

Messages in Bottles – Drifting Treasure

Written review of a Creative Presentation process

by Katherine Pierpoint January 2016, Cohort 2 part-time

What it means to be human is in the fullness of your expression....
You come for an education in human form, to delight in the things of
the world and to witness the creations of man. (Selig, 2016, p.354)

In this review, part 1 briefly describes the presentation, as given ‘live’ to the audience. More considered reflection follows in parts 2 and 3, to assess how its original aims were achieved: -

- Part 1 – presentation given publicly on 13 Dec 2015. See appended slides.
- Part 2 – the planning: early aims, intentions and alterations. The river walk.
- Part 3 – reflections, feedback and conclusion.
- Appendix 1 - the PowerPoint slides x 10 as used on the day.
 2. Kabir’s poem to the swan (in Bly, 1971, p.45).
- Bibliography

Part 1

This presentation, called *Messages in Bottles – Drifting Treasure*, was made to an open group of Cosmology M.A. students and tutors during a research day, 13 December 2015, in Canterbury Priory. Lasting half an hour, it took the form of a spoken and illustrated personal narrative. It re-created aspects of a meditative walk taken along the Thames foreshore – a literal path, looking out for messages in bottles, but also a metaphorical and mythopoetic path, asking the self and the cosmos questions along the way, and acting upon the answers received.

As an oral presentation, it was not intended for print but for direct experience. It was illustrated with my selected photographs, found artefacts / flotsam from the river, quotations (especially poetry), gesture, and music. See Appendix 1, the PowerPoint slides x 10 of the visuals used in presentation. It had two sections:

1) *Walking the walk, in the river's landscape. Seeking.*

I had spoken to mudlark Nicola White¹, gone out on a long river walk with her, and looked at many of the bottle-messages – over 80 at last count – she has found over her years mudlarking. I felt in our walking a lovely combination of free-floating outer attention, yet with inner intentional direction, and saw that we as humans are meaning-seeking creatures. We seek a mythic dimension (mythic in time, space/distance and archetypal meaningfulness). I longed to find a message in a bottle myself. I also felt the powerful, ancient, timeless presence of the river, of place as sacred.

2) *Finding a message – and joyfully acting upon it.*

I found a message, but not in a bottle – instead, a plastic shrine with **God Bless You** written on it. We long to be seen, found, known and loved – by the cosmos, in its everywhere-circumference², or by the action of the Creator – to be held in a mutual awareness, which is love. This shrine was then ‘dressed’, lit, and a resonance built up³.

The presentation finished by offering the audience an opportunity to create their own messages in bottles if they wished, by taking away a small, corked glass bottle, and a blank slip of paper on which to write, to ‘speak with the invisible’, express their beliefs, dreams or prayers. They were also offered a book of poems⁴ on similar themes, as keepsake or for further reflection.

¹ See mudlarker and artist Nicola White at TideLine Art at <http://www.tidelineart.com/message-in-a-bottle-finds> - also her blogs. As an artist, she picks up objects and makes them into art, whether flip-flop soles laid in circles on the mud as flower-petals, or big, bright mermaid figures built of junk - working with found objects as they occur to her, which she did as we went along.

² See Tim O’Dea’s creative presentation 13.12.15 on the sacred circle and the monad.

³ For guidance on soul ceremony unmediated by formal religious dogma, I used Kindred and Garner (2002); Caitlin Matthews (1992).

⁴ Pierpoint, K. (1995) *Truffle Beds*. London: Faber.

Its aims were to share an experience outside in a very remote place in nature (the 19th-century philosopher and monist, Spinoza, said ‘We can think of God and Nature as two aspects of the same truth’⁵), of humans as meaning-seeking creatures (looking and longing), and of finding the vital, theurgic element of individual yet universal meaning in what was given. Instead of explaining this abstractly, I quoted from Rumi’s poem about unity:

‘These apples grow from the Gift and sink back into the Gift.
It must be that they are *coming from the garden to the garden.*’⁶

It culminated in a simple enactment with the still-muddy, found ‘*God Bless You*’ shrine, with offerings and lighting, asking the simple philosophical question: ‘What is the essential difference between an object and a shrine?’ and concluded that a shrine is a portal into a different order, a different and living experience of reality as experience you can ‘step through’, whether in ritual or in inner feeling, into a new ground, divine ground, connecting the particular with the universal. I did not say so, but bottles and their messages, as well as shrines are tokens, and tokens are anagogic, for they aim for heightened awareness - an ascent, heavenwards (Kupperman, 2013, p.176) – yet it is all a unity, a ‘re-collection’ of the gods. ‘The point of art is not simply to express ourselves, but to create an external, concrete form in which the soul of our lives can be evoked and contained’. (Moore, 1992, p.302)

Part 2 – planning, early aims, alterations

Having found Nicola White, artist and mudlark, speaking online about her enthusiasms, I contacted her, we shared this river walk, then I very pleasurably collated a large mass of ideas and materials over time. But they now needed clarifying and ordering. For perspective on this potentially untranslatable muddle, I tackled the question, ‘*What are my aims for the audience, for their overall experience of this as a presentation?*’. The answer became: ‘*Their own individual*

⁵ Spinoza’s *Ethics*, Proposition 15.

⁶ Rumi, in Bly (1980, p.254). [italics added]

participation in a very simple experience of inner spaciousness. And, through my creative expression, for them to enjoy dwelling upon oracular themes of looking, longing and finding, in their own ways.'

The point I most wished to share was Nicola's answer, when I'd asked her what she most liked about these long, remote, unstructured riverside walks. She'd said, unforgettably, and completely satisfyingly: *'It's just – being in the moment... but all the time...'* Eckhart Tolle calls this alert feeling 'spacious presence', not being trapped in the thinking-and-labelling mind (in Gawtry, 2013, p.10).

Formally, this holds to the course's aims of integrating right- and left-brain activity (McGilchrist, 2009), and of transformative learning deepened through artistic and spiritual expression, showing the found shrine as 'valuing and introducing extrarational forms of expression into our pedagogy' (Lawrence, 2012, p.12). I valued presence more than productivity now.

For a practical methodology, building all this up into something presentable, profound and yet enjoyable for others, I turned to tutor Marguerite Rigoglioso (2012), who advises spirituality yet great practicality in all sacred research, especially to 'Touch the project for 15 minutes every day'; the longer any break from writing, the longer it takes to re-enter and absorb the flow of Sophia wisdom. 'If you are a spiritual person, don't leave that at the door of the scholarly – make your research project a sacred, a spiritual, practice' (ibid.). Time can be spent reading, annotation, ordering a book; whatever re-vivifies the outer work via one's inner attunement to it.

In the run-up to the big day came a mixture of over-preparation, then a scared blanking-out, forgetting everything. Finally, a strange feeling of flexibility on the day, despite the careful preparation. Just before going on stage it came to me to say, in the introduction, how it all came about. It came out very improvisedly, something like this:

"Here I stand now, a 'Cohort 2 part-timer', one year and one term into this formal study. When originally wondering whether to embark on this M.A., circling and 'hovering', trying to decide whether to commit or not,

I went to an Open Lecture as a way of taking soundings – was it for me? Would it suit, would it nourish, or disappoint? Might it derange me?⁷ I shyly tapped the shoulder of a woman sitting in the lecture-theatre directly in front of me, whom I assumed to be a Cosmology student, and asked, if so, could she offer a few ideas, tips, directions?

She turned round, looked me closely in the face, and said:

‘Yes. Of course, I can. Three things: -

One: Brush up your Plato. (Me: Brush up.....? I *have* no Plato...!)

Two: Get some good therapy in place...

And three: *Remember - We are all under an enchantment.*’

And that was it. She turned back round, the lecture started, and we were off. The philosopher Tim Addey talked that night, completely congruent about *living* philosophy, not ‘just’ studying it, about re-mem-bering the broken Dionysus (Addey, 2003) ... But all I could remember of this when I came home that night was that, in ancient Greece, the disciples in initiation had *walked into the sea, with a piglet*. I was that piglet. That was it. I applied for the course, was accepted... now it is a year and a term on, and by now I have already forgotten more books of wisdom than I have read. How to hold it all together in a centre? How to challenge fear, keep the joy?”

Quite truthfully, I had felt over-awed by public presentation, speaking naturally in my own voice to a wide, ‘non-standard’ (Main, 2015) audience of cosmologists, scholars, teachers, unfamiliar faces from other cohorts. It might sound silly, to pick up a piece of rubbish from the mud, hold it up and regard it as sacred, part of the holiness of all things, all life. How to convey this? As Blake warned in his poem ‘Eternity’ in the late 1700s:

‘He who binds to himself a joy
Does the wingèd life destroy...’

⁷ See Learning Journal write up...

I took courage from the contemporary poet with opened heart and eyes, Paul Matthews, who advises giving ourselves permission for phantasy and ‘wondrous sight’ (1994, p.34) if we are to ‘sing the creation’ as true poets, because: ‘If we are to come to certain levels of truth, we have to take risks with the literal, and be silly. Actually, the word ‘silly’ derives from the German ‘seelig’, meaning ‘blessed or soulful’ (Matthews, 1994, p.34). Poetry, and fairytales, for example, ‘have a logic of their own – not the laws of the physical world or of the abstract intellect, but of the soul’ (ibid., p.182). We have to be open to re-enchantment, whether within the Academy of scholars⁸, the routines of each domestic life, or the wider scientific, political and cultural norms of where and how we live. ‘Wherever you are is the entry point’ said visionary Kabir in 15th century (in Bly, 1971) – and Kabir was way ‘too wild for religion’⁹. I love that remark. The ‘*God Bless You*’ message clearly manifest down there in the mud reminded me that blessing and being blessed is soul-work, ancient yet timeless: ‘The [Demeter] Mystery was ineffable, unspeakable... though the fruit of the [Eleusinian] initiation was the vision of the eternal source of life. It was said of initiates that they were “blessed”¹⁰’ (Hall, 1980, p.83).

Again, how to convey this now, in writing-up an ephemeral creative presentation? - it deserves to be critical writing in context of this M.A.’s. ‘discerning investigation(s)’¹¹, yet the nature of this particular piece of writing is also organic, ‘a language beyond that of history, a language of mythopoeic weight’ (Tucker, 1992, p.134). The whole has to be succinct, alive, authoritative and committed to an undistorted reflection of ‘the truth’ that I can stand by. I chose to embody the interest and context of a scholar, but always the response of a poet.

We Cohort 2 part-timers had met on campus to settle early creative-project questions in a preliminary planning session (17 Oct 2015). This also helped with

⁸ See Angela Voss’s papers from *Re-Enchanting the Academy* conference, Canterbury Christ Church University, September 2015.

⁹ Church of the Churchless website http://hinessight.blogs.com/church_of_the_churchless/2008/12/kabir-was-too-w.html [accessed 1 Nov 2015].

¹⁰ Also see Kerényi’s anonymous account: ‘Blessed is he among men on earth who has beheld this’ (1977, p.15).

¹¹ Cosmology M.A. advertisement, 2015.

the risk of feeling isolated, now that the formally-taught element of the course was finished. It was fascinating to see the different creative choices emerging. Some students started from the ‘*How to present it*’ angle, and others from the ‘*What to present*’. The overall impression was of a wealth of ideas, yet, for some students, to pin down one topic or even one approach was not easy. For some, creativity was the goal; for others, it was the natural route there. The psychotherapist Anthony Storr finds it likely that ‘When we either create something ourselves or contemplate the creations of others, we are attempting to integrate and re-organise our own inner experience’ (1972, p.151).

I had chosen early in the course the general topic of ‘Messages in Bottles’ for the Creative Project. That never changed. I walked in the spring with Nicola White and had intended to go again, but unfortunately fell ill during summer and autumn, so that one walk became the one experience, and remains a single luminous spot in my memory.

Aims of the presentation:

- To portray, and also to re-create in part, the experience of a long, slow walk along the Thames foreshore, looking for ‘treasure’ and messages in bottles. The presence of the tidal river. The poet Gary Snyder says walking is ‘leaving the [secular] world’, as being pilgrim or ‘homeless’, however briefly – yet, coming to mean ‘being at home in the whole universe’ (1990, pp.103-4).
- Practically, to use a mixture of media, in film-clips, photo images (some from online, some my own), and music – thus, to challenge myself creatively to use technology more creatively; learn new software (PowerPoint, having tried and discarded Prezi as too complex), new apps, learn to present audio-visually on a large screen.
- To include tangible objects too – the found-objects from that walk, figurine of a god, a large shrine, a poster of a deity. To dress the shrine to ‘activate’ it from object to living doorway into new experience, via offerings of food, flowers, incense. What makes a shrine?

- To offer the chance to consider humans as uniquely meaning-seeking creatures. Metaphor as a living language of symbolic meaning. Wishing – aligned to the original divine intention to be known and experienced. All will be dust and ash in a hundred years apart from the quality of our consciousness, and its intentions, and its availability to sense and honour the Divine Ground from which all springs.
- To give out small bottles for audience to fill with their own messages or ephemera as they wish. Perhaps make a future date to be at river or beach to cast them.
- A simple, ensouled, yet perhaps restful, experience for the audience, but in a mature and coherent balance of scholarship and intuition. Also, finally, to reflect, to ‘give something back’ to the audience, perhaps to heal and restore, rather than to demand from or challenge them.

Also, some ‘negative aims’, ie. NOT to do:

- Not to over-stimulate or overwhelm the audience; staying mindful that this presentation should be of high value, but only lasts half-an-hour – and comes during a long research-day of presentations, all of which are participatory in some way, making demands on our energy.
- Not to be didactic, or to mistake myself for a tutor; just to be myself. ‘Our modern consciousness is one which separates meaning from image.... *The image is not the meaning in disguise – it is its revelation.* So often, modern attempts at fairy- or phantasy-story make us feel that we are being preached at from beneath the surface.’ (Matthews, 1994, p.182) [italics added]
- To remember that children *love* this topic intuitively already, because they are open. It is vital not to infantilise it, yet keep the inherent joy in it, as in Jungian analyst Helen Luke’s ‘instinctive gaiety of the natural man, of the child’ leading to ‘the laughter of the reborn Child within, for it brings with it a recognition of the fundamental validity of the “other”, of object and subject as one’ (2001, pp.110-1). Keep proportions.
- Not to excavate the psychology or psychotherapy behind this topic, expertly done elsewhere, e.g. by James Hillman:

The analyst doesn't know as much as the psyche knows.... The psyche is constantly making intelligible statements. It's making dreams and symptoms; it's making fantasies and moods. It's extraordinarily intentional, purposive. (Hillman, 1983, p.53)

- Not to labour the history of it (Theophrastus floated bottles in ancient Greece – see Kraske, 1977, p.73), nor its data-filled science (oceanography measurement; or Voyager space-probe, described by Carl Sagan as ‘a spacecraft that *will be encountered*... the launching of this bottle into the cosmic ocean says something very hopeful about life on this planet’¹²; or, distracted by the Twittersphere, the largest-ever seagoing bottle (with its own radar, own Twitter account – captured by pirates off Tenerife in 2013...), nor to make an epic of it (eg. Liebreich’s 2006 best-selling true story, from Kent’s Isle of Sheppey), nor its potential freakishness, as in the online ‘PostSecret’ project of sending an anonymous postcard disclosing a sometimes-guilty secret (Warren, 2006) - yet to nod to all these, as within the fabric of this topic.

As time went by and the research deepened, I became far less interested in the *action*, however lovely, of casting a message onto water in a sealed bottle (a question, a statement, a prayer, picture or letter)- and much more fascinated by its *reception*. As human connection transmitted *and received*, I wished and longed to find even one such message, and in ‘wilderness areas [where] we are in contact with the original ground of sanctity’ (Skafte, 1997, p.126). Why? The open-ness of expression of some unknown soul casting-out beyond the literal water and into the (impartial? or meaning-making?) ‘arms’ of the cosmos; the marvelling at what one little note might contain or possibly represent. Was it intended for me, *as me* individually - or not? Is this random, or cosmically directed soul-work? I believe it is oracular. How to portray all

¹² <http://voyager.jpl.nasa.gov/spacecraft/goldenrec.html> [accessed 16/10/2015] [italics added]

this as a ‘presentation’ of any sort? ‘By asking the right question we permit each other to enter the imaginative life.’ (Matthews, 1994, p.77)

I took advice from art and philosophy and the life-questions they pose. The visionary artist Cecil Collins (1908-89) worked to re-educate people in the contemplative life. He thought very care-fully about symbols, and the differences between living symbol and flat iconography; he speaks practically here as visual artist, but the animation of soul-wisdom in it is clearly alive to us:

[In] iconography... a later rationalisation...the symbol is something that stands for something else, like a kind of code, and when you’ve cracked the code you’ve got the answer. This banality is very repulsive to the inner life of the soul.... The symbol doesn’t exist to define anything or represent anything or to explain anything. *The symbol is an instrument of evocation* – to evoke in the soul the atmosphere and climate of that hidden reality – *to set in motion an articulation of the soul*. The soul articulates, as it were, the mystery of its own life, and the perfume or the climate of its destiny. Thus, the relationship is always a living relationship. (Collins, 1994, p.140) [italics added]

Jeffrey Kripal, writing on religion right now, reminds that:

Other forms of the imaginal are symbolic. A symbol is not the same thing as a sign. From the ancient Greeks on, a symbol has been experienced as a talisman or portal, a medium of some profound and often paradoxical truth. A symbol is, quite literally, a form of co-incidence, here of two different dimensions of reality or mind. A sign, on the other hand, is an arbitrary social convention.... What would happen to our religions if we understood religious doctrines as mediating “symbols” rather than as literal “dogmas”, that is, if we came to terms with the role of the imagination in religion? (Kripal, 2014, p.194)

Part 3 – reflections, feedback and conclusion

Cohort 2 part-timers' Creative Presentations were eight very different offerings. Yet as the day progressed, we gradually felt to be sharing from the same well of wisdom. Ideas and images were reflected, interwoven and amplified through one another's works. Afterwards there was group discussion-time for shared questions, comment, appreciation. The day had felt like a 'Theatre of the Soul', but participatory. We students all reflected facets of the course's universal topics but interpreted each through our own personalities and life-experience. Because of the great individual creativity, each presentation was naturally as much 'of the person' of the student as it was about the topic.

I was pleased to receive comments finding my piece original, enjoyable, or emotionally moving from having put something of myself into the experience. The poet Rabindranath Tagore says of creative unity that, 'Through creation man expresses his truth; through that expression he gains back his truth in its fulness... the full realisation of the divine in humanity' (1922, p.28). I hoped that by including my own footprints along the tidal river Thames as it represents the Cosmos, the imaginal and oracular, I showed an 'emplaced transcendence' (Bonnett, 2012, p.298) not as a paradox, not as mutually exclusive, but as a reality.

Looking forward – for me, this creative coursework helped me focus on an eventual dissertation topic. Preoccupation with longing (as longing to find or learn and grow along the soul's journey; or for healing, meaning, or divine reunion) takes me into so many interesting research areas and experiences, past and present. It crystallises now as the dissertation theme, which I have changed my mind about several times. (Mythical beings who live through fire were an initial choice, such as the Phoenix and Salamander.) Perhaps a time, or a spiritual state, will come for humanity when longing, as a function of psyche, is simply no longer needed, as it will have been transcended.

This creative-presentation coursework became a formative experience for me. I enjoyed tackling it with companionship, humour and naturalness. Much

of it was fun, as well as profound, on that other, metaphoric path on the tidal river's edge, estuary, meniscus, place of liminality – the 'watery faculty that can lend itself to anything, daring to live with mysteries, questions and uncertainties' (Matthews, 1994, p.63). I enjoy much other course-material too, especially on the imaginal (Kripal, 2014, p.267; Corbin, 1975) and the imaginative element articulated by Jeff Kripal, working as a 'Gnostic Scholar' in its 'third classroom' alongside those of sympathy and doubt, a new classroom of 'gnostic epiphany' (2007, p.140). Angela Voss has called for a 'Methodology of the Imagination' within an academic context 'as a basis for the symbolic interpretation of texts and images [to] honour, and speak from, this meeting place of literal and spiritual realities' (2009, p.1) as the true marriage of scholarship with spiritual wisdom, and with the imagination as a tool for reflexive methodologies. As an external examiner has repeatedly found, this course's 'holistic coherence' is 'an instance of innovation. There is much talk in educational theory about transformative education. This course gets closer to the reality of that concept than perhaps any other I have seen' (Main, 2015, p.2). Having sampled this uniqueness so fortunately as a student, I also look for an individuated, creative Imagination, in conscious experience of human life as always within the divine context, in a living syzygy where the soul or True Self arises in wholeness and completion¹³.

¹³ Jung (1964) on archetypes, syzygy, anima and animus; also at http://changingminds.org/explanations/identity/jung_archetypes.htm [accessed 07/01/2016. 19.08]

Appendix 1

The 10 x Powerpoint slides as used in presentation.

Slide 1. Introduction

MESSAGES IN BOTTLES

Drifting Treasure

Slide 2. Section headings.



Mudlarking - looking for messages

- 1) Walking. Searching.
Longing....
- 2) Finding. Bringing home.
Coherence.

Slide 3. The walk. Play the embedded ambient music by Brian Eno (1982), bottom-left button, to engender the reverie.

'Most sweet it is with unuplifted eyes
To pace the ground, if path be there or
none....
... or some happy tone
Of meditation, *slipping in between*
The beauty coming and the beauty gone.'

William Wordsworth, 1835



Slide 4. 'What we want, in imagination... A nice clear message...'



Slide 5. ‘... And what we get... Being-in-the-world’. (But note the contentment of the human figures together.)



Slide 6. Perceptions shifting now... a lost toy...or a Lord Ganesha deity dancing towards us... this is absolutely not sentimental.



Slide 7. The glorious found-object – the shrine. ‘*God Bless You*’! Its elephants, and palm trees. Lights – and on the back, a keyhole to hang it up on. What was in its archway? The round hole?



Slide 8. Nicola White and me. The soul-animation in the moment of finding!



Slide 9. Turning back home.



Slide 10. Ending the presentation.



Appendix 2 Kabir's untitled poem (north India, 15th century)

Swan, I'd like you to tell me your whole story!

Where you first appeared, and what dark sand
you are going toward,
and where you sleep at night, and what you are
looking for....

It's morning, swan, wake up, climb in the air, follow
me!

I know of a country that spiritual flatness does not
control, nor constant depression,
and those alive are not afraid to die.

There wildflowers come up through the leafy floor,
and the fragrance of "I am he" floats on the wind.

There, the bee of the heart stays deep inside the
flower,
and cares for no other thing.

Kabir (in Bly, 1971, no.34)

References

- Ackroyd, P. (2007) *Thames: Sacred River*. London: Chatto & Windus/Ted Smart.
- Addey, T. (2003) *Beyond the Shadows: The Metaphysics of the Platonic Tradition*. Frome: The Prometheus Trust.
- Angelo, M. (2005) “‘Splendor Solis’: Inviting the Image to Teach’, *Harvest*, 6, pp.13-35.
- Blake, W. ** *Eternity*.
- Bly, R. (ed.) (1971) *The Kabir Book: Forty-Four of the Ecstatic Poems of Kabir: Versions by Robert Bly*. Boston: Beacon Press.
- Bly, R. (ed.) (1980) *News of the Universe: Poems of Twofold Consciousness*. San Francisco: Sierra Club Books.
- Bonnett, M. (2012) ‘Environmental concern, moral education and our place in nature’, *Journal of Moral Education*, 41:3, 285-300.
- Collins, C. (1994) *The Vision of the Fool, and Other Writings*. Ipswich: Golgonooza.
- Corbin, H. (1975) ‘Mundus Imaginalis, or the Imaginal and the Imaginary’ in *Swedenborg and Esoteric Islam* ed. L.Fox. West Chester, Pennsylvania: Swedenborg Foundation.
- Eno, B. (1992) ‘Tal Coat’, track 4, *Ambient 4: On Land*. CD: EG Records.
- Hall, N. (1980) *The Moon and the Virgin: A Voyage Towards Self-Discovery and Healing*. London: The Women’s Press.
- Hillman, J. (1983) *Inter Views*. Dallas, TX: Spring Publications.
- Jung, C.G. (1964) *Man and His Symbols*. New York: Doubleday.

- Kerényi, C. (1977) *Eleusis: Archetypal Image of Mother and Daughter*. Trans. Ralph Manheim. New York: Schocken.
- Kindred, G. and Garner, L. (2002) *Creating Ceremony*. South Wingfield: 4 Sheets Design.
- Kraske, R. (1977) *The Twelve Million Dollar Note: Strange But True Tales of Messages Found in Seagoing Bottles*. New York: Thomas Nelson.
- Kripal, J.J. (2007) *The Serpent's Gift: Gnostic Reflections on the Study of Religion*. London/Chicago: University of Chicago Press.
- Kripal, J.J. (2014) *Comparing Religions: Coming to Terms*. Chichester: Blackwell/Wiley.
- Kupperman, J.S. (2013) *Living Theurgy: A Course in Iamblichus' Philosophy, Theology, and Theurgy*. London: Avalonia.
- Lawrence, R. (2012) 'Transformative Learning Through Artistic Expression: Getting Out of Our Heads', pp.471-485 in *The Handbook of Transformative Learning: Theory, Research and Practice*, eds. E.W. Taylor and P. Cranton. San Francisco: Jossey-Bass/Wiley.
- Liebreich, K. (2006) *The Letter in the Bottle*. London: Atlantic.
- Luke, H.M. (2001) *The Laughter at the Heart of Things: Selected Essays*. New York: Parabola.
- McGilchrist, I. (2009) *The Master and His Emissary*. New Haven/London: Yale University Press.
- Main, R. (2015) *External Examiner's Report to the Vice-Chancellor: MA Myth, Cosmology and the Sacred*, 21 December. Canterbury Christ Church University <https://learn.canterbury.ac.uk> [accessed 07/01/2016, 11.00].

- Matthews, C. (1992) *Singing the Soul Back Home: Shamanic Wisdom for Every Day* (revised edition, 2002). London/Boston, MA: Element/Connections.
- Matthews, P. (1994) *Sing Me the Creation*. Stroud: Hawthorn Press.
- Moore, T. (1992) *Care of the Soul*. London: Piatkus.
- Pierpoint, K. (1995) *Truffle Beds*. London: Faber.
- Rigoglioso, M. (2012) 'Creating Your Sacred Writing or Research Day: A Meditation for Writers, Scholars and Students'. Audio CD, track 1: 'How to approach your work in a sacred way'.
- Rothbart, D. (2008) *Found*. London: Cassell Illustrated/Octopus.
- Selig, P. (2016) *The Book of Mastery: A Channeled Text*. New York: Tarcher.
- Skafté, D. (1997) *When Oracles Speak*. London: Thorsons/HarperCollins.
- Snyder, G. (1990) 'Blue Mountains Constantly Walking' in *The Practice of the Wild: Essays*. San Francisco: North Point Press, pp.97-115.
- Spinoza, B. de, *Ethics*, in *The Chief Works of Benedict de Spinoza*, Vols. I and II, trans. R.H.M. Elwes. New York: Dover, 1955 (originally published 1891, London: Bell).
- Storr, A. (1972) *The Dynamics of Creation*. London: Ballantyne.
- Tagore, R. (1922) *Creative Unity*. London: Macmillan.
- Tolle, E., in Gawtry, S. (2013) *Where Are You Now?: Exclusive Interview with Eckhart Tolle*, Watkins *Mind Body Spirit* (34) pp.8-13.
- Tucker, M. (1992) *Dreaming With Open Eyes: The Shamanic Spirit in Twentieth Century Art and Culture*. London: Aquarian/Thorsons.
- Voss, A. (2009) 'A methodology of the imagination', pp.1-16 in *Eye of the Heart: A Journal of Traditional Wisdom* vol.3, La Trobe University.

Warren, F. (2006) *PostSecret: Extraordinary Confessions from Ordinary Lives*.
London: Orion.