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## **UNCOVERING THE LOST KNOWLEDGE OF THE IMAGINATION IN FILMS**

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### **ABSTRACT**

Films have forever changed the way in which humans perceive reality and have provided significant opportunities to spread knowledge in ways that are both entertaining and deceptive. Uncovering the lost knowledge of the imagination shifts an individual's perceptions of a shared experience and exposes film's persuasive power to penetrate the psyche. This paper explores the constitutions of reality and how humans are able to tap into other realms of consciousness through mediums of creative expression. Topics such as the origins of life, the hidden knowledge of secret societies, and the burgeoning full disclosure movement for truth are discussed as a means of information dissemination that are often witnessed through the cinematic experience. Subjects involving Transpersonal Psychology, psi phenomena, science, spirituality, and the philosophies of social consciousness are used as a means of ascertaining a deeper understanding of the complexities of human existence. Concepts of magic, beauty, and dreams are offered as tools in the excavation of this lost knowledge, while the power of the imagination provides a pivotal role in the comprehension and creation of individual and collective reality.

*Keywords:* film, knowledge, imagination, disclosure, reality, consciousness

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There is no medium of creative expression more powerful or widely revered as in films. It's ability to access a multitude of cultures and people across the world by providing them glimpses of life throughout time is just one of the many ways in which movies have found their way into the public's hearts and minds. Since the late 1890's, cinema has been one of the most profound ways of disseminating information through the form of entertainment that the modern world had known. The cinematic experience gave rise to other methods of communication, such as the radio and the television in the early 1920's, which provided additional avenues for information to be brought into the home. Yet, film has always maintained a lure that other forms of communication have never been able to fully match. For this reason, its penultimate stature remains the most prolific conduit of the lost knowledge of the imagination for the last hundred years.

In order to understand how this concept can be true, it is prudent to ask the question: "What is the intention of expression?" In essence, what motivates one to communicate, to make the mundane beautiful, and to be part of some profound and often-illusory art-making process? This fundamental, human need to express oneself can be seen as a primal, natural, or even a behavioral component of biology; to the degree that we as humans have an innate propensity to share knowledge, to have a purpose, and to connect to something larger. We may not be cognitively aware of this *raison d'être* – depending on our levels of consciousness – but it is part of the driving force that makes for humans *being*; some would argue that which makes us spiritual beings having a human experience. What can the search for meaning, that digging to uncover truth, do for individuals and the collective, and what does it say about both the power and the burden of language?

Language can be described as the grouping of sounds and symbols humans use to communicate and express themselves. If we take a purely historical context to language, which undoubtedly is incomplete based upon the idea that much of our human history is a lie, we come to realize that language – once a primary means of expression – has been coopted as a control mechanism by the powers that have been (Wilcock, 2013). Since recorded time, countless indigenous peoples were forced to abandon their language and customs in order to assimilate to the dominating culture at the time, often by lethal force. Hence, in order for humans to survive, language has had both an unconscious evolution, as well as a conscious evolution based upon the past actions of man. The species has had innumerable changes to adapt to over the millennia that have created an array of splintered factions where language and knowledge have been controlled and hidden by the powerful elite from the masses (Wilcock, 2011). After all, knowledge is power.

Wilcock explained in *The Ascension Mysteries*, the secrets of how authoritarian entities have used the power of the imagination and will against the public's better judgement.

The first stage of this process is to seed our imagination with negative thought-forms....The next stage is to create traumatizing events that activate the power of our will. Our collective consciousness then charges the thought-forms with power....If enough of us feel this way...we activate the programs they placed in our imagination (Wilcock, 2016, p. 355).

Wilcock was describing how cabalistic groups have gained control of collective consciousness through large-scale efforts by

the use of major methods of communication. This is a prime example of how language and symbols have been used to plant seeds of consciousness that later grow into the reality humans experience as their own.

This basic need to persevere has continued to evolve through the use of symbols that often go unnoticed or taken for granted due to its wide-spread use and inculcation. Many of these symbols are adaptations of the sacred geometry associated with Universal wisdom. One example of this is the symbol of the swastika. Its origins derived from the Sanskrit "svastika," which means "good fortune" or "well-being," and is used in religions such as Hinduism, Buddhism, and Jainism. However, the symbol has become more widely associated with Nazism to many Westerners and has both a highly charged negative and positive connotation depending on one's cultural perspective. According to Coleridge,

A symbol is characterized by translucence of the Special in the Individual or the General in the Especial or of the Universal in the General....It always partakes of the Reality which it renders intelligible; and while it enunciates the whole. Abides itself as a living part of that Unity, of which it is the representative (1972, pp. 30-31).

These symbols are seen everywhere: in government, on buildings, in corporate logos, and littered through all forms of "entertainment," as methods of information dissemination regardless of whether or not the receivers are consciously aware of it. "Symbols, which are themselves products of this reason and a means of triggering the imaginative power necessary to experience them" are used as forms of communication that tap deeper into the unconscious than in most ordinary person-to-person communication (Lachman, 2017, p. 124).

Given this, how can the species reclaim language in a way that may offer a different perspective on its true origin, an "urpflanze" of sorts according to Goethe, and how can that perspective explain the origin of origins itself?

One film that personifies this hunt to explain our origins through the use of symbols and language is in *The Fifth Element*. In it, a character named Leeloo is sent from a benevolent, intelligent, extra-terrestrial race to save Earth from the forces of evil. Leeloo, who is also known as the "Supreme Being," must learn the recorded history, the culture, and the language of the people of Earth, while being looked after by a priest named Cornelius and his trusted assistant. The Maltese cross, which is a visual shorthand for many secret societies, was on the object the priest used to knock Korben unconscious in his apartment before they left for Paradise (Freemasonry, 2018). Yet, it is the lowly cab driver named Korben Dallas, who ends up helping Leeloo defeat evil and save the world from total annihilation. It was a beautiful testament to the powers of love and the extremes humans will go through to combat their adversaries for the sake of life itself.

A number of interesting methods of disclosure on a cosmic level were seen in the film including the seeding of intelligent life on Earth, the origins of the species as described through Egyptian hieroglyphics, how religions and secret societies believed that they were the guardians of the lost knowledge of the human race and have kept that knowledge hidden because they feared it would end up in the wrong hands. Several alien species were seen interacting with humans in an almost Star Trek fashion, which brought the subject of normal, alien contact to a more realistic interpretation by effusing these possibilities within the imagination and fueling them with the transformative power

of emotions. However, it was the human, corporate mogul, named Zorg, who was responsible for leading evil to Earth in the pursuit of power and greed, rather than their exotic alien counterparts. This was a nice change from the alien horror films that are seen in the movies today.

The movie took place in 1914, during the start of World War I, when many archeological expeditions were taking place in Egypt. The priest was trying to thwart the archeologist from learning too much about the origins of humankind, as he was well on the verge of deciphering the meanings associated with the hieroglyphs. He also used a young boy to hold up the light for him to see, only to literally be shown the light when the benevolent extra-terrestrials (ETs) entered the tomb.

The concept of light is used quite often in Freemasonry to describe what many Luciferians believe is representative of their God, as well as the symbol of a ladder, which the archeologist used to reach a higher vantagepoint and gain more knowledge in the film. Just before the last ET was about to die, the priest said, “We do not have time,” to which the ET responded, “Time not important. Only life important” (Besson, 1997). This was a testament to how benevolent ETs were seen throughout history in innumerable communications (ie. cave drawings, folklore, etc.) spanning time and culture, as bearers of great wisdom and assistance during the evolution of humankind. Lastly, the priest addressed the benevolent ET as “God” and “My Lord.” This was similar to how religions refer to their Higher Powers. Many religions still do not see the parallels between Gods and ETs, yet that paradigm is shifting drastically towards fuller and fuller disclosure each day (Wilcock, 2016). Secret Space Program whistleblowers like Corey Goode, Emery

Smith, Clifford Stone, and the late William Thompkins, have been invaluable in this process and their groundbreaking testimonies have been proven veridical by high-level insiders and recently declassified government documents.

The five elements found on Earth – represented by distinct symbols – were needed to unlock Leeloo’s power to protect life and to combat darkness. In order to unlock the stones, Leeloo recited a cryptic message that Korben had to decipher. This process is seen in many occult writings and represents the potential for power in seemingly benign mysteries. Once Korben uncovered the lost knowledge, everyone had to offer a physical representation of each element in order to bring life to the stones (ie. water for water, fire for fire, etc.). The last piece of the puzzle was the most precious element of all, which was love.

Just before Leeloo saved the world, she questioned her purpose. “Humans are strange. Everything you create is used to destroy” (Besson, 1997). She needed to know what love was in order to perform her sacred duty of saving the world and that the human race was worth saving. Once this occurred, the stones were activated, and a geometric cross was created at the center of the room, as the supreme being let out a cry that stopped the raging ball of fire from engulfing the planet. In the end, both Leeloo and Korben were seen making love in the regeneration chamber, which can be seen as a representation of how life has evolved over time through the intelligent manipulation and cross-pollination of genetic material between ETs and human beings. Roman and Greek mythology was riddled with these concepts and continue unquestioned in movies such as *Thor*, *Hercules*, and *300* to name just a few.

Now that symbols and language have been touched upon in one film, it is necessary to look at what has been said about reality that distinguishes it from that of the overall cinematic experience. If one takes the notion of a rainbow that appears to be real for them, they may begin to realize that reality is based largely upon one's own ability to distinguish mass from consciousness. If there is no one to see a rainbow, does it exist? If there is no light, nor air, does a rainbow not exist? The correct statement here is that all exists under the proper circumstances and that together human beings are the beneficiaries of their own perceptions.

Barfield said that the world is seen as a rainbow. It relies on the seer to experience it in order to exist. Therefore, he is right to suggest that before a consciousness like that of humans existed, which continues to evolve as the species advances, the world may have been a very different place. If the origins of humankind were understood more accurately – with Darwinian biology and Newtonian physics, no longer holding the weight they once had – mankind would have already had a profound appreciation for where they currently reside amongst the cosmos. Until then, it appears humans can only wrestle with the philosophical dilemmas that have plagued man for centuries.

If one takes into consideration what science says about energy, they can come to realize something as innocuous as a rainbow is merely the experience of wavelengths and frequencies perceived through the sense of sight. If everything is merely bouncing particles and atoms, then the idea that reality is more than perception becomes clearer. Some people are colorblind and cannot decipher colors as others, who are more sight-abled, yet they experience them in varying degrees and forms. Some people have synesthesia and possess the unique

ability to “see” colors as letters, numbers, or variations of spectrums that are out of the ordinary. Hence, the relationship between consciousness and the world can be seen as purely phenomenological.

If we were to bracket this concept and withhold judgement for as long as possible, what would experiences be like? What information would be available to each living, sentient being and what would be the purpose of such an undertaking? Many Westerners refuse to partake in practices that would otherwise hinder productivity or would run counter to an outcome-based way of progressing through an exercise, asking questions such as: “What is the intended result going to be? How many widgets does it take to get from point A to point B? How much money can I make from said experience?” But what would the agreed-upon concept of reality be without these inherent demands?

What if one performed an activity – like watching an engrossing film for a few hours – that provided them the opportunity to remain as open as possible to a larger experience? How long could one remain tethered to a greater consciousness before the demands of their present reality come tapping on the door of their conscious minds? If they suspend disbelief for a moment, would they be able to comprehend the profundity of information they were receiving on the screen, which was first perceived through the creator's own filters with varying degrees of judgement. This escape, as many refer to it, can be a highly therapeutic and an enriching exercise that can defy many of the expectations individuals have of what defines reality; especially those of individuals in the Western world, who are grossly more skeptical of the connections between spirituality and humanity than their Eastern counterparts.

The question of what constitutes reality has sparked much controversy and debate; none so much as in films. The idea that life can imitate art and vice versa can be seen in the movies *Day for Night* and *Galaxy Quest*. Both spoofs on the French noir filmmaking of the 1950s, as well as the beloved Star Trek series that spanned over three decades and fostered one of the country's largest fan-followings to date. It would be advantageous to ask the question, "Why might that be?" What is so appealing to humans about life in space, finding diplomatic means of dealing with cosmic conflict, and seeking out new life and new civilizations amongst the galaxies? Is it simply fantasy or is it something deeper inside of the human psyche that yearns to find their way back home to a place they vaguely remember but cannot quite articulate based upon their current level of comprehension.

The most profound message of both films was that our perception of reality is framed by our experiences. To take this a step further, in films, audience members experience reality through the lenses of all the individuals who worked on the film (ie. the writers, the actors, the set designers, the editors, etc.). More importantly, the audience is using their own personal experiences to make sense of the images being exposed to them on the big screen; all the while considering whether or not what they are looking at is indeed a fictional portrayal of the real world or some imaginal place that they must agree exists on some level or another. If not, what would be the point of sitting in a darkened room to watch a spectacle play itself out for a few hours? Do theater-goers only come to the theatre to be lied to, or do they also come to re-discover...to know something more?

A great quote from the actress playing the mother in *Day for Night* was when she said, "It's a strange life we live. We meet. We work together. We grow to love each other, and then – as soon as we grasp something...it's gone (Truffaut, 1973)." The actress of course was talking about her real-life experiences working in the entertainment industry. However, this quote can be used in a multitude of scenarios and is something all people can relate to on one level or another; whether that be in their own jobs, in individual relationships with family members or in society as a whole. Hence, the concept of what is real continues to have multiple answers and innumerable possibilities for the seeker.

Taking into consideration how an actor taps into the 'Imaginal World' as Goethe put it brings forth some aspect of nonduality into the physical realm. What then really constitutes reality? Is it just the purely physical representation of one's imagination, or that place which its manifestation derived from? Many would argue the latter, including the director in *Day for Night*. He was able to respect the reality of the actors in order to bring forth their musings for the purposes of portraying a version of reality on screen for the audience. He placed the actors' hands just so, made it rain from pipes outside a stage window, positioned the angles of heads in order to make the final product as seamless as possible. If it takes that much unrealness to bring about a perception of reality, then is reality that real to begin with?

Another great quote was from the actor portraying the director when he said, "No one's personal life runs smoothly. That only happens in the movies. No traffic jams or useless downtime. Movies move along like trains in the night. And people like you and me are only happy in our work (Truffaut, 1973)." This was another example of the lies

people tell themselves regarding reality. Many artists, who are in touch with that ‘Imaginal’ realm of possibilities see the world they believe they reside in as a combination of both the imagined and the physical. The lines between sanity and insanity are skirted and played with in order to find the spaces where both worlds collide and become one.

In *Galaxy Quest*, an entire race of ETs had used reruns of a popular sitcom to build their reality. They believed so strongly in the “historical documents” of Earth that they chose to create a reality based off of the adventures of the characters in the Star-Trek-spoofed sitcom in order to defeat their arch nemesis. It was clear the creators of the film employed a great deal of “real life” information when creating their characters, such as the actors spoofing Spock and Captain Kirk. The real lives of the actors were anything but glamorous, and only when they were abducted in the movie did they turn out to be the real unlikely heroes they portrayed on television. It was a beautiful example of life imitating art imitating life.

Both movies were excellent representations of how humans choose to witness themselves and their interactions, and the stories they tell themselves about this reality. It boils down to a question of beliefs and perception, as well as one’s ability to discern consciousness from their experiences. In *Day for Night*, the idea of magic was brought up several times. In the end, it was found that “Everyone is magic or...no one is (Truffaut, 1973).”

Goethe's methods of acquiring knowledge grew from his understanding that “Nature’s secrets – or God’s” were synonymous, reflecting an alchemical approach to the manifold forms of existence (Lachman, 2017, p. 57). This differed from the scientific methodology at the time, which relied on the

dogmatic views of Newton and Darwin. In Goethe’s view, evolution was a sign of “an intelligent force working from *within* outward, rather than the result of purely external factors impinging on a passive, reactive matter” (p. 61). Goethe’s ‘active seeing’ provided ample room for further exploration into the connections between knowledge and imagination.

Goethe’s idea of the intrinsic value of knowledge differed from that of his contemporaries. His natural philosophy was based “not on seeing the world as a kind of machine, but one based on seeing it, participating with it imaginatively, as a living intelligence” (Lachman, 2017, p. 57). This put far more emphasis on knowledge that was otherwise inaccessible to much of the population, bringing to light much of the occult wisdom that lay brushed upon in Lachman’s book. As is in the philosophies of many secret societies – including Freemasonry –

The truth of the world, Goethe maintains, is given immediately. Nature, for Goethe, is not hidden, or if she is, it is in plain sight. Naked is the best disguise. Here secrets are manifest, if we know how to look for them (p. 66).

Given this, is all knowledge equally valuable? No. Some knowledge means more to some than it does to others, and much of that knowledge remains clouded in the mysteries of one’s ability to comprehend them. Can knowledge truly be neutral; purely objective and cold, as the analytical scientist would have it? No. Because humans use the lenses of experience to make sense of knowledge, therefore knowledge cannot be truly neutral or objective to the observer, as it is nothing without the knower. Is it possible to achieve a level of knowledge that is not worth knowing? Yes. Many people achieve a level of knowledge they wish they had not.

So, what does all this mean, and what role does the primal plant have to play in answering these questions? Let us first look at the concept of the architect as described through Goethe's experience with the tower. In Freemasonry, The Great Architect of the Universe – or God, as others would have it – is expressed through sacred geometry associated with a divine intelligence that is universal in nature. This 'primal phenomenon' was experienced by Goethe in varying angles of light and was manifested through his desire to expose parts of the tower that had not been previously seen. His quest for knowledge came "through observation, exercise, and mental effort [and] had penetrated to an imperceptible reality, the idea of the architect" (Lachman, 2017, p. 60).

Considering the way in which Goethe described his sublime experience with the tower and the connection to the concept of the primal plant, it is easier to see that in order to obtain a greater degree of knowledge, an individual must first look at observed phenomena as a mature lover. "Goethe's way was to slow his own conscious down, so that he could see the growth of a plant as a whole" (Lachman, 2017, p. 67). This was the only way one could actively see the whole of something without having to tear it apart; to appreciate its entirety in a truly expansive and profound way.

In Bergman's 2017 interview, he explained that if a filmmaker wished to tell the audience something about an object, and the audience is shown an image of the object on the screen, then the audience had no choice but to believe that the object was what the filmmaker wanted it to be. Much like the Druids, who used wood of the holly tree to cast their spells, Hollywood tickles the imaginative faculties of its audiences with a kind of magic that seeds the subconscious; when combined

with emotions, this magic can be powerful enough to affect reality. Bergman explained what comprised the real magic of cinema when he said,

This universe is not reality. You have to take details of that reality and put them into your universe.....If it's right, it will be a perfect mirror of the reality around you....I'm not trying to make it real, I'm trying to make it alive (FilMagicians, 2017).

So, how does one know they are real until they experience something that truly brings them directly into the present moment? Many individuals experience real life when faced with death and nothing is said to be more spiritual than that.

Several films deal with death and spirituality in their own ways. In *The Fall* and *The Seventh Seal*, there was a sense that the characters in the films were cheating death at all costs, save a few who represented saviors. The little girl in *The Fall* – Alexandria – and Mia, Jof & Mikael in *The Seventh Seal* were all aspects of the divine that refused to succumb to the darkness that lie all around them. Their steadfast belief in an unseen world was seen as their saving grace. These characters displayed a kind of naivety that many associate with the spiritually enlightened.

That is not to say that the lives of the saviors were easy. Many were tried and tested in varying ways, yet these characters believed so strongly in their "visions," which represented a reality that many of the other characters – in most cases representing mere mortals – had failed to recognize or had not had the ability to relate to as easily. When Jof was referring to seeing the Mother Mary and baby Jesus, he said, "It's not the reality you see but another kind (Bergman, 1957)." His ability to see the other side was reinforced

when he witnessed Death playing chess with Antonius. This is what Bergman was referring to when he was speaking about the magic of films. It is real for as long as the seer “sees” it.

There was another topic that was prevalent in both films, that is the concepts of death and knowledge. Death was a constant reminder for the characters, and many tried to thwart it until the very end. Roy, the stuntman in *The Fall*, could not bear the truth of losing his girlfriend. Hence, he blackmailed Alexandria for morphine to dull the pain of his botched suicide attempt. Antonius, the Knight in *The Seventh Seal*, was so dead-set on beating Death at a game of chess that his only moment of respite was when he was eating strawberries and milk with Jof, Mia and Mikael. Christians would recognize the motif of “milk and honey” in the Bible was representative here of a kind of sanctuary, a Heaven, that Antonius could not stay in for very long. His quest to find knowledge took him away from this peaceful place into the arms of Death. It was an homage to the Garden of Eden, as well as the mortality of men in the physical realm.

Antonius’s desire to cheat death and to gain knowledge was evocative of many occult teachings, especially in Freemasonry. It is the idea that hidden knowledge is somehow more important than a virtuous heart, and that many of the secrets of the universe lie naked all around us. Many initiated Freemasons have to take off their wedding rings and to swear an oath of death to protect their brothers and the secrets of the order above all else (Samwizeganji, 2011). This kind of allegiance is indicative of many of the Masonic teachings that on the outside claim virtue but are actually used to cover up more sinister motivations.

Antonius said to Death, “You’ll reveal your secrets,” to which Death replied, “I have no

secrets (Bergman, 1957).” Antonius revealed his insatiable motives when he spoke to the woman who was going to be burned at the stake; a Joan of Arc character. “I too want to meet [the Devil]. I must ask him about [God]. He must know. Or else nobody does (Bergman, 1957).” This was a chilling reminder of just how far some people will stray in order to gain the knowledge they seek. In the end, Antonius’s quest for knowledge, is what brought him that much closer to Death.

Death is often seen as a door into the unknown; a way of traversing one reality to another. Many accounts of near-death and after-death experiences have rocked the scientific community forcing many hard-nosed skeptics to ask the tough questions about how our world really functions. The study of Transpersonal Psychology has aided in these conversations and has offered many in the field of mental health the ability to peer into the unseen by attempting to break down barriers that have existed for centuries. What once was deemed mental illness – in need of invasive surgery or electroshock therapy – has now been retracted and its therapeutic methods deemed barbaric and counterproductive to its initially-intended purpose. More and more, mental health professionals are beginning to understand that illness is not just the consequence of emotional or intellectual dysfunction but may very well contain “precognitive and prophetic elements” (Lachman, 2017, p. 81). Jung’s ‘descent into the unconscious,’ which in many cases could have been referred to as “madness,” was just one example of the power of these prophetic gifts.

When approaching the subject of psi phenomena, many psychologists focused on the need to prove the seemingly unexplainable as events occurring only within the individual psyche. Radin

### Lost Knowledge in Films

identified the outgrowth of modern science as a derivative of both the traditional aspects of magical thinking and the repudiation of religious inculcation. Yet, when faced with overwhelming evidence that defies current understanding, these explanations have provided little proof that magic is less than an operation of both the imagined, as well as the physical. It resides, as Corbin coined it, in the 'Imaginal World' and is "as real as the world of the senses and that of the intellect" (Lachman, 2017, p. 94).

Academics have long asserted magic to be a false and dangerous endeavor, while the scientific community admonished the mere inquiry of its validity. "Yet, most scientists reject the possible reality of these abilities without ever looking at data" (Utts, 2016, p. 1379). Both the purely scientific and religious paths require transformation in order to understand the another. "Consciousness exists not merely in physical space but in emotional spaces, mental spaces, and spiritual spaces, none of which have simple location, and yet all of which are as real (or more real) than simple physical space" (Wilber, 1997, p. 83). This transformation, Wilber would agree, is necessary and often unavoidable to incorporate an integral approach to consciousness, or to comprehend the magical aspects of a science-based reality.

Perennial philosophers understood the importance of consciousness to the investigation of psi phenomena; inasmuch as the perception of reality is just that. "The problem lies in one's ability to rationalize....In other words, you are willing to suspend your disbelief only so far" (McMoneagle, p. 152). Much of the truth about the 'Imaginal World' has been buried in order to control individual and collective evolution. Still, many groundbreaking thinkers are providing more opportunities to deepen conscious awareness, as to the

nondual aspects of existence, in order to foster more scientifically palatable morsels of occult wisdom. All the while, the question remains: "Is it not time for the imagination to remember its true calling, its real work and purpose?" (Lachman, 2017, p. 102).

This, by its very nature, is the essence of the 'imaginal' realm and one that can be continually rediscovered through the attainment and proper application of 'the lost knowledge of the imagination,' as Raine coined it. How one chooses to attain that knowledge and what they choose to do with it, remains a vital piece of the puzzle for the sake of human's individual and collective evolution.

While we cannot always control the events around us, we do have power over how we experience those events. At any moment, we can individually and collectively affect the course of our lives by choosing to direct our attention to the aspect of ourselves that is aware and, through the practice of self-inquiry, to awareness itself....Our choice of attitude and focus affects not only our own perceptions and experiences, but also the experiences and behaviors of others (Targ, 2004, p. 170).

Thus, as consciousness evolves, the inescapable and somewhat inexplicable concept of beauty must change with it, and vice versa. If not, then of what value does consciousness play in the awareness of beauty itself? Since, "human reality extends far beyond physical existence into realms of psychic, intellectual, and spiritual reflection," then form has both a perennial perspective and an ever-changing quality inherent in our understanding of it (Lachman, 2017, p. 105).

This is not to say that much of the degradation that exists in the world today can somehow correct the inevitable trajectory of

what appears to be an unending cycle of moralistic erosion and the destruction of societal values. Yet, at the same time, what change has ever occurred without some destructive presence in the wake of true transformation? How much of the perception of the modern world is too reliant on the presence of the past and an overwhelming fear of the unknown? How much can individuals hold onto a fleeting memory as the present moment continues to pull them into the uncharted territories of the future; beckoning them that much further towards deepening their experiences in frightfully newer ways?

Does it matter that the beautiful seems to be fading away? Perhaps, one's ability to perceive beauty has changed because of how far society has strayed from its original source. Or maybe it is the growing collective consciousness that doesn't recognize beauty as it once had because the quest for knowledge has superseded the need for form. The question here is not so much a judgement call, but one of a larger and more expansive questioning that yearns to ask where human beings are, where they have been, and where they are headed.

Has not the definition and measurement of beauty – beyond merely the physical, but the of the essence of what brings us closer to divinity – changed as the collective consciousness has changed? “Beauty here is, along with the good and the true, part of the Platonic, eternal, imaginative reality, not limited to the bare facts of mere actuality.” (Lachman, 2018). Have humans not evolved to a place where beauty is almost left up to the individual to discover for themselves? For this reason, it is imperative to turn to an integration of beauty in order to experience this concept more fully.

Whenever new spheres, new depths of existence are disclosed by a thrust into the unknown...these experiences will have to be integrated into a further complete whole which can lead to a broader, more comprehensive perfection of form. Again and again the wholeness of existence must be re-established, a new, wider and more complex wholeness must be apprehended. This effort entails the intense rendering of some existential coherence which, ultimately, should lead to an increase in consciousness (Lachman, 2017, p. 105).

Can there be souls in a world that has surpassed its need for beauty for the sake of knowledge, or are humans becoming more beautiful in the process? The question of whether or not there can be souls in a world that doesn't recognize beauty as it once had does not fully consider the pervasive profundity of the cosmic, spiritual, and scientific origins of the soul of a sentient life. A soul, or the continuously evolving consciousness choosing to experience itself time and time again in a multitude of forms, is an all-encompassing manifestation of a yet-fully-understood energetic anomaly that exists of the same intelligent effervescence as all things known and unknown. Hence, integration is key to unlocking the mysteries of origins, and the beauty inherent in the process is perhaps how humans are able to appreciate it; to hold the ineffable in their grasps – if even for a moment, in a thought, of a sight, or from a feeling – until the time arises when they know who they really are and lose the need to question that which they already know.

*Inception* is a movie that many refer to as a dream within a dream. It involves the constant questioning of reality and uses lucid dreaming for the purposes of implanting suggestions intended to motivate their

target's behaviors. Similar to how movies plant seeds in the consciousness of their audiences. It is also similar to cybernetic warfare, except this time, the movie entails the potentiality of alternate dimensions of the psyche, rather than on purely technical capabilities.

There are a few themes in the movie that are called into question, such as how do individuals chose to spend their lives – awake or asleep – and is real life really just a dream, as the old nursery rhyme repeat? If so, are the characters in the movie who chose to live exclusively in their dream state really so wrong for wanting to control more of their “lived” experiences, or are they simply a misguided representation of a world led astray; one that many would wish to escape from rather than face another day of heartbreak and misfortune? The movie speaks to the power of relationships, how unconscious memories affect the conscious world, and how dreams can unlock an individual's most deeply-buried potential.

*Waking Life* was a philosophical tour de force. The movie tried to point out many things about life and way in which many seem to appreciate it. It seems people only appreciate it – or possess the ability to appreciate it more fully – when it is gone.

The idea that the protagonist could have been lucid dreaming the whole time or may very well have been walking through death as in a dream by re-walking through moments of his life was a fascinating way to see the film. Without the need to decide which was a more accurate portrayal, it was clear that in order to appreciate the film one had to connect what was going on in front of them by relating the content to their own dreams and experiences, as best as they can recall. There was an array of downloads and garbled philosophical ramblings present throughout the film, but

there was – if one really looks hard enough – a running theme there. Perhaps, it is that life is but a dream, or maybe that dreams have a much more important purpose than mere fantasy.

First, the protagonist meets a fellow dreamer; only this dreamer is part of the dream. The man speaks of dreaming in a way that demonstrates he understands the spiritual essence of dreams and what kinds of information they have the potential of providing. He equates the act and substance of dreaming to the notions of death, knowledge, inspiration, and perseverance; a forgotten language that only a few seem to truly understand. It appeared that dreams were an individual's connection to some other cosmic place – or alternate reality – that feels both strangely alien and achingly like home and are built on an amorphous foundation of creativity in a moment-by-moment, continuously evolving tapestry.

They say dreaming is dead and no one does it anymore. It's not dead, it's just been forgotten; removed from our language. Nobody teaches it, so no one knows it exists. The dreamers are banished to obscurity. I'm trying to change all that and I hope you are too; by dreaming every day. Dreaming with our hands and dreaming with our minds. Our planet is facing the greatest problems it's ever faced. Ever. So, whatever you do don't be bored. This is absolutely the most exciting time to be alive. And things are just starting (Linklater, 2001).

Here, the man speaks of the dreamer as a poet, as something that the world needs more now than ever. It is a thoughtful reminder to continue to keep hope alive in order to continue walking through the mystery.

There was a scene with a woman, who spoke with heart-felt wisdom about what life was

like for her. She seemed to exist in the dream world as someone who saw life as more of a well-remembered dream than the reality we tend to refer to it as. She remarked on her fond memories and her philosophical journey on the constructs of life, as if the profound nature of her words were mere knowhow to be discussed over coffee with a stranger.

When it was over, all I could think about was how this entire notion of oneself – what we are – is just this logical structure. A place to momentarily house all the abstractions. It was a time to become conscious, to give form and coherence to the mystery. And I had been a part of that. It was a gift. Life was raging all around me and every moment was magical. I loved all the people, dealing with all the contradictory impulses. That's what I loved the most: connecting with the people. Looking back, that's all the really mattered (Linklater, 2001).

It was hard not to see her as a woman who had lived a good life, who was content with what she accomplished, and the lives she touched in the process. She mentioned the idea of life being a logical construct and that dreams – or death – were the absence of such.

Lastly, the director showed up as a major influencer in the protagonist's dream and played almost a psychopomp or a charonistic role. He directed the driver to drive the main character to the place where he got hit by a car and was also there in one of the last scenes to drive home all the possible points of the movie. The audience was left asking, "Is it a dream or is he really dead?" The question is not necessarily answered, but the main character does say "Yes" in the end. This was seen as the main character drifted off into the sky with his arms and legs freely open.

Let me explain to you the nature of the universe....Actually there's only one instant

and it's right now. It's eternity. And it's an instant in which God is posing a question, and that question is basically, "Do you wanna be one with eternity? Do you want to be in Heaven?" And we're all saying, "No thank you, not just yet." And so, time is just this constant saying "No" to God's invitation. That's what time is....There's just this one instant and that's what we're always in....This is the narrative of everyone's life. Behind the phenomenal difference, there is but one story and that's the story of moving from the "No" to the "Yes." All of life is like, "No, thank you. No, thank you. No, thank you." And then ultimately, it's "Yes, I give in. Yes, I accept. Yes, I embrace." That's the journey. Everyone gets the BS in the end, right (Linklater, 2001)?

So, in what way does imagination make "real" and not "believe"? Artists, more so than most people who do not tap into their creative potential very often, have an easier time embracing the realness of imagination and are more aware of how this integral part of their being has been given a backseat in the discussion of what is real for far too long. Coleridge wrote, "Primary Imagination [is] the living Power and prime Agent of all human Perception" (1817, p. 634).

'Secondary Imagination,' as Coleridge coined it, was "that of the artist, poet and creative thinker" and was referred to as "an echo of the Primary Imagination" (Lachman, 2017, p. 121). If a new perception – a new way of thinking, moving, and being – can arise from the unification of creative consciousness, then true imagination both arises from and returns to "the origin of all things, itself" (p. 122). What that original source is is perhaps up to the individual who imagines it into being, or – to put it another way – the dreamer who is dreaming the dream.

Shaw wrote, “Imagination is the beginning of creation. You imagine what you desire; you will what you imagine; and at last you create what you will” (1934, p. 858). It is this very formula that many in the esoteric and occult communities have known for some time. Even Einstein remarked, “Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world” (1929, October 26).

So, how can these great minds be saying the same things that so many other philosophers proposed centuries ago, and yet so much of this basic understanding about reality is scoffed at by the more “evolved” scientists of today? The answer to this question may harken back to Raine’s idea of beauty and how much of the truer essence of the magical world has escaped mankind’s fundamental grasp in an effort to create one that defies imagination and may very well be defacing the walls of known reality. With so much talk of the need for taking sides in today’s political climate, this polarization – the ever-pressing push and pull to one extreme or another – seems like a never-ending cycle of madness; inescapable at its current rate of velocity and course.

Therefore, what is the panacea for the human race and how likely is it to be applied? It would appear the integration of these supposed foes would be the healing balm to soothe humankind’s aching soul. Lachman argued for the need of these two opposing forces “to work together, or at least to recognize the need for each other, to see in each other one of our ‘two permanent needs of human nature’ and to work to accommodate both” (2017, p. 130). The marriage between the quantitative mind and its intuitive partner must find its place amidst the chaos of our present reality. Anything less than heading the call for unity is futile.

Yet, how is this done? How does one responsibly use the power of their imaginations to bring about the kind of world Raine and many other profound thinkers spoke of? Is it merely in the ‘passive potency’ of Swedenborg, or in the active resistance that so many in the media are pining for? Is it possible for humans living in a world that “is in a state of flux, with old boundaries breaking down without new contours being established” to find its footing so that all of humankind can coexist in a relatively peaceful fashion (Lachman, 2017, p. 138)? Perhaps, Blake was right in that “the future, the world’s face as it unfolds it, will depend on the minds that behold it” (p. 139).

If that is the case, then let the walls of the old-world crumble. Let the wounds of yesteryear reveal the scars of the human experience, and the beauty that is uncovered when true transformation is finally realized. Let the decisions of one’s ancestors and the judgements of their predecessors lay promise to a newer world; one whose founding principles align with the integration of mind, body and spirit and are held to a higher standard than that which supersedes the need to know more than is felt. There must be a concerted effort to learn how to imagine this kind of world, and to use the Imagination to enact it into being, so that the world can finally experience the infinite powers humans were designed to possess and utilize.

So, where does science play in all of this? Quantum coherence is a concept in physics where two wave sources are perfectly coherent – when two waves are experiencing the same frequency and waveform – whether temporally or spatially constant. This concept can be applied to the use of imagination, where one differentiated self-experiences the conscious or unconscious conduction of a larger Self. This connection has been described as communing with Spirit,

expressing divine or creative inspiration, and disseminating information gleaned from the Akashic records. According to Klimo, this type of communication of information is derived “from a source that is said to exist on some other level or dimension of reality than the physical as we know it, and that is not from the normal mind (or self)” (1998, p. 2).

Sensitivity to this psi phenomena can be a source of emotional, mental, or psycho-spiritual stress for individuals who are here to serve mankind during its great ascension process. This process of spiritual evolution is what many in the esoteric community are referring to what the world is currently experiencing today. This includes the increase in tensions among the elite and the masses, the extreme weather anomalies that continue to create sweeping destruction and casualties, and the catastrophic effects of seemingly endless wars, occupations, resulting in the worldwide breakdown of systems of control. When given the opportunity to integrate anomalous experiences in a healthy way, individuals have been shown to reduce distress and deflect ego-dystonic diagnoses of pathology. This can be seen as someone integrating their imagination with the physical in order to bring about a better world (ie. meditating, visualizing peace, taking necessary actions to bring about conscious, positive change in the world).

Because sensitives have the ability to receive and relay information that appear to be “otherworldly,” health professionals have often diagnosed these individuals with dissociative identity disorder or schizophrenia (Daniels, 2015, p. 66). Yet, as the field of mental health continues to evolve, evidence supporting integration of non-ordinary states of consciousness is becoming more culturally accepted, and a transpersonal

approach to treatment is increasingly preferred over traditional reliance on Western applications.

Studies testing the accuracy of anomalous information reception have used neuroimaging to address the existence of anomalous information transfer (ie. Beischel et al., 2015; Delorme et al., 2013; Peres et al., 2012). Additional studies recognizing the importance of cultural and religio-spiritual connections to anomalous experiences have found those, who have been able to integrate their experiences in a healthy way, have led more fulfilling and productive lives (ie. Maraldi & Krippner, 2013; Moreira-Almeida et al., 2007; Seligman, 2005). Hence, a dissociative diagnosis is only warranted when symptoms are “not a normal part of a broadly accepted cultural or religious practice” (American Psychiatric Association, 2013, p. 292). Therefore, bringing the imaginal world into one’s physical reality is not considered a mental illness, as it is often seen to exist in cultures that accept dissociation as a beneficial part of their religio-spiritual constitution.

What one chooses to consciously bring forth from their unconscious connection to the imaginal realm is up to them. It is the hope of many that the future of the human race lies in the understanding that full disclosure of the origins of human existence is of paramount importance to the ascension of the species. The fate of humankind cannot progress if the veil of secrecy is not lifted from their eyes. Thus, education into the uncharted territories of the imagination is not only vital but should be a cornerstone of human’s evolution from ape to man to god. “I have said, Ye are gods; and all of you are children of the Most High” (Psalm 82:6, The King James Version).

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