring of small ripplers as they meet the pillars  
of the bridge. Peaceful
2. Medium - weak
3. A willow covers partly a small wooden bridge, on which  
a woman with a baby in a pram are passing slowly.

Donovan

1. Light ballet
2. Medium
3. Man ice skates on a glassy lake, in faster and faster circles; finally incorporated into a sleigh which he drives off into the sky towards high snowy mountains and he disappears far off.

Wendy

1. Feeling of great beauty, simplicity and peace
2. Quite strong
3. Very familiar. The tree - not many leaves, pollarded, trailing one leafy strand over the brook, slow flowing, brown in its depths. Then the image of a flower-dotted meadow where I used to play as a child. Children playing in the stream. A sense of their playing unconscious of what later was in store - the aches and pains and distress of life.

## OPHELIA'S DROWNING

### Image 1

#### Group B

##### Suzanne

1. Cold
2. Fairly strong
3. Fast moving stream, grey but clear. Willow on the left bank, nearest me, the only leaves there are on the branches nearest the water - some are being carried away by the stream. Reflections are steel-like.

##### Mike

1. Peace, stillness
2. Moderate
3. A willow tree leaning out over still water that reflects it. (Words such as 'askant' and 'hoary' cloud my image).

##### Andrew

1. Shock, I shivered. I don't like it ...
2. Quite strong
3. I see a willow tree, but it is 'male', I don't know how but it is quite obviously male - it has a face, perhaps ... Odd.

Victoria

1. Peacefulness

2. Medium

3. Weeping willow trailing leaves in water of a stream.

Frosty-day-leaves frosted white, part of stream not running  
starts giving appearance of stillness and reflecting the tree.

## OPHELIA'S DROWNING

### Image 2

Therewith fantastic garlands did she make  
Of crow-flowers, nettles, daisies and long purples,  
That liberal shepherds give a grosser name,  
But our cold maids do dead men's fingers call them.

lv vii 167-170

#### Group A

##### Nomi

1. Fear
2. Strong
3. Tangled in weeds, sinking down, down into deep murky water bubbles rising up to the surface, a long way above. Then floating up again, fingers trailing clammy and white. Lying in the mortuary.

##### Frank

1. -
2. Observer
3. In same scene as before. Young nymphet type in white prancing about. Settles her frock and sits weaving funeral wreaths from flora about her.

##### Yael

1. The feeling of green stringy, strong stem, wrapping it

around with another one. The yellow colour of the dark petals sticks to the hands

2. Medium

3. Two small girls are making garlands of flowers (like Sargent's picture), laughing with joy.

#### Donovan

1. Greater and greater fear

2. Very strong

3. A huge wreath of flowers changes into a volcano (not very active) out of which steam emerges. Steam becomes a sharp arrow, shoots violently up, painfully pierces the sky.

#### Wendy

1. A quiet happiness

2. Strong in a way that is not intense but deep rooted, durable

3. Making garlands, daisy chains. The beauty of the water crowfoot and king cups - hedgeflowers - deep love for them - cowslips, shepherd's purse, cowparsley - all so very beautiful - love for them.

## OPHELIA'S DROWNING

### Image 2

#### Group B

##### Suzanne

1. Morbid fascination
2. Strong
3. A figure sitting on the ground just past the willow has bloated and grey appearance of someone drowned. Her skin seems almost like wet putty - her eyes green sockets. The plants smell as though they are rotting. Everything seems so colourless.

##### Mike

1. Pity
2. Moderate
3. My image of Ophelia plaiting garlands rapidly moved to a classic Beardsley type presentation of her in long flowing gown, crowned with flowers, in the water on her back, floating.

##### Andrew

1. Sadness - beauty is killed
2. Quite strong
3. I see the famous Pre-Raphaelite picture of Ophelia lying dead in the stream surrounded by her flowers, with her hair flowing in the water.

Victoria

1. -
2. Low
3. Lavish and exotic flowers gathered together around someone's neck. Don't know what crowflowers, daisies and fox-gloves tied together. Long purples then became phallic objects.



## OPHELIA'S DROWNING

Image 3

There on the pendant boughs her crownet weeds  
Clamb'ring to hang, an envious sliver broke,  
When down her weedy trophies and herself  
Fell in the weeping brook.

1V vii 171 - 4

Group A

Nomi

1. Pain, fear
2. Strong
3. Losing my balance, tumbling downhill, through bushes,  
brambles tearing at hands and legs. Loose earth and gravel  
rushing away under me. Falling towards the sea.

Frank

1. -
2. Observer
3. As she sits under a tree a sliver of ice falls, penetrating  
her skull and half embedded, half sticking out.

Yael

1. Something happened fast - but there's no evidence as to  
what it was. Some slight tension remained in the air. But  
all is quiet, just the flowing of the river
2. Medium

3. The same river and wooden bridge. Brown muddy water.  
A big ripple and then just the bridge and the river flowing.  
No one is in sight.

Donovan

1. Dismay, then disgust
2. Very strong
3. Maiden in brook, falls into mouth of hungry rhino, which swallows her. Creature becomes pre-historic, pads away up the bank, trailing pieces of white shit, that was she and now comes from its anus.

Wendy

1. Warm feeling of being nursed and held, gathered in, cared for at the end of troubles
2. Quite strong
3. Falling into the brook like falling into the loving embrace of amorphous loving, soothing - resting at last, loved at last, swathed in love, gentleness and acceptance, gathered around me.

## OPHELIA'S DROWNING

Image 3

### Group B

#### Suzanne

1. Morbid fascination
2. Strong
3. Somehow she's managed to climb the willow and has been hung by creepers and tendrils. Slime all over the tree, she has the same drowned appearance as (2). The creepers snap and she slides, not falls, into the cold grey water.

#### Mike

1. Pity
2. Slightly stronger
3. Image continued from (2) but Ophelia now reaches for a branch which she cannot reach. There are sweet smelling flowers all around her. White and blue small flowers in tiny bunches which slowly drift apart.

#### Andrew

1. I shivered, unpleasant
2. Quite strong
3. I feel that I've been here before with the previous image - only now there is no figure in the water, the water swirls to cover something up which can only be seen as a red blur going down.

### Victoria

1. Interest in what was happening, saw it in film, continuous movement
2. Medium
3. Same willow tree as before. Woman clinging to a tree, knowing she's going to die. Branch snaps and she falls in. Image of the Pre-Raphaelite painting called 'Ophelia'. Being stream-lined with water weeds and lying quite still at the bottom.

## OPHELIA'S DROWNING

Image 4

Her clothes spread wide,  
And mermaid-like awhile they bore her up,  
Which time she chanted snatches of old lauds,  
As one incapable of her own distress,  
Or like a creature native and indued  
Unto that element.

lv vii 174-9

Group A

Nomi

1. Anxiety to start with and then very calm
2. -
3. Memory of rescuing a little girl by her billowing frock after she'd fallen into a pool. Then myself floating in the sea feeling the movement of waves lifting and falling, carrying my body.

Frank

1. -
2. Observer
3. She tumbles down the bank and into the water where her white dress billows out caught in a wind which bears her upstream acting as a sail. Although she has become like a boat with rigid form moving upstream she is singing her ditties as if it were the most natural thing in the world.

### Yael

1. A certain magnificence in the peaceful way in which she's carried away. Acceptance from her side as well as from the observer who doesn't feel like rescuing her, but just watches her from the bridge.

2. Medium

3. The viewer from the bridge sees a woman dressed in white flowing dress. It swells around her - she looks almost like a swan for a while, or a queen sitting on an enormous lily, while she's being carried down the stream with the flowing of the river. All is silent, she's carried away rather fast. Then the river is just flowing on as if nothing disturbed it.

### Donovan

1. Peace, resolution, completion

2. Strong

3. Her garments shape like a pure white swan, which paddles serenely round and round, never ceasing.

### Wendy

1. Of floating, the water coursing past my face - pleasant, freely floating - but a fear when the water covers my face.

2. Quite deep

3. Pleasant floating - flowers around, no responsibility,

gently floating to oblivion - a bit sad, dark dress getting heavier, feeling of being dragged down, struggling, fighting for air, clawing the water, panic, horror, fighting for survival - on going deep. feeling of longing for the peace of oblivion.

## OPHELIA'S DROWNING

Image 4

### Group B

#### Suzanne

1. Pity, the morbid fascination has gone
2. Strong
3. Immediate flash of the Pre-Raphaelite picture of Ophelia drowning. But the face is that of (2) and her eyes are open. The sounds she makes are bubbly as though her lungs are filling with water - the rhythm of what she sings is what makes the songs recognisable, not the words, or the tune which is hardly there.

#### Mike

1. Helplessness, pity
2. Moderate to strong
3. Ophelia floating on her back still surrounded with flowers now with her flimsy white dress billowed out around her. She is calm.

#### Andrew

1. This is almost a beautiful image
2. Quite strong
3. She wants to become part of the water - she seems to want to live in it. She is making a conscious decision to be in her water.



## Victoria

I. Happiness

2. Medium

3. Woman lying face up in a stream, floating down on billowed out skirt, watching the clouds in the sky; singing quite merrily, like a water nymph being quite happy where she was.

OPHELIA'S DROWNING

Image 5

But long it could not be  
Till that her garments, heavy with their drink,  
Pull'd the poor wretch from her melodious lay  
To muddy death.

lv vii 179-182

Group A

Nomi

1. Pity, bewilderment
2. -
3. A tramp-like figure swaying drunk by the river, falling into the garbage-strewn mud. Lying there oblivious, dirty like a bundle of rage - Flotsam. (All these linked to memory of man falling overboard before father's death).

Frank

1. -
2. Detached observer
3. A crocodile with a shark's fin slides off the river-bank; circles her a few times and then just swallows her whole.

Yael

1. Despair, giving up, sucking noise of the mud, an enormous feeling of exhaustion on her side
2. Medium

3. Muddy pond, she's sucked into the mud, her mouth gasping for air - all in silence - her movements are slow - she's not really fighting, as she slowly disappears from sight.

#### Donovan

1. Resolution in oneness, relief in freedom from human ties
2. -
3. Great force pulls her down, feet first into the muddy bottom. She is gone. She later becomes the ocean. A cormorant flies over, then a long row of pelicans, all is serene, all problems have sunk.

#### Wendy

1. Strong feeling of powerlessness - inert body, just a thing, useless, lifeless, a shell in nothing.
2. Quite strong
3. The inert body in the bed of the river, hopeless, empty. Thoughts of anaesthetics - the utter stark terror of giving up consciousness - fear of the unknown - very heavy and scary.

## OPHELIA'S DROWNING

Image 5

### Group B

#### Suzanne

1. Revulsion
2. Strong
3. The stream is not so fast running, its very sluggish and muddy. The colour in her dress (as in the painting) washes away and her whole body becomes like wet putty - not very clearly defined. Her hair changes from muddy gold to grey and then white, the skin starts to peel away from her face and she sinks below the surface, the escaping air sounding like bubbles in mud.

#### Mike

1. Danger
2. Strong
3. Change of image. The water is no longer clear and reflective, it suddenly becomes dark and cloying (muddy death). Ophelia is dragged down into it unprotesting, leaving just a few flowers above the point where she disappeared.

#### Andrew

1. Horror
2. Strong
3. I am surprised at how strongly the words manipulate my image. Once again the image is unpleasant, horrific. She

is now drowning against her will, like (3), it is awful  
- not at all dignified like (4).

I've had basically the same image for (2), (3), (4) & (5)  
but the feeling about it has changed considerably.

### Victoria

1. Panic, feeling of water over me
  2. High
  3. Starts with a greedy mouth drinking all the water it  
could. Slowly dragging her down, feet first into sucking mud.  
Her face startled, but unable to do anything because feet  
are trapped.
-

PRINCE HAMLET I

PRINCE HAMLET 1

Image 1

O that this too too solid flesh would melt,  
Thaw and resolve itself into a dew,

1 ii 129- 30

(The Macmillan Shakespeare)

Group A

Nomi

1. Cool
2. Observer
3. Snow dirtied by many footprints, rather slushy, thawing, black earth and frozen grass blades poking through.

Frank

1. -
2. -
3. Should it be sullied? Hamlet is guilty. So guilty he wants to leave his sullied physical form. Should it be solid? Hamlet is depressed. So weary and depressed he wants to leave his solid physical form. Ooops, projection.

Yael

1. Anticipation, disbelief that it will happen
2. Weak
3. A solid young man, still slightly plump, looking in wonder around him, looking down he sees a puddle around his feet.

Donovan

1. Surprise, then enjoyment
2. Medium
3. Two men carry a dead animal on stakes. It is to be barbecued. It is night. A crowd carrying torches follow the animal. Many shouts of joy from the crowd.

Wendy

1. Strong feeling of sadness
2. Strong
3. The feeling of surrender to a deep, sad quietness and stillness. Melting into the brown safe-place with resignation - to peace and no more striving and responsibility and pain, to nothingness (a bit like the one inside but sad too).



PRINCE HAMLET I

Image I

Group B

Suzanne

1. Faint interest
2. Not very strong
3. Figure like a gold idol, seems pagan. Covered in some kind of mould or rust. The atmosphere is cold and alien. The area where the heart would be begins to melt inside is ice which starts to melt and run down the idol.

Mike

1. Puzzlement
2. Faint
3. At hearing the less familiar form of a familiar line (sullied, not solid). Faint image of a candle melting down - single white candle, no visible flame.

### Victoria

1. Ethereal quality, quietness and peace. Feel as though I am there standing in the grass.
2. Medium - high
3. An arm, like wax, hanging from above, melting and dripping onto grass - the grass is mixed with daisies which are dew covered with an early morning mist.

PRINCE HAMLET 1

Image 2

O God! God!

How weary, stale, flat, and unprofitable

Seem to me all the uses of this world!

Fie on't, ah fie, 'tis an unweeded garden

That grows to seed; things rank and gross in nature

Possess it merely.

1 ii 132-7

Group A

Nomi

1. Sadness
2. Strong
3. Distended body of a dead animal, half buried by overgrowing plants. A little goat I lost and found, dead in a neighbouring overgrown garden. (A real memory from Africa).

Frank

1. Flat and dull
2. -
3. External picture of a daffodil on a garbage heap. Drooping yellow head. Internally the daffodil sees itself as a purple tulip. External picture of purple with drooping head and looking inside the head you see the face on the cab of Thomas the Tank Engine.

Yael

1. Neglectance, hopelessness, weariness
2. Medium
3. The area around the rail tracks, grass growing on the sides, empty cans thrown carelessly, uncared for (wild) bushes. Two kids come, one of them kicks an empty can.

Donovan

1. Unexpected gladness and hope.
2. Strong
3. A man diligently hoes. He hoes down hollyhocks that are near their life's end. A big sun rises and it says in effect 'all is not lost, after all!'

Wendy

1. Depression. The feeling of deep alienation
2. Strong
3. I knew this feeling too well once - a total despair and feeling of being utterly rejected, useless beyond help. Now it has changed (of later years) and over the anonymity is the feeling of (i) - almost a warm welcome, utter submission to an inevitable resignation.

PRINCE HAMLET 1

Image 2

Group B

Suzanne

1. Seems to evoke a past feeling of unhappiness
2. Fairly strong
3. The first image is of an endless scene of grey dusty houses, uniform in shape, size and street plan. Grey skies. But the image of the garden immediately evokes the picture of the bottom of my own garden which is still overgrown and dank after winter.

Mike

1. Despair, turning to fear
2. Mild
3. A heavy undergrowth dank green in colour. Impenetrable  
A sense of something dangerous behind it.

Victoria

1. Disturbance, unease. I feel on the outside of the garden, wanting to get in.
2. Medium - high
3. A huge tangled garden - with dandelion seeds floating about, becoming stuck in enormous spider's web's. Long grasses, big trees, all intertwined so that they render any passage impossible. Lots of poisonous plants - bright red berries.

## PRINCE HAMLET 1

### Image 3

I have of late, but wherefore I know not, lost all  
my mirth, foregone all my custom of exercises; and indeed  
it goes so heavily with my disposition that this goodly  
frame the earth seems to me a sterile promontory, this most  
excellent  
canopy the air, look you, this brave o'erhanging firmament,  
this majestical roof fretted with golden fire, why, it  
appeareth nothing to me but a foul and pestilent congregation  
of vapours.

11 ii 295-303

### Group A

#### Nomi

1. That dreadful feeling when nothing matters
2. Strong
3. Walking along sunlit streets in the West End, on a deserted Sunday, even the sun shining on everything doesn't lift the helpless feeling of not dancing with the light.

#### Frank

1. Resignation
2. -
3. King with a frog-like face sits on a cast iron garden chair in the hot house at Kew Gardens addressing the plants. He is clad in a cardinal-like frock under an Ermine Robe. The plants listen compassionately to his lament.

Yael

1. Despair, no hope, weariness
2. Medium to strong
3. A small factory town, air dense with soot, people rushing to their uninspiring jobs, wearing long black-grey coats, faces down, not looking up.

Donovan

1. Triumph over pessimism or inferiority feelings
2. Strong
3. A tall man leads a symphony orchestra, conducting with mastery that says 'No' to all the negative images that, because of the music, fail to get into the scene.

Wendy

1. A feeling of sympathy with Hamlet, but the definite impulse to find positive things - like he should do this.
2. Fairly mild
3. That there is the golden fretting - the beauty of the world - its no good sitting down giving up, but turn it around, see the good and concentrate on that - which writing this makes me feel tearful and sad - its what I've always done because there's no other way.

## PRINCE HAMLET 1

### Image 3

#### Group B

##### Suzanne

1. Feeling of wanting to help
2. Strong
3. A figure rather like 'The Thinker' but human, sitting in the middle of a wirling mass of images of life, laughter, friends, snatches of song and conversation, running feet. I am on the outside, trying to reach the figure in the middle to get (him? her?) to join me in the swirl of activity.

##### Mike

1. Despair, leading to fear
2. Medium
3. A barren empty landscape - rocky with distant mountains - threatening white clouds roll into view and seem about to encompass all. What follows this? Danger again. I don't understand why the clouds are white.

##### Victoria

1. -
2. -
3. An image appeared in a picture frame - like a science fiction backdrop - a barren landscape with black mountains in the distance, a sun in the top right hand corner, sending yellow rays out. Steam and mist rising from the bottom of the painting.



PRINCE HAMLET 1

Image 4

There's something in his soul  
O'er which his melancholy sits on brood

lll i 165-6

Group A

Nomi

1. Suffocation
2. Strong
3. Falling as if into a bottomless dark nest, smothered by the heavy black feathers of the bird (owl) sitting over the nest covering the opening.

Frank

1. Pleasant
2. Very strong
3. I am a hen on top of a mountain of eggs. As I breathe in a new egg forms in my heart and as I breathe out it moves down the alimentary canal, and out of my bottom to join the others.

### Yael

1. Barren rock, heat of the sun but also a gentle wind.
2. Strong
3. A black vulture sitting on a rock, ugly bald head between its shoulders. The rock is on the slope of a mountain. Suddenly with a cry he soars up, detecting a small animal at the distance, he swoops on it.

### Donovan

1. The joy of being free and foolish
2. Very strong
3. He sits on a huge egg. It collapses and he lands on his ass in the goo. He laughs and leaps up very high, catches a trapeze and swings from the trapeze to another in most happy air play.

### Wendy

1. Strong feeling of sadness and defeat
2. Strong
3. Hamlet depressed - unable to move or think or feel - eclipsed, overwhelmed by his troubles and unable to find a way out. Desperate sadness and alienation.

PRINCE HAMLET 1

Image 4

Group B

Suzanne

1. Sense of happiness
2. Strong
3. Same figure as (3) sitting on a stone which is about to hatch. What comes out is indistinct at first but turns out to be a white dove which flies up into the blue sky and turns into an eagle. The figure doesn't move or even notice what is happening. The figure sits in darkness.

Mike

1. Danger
2. Medium
3. Melancholy (an indefinable darkness) is immediately above an egg. My mind is drawn to what may be in the egg - danger again - A very threatening 'unknown' image.

Victoria

1. -
2. -
3. A hen sitting on an egg.

PRINCE HAMLET 1

Image 5

Thoughts black, hands apt, drugs fit and time agreeing,  
Confederate season else no creature seeing,  
Thou mixture rank of midnight weeds collected,  
With Hecate's ban thrice blasted, thrice infected,  
Thy natural magic and dire property  
On wholesome life usurps immediately.

111 11 249-54

Group A

Nomi

1. Anxiety, gloomy
2. Observer
3. Not a clear strong image - several instead; big black cauldron, a feeling of sinking into gloom again, horrible smells, scorching on one side and freezing on the other, like a bonfire night.

Frank

1. In love with my feeling of melancholia
2. -
3. Night-time in the swamp. Starts with clear water and reeds, moving to more stagnant water. Slowly gaseous bubbles emerge as we dissolve into the primordial soup. A cackle emerges as the face of hag Hecate emerges over the horizon and slowly/quickly obliterates the sky.

### Yael

1. Something 'weird' is taking place. Curiosity, mixed with fear of the observer being discovered
2. Medium
3. The same neglected area filled with weeds around the railway lines. On the right side 3 women dressed in black are standing around a rick (shaped like a triangle). They are in the middle of doing something without having a ritual.

### Donovan

1. Satisfaction of overcoming adversity
2. Strong
3. Children in a circle dance, now in reverse direction. They have round pieces of canvas and in its middle is a child. They toss him up and down joyously. Finally, way up, he becomes an angel and flies off, disappearing.

### Wendy

1. Paranoia
2. Fairly strong
3. Rage - outrage at the 'hand apt'. Powerless fury at being victim - the arrogant invulnerability of the persecutors - the people in the world who treat those in their power badly.

## PRINCE HAMLET 1

### Image 5

#### Group B

##### Suzanne

1. Eerie helplessness, anger
2. Strong
3. A skeleton-thin, hairless figure in an iron bed, three indistinct but dark and menacing women are grouped next to it, planning to end the figure's life with an injection of some poison or other. Feeling of anger that they should try and kill this figure, but there is nothing I can do. I seem to be looking through a plate-glass window.

##### Mike

1. Danger
2. Medium/strong
3. A tide of black stickiness coming in upon me.

##### Victoria

1. Horror
2. Medium - high
3. Scene of absolute horror - blackness, cackling witches, magic potions, deformed limbs, torture, agony, writhing bodies and screaming faces. Mixture of red and black gaping wounds.

PRINCE HAMLET 1

Image 6

'Tis now the very witching time of night,  
When churchyards yawn and hell itself breathes out  
Contagion to this world. Now could I drink hot blood  
And do such bitter business as the day  
Would quake to look on.

lll iiii 379-82

Group A

Nomi

1. Nausea
2. Strong, but observer (slight resistance to image)
3. Stanley Spencer type image of gravestones with their lids opening and then the characters and images of the film I saw last night 'Absolute Beginners' barrage of sound and violence, razors, knives, broken bottles, nauseating.

Frank

1. Strong identification with both tombstones and prankster figure.
2. -
3. Midnight in the churchyard. On the intersection between

the horizontal and vertical section mouths and yawning mouths develop. A prankster/devilish/harlequin figure with painted hat that prances about speculating on how evil he is. The tombstones yawn as they have seen this repetitive character night after night and have the understanding to be disinterested in matters of mere personality compulsiveness to exhibit one aspect or another.

### Yael

1. 'Something' is going to happen every second, but what? It's unknown.
2. Weak
3. A typical English cemetery at the side of a small rural church. All is very quiet, the dead of night. Suddenly an owl screeches.

### Donovan

1. Invincibility
2. Strong
3. Man drinks hot blood, gargles it, spits it out on advancing black witches, making them real and human-like. They form a circle and dance around him. He becomes huge and enjoys his independence.



Wendy

1. A feeling of evil intent - hatred and cunning malice
  2. Strong - though terrified to experience it fully
  3. Grim determination of Hamlet at any cost to avenge himself of the wrongs done to him, at any cost to himself.
- A totally black-hearted, evil-minded viciousness.

'TO BE, OR NOT TO BE'

TO BE, OR NOT TO BE Image 1

To be, or not to be, that is the question;  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles  
And by opposing end them.

111 1 56-60

Group A

Nomi

1. Mixed feelings
2. Strong
3. At sea on a sailing ship - sea battle, arrows flying, smoke and noise of cannons. The feeling of the sea heaving in one's sides. The battle not to be sea-sick and the final giving in. The calmness of a smooth sail.

Frank

1. Pleasure
2. Mild
3. A blue toby jug (Toby - to be) with a handle pours down on red ermine-clad arm of a bearded king, my age, very masculine dark medium height and build (this is how I would like to be). He rises from medieval dining hall bench and getting onto table twirling sword in hand begins to dance down the table and recite 'To be or not to be' in extremely camp fashion.

### Yael

1. Curiosity; salty smell, sound of seagulls
2. -
3. A young man puts a ladder against a wall, on the other side of the wall there is the sea, slight breeze. He climbs on the ladder, peeps over the wall at the sea, then sits on the top of the wall, swinging legs, looking for a long while at the sea.

### Donovan

1. Futility of struggling - outside forces are too strong
2. Medium
3. Man shoots arrow into sea waves. Arrow goes through a huge wave, comes out the other side as a serpent. Man seizes serpent's head and tries to strangle it. The serpent succeeds in pinning man down - is unconscious.

### Wendy

1. Hamlet feeling flat - what's the use? Neither to be or not to be - it doesn't matter any more
2. Not great intensity
3. Hamlet resigned - he considers taking arms against his troubles, but it does not seem to be much use. Lethargy overtakes him. He no longer seems to have the will power to act. The situation seems to lead nowhere.

TO BE, OR NOT TO BE

Image 2

To die - to sleep,  
No more; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to; 'tis a consumation  
Devoutly to be wished.

111 i 60-4

Group A

Nomi

1. -
2. -
3. Like a meditation; white pillar of light, then blackness  
and an unwillingness to open one's eyes again.

Frank

1. Schizophrenic disassociation
2. -
3. In the midst of a pond surrounded by many petalled  
lotuses sits on a throne the same king in a meditational  
pose except that his head supports his chin. He is completely  
white and very dead.

### Yael

1. Exhaustion
2. Medium
3. A big, bed, fresh white sheets, white soft blanket, a young man in pyjamas, extremely tired, lies there, his head on an enormous pillow.

### Donovan

1. Respect for fate
2. Strong
3. The prince, crowned with thorns and dead, lies on a stretcher. Four medieval warriors bear him off as solemn music is heard. All disappear into a totally black tunnel.

### Wendy

1. Again a resignation. A relaxed feeling of no more striving - a longing for the peace and ease in the escape of death - floating away, a warm sadness.
2. Not very intense
3. Hamlet prepared to give up wishes to fade away to peace.

TO BE, OR NOT TO BE

Image 3

To die, to sleep;

To sleep, perchance to dream - ay there's the rub;

For in that sleep of death what dreams may come,

When we have shuffled off this mortal coil,

Must give us pause - there's the respect

That makes calamity of so long life.

111 1 64-9

Group A

Nomi

1. -

2. -

3. Difficult to describe - a spiral moving out and up, changing shape, like Aladdin's Genie. Then more like a double helix moving along horizontally with caterpillar movements.

I am part in the movements and part watching it.

Frank

1. Excitement

2. Very strong

3. Shot of inside of the king's head, Whirring and turning cogs and wheels of the dream factory. Shot of outside as figure's extremities become feline paws. The still figure

suddenly goes from two dimensions to three as life begins to evidence in the transposition of statue-like figure into sleek black cat, which then leaves the throne and gracefully walks on the lotuses and across the water to the shore with no trace of disturbance to either.

#### Yael

1. The sound of shuffling feet, smell of burning candle(wax)
2. -
3. An old man shuffles in his slippers to his sleeping room, holds a candle in his left hand, a nightcap on his head. The door shuts silently behind him.

#### Donovan

1. Wishes are of no use at all
2. Strong
3. The prince sleeps. A small yellow bird pecks at his forehead and he cannot therefore stay asleep; thus he is refused any dreaming.

#### Wendy

1. Again a resignation, detached. Then a new dimension, to dream - what dreams will he have?
2. Not very strong
3. The longing for sleep, the end of striving and troubles - but the small pinch of fear at the dreams which he could



encounter. Hamlet is not feeling the fear at all strongly  
- almost they are an interesting phenomena which is one  
part of the whole - to be accepted in the higher frame of  
things. He stays convinced in his longing for peace and  
ease.

TO BE, OR NOT TO BE

Image 4

For who would bear the whips and scorns of time,  
Th' oppressor's wrong, the proud man's contumely,  
The pangs of dispriz'd love, the law's delay,  
The insolence of office, and the spurns  
That patient merit of th'unworthy takes,  
When he himself might his quietus make  
With a bare bodkin?                      111 i 70-6

Group A

Nomi

1. Anger
2. Spectator
3. Jumble of incidents: I feel angry on behalf of people being mistreated and impatient. At first the idea of wielding the bodkin in their defence and then the image of a bare body like a Japanese film and melodramatic ritual self-imolation (not mine).

Frank

1. An evolutionary re-incarnation
2. -
3. I am the cat. I walk through woods and onto a heathland (probably full of thyme bushes). I walk along a trail no particular sense of purpose and ascend an incline. The path

ahead suddenly divides into two. One way leads to the left and the other to the right. I hesitate and am lost. Thrown into the fear of a wrong decision.

#### Yael

1. Helplessness. The resistance of the plastic (dolls) to the penetrating pins.
2. Medium
3. A hand of a man sticks pins into little black naked dolls. When pin comes out a black hole remains. 5 dolls, when one of them is stabbed, the rest are on a wooden table.

#### Donovan

1. Relief at knowing struggle won't save him
2. Strong
3. Man enters a huge palace and it is transformed into a prison with barred windows. Those who would free him, friends, shake the bars but cannot break them. The man surrenders to his being in prison forever and lies down feeling greater freedom than if he had been released from prison.

#### Wendy

1. Thinking of the things he wants to escape - a certain bitterness - the whips and scorns rage against the proud man - sadness in unrequited love.

2. Quite strong

3. Hamlet here goes through the various unhappy emotions which we bear and thinks he could end killing himself - however he is too bemused to generate the energy to do anything so positive as take action. I feel he could get the dagger and think about it - but not do it. I just feel he is too depressed to act - that the dreams are an excuse to avoid acting - that he wishes it would happen and let him off the hook without his doing anything about it himself.

TO BE OR NOT TO BE

Image 5

Who would fardels bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscover'd country, from whose bourn  
No traveller returns, puzzles the will.

111 1 76-80

Group A

Nomi

1. Indecision, discomfort
2. Somewhat detached
3. Humping a heavy rucksack in very hot weather. Undecided whether to stop or go on. Bleak deserted landscape.

Frank

1. Cold becoming warm
2. Strong identification
3. I go through many different ways of choosing. Which side a stone lands. Pissing and seeing whether leftwards or right it goes. But all this time I know I will choose the right side because it gets the sun and above all I am attached to the warmth. I get round the hill and see that the paths join and become one again, which I always knew.

### Yael

1. Unavoidable heaviness
2. Medium
3. A grey donkey with a bundle on each side walks in direction of a river. The view beyond the river is vague - no clear detail, as if covered with a veil of fog.

### Donovan

1. Fate is stronger than any journey men make
2. Medium
3. A long row of travellers walk up steep mountain trail. At the peak they change into a thin wisp of cloud or pale white smoke that spreads into a wide carpet and becomes part of a pale grey sky.

### Wendy

1. Still quite depression
2. Quite strong
3. Hamlet is angry - his life is full of unhappiness - he resents his burdens - they are so heavy and corrosive. That is all on one hand - on the other is the fear of the unknown - the terrifying place we know nothing of - his hopelessness in the misery of frustrated existence on one hand and the option of the terror of the unknown - his gut crawls with fear and his throat tightens, his mind spins at the thought of life after death - what a trap, he is ensnared - it leads to panic

and confusion and the panic and confusion are very bad and I daren't go into them any further. I feel that he has a great rage at his situation - a killing rage which will kill him if he doesn't resolve it - like me, he wonders how.

TO BE, OR NOT TO BE

Image 6

And make us rather bear those ills we have  
Than fly to others that we know not of?

111 i 81-2

Group A

Nomi

1. Resignation
2. -
3. Going along with something someone else has set up rather than insisting on what one wanted to do. Consoling myself with images of disasters avoided, like aeroplane bombs, explosions.

Frank

1. Strong identification
2. -
3. Seeing that this is the environment for a cat I start to dig a hole. A sense of realisation sweeps over me. I act. Reach back to the concealed zip at the end of my tail and undo it to my head. A cat costume slips away revealing a bird inside. I just hop up and down a bit.



Yael

1. A waiting
2. Weak
3. Someone is sitting in a corridor in the hospital, near the receptionist.

Donovan

1. Help has come at last as he lets himself be cared for.
2. Very strong
3. Sick man lies on ground. A lovely young woman kisses him, tenderly removes all his clothes, kisses all of his wounds. She picks up his naked body, lays it on a bed of flowers and sits with him quietly.

Wendy

1. Defeat, the fear is too intense to act against it. But the anger is clawing away inside him, a living demonic force - its energy is furious and I feel he is breaking the bonds that tie him - bursting them and forcing his way out.
2. -
3. -

TO BE, OR NOT TO BE

Image 7

Thus conscience does make cowards of us all,  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought.

111 i 83-5

Group A

Nomi

1. -
2. -
3. Working in clay and then covering it over in plaster  
ready for casting, but the image of something unsuccessful,  
broken, botched.

Frank

1. -
2. -
3. I look at the cat's skin lying there and feel guilty,  
having reflected that here I am a foot-loose and fancy-free  
bird, highly mobile, but at the price of my catdom. However,  
no point in mourning over spilt milk, I fly off to the west  
in the wake of the sun.

Yael

1. Silence
2. Medium
3. The 'pale cast' of moon on the dark water of a river.  
Trees along the bank.

Donovan

1. Final freedom
2. Strong
3. Man faces a huge cloud of menacing blackbirds. He raises his arms, which makes a triangle when the palms join together. He leaves the triangle in mid-air and dives head-first into it, coming up through an ocean and emerges from the water as a small boy, laughing.

Wendy

1. A feeling of satisfaction
2. Quite firm
3. Hamlet is rather cogitating on conscience making cowards of us all - that's how it is if you give into it. But he has found a way out and facing it, he has the strength to cope with his life as it is - his quietus will come one day as it is meant to come - he now does not have to do anything more.

TO BE OR NOT TO BE

Image 8

And enterprises of great pitch and moment  
With this regard their currents turn awry  
And lose the name of action.

86-8

Group A

Nomi

1. Despair, helplessness
2. -
3. Great whirlpool forming and being sucked into it and down, drowning in blackness and cold water.

Frank

1. -
2. -
3. I am an exotic bird in Leicester Square. Yet the other birds keep a distance. They chatter on and on. I am an outsider. I hate them. Their noise, their smell, their bonhomie for one another. I hate the bad air. I long for the coast and solitude. There is a shock. A bird calamity. Stenching birds are fried on the wired rooftops. I have leapt to the air. But I have no force or will to survive.  
  
I let myself fall to the ground. I come to as Frankie, with a kindly male figure standing over me and asking 'you alright mate?'

### Yael

1. Suspended in air, a certain fear
2. Medium
3. A big ferris-wheel in the luna-park. At the top the noise from below is muffled.

### Donovan

1. Even more freedom - fate is no longer all powerful
2. Strong
3. Man stretches arms out far and his body is whirled at fantastic speed. His body becomes a spinning top, and very small. A young boy, large in size, watches. It seems that he has spun the man into this top.

### Wendy

1. Calm satisfaction
2. Quite firm
3. Hamlet considers that great moments can be ruined and good causes frustrated by wrong thinking, but he is now able to seize these in the future and make them succeed because he has put the defeatist attitude behind, has conquered his fury and now can act productively and successfully in future.

### PRINCE HAMLET III

PRINCE HAMLET 111

Image 1

Gravedigger: This same skull, sir, was Yorick's skull, the King's jester.

Hamlet: This?

Gravedigger: E'en that.

Hamlet: Alas, poor Yorick. I knew him, Horatio, a fellow of infinite jest, of most excellent fancy. He hath bore me on his back a thousand time, and now - how abhorred in my imagination it is. My gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now, your gambols, your songs, your flashes of merriment that were wont to set the table on a roar? Not one now to mock your own grinning? Quite chop fallen

V i 174-86

Group A

Nomi

1. Curiosity, slight nausea
2. Spectator
3. Charnel house - religious reliquary; shrivelled object that used to be a person - medieval jester figure prancing. Mortuary I once visited in West Africa - the shock of drawers being pulled out and the jaws all tied up with bandages to stop them dropping.

Frank

1. Coldness as if wind blowing through me
2. -
3. Pregnant H., naked, is running along on all fours with me as a skeleton (grinning face) riding on her back. Somehow I am sentient, but with no internal feelings other than the wind blowing through me.

Yael

1. Merriment, good spirit. Smell of food(meat), laughing voices
2. Strong
3. Medieval hall, a long wooden table is set for the feast. A stout young man, blond, (anglo-saxon, also germanic features) smiles broadly as he drinks his beer. Muscular thighs, he stands in front of the fire, or hearth.

Donovan

1. Success
2. Strong
3. Row of huge human teeth appear, gaping blackness behind. Teeth rise, become golden pipes of a cathedral organ. A man plays furiously, Wagner-like, the organ's white keys are the teeth returned, now under the great musician's control.



Wendy

1. Sadness, resignation of what happens
2. Quite a lot of feeling
3. Hamlet in reflective mood, the skull is of an old friend and he looks back to their time together. His heart strings are touched by this relic of such a lively and well loved friend. At the same time, I feel he accepts that this is what happens to us all eventually. He looks back affectionately.

PRINCE HAMLET 111

Image 2

Now get you to my lady's chamber and tell her, let her paint  
an inch thick, to this favour she must come.

1 1 186-88

Group A

Nomi

1. Slight horror
2. Detached
3. Balle masque like an Ensor or Burra painting

Frank

1. Warm and peaceful. No identification
2. -
3. Hamlet, plumper and older than one would expect addresses  
a slug who proceeds to travel to the boudoir of a heavily  
made-up whore. Travels over her body to her face and proceeds  
to remove make-up by burrowing through it; this reveals  
beautiful young girl underneath.

Yael

1. Cold room, boredom
2. Medium
3. A cold room in the castle. A lady (around 40) sitting  
in front of her mirror, combing her long hair with apathy.

Donovan

1. Surprise, disgust, sadness
2. Medium
3. Lady dressed nobly in white, sits on toilet seat, defecates, wipes her ass (has no underpants). She runs screaming across a vast plain, hands waving high aloft, disappears into a deep purple horizon.

Wendy

1. A deadly intensity. A feeling of revenge and retribution at what she has come to
2. Not very intense
3. The rich hangings of the palace and jewel colours - the vain queen who paints her face which Hamlet detests (her wantonness) - and his almost self-righteous satisfaction that whatever she does to conceal her ageing and whatever beautiful jewelled clothes she wears, she will in turn dry up to dust and only her bones will be left. He is somewhat morbidly preoccupied with the disintegration of her looks.

**PAGE  
MISSING  
IN  
ORIGINAL**

in a grave, naked but on only one leg. The other is missing. He is requesting the grave to be filled in up to his groin so that he does not have to exert so much effort in keeping upright. Truthfully, however, he only wants to be seen from the waist upwards so that he becomes beautiful again.

#### Yael

1. Cloudy day, occasional rain, smell of wet fresh earth
2. Weak
3. Funeral, people in black around the open grave. Bunches of flowers.

#### Donovan

1. Problem solved because fire can't be extinguished
2. Strong
3. Brigade of workmen surround a crater, frantically shovel silver onto intense fire - with little quenching effect - the flames shoot higher and higher. A large angel hovers in the tallest flames, enjoys the fire, the warmth, and is not burnt at all.

#### Wendy

1. Deep sadness and the wrench of being left alone when the dear one has gone - the infinite sadness of the earth on the coffin or the coffin disappearing

2. Very strong

3. The coffin lowered, the flowers dropped on, the sound of the earth as it falls - the terrible aloneness of loss. Just a terrible longing and desperate sadness.

PRINCE HAMLET 111

Image 4

What is he whose grief  
Bears such an emphasis, whose phase of sorrow  
Conjures the wan'dring stars, and makes them stand  
Like wonder wounded hearers? This is I,  
Hamlet the Dane. V i 247-52

Group A

Nomi

1. Detached
2. -
3. Image like an ancient map of one of the constellations  
- Orion or some figure like that.

Frank

1. Sad and frustrated
2. Mild
3. A harlequin Great Dane dog on the top of Primrose Hill  
at midnight howling at the moon. The passers-by do not  
realise that he was Hamlet in a past life and ignore him  
other than to remark 'lovely dog'. It begins to rain and  
his spots design begins to run so that he becomes homogenous  
grey. Then he begins to shrink and turns to the slug who  
earlier had done his bidding.

### Yael

1. Coldness, detachment
2. Medium
3. A view of the dark-blue sky with sparkling stars as seen through a glass.

### Donovan

1. Feeling of accomplishment
2. Strong
3. Dejected man with head on arms suddenly sits up, turns to the night sky, picks stars as though they were fireflies, puts them in a canvas bag. Walks, feeling moody, to the sea, opens bag, dumps stars into the heavy surf. Fish of all sizes leap and seize the stars as though they were tasty food.

### Wendy

1. Strong feeling of grief at the same time a challenging that anyone else has such deep feelings
2. Intense
3. Hamlet stung to anger by this person intruding on his grief - showing in a very tangible way a great distress to the point of self destruction - Hamlet the Dane finding this impossible to bear. So shattering are his feelings that he cannot bear anyone else to protest their grief.



PRINCE HAMLET 111

Image 5

And if thou prate of mountains, let them throw  
Millions of acres on us, till our ground,  
Singeing his pate against the burning zone,  
Make Ossa like a wart.

V 1 275-8

Group A

Nomi

1. Fear, wonder, awe
2. Strongish
3. Volcano erupting, throwing out flames, yellow smell,  
red heat and black lava which as it cools down is like grey  
lumps or gravel. Feeling of what the earth was, is at its  
centre - a part of the earth rising up towards the sun  
and like the sun.

Frank

1. Pleasure
2. Mild
3. A desert scene. Piercing blue sky, sand as far as the  
eye can see. There is a giant bowl of Osso Bucco at the  
foot of a rock formation. Next to it is a small wart and  
mozzarella salad, with a jug of dressing beside it. A cat  
with a napkin round its neck eats the food, gracefully,  
finishes; lies on its back and goes to sleep.

### Yael

1. (a) Surprise, helplessness. The thunder of the crashing rocks mixed with the people's cries (b) Strength
2. Medium intensity
3. (a) Rocks rolling down a hill, people escaping, dressed in brown (b) A man, naked from his hips up, carrying a heavy rock on his back. Brown muscled back.

### Donovan

1. Transfiguration of a warrior's enmity
2. Strong
3. Man raises a big sword high up, reverses it - it becomes a cross with flames intense about it. Man's hand is unburnt. Millions of worshippers bow, like beetles, in adoration and, probably, awe.

### Wendy

1. The feeling of being overcome and obliterated by what has happened.
2. Deep
3. He is hoping for a mound of earth to bury him with his love so that it is far bigger than a great mountain - to be totally engulfed in eternity with his beloved.

PRINCE HAMLET 111

Image 6

This is mere madness,  
And thus awhile the fit will work on him.  
Anon, as patient as the female dove  
When that her golden couplets are disclos'd,  
His silence will sit drooping.

V i 279-83

Group A

Nomi

1. Unpleasant then calm
2. Strong then ephemeral
3. Hardly any image - single tree with round liquid sounds of a bird, evening time perhaps and another bird perhaps a swan with its head tucked under its wing.

Frank

1. Relief. Desperate to have some common thread between images
2. -
3. Lake 'Mere' madness. Small galley being rowed through storm. At helm stands a long-haired woman, very pale staring ahead at small island destination. Disembarks and climbing cliff steps comes to small clearing at top of cliff where lies black

cat at feet of a throne upon which sits slug in splendid robes, alert and every inch a God/King. (Possible effect of Dune books which I am reading at this time).

### Yael

1. Sadness, purity, innocence
2. Medium
3. A young man with long blond hair is sitting in a round summer-house in the garden, a bit sad, he listens to the birds, smell of roses.

### Donovan

1. Satisfaction in the strength of gentleness
2. Very strong
3. A huge hen in a hammock which is swung by a maiden gently, the hen sits up, flies .... now a large seabird, disappears into a red and orange sunset over the sea. Maiden unhooks hammock from tree, folds it tenderly, takes it into the house, lays it in the linen cupboard, closes cupboard door, kneels, prays to it in gratitude.

### Wendy

1. Sadness, sorrow that Hamlet should be behaving so
2. Deep
3. She is troubled by Hamlet's behaviour and harps on his antic disposition - this is just how he is she says sadly.

Later he will become more like himself and will display the quiet, appropriate grief. I feel the queen as a mother is concerned for her son who is behaving so badly recently - she feels for him and is sad, but does not understand.

PRINCE HAMLET IV

PRINCE HAMLET 1V

Image 1

There's a divinity that shapes our ends,  
Rough hew them how we will -

V ii 10-11

Group A

Nomi

1. Interest
2. Not strong
3. Great rough stone figure (like Easter Island figure) being carved on top of a hill. Then wrapped up, like a sweet (both ends) and rolling down a grassy hill into the sunshine. This rolling part is more immediate as if I'm perhaps rolling downhill.

Frank

1. Cold
2. -
3. A cave with a flickering candle. The wax from the candle drips simultaneously with a drop of water from the rock face to the ground. The hologramic face of a ghostly goulsh demon (neither malevolent nor benevolent) moves about.

### Yael

1. The resistance of the strong cotton table cloth as the needle goes through. Feeling that 'that's the way it should be'
2. Medium
3. A white woman's hand, strong, sewing the hem of a table cloth, blue veins slightly stand out.

### Donovan

1. Surprise, then fear, the 'it's O.K.'
2. Very strong
3. Man with axe at great speed hacks down the tree. Quickly collects hewn trunks, arranges them in a circle which is transformed into a mushroom nuclear cloud. Dozens of people rush about underneath seeking to escape. Golden shower from explosion falls on them; its their fate.

### Wendy

1. A feeling of gratitude and security
2. Strong
3. A great feeling of peace and rightness; that everything is intended, right and utterly desirable for each one of us. A feeling of trust and devotion to what is planned. It is again the big warm, brown (sort of) essence that is (surprisingly I see now) enormous - blanketing and infinitely welcome - a feeling of coming home, of reaching the goal intended.



PRINCE HAMLET 1V

Image 2

And is't not to be damned  
To let this canker of our nature come  
In further evil?

V ii 68-70

Group A

Nomi

1. Guilt, pain
2. Quite strong
3. All those things that lead me astray at the moment.  
Memory of placenta being as it were uprooted from my  
centre and pulled out by the doctor. The pain of that  
and fury at being distracted from being with O..

Frank

1. Frustration
2. -
3. There is a resigned triste to the spirit. As we observe  
his movements they follow a complete enmeagramit pattern.  
He is condemned to this existence for how long he knows not.  
Awaiting, awaiting a new incarnation, whilst compulsively  
following his set pattern.

Yael

1. The slight smell of apple juice. The whiteness of the juice mixes with the worms whiteness. Slight nausea
2. Medium
3. A green big apple, white worms wriggling their way out of it, and moving around.

Donovan

1. Curiosity leads to action and fulfilment
2. Very strong
3. Cancerous flower becomes a sea-anemone ('flower'). I put my index finger in, exploring. Anemone muscle starts to close. I'm afraid, but I finally let my body be drawn in, taken. All of me goes far underground. Lovely! I swim most happily in a nice underground river, and it can be forever so.

Wendy

1. Some apprehension/fear. My nature could regress upon an evil path. Some confusion.
2. There is intensity in the feelings, but masked by avoidance and rationalising
3. A man in a doublet and hose, black with silver stripes, leaning against a wall. He is coolly wicked but not really evil, though he could develop this tendency. He leans against

a stone wall of an old medieval manor and there is a drop the other side - hazy meadows and stream. He is cogitating. I feel he would be sly, devious and cheat people to attain his desires, money, power, and he is cruel. He is, however, not half as bad as he could be. No witchcraft, I think.

PRINCE HAMLET 1V

Image 3

There is special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come. The readiness is all

V ii 215-218

Group A

Nomi

1. -
2. -
3. Putting out my cupped hands to catch and receive the falling sparrow - nothing, weightless feathers. Feeling of floating on waves gently up and down. Initial feeling of inadequacy of being unready.

Frank

1. More peaceful
2. -
3. The spirit has been struck down in the prime of flight by hubris. He knew not what. One moment soaring, wheeling, carefree airborne, the next bruised and battered on the ground. Drags himself to the cave to die his physical death and await the spiritual outcome.

### Yael

1. Waiting, suspended in air, slight tension
2. Medium to weak
3. 5 to 6 sparrows perching on the electricity line. One of 5 to 6 lines. Snow on the ground.

### Donovan

1. Satisfaction, completion
2. Very strong
3. A sparrow falls from a tree, hits ground and becomes a just-born wren. I go to it, make a circle round it with my arms, loving it. I pop it into my mouth, swallow it, digest it. It emerges from my penis (or womb?) as a big snake which tows me off into the sea.

### Wendy

1. Feeling of resignation - not very positive and joyful this time but apathetic. The bible quotation about the fall of a sparrow. Hopeless except to follow where led - BUT the readiness?
2. Intensity - quite clear
3. No visual attachment. A slight feeling of relief and gratitude that one has everything planned out when considering the toughness of the journey through life; it is wonderful to have the awareness and the strength of the force of destiny. But readiness - oh help.

PRINCE HAMLET IV

Image 4

Now cracks a noble heart. Good night, sweet prince,  
And flights of angels sing thee to thy rest.

V ii 364-5

Group A

Nomi

1. -
2. -
3. Sound of ice cracking, cold flurries of snow - a team of horses' manes and tails flying racing a sledge over the snowy landscape.

Frank

1. -
2. -
3. A wind picks up in the cave. The spirit knows change. Round and round and round he spins, faster and faster into a vortex. A baby boy is carried in a woman's arms. She is part of a group surrounding the death bed of a king. The spirit inhabits the baby, oblivious as to its origins.

### Yael

1. The hardness of the marzipan on the soft chocolate cream
2. Weak
3. A small chocolate cake in the shape of a heart, covered with marzipan, a small crack in the marzipan.

### Donovan

1. Transformation
2. Strong
3. Huge human heart cracks in its centre. Procession of boy angels come silently, in two files, left and right, holding candles, lighted. They walk up on two sides; heart disappears. Angels become trails of smoke, vanish over snowy Mt. Fuji.

### Wendy

1. Sadness, grief and loss and the feeling of strength and protection in the angels.
2. Quite deep
3. The blond Prince lying ready to give up his spirit - he has a sort of radiance. A deep feeling of rightness - with the grief a feeling almost of elation - exaltation of the spirit going home. I thought of the little cat I had recently who died.

PRINCE HAMLET IV

Image 5

Let four captains  
Bear Hamlet like a soldier to the stage,  
For he was likely, had he been put on,  
To have prov'd most royal; and for his passage  
The soldier's music and the rite of war  
Speak loudly for him.

V ii 400-405

Group A

Nomi

1. Detached, spectator
2. -
3. In a theatre, a board box carried in on four men's shoulders, rich drapery, tasselled etc., with a crown placed on the box. Martial fanfares etc.

Frank

1. -
2. -
3. All around the death bed the assembled gathering are restless. Murmurings of 'Who is in charge?' 'What happens next?' 'What should we do?' The baby knows everything but can communicate nothing. He knows that there is an inverse



relationship between communication and knowledge. And yet at his frustration at his physical dependancy and helplessness he would sell all his birthright and accept a dulling of his sentience for the lure of expressing his environmental desires.

#### Yael

1. Sea air salty, sticks to the face. The body is heavy, a final effort - throwing it over, relief now that the burden is gone
2. Medium - strong
3. A short sea burial scene. Four men carry the body to the front of a ship, walking on the light brown wooden floor, and throw it to the sea. 'Splash' as the body meets the water. The people watch it sink down.

#### Donovan

1. Fatefulness which ends in a satisfying almost nothingness
2. Strong
3. Soldiers put body of prince on a wooden slab, raise it, put spears beneath it, raise it. It becomes circular, body fades away, in its place a miniscule ballerina on her toes twirls at incredible speed; twirls become a golden crown that glows in mid-air, rises high into the sky, becomes a flock of tiny golden birds, then a golden mist that disappears.

Wendy

1. A deep feeling of rightness, of doing the beloved's will.  
Of love and protection and the destiny of man - man's link  
with the hereafter - the void
  2. Strong
  3. Hamlet's limp body borne off with measured music - the  
solemnity of a royal ceremony.
-

THE GUIDED FANTASY-JOURNEY

## RESULTS OF THE GUIDED FANTASY JOURNEY

In their responses the participants noted:

1. The message from the 'beings of the forest'.
2. What was written on the piece of paper in the bird's beak.

### Nomi

1. Love us, love us,  
Twirl,  
Spin like a rainbow,  
Spin each colour  
Into a rainbow.  
Let us hold hands  
And dance,  
Dance round in a circle,  
Circle the dance.  
Spin round in a circle.  
As we spin round  
We spiral up,  
Round and up,  
Circling up,  
Come hold our hands.
2. I am a bird of Paradise.

## Frank

I. Stop doing, stop praying, stop thinking, stop playing, stop improving, stop destroying for want of your mark on the world. Start doing, start praying, start thinking, start playing, start improving, start destroying as a reflection of Self. Cultivate your field and let it grow.

Don't reap the harvest because you are sower, but only if you feel the presence of the mower. Leave your cleverness, put it aside, for each attachment is ego's pride. Keeping you stuck on the same few rungs. Let go, let go, you'll only fall if attached to gravity's charms.

2. Liver eat me

To Be or Not

AM.

## Yael

I. "and don't forget" the griffin said,  
his hairy feet still dancing,  
"we are with you" one squirrel add(ed)  
and everyone was sighing.  
The wind and birds  
and sun and flowers,  
the rustle of the leaves,  
the greeny grass, the pebble stones,

I felt such a relief !  
I left them there,  
they are with me,  
whenever I close my eyes,  
the squirrel and the griffin,  
the chirping birds  
and all that little lives.

2. "be free, be light !"

Donovan

1. Tall, dark man in heavy medieval robes appears and says,  
"Speak not of these secrets we revealed to you." Huge white  
bird flies carrying a baby in baby's diapers and says, "Let  
this grow up." Intelligent squirrel comes and sits on table  
says wordlessly that it can't speak and I understand its message.

Two white robed maidens dance solemnly, carry the body of a prince  
and lay it on the table, bow to it and say, "He is now whole."

2. "God almighty forever."

Those I left in the clearing assembled in front of the table  
and stood in a line giving their gratitude with the stillness  
of their bodies (as I climbed the ladder).

The blessing is that few words have been used.

Wendy

1. The Queen: That she was not wicked at all - she allowed herself to be overcome with her emotions, which was a mistake but not bad (wicked). She was rather shallow and advises me to think about things in more depth and from my centre, when I will be better able to avoid emotional problems and traps.

Claudius: Tells me he showed me the very male and virile side of his character, with his red beard and flashing eyes, and that this is part of our make-up and O.K.. He tells me he brought this into my awareness, and so I will be less shocked and inhibited with it and better able to cope in future.

Yorick: Tells me he illustrated how times pass and people fade and die, and that we are part of a continuum.

Laertes: My used-car dealer leaning on the battlements tells me I can be stronger about not being devious and attempting to cheat and manipulate.

Ophelia: She tells me that she is very sweet and too simple. She should have been better to be strong, to make up her mind and stand up for what she wants and thinks is right.

Hamlet: Hamlet was capable of great strength and love and he tells me that it is possible for me to have these characteristics too - to be straight (as he was with Gertrude) and compassionate, to hate honestly and love dearly, and that with awareness it does not have to be a disaster, but can be full and rich and good.

2. Peace and love.

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## APPENDIX II

1. Example of the Questionnaire Given to all Participants.
2. Example of the Imaginal Response Form.

NAME:

SEX:

1. KNOWLEDGE OF HAMLET:

(v. good, fair, poor etc.)

2. EXPERIENCE OF ANY FORM OF MEDITATION:

3. EXPERIENCE OF THERAPY / ANALYSIS / DREAM-WORK:

4. DO YOU PRACTICE ANY FORM OF CREATIVE ART WORK (Writing, Painting,  
Dance etc. ) ?:

5. IS THERE ANY OTHER EXPERIENCE THAT YOU HAVE HAD THAT MAY RELATE TO  
YOUR IMAGINATIVE PERCEPTION (ability to concentrate on inner  
images) ?:

TITLE: \_\_\_\_\_

DATE

NAME: \_\_\_\_\_

IMAGES

1. Emotion, feeling, sensation:

Intensity:

Imaginal image and any developments:

2. Emotion, feeling, sensation:

Intensity:

Imaginal image and any developments:

3. Emotion, feeling, sensation:

Intensity:

Imaginal image and any developments:

4. Emotion, feeling, sensation:

Intensity:

Imaginal image and any developments:

NAME: \_\_\_\_\_

TITLE: \_\_\_\_\_

5. Emotion, feeling, sensation: \_\_\_\_\_

Intensity: \_\_\_\_\_

Imaginal image and any developments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

6. Emotion, feeling, sensation: \_\_\_\_\_

Intensity: \_\_\_\_\_

Imaginal image and any developments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

7. Emotion, feeling, sensation: \_\_\_\_\_

Intensity: \_\_\_\_\_

Imaginal image and any developments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

8. Emotion, feeling, sensation: \_\_\_\_\_

Intensity: \_\_\_\_\_

Imaginal image and any developments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

APPENDIX III

THE DIARY OF AN IMAGINAL THESIS

## APPENDIX III

### THE DIARY OF AN IMAGINAL THESIS

Presented as a mode of literary response, 'imaginal response' offers a bridge between individual consciousness and the archetypal world of the collective unconscious. Participants are given the possibility to experience, via an archetypal textual image, the dynamic, numinous archetypal images which underlie the world of consciousness. 'Imaginal response' is not just a theoretical concept, neither was it arrived at solely by the process of logical deduction. It is essentially a product of a coniunctio, a union of the conscious and the unconscious. As a bridge between consciousness and the archetypal world, it was not built solely under the direction of the conscious mind, but needed the guidance of the archetypal world itself.

This thesis developed through active participation with the unconscious, a kind of 'active imagination'. Each day time was set aside for working with the unconscious, and although his work was not easily verbalized, it sometimes resulted in specific imaginal experiences which were recorded in diary form. Thus, the main body of the thesis offers a fundamentally theoretical and analytic perspective to 'imaginal response' to which this diary offers an imaginal counterpart, in as much as it is a record of how the thesis and its development were depicted by the unconscious. The image of the coniunctio appears in many forms, and its development is the central theme of this 'diary'.

The images are offered as recorded. They are complimented by a commentary which aims to amplify and interpret their symbolic statements.

#### THE DIARY

2nd October 1985

There is a great tree with roots going out above a pond. It is the tree of all nations, but it is almost asleep, unconscious. That is the way it has always been. People have to go through the forest to get there. I become the tree, and the spirit comes through me from above. It wakes the tree up. There is such love and kindness in the tree. It is happy. I feel a great smile in the tree.

Commentary: The 'great tree', which is the 'tree of all nations' is the world tree or tree of life which stands at the axis of the world and provides nourishment for all life. This nourishment is the food that comes from the very depths of our psyche; it is energy from the natural centre of our being. The roots of this tree go out above a pond. A pond is a symbol of the personal unconscious, thus this image points to the relationship of the personal and the collective unconscious. The archetypal world can only be reached through the personal unconscious; its numinous images come to life only when they are personally meaningful.

But this tree 'is almost asleep, unconscious. That is the way it has always been.' The world tree is at present hidden in the depths of our

unconscious, and people have to travel deep into the inner world, 'through the forest', to find it. Yet a change is suggested. The tree is to be woken up. Just as psychological work makes us conscious of our inner world, so too does the archetypal world need to become conscious. But how does the archetypal world become conscious? Through being related to. In becoming the tree I relate to my own roots in the archetypal world, and then the transformation can happen: 'The spirit comes through me from above'. The masculine spirit of consciousness enters into the feminine depths, and the tree wakes up. It is happy to be awakened, for alone it was unable to awaken itself. The archetypal world is unable to transform itself. This is one of the tasks of individual consciousness.

7th October:

I go down deep until I come to a roaring river, on this side are some houses. There is a very simple and narrow rope bridge which is very difficult to cross. I cross over, very precariously. On the other side there are no buildings. It is the left side if one is going down the river. I tell the lands that it is time to develop itself; again the idea of becoming conscious.

Commentary: This image depicts the river of life flowing between the two banks of consciousness and the unconscious. On the right hand side is the known world of consciousness where people live: 'on this side are some houses'. Left symbolizes the unconscious, and there are no houses. The bridge between the two is very precarious, for in our culture there is as yet no firm and secure method of crossing over into the



unconscious. In finding a method of exploring the archetypal world this work aims to build a firm bridge across this roaring river. Building a bridge is an image that reappears throughout this diary.

8th October

A tree grows out of my heart. A snake winds its way up the tree. There are yellow flowers on the tree. A spider is near the bottom of the tree and there is the feeling that it wants to stop the tree becoming conscious, keep everything back in the Mother. I tell the tree that it needs light: flames are at the top of the tree. I am the tree, making it conscious.

Commentary: The image of the world tree is repeated. It grows out of my heart because the relationship with the archetypal world must be rooted in love. Only through love can creative transformation take place. The snake winding its way up the tree echoes the Garden of Eden myth, depicting how the energy and wisdom of the instinctual depths is a part of the tree of life. But the spider is also there, wanting 'to stop the tree becoming conscious'. The spider, which eats its young, is a symbol of the negative mother. It is an aspect of the Feminine which does not want consciousness, but would rather that everything remained in the undifferentiated waters of the unconscious, in the womb of the Great Mother. As much as there is the need for greater consciousness, so are there forces in the psyche that try to restrict consciousness. The Great Mother does not like to lose her power to consciousness, But again

there is the image of myself as the tree 'making it conscious', bringing it light and fire, the Promethean symbol of consciousness.

9th October:

A large turtle comes out of the sea, followed by others. They form a ring with me and we dance in the sand. They are dressed in white as women.

Commentary: The turtle is an ancient creature of the sea who can also walk on the land. For the alchemists it was a symbol of the massa confusa, the primordial chaos of the unconscious which is the basic substance for transformation. The turtles form a ring and dance, which points towards integration; and they are dressed in white, as women, suggesting the primal purity of the unconscious and its feminine nature.

10th October:

I became my ancient physical body when physical consciousness was totally in tune with nature and the physical world. It is a harmonious physical consciousness that we have within us. I began to feel and understand the harmonious, creative interrelationship that can exist. The possibilities for civilization are extraordinary. I have to effect this harmonious interrelationship inside myself.

Commentary: This image suggests that we carry the memory of a time which has been called the 'Golden Age', when man lived in total harmony with the natural world, and also with the archetypal world within. But in

this 'Garden of Paradise' there was no individual consciousness. Consciousness, the knowledge of good and evil, banished us from this garden; but the work now is to grow towards a conscious harmony with our own essential nature. As a friend was told in a dream: "The work is to make men see, for when they do so they will regain their natural state."

14th October:

A King and Queen like sarcophagi are in a double bed with curtains round it. I draw back the curtains and see them there.

Commentary: The King and Queen are archetypal figures lying dormant, entombed in their own unconsciousness. In drawing back the curtains and looking at them, the light of consciousness falls on them.

18th October:

I meet a dark figure. I love it and it becomes a knight with a sword with an eye on top of the sword, all silver. I go to a walled town and open the doors. It looks very sad. It wants the doors closed but I feel to keep them open. Little creatures from the forest come and clean the town, paint the windows etc.. I go to where the king lives. He is asleep. I tell him that it is time to wake. There is a scroll of the way things used to be in the past. I tear it, burn it, and say that things will be different now.

Commentary: The image begins with an aspect of the shadow, 'a dark figure', whom when loved is transformed into a positive masculine figure, 'a knight'. The knight has a sword with an eye on top,

suggesting the masculine sword of consciousness. This is the discriminating power of the masculine that brings consciousness into the primal world of the unconscious, separating light and dark, positive and negative, Yang and Yin.

The walled town that wants to keep its door closed images an aspect of the archetypal world which would rather remain unknown, unconscious. But with the sword of the knight the doors can be opened, and then the transformative energies of the forest can renovate the town. The image of the forest and the town suggests that the archetypal world itself has different elements, different places; and that aspects of the archetypal world can become cut off, isolated from its own healing energies. The town images a more developed aspect of the archetypal world; possibly in times gone by it was known to consciousness and so inhabited. Then the doors of the town were open and it was happy. But the faculty of the imagination became devalued, and the inner realm of the soul considered unreal, so the town closed its doors and fell asleep. The neglect of the town reflects our neglect of the archetypal world.

Just as the archetypal world effects consciousness, so too does our conscious attitude effect that inner world. In neglecting the gods we have caused them to fall asleep: their creative energy has sunk deeper into the unconscious. They have become more inaccessible. Alone they cannot change this situation. It is only individual consciousness descending into this realm that can open the doors of the town and so allow other forces of the unconscious, 'little creatures from the forest', to transform it. Then the king can be awakened, though the

is again evident in the fact that the king 'wants to stay asleep'. There is always resistance to change, but the image of the scroll being torn up and burnt suggests that the patterns of the past must go. Just as we need to change our relationship to the archetypal world, so too do the primordial beings of the unconscious need to enter a new era.

19th October:

I meet a horse's head which is frightening. But with love I learn to ride the horse. It is very powerful. I go on a journey to the sea shore, where I see a very big boat and other boats. They want to stay away from the shore. One boat comes and a figure comes onto the shore. It is a vast figure. He sits on the shore on a throne. I bring the boat up a stream. His face cannot be seen. Slowly the figure on the throne becomes filled with radiance and energy.

Commentary: The horse is a symbol of the libido, life energy. In meeting and learning to ride the horse with love I am harnessing a certain energy that is necessary in order to explore the archetypal world. This energy carries me on a journey to the shore, to a place where the deeper waters of the unconscious touch the land. The ships image certain archetypal forces that belong to the depths. Just as the king wants to remain asleep, so do these boats want to stay away from the shore. But one boat comes, and the vastness of the figure who steps ashore suggest its archetypal reality. Sitting on the throne he is the king, the dominant psychic force in this archetypal land. Banished by human neglect, he has now returned to his kingdom. His face cannot be seen for he is not yet known, but the

radiance and energy that fills him suggests the primal power that has been restored. The king from across the waters has returned, invited back by individual consciousness.

20th October:

I go down into the unconscious. There is a round blue floor with a mandala pattern radiating from the center, where there is a fountain. Then there is an orchard of golden apple trees with golden apples. I am given an apple to eat, which I eat apart from the core. Then a figure takes me further down. After a long way we come to into a cavern, in the middle of which there is a round stone, a little like a mill stone, with brown spots of energy dancing above. I sit in meditation before it, and the spots become Shiva, dancing. Then I go into a glass sphere which protects me as I go a very, very long way down. The earth is just grey rock, a sphere floating in space: a lack of duality, before anything. Then there is the thought/feeling that the next step is fire, and that the fire must come from the duality, two things rubbing against each other.

Commentary: This image begins with a descent into the depths where the fountain of life stands in the centre of the Self imaged by a mandala. The orchard of golden apples suggests the apples as the forbidden fruit of the Golden Age. Eating the apple brings consciousness, and as much as individual consciousness was born from the unconscious, so it is time for it to return into that primal world. This journey is not an incestuous return in which consciousness is swallowed by the Mother, but rather the beginning of a new form of consciousness imaged as a coniunctio, a union of opposites.

I then go deeper into the unconscious, which although it is not a spatial reality, does have different 'depths' or levels of imaginal space. In a cavern is a round stone, which like the mandala, is another symbol of the Self, but at a deeper or more primitive level. Above this stone dances energy, which meditation reveals to be Siva 'A symbol of the Divine energy in the evolution of the universe and the soul<sup>1</sup>'. In the depths of the psyche Siva eternally dances, and without this dance there would be no creative energy, no life, no evolution.

But this imaginal experience goes even deeper, to where there is no duality, no separation of light and darkness, only 'grey rock'. This is the beginning, before even the dance of Siva. Out of this primordial oneness duality was born; and with that birth came the fire of life, the energy of consciousness, as the two come into opposition, and like sticks, rubbed to produce fire.

24th October

I am with a lot of helpful little people. They help to show me the way. Then we go in a boat into a cave, where there is a torso of a female figure. I bring the light of consciousness to her from above.

The unconscious is helpful and guides me. The torso of a female figure suggests an aspect of the feminine that being without a head is without consciousness. Consciousness is brought to her.

29th October:

There is a box of fish knives, though I don't see inside. They are to digest the contents of the unconscious. The archetypal world is now changing and needs the relationship of the conscious mind.

Commentary: Fish symbolize the contents of the unconscious, and so fish knives are for cutting up, eating and digesting the unconscious. Cutting is the process of separatio, the separation of the opposites that is at the beginning of the psychological process. The contents of the unconscious must be differentiated before they can be integrated. Just as the sword of the knight brought consciousness to the walled town, so the fish knives will help the fish to be made conscious.

30th October:

An experience of the archetypal energies being within the physical body, reflecting diagrams of the planets. As the collective psyche is the cosmos, the sun is the Self...the sun must therefore be in the heart.

Commentary: 'As above, so below': the archetypal energies projected onto the planets exist not only within the psyche, but also within the structure of the physical body. The sun, an ancient symbol of the Self belongs in the center, in the heart.

31st October

I go to a garden like the Garden of Eden. There, in a cave I am lying in a hammock. I get up and in the hammock is a little child. I make the sign of the cross on his forehead. He is still asleep. I call to him "Time to get up". He opens his eyes. In his eyes are the planets. He



is a part of me. In writing this work he is being made conscious. He is waking up to live in the New Age.

Commentary: In the primal oneness of the psyche is a little child, who is a part of me. The child is a symbol of the Self, 'except ye become as little children ye shall not enter into the kingdom of heaven'<sup>2</sup>. This eternal child is awoken and in his eyes are the planets. The archetype of the Self, 'smaller than small and greater than great', contains within it the whole of the collective unconscious. This has always been so, but the child opening his eyes symbolizes a new awareness of these archetypal forces. This awareness is what has been called the New Age.

1st November:

I go through a wood and see children playing in a field. It has the feeling of the time before, when people lived innocently in a archetypal world.

Commentary: Again there is an imaginal experience of the innocent time of the Golden Age.

5th November:

I experience Hamlet and the court at Elsinore as a play in the imaginal interior. The whole play exists there. Ask Prince Hamlet what he is about - he answers: "Life, the living of life."

Commentary: This image suggests that the play Hamlet is itself an archetypal image which exists in the imaginal.

6th November:

I come to a door and open the door towards me with a golden key. There is another door which opens inwards, which I open with a silver key. I am in a leafy green world. It is the age of the Elizabethans. I see the Globe theatre and how the Elizabethans would experience Hamlet: they would imaginally interact with the play; the play is the dream of their soul, their dream. There is less mental conditioning and covering than now, so a more direct imaginal participation. Finally I close the door and write in a book 'it is finished'.

This image points to a quality of imaginal interaction between an audience and Hamlet that could exist when there was 'less mental conditioning'. In previous times people had a more direct experience of the archetypal, symbolic world, and this would have been reflected in their experience of an archetypal play.

11th November:

Hamlet is being acted at the Globe. Each character is part of an inner drama that will have a particular meaning for each person who watches the play. It can only be experienced as such by being in a state of psychological nakedness. Central to the play is the 'Player's Play' in which the players bring something within the king into consciousness. This is a symbol of how the play works on the members of the audience: in playing out their unconscious drama it brings something into consciousness. Hamlet is a woman, I put my hands into her private parts and bring out a handful of pearls and diamonds.

Commentary: The final image of Hamlet as a woman suggest that an archetypal text could have a feminine nature. But it also reflects the importance the archetypal Feminine has within the play. The sexual imagery relates to the importance of the play's sexual imagery which is central to the play and has an archetypal significance, as I have illustrated in my reading of the play.

13th November:

There are warming hands beside an outside fire. This fire is love. It is the archetypal figures who are warming their hands.

Commentary: The figures of the archetypal world need the warmth of being loved.

26th November:

There is a long corridor with doors on each side, and the thought that behind these doors are the images of the play Hamlet. At the end of the corridor is an altar. I light one large candle, and pray that the images of the play be made conscious.

In the unconscious is a vast serpent, so large that I can only see a part of its body. I have a sword and think to attack and cut the body of the snake, but feel that it is wrong and give the body a hug. Later I realize that I should have cut, that the sword is the sword of consciousness.

Commentary: The serpent images the primordial world in its vastness,

and again there is the image of the cutting the unconscious in order to integrate. My resistance reflects the desire to remain in the Garden of Eden, in the undifferentiated womb of the Mother.

27th November:

I need to cut the snake in order to eat and digest it. There are three candles, and the sense that there should be a fourth. There is a round birthday cake. I cut it in half and inside there is a snake. It seems to form the word SEX. There is the idea of the interrelationship of male and female. Consciousness must penetrate the unconscious for the creative work to take place. Once again the knowledge that the sword must cut up the unconscious.

Commentary: The three candles need the fourth, the participation of consciousness. The round birthday cake is a symbol of wholeness out of which something new will be born. In cutting the snake, masculine consciousness will unite with the feminine world of the unconscious. From this union is born the Self.

3rd December:

A little sailing boat with a white sail is sailing down the river. It has a glass bottom, through which I can see the jewels on the bottom of the river. Some people come aboard, and we continue. There is a feeling of great joy and simplicity. Further out is the great, grey ocean.

Commentary: The boat is a vehicle for travelling over the waters of the psyche.

Through the glass bottom the travellers are able to see the jewels of the unconscious. The feeling of joy and simplicity reflects the true nature of unconscious, for joy belongs to life itself, which flows from the depths and is our own simple essence.

9th December:

I am going in a boat along a river. I come to the shore and get out. There is a heavy weight of a shadow hanging from my arms. I take a pair of scissors and cut it. The shadow is the desire to do something, to create something from the point of the ego.

I am by the sea shore on the sand. I disappear into the sand and go very deep. "In the beginning was the Word and the Word was with God and the Word was God. The same was in the beginning with God." Then a light cleft the darkness in two: the formation of duality. "And the Light shineth in darkness; and the darkness comprehended it not".

Commentary: The 'shadow' is the attitude of entering the unconscious 'for the power purposes of the ego'. The danger of such an approach is imaged in many fairy tales, in which those who approach figures of the unconscious for personal greed are rewarded with ugliness or covered in tar, while those who generously help these figures without any thought of reward, clean their houses or lick their sores, are given gold or beautiful necklaces. It is very important that before one works with the unconscious this shadow is confronted.

The second part of this image is the opening of St John's Gospel, which

depicts the primordial Word which is the spiritual foundation of language. But out of that Oneness in which the Word was God, the light of consciousness was born. Just as the utterance of the Word differentiates sound and silence, so light confronts us with darkness and the shadow.

11th December:

A penis is below the surface. The masculine creative energy has not yet come into consciousness. A vagina - the feminine vagina is all the work I have done preparing, understanding about the archetypal world, reading etc.. This work is a Star of David, the union of above and below. The star tears a line down a curtain to reveal the planets behind.

A table is set for supper. An enormous fish comes from below, through the table and onto it. A dark figure whom I see from behind wants to eat it with his hands. I say that it must be cut. I face the dark figure and am stronger. The unconscious food must be divided for conscious understanding. I have the body of a man and also of a woman.

Commentary: The Star of David is two triangles intersecting, a union of heaven and earth that will reveal a new perspective on the archetypal world. This union is also suggested in cutting the enormous fish. Yet there is a shadow energy that does not want to dissect the unconsciousness; it would rather remain at a more primitive level, 'eating it with its hands'. This shadow figure that resists the new integration of masculine and feminine is confronted, and the union of the opposites is reflected in my body.

12<sup>th</sup> December:

I have a shining sword, in front of me is a large fish. I cut open the fish and out comes a space child - this is the cosmic child.

Commentary: The sword of consciousness cutting open the collective unconsciousness reveals the cosmic Self. This is the same child who had the plants in his eyes, and who is born from the coniunctio.

19<sup>th</sup> December:

I journey up a river that is fast flowing, and come to a still pool in the jungle. Is it the source of the river? A figure is playing a game of cards. He is playing 'Patience'. Is this the destiny of man, to make the best order of the cards that are given, and thus reveal the potential order in the cards?

I ask for help to show people the way, people who have lost contact with their order. I make a circle and stand in the middle with my sword which has an eye on top. I am given a ring with a green stone on which is carved Orobouros, the serpent eating its tail.

Commentary: The journey is to the source, which is in the jungle, in the depths of the unconscious. Only in relation to the source can the true order or meaning of our individual lives be seen. By relating to the archetypal depths of the psyche the deeper significance of one's destiny can become apparent. The ring is a symbol of the deepest order of the psyche, the original wholeness of life. It is also a symbolic aid to this work. Together with the sword of consciousness, it will allow me

to explore the archetypal world without getting lost. The sword and the ring are masculine and feminine symbols.

6th January 1986:

I let a bucket down a well. I pull it up and it is full of gold.

Commentary: This work is making a bucket that will lift the riches of the unconscious into consciousness.

9th January

A head appears above the water, and a hand makes a beckoning motion. There is the body of a woman floating on the water. An eagle comes down. It has a penis and has intercourse with the woman. Is this spirit and psyche?

Commentary: Another image of the coniunctio.

10th January:

A male and female figure join together inside of me.

11th January:

A white horse is in a paddock. I feel great love for him. We are very close. I talk to him.

Commentary: The union of masculine and feminine is reflected in a closeness, love and communication with the life energy symbolized by the horse.



13th January:

There are steps coming up from the basement. There is a door which I open to the outside where there are people waiting. I have a rectangular mirror, around the sides of which are the signs of the zodiac. It is also like Alice's mirror in that you can walk through it and out into space, the stars etc..

Commentary: The mirror is like a door into the archetypal world, which at the same time is nothing but a reflection of the depths that exist within each person who looks at it. This mirror has been made in the unconscious, and is now being brought up into the world.

14th January:

I open a door and the waves of the ocean come through.

27th January:

I open a door to space and the stars. At the bottom of the sea I find a pearl. I become the pearl and there is a great radiance. Out of the water an arm offers a wooden chalice.

Commentary: Both the ocean and the stars symbolize the world of the collective unconscious. In the depths of the unconscious lies the pearl of great price which is one's own essential nature. The wooden chalice offered by the unconscious is the feminine vessel with which to contain the experience. Wood is a natural substance, and so this vessel has been carved from one's own natural self.

29th January:

There is a door which is closed. It doesn't open. I make the sign of a cross and a circle on the door and it opens to reveal a forest. I go inside and am then on the sea shore. There is sand and blue sea. On the horizon are sailing ships. A rowing boat comes ashore and a figure steps out. . He has a dark face without features and an American Indian head-dress. I ask him what I should do. He says, "Listen to the sound of the sea on the shore and don't want anything for yourself".

Commentary: The forest also images the unconscious, and the shore is the place where the deeper waters of the psyche meet land. Again there is the image of the ships out at sea, and an archetypal figure comes ashore. His answer to my question is both simple and profound, for the sound of the sea on the shore is the rhythm of the archetypal world coming into consciousness. All that is needed is to listen to this rhythm, for it will unfold its own meaning in its own time.

8th February:

There is a well at the bottom of which are illusions floating by.

Commentary: This image makes the important statement that even the archetypes are illusions. From a spiritual perspective anything which involves duality is not Reality. Although the archetypes are such powerful forces existing deep within the psyche, they still belong to the realm of duality.

14th February:

Something amorphous is in the collective unconscious; we talk together. If it wants to become conscious it has to become more differentiated.

5th March:

I go down some steps and there is a door. With a black key I open it and go through. On a throne is a princess with a long white dress. Her arms are white, but although I can't see her face I feel that it is black. I will have her child.

Commentary: The princess with a black face suggest the Black Madonna, the dark, ancient, earth aspect of the Goddess. The creative feminine must come from the depths of the earth. I am integrating this aspect of the feminine. The child is the reconciliation.

7th April:

Something like a baby needs to be gently coaxed into being. The child is this work, which is also a part of me. I need to be gently coaxed into being.

23rd April:

A golden chalice with two handles, one on each side. On the chalice is written 'Go in expectancy'. The chalice has a base on which is written, 'Help will always be in the place of your heart. That is all you need to know.'

Commentary: Again there is the image of the chalice, the empty vessel which is ready to contain the images of the archetypal world, so that others can drink of this nourishing wine.

30th April:

A very large girder bridge is being built. It is blue.

Commentary: The bridge images the link that is being built between consciousness and the archetypal world. Many people will be able to pass over this bridge. Blue is the colour of the Feminine, for this bridge is being built out of the substance of the unconscious.

21st May:

There is a two volume book of a light green colour, with the title 'The History Before the Creation of the World'.

27th May:

From my heart a great oak tree grows upwards. Its roots are fed by an ocean underground.

Commentary: The image of the great tree, the world tree is here repeated. It is rooted in the heart, in love, and is fed by the underground ocean of the archetypal world.

28th May:

A very ancient stately dance is being performed with myself and a female figure.

Commentary: Just as the planets follow their ancient courses through the sky, so do we have ancient dances within our psyche which image the ancient patterns of unfolding. T.S. Eliot describes such an ancient dance in The Four Quartets:

In that open field

If you do not come too close, if you do not come too close,  
On a summer midnight, you can hear the music  
Of the weak pipe and the little drum  
And see them dancing around the bonfire  
The association of man and woman  
In daunsinge, signifying matrimonie-  
A dignified and commodious sacrament.  
Two and two, necessarye coniunction,  
Holding eche other by the hand or arm  
Which betokeneth concorde. <sup>3</sup>

29th May:

The bridge is slowly being built.

4th June:

I am digging a canal, and then blood begins to flow through it. It is a spiral canal going towards the centre.

Commentary: Blood is a symbol for life. Through the spiral canal life can flow to the very core.

11th June;

I walk upstairs to a white door. I want to go through it but can't make the last few steps. I surrender, and a hand opens the door for me and

helps me up the last few steps. Inside the room there is a yellow sun mandala. I go to the centre of the mandala, and I become a three dimensional mandala. The lower half of my body is a black cobra's body, which comes up behind me, its hood over the top of my head. I think: can it harm me? No, because I am already dead. The cobra puts out its tongue and I touch it with my tongue. We communicate through this.

Commentary: 'The final step is always an act of grace'. Through surrendering I am taken into the room, which being a mandala, is the centre of myself. I merge with this centre and thus become a mandala. The mandala, as a symbol of the Self, images the integration of the instinctual, collective psyche. This is reflected in the lower half of my body being a black cobra's body, while the cobra's hood being over the top of my head symbolizes a conscious awareness of this inner world. I can no longer be harmed by this serpent because I surrendered and am therefore already dead:

If you are put to death through surrender,

There is no such thing as death for you,

For you have died already.<sup>4</sup>

This relationship between the serpent and surrender was imaged in a friend's dream, in which the dreamer visited a swami. The swami was beside a pool in which was his beloved serpent. Then the swami entered the water and told the dreamer that the snake was his friend because he had accepted the it. The snake didn't kill him because he was surrendered. The contents of the unconscious are only dangerous when they are rejected.

12th June:

There is a blue metal bridge, with a red metal walkway on top. I walk along this completed part of the bridge, then I come to a toll gate. I must pay with love and myself. Beyond is a rope bridge, just one cord of rope which one must balance across.

Commentary: The theme of surrender continues, here associated with the image of the bridge. The bridge is not yet complete, and in order to go further I must pay with 'love and myself'.

27th June:

A great tree is in leaf. The roots of the tree are in golden streams underground.

Commentary: The image of the world tree reappears, this time rooted in the golden waters of life that flow in the unconscious.

17th July:

A golden white horse's head comes to me, and there is great love. I get on his back and he becomes Pegasus.

Commentary: Gold is the colour of transformation, and Pegasus, the flying horse symbolizes the transformation of the libido. Throughout this transformation love is the central catalyst.

23 July:

There is a great ocean, on the shores of which I find a shell and blow off the sand. This image describes this whole work.

Commentary: This work is a product of the waters of the collective unconscious. All I have done is blow off the sand that covers it.

11th September:

A tall fir tree is beside a reservoir. I climb to the top of the fir tree and see the whole reservoir, which is circular. These are the waters of life, yet the reservoir is man-made.

Commentary: Again the image of the tree, which this time is beside the water. The circular shape of the reservoir symbolizes wholeness, and it contains the waters of life. The idea of the waters of life being in a man-made reservoir relates to the integration of consciousness into the instinctual process. Through this work the waters that flow deep in unconscious have been contained and made accessible. The tree standing beside the water images the masculine and the feminine.

22nd September:

The moon is on the right of a winter landscape. On the left is an enormous sunrise, red over the ocean. In the sea is a sea monster, rainbow coloured. A loop of its body forms first an eye and then a heart.

Commentary:

Over the ocean of the unconscious there is the dawn of a new consciousness. The sea monster is a creature of the archetypal depths, but its rainbow coloured body echoes the promise God gave to Noah when the rainbow appeared after the flood: never again will the waters cover



the land, never again will the unconscious drown consciousness. The image of the eye and the heart reflect the two central transformative agents of this work: the eye of consciousness and love.

30th September:

On the bottom of a swimming pool lie a dead king and queen. They merge together to form one body with two heads. Then they become numinous, full of light. There is an image of the sun, beside it is the crescent moon. The moon is coming closer almost merging with the sun.

Commentary: The image of a dead king and queen appeared before, when they lay like sarcophagi. Here they lie in a swimming pool, symbolic of the personal unconscious, and merge together. It is as if in merging that their archetypal numinosity is released. In coming together they become alive, for numinosity is the life blood of the archetypal world. The union of the king and queen heralds a new birth within the collective unconscious. The merging of these archetypal figures is amplified by the image of the sun and moon coming closer together. The union of the sun and moon is the ultimate coniunctio.

8th October:

There is a bridge which I walk across. It is fully made half way, while the rest is a steel girder structure, but no road. I climb across it all. On the other side a path goes into the forest.

Commentary: The main structure of the bridge has been built. On the further side a path leads deep into the unconscious.

9th October:

There is a golden river. I have a small boat like a canoe. The river comes to a waterfall. Shall I go over? I surrender to my heart and go over. The canoe goes down staying horizontal, at right angles to the vertical waterfall. At the bottom is a circular pool, very still and a dark blue colour. In it are reflected the stars and then the sun and moon which have united and become one.

Commentary: This image begins with the theme of surrender, the surrender to the heart which is the home of the Self. This is also a surrender to the river, to the water of life. The circular pool images the psyche, which in its stillness reflects the archetypal world of the stars and the primal union of opposites, the sun and the moon united. This work has been concerned with effecting this coniunctio, uniting masculine and feminine.

13th October:

The queen is walking along the sea shore. There is a dead bird at her feet. The queen picks it up. It is a pelican. Around its neck is a heart-shaped ruby on a chain. It matches one around my neck. They become one.

Commentary: The pelican mythically feeds its young with the blood of its own heart, and so symbolizes sacrifice. The ruby is the stone symbolizing love. The pelican, having sacrificed herself, has surrendered and died. Only the emblem of love remains.

14th October:

On the bottom of the sea lies a naked woman on her back with her legs open. I pull something from between her legs. She has a penis.

There is an apple tree with many red apples. Winding up the tree is a snake. An apple falls from the tree and breaks; many diamonds fall out and a little worm.

Commentary: This image of sexual androgyny points to a living embodiment of this new synthesis of masculine and feminine. Androgyny may be 'the oldest archetype'<sup>5</sup>, pointing to the Golden Age when there was neither masculine nor feminine, but the image of the one serpent biting its tail. In Genesis, if one looks behind the patriarchal emphasis, there is the suggestion of an androgynous being created in the image of God, before the differentiation of masculine and feminine:

So God created man in his own image, in the image of God created he him; male and female created he them.<sup>6</sup>

We cannot return to a state of unconscious harmony. We have eaten of the apple of the tree of knowledge and left the Garden of Eden. We must rather journey towards a conscious awareness of the masculine and feminine archetypes within us:

We shall not cease from exploration

And the end of all our exploring

Will be to arrive where we started

And know the place for the first time.<sup>7</sup>

Androgyny is then also a symbol of the future. It points to a new awareness of the masculine and feminine, an awareness that unites the two in harmony. This inner union has at its core the experience of love:

Just as the union of the physical male and female is described as making love, so the union of the masculine and feminine principles within the psyche allows for an inner experience of love, which is the hallmark of the androgynous experience.<sup>8</sup>

From the fallen apple come diamonds, symbols of the Self, and yet the snake and the worm remain there also. The snake is the instinctual depths of the psyche, the Self is man's divine consciousness. The Self is born out of the serpent and the paradox remains: above and below, the beginning and the end, they are the same.

20th October:

There is a well, the top of which is closed over, but instead of a padlock a feather is holding it down. The covered top of the well is like a miniature rose window,

Commentary: The work is for the moment finished. The well is a place of access to the healing waters of the deep, but it is now closed over. It is held down by a single feather, an ancient symbol for spiritual truth. The cover itself, like a miniature rose window, is a mandala symbol of the Self.

NOTES TO APPENDIX 111

1. G.S. Gaskell, Dictionary of Symbol and Myth, p. 694
2. St Matthew (King James Version) 18. 3.
3. T.S. Eliot, 'East Coker', ll. 24-34.
4. Persian poem, quoted by Irina Tweedie, Daughter of Fire, pp. 158-9
5. June Singer, Androgyny, p. 6
6. Genesis (King James Version), 1. 27.
7. T.S. Eliot, 'Little Gidding' ll. 239-243.
8. Sukie Colegrave, Uniting Heaven and Earth, p. 198