

IMAGINATION 想象力

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IMAGINATION 想象力

MAN enjoys the work of imagination, yet he seldom or never thinks about it so that he knows what it is, how it works, what factors are employed, what are the processes and results of the work, and what the real purpose of imagination is. Like other words, such as idea, mind, thought, imagination is usually used indiscriminately or without definite meaning.

人享受想象的运作，但他很少或从来不思考它是什么，它是如何运作的，采用了哪些因素，工作的过程和结果是什么，以及想象的真正目的是什么。就像理念、心智、思想等其他词一样，想象力通常被不加区别地使用或没有明确的含义。

People speak of imagination with praise, as an attainment or attribute of great men whose ability and power have shaped destinies of nations and the world; and the same people will speak of it as being the characteristic of others who are not practical, who have vagrant fancies and weak minds; that the visions of such are of no use, their dreams never materialize, they expect what never happens; and, they are looked on with pity or contempt.

人们赞扬想象力，将其视为伟大人物的成就或特质，这些人的能力和力量塑造了国家和世界的命运；同样的人们也会将想象力视为不切实际者、有漂泊幻想和软弱心智者的特征；认为这些人的幻想无用，他们的梦想永远不会实现，他们期待的事情永远不会发生；因此，他们被人用同情或鄙视的眼光看待。

Imagination will continue to sway destinies. It will carry some up into the heights and others into the depths. It may make or unmake men.

想象力将继续左右命运。它将把一些人带到高处，而另一些人带到深谷。它可以成就人，也可以毁掉人。

Imagination is not an intangible nebula of dreams, fancies, hallucinations, fantasies, illusions, empty nothings. Imagination does things. Things are done in imagination. What is done in imagination is as real to the one who does it as are the products of imagination when harnessed to physical uses.

想象力不是梦想、幻想、幻觉、幻象、空想、空洞无物的不可捉摸的星云。想象力能创造事物。事物在想象中被创造。在想象中所做的事情对于做它的人来说就像想象力的产物被应用到物理用途时一样真实。

That is real to man of which he is aware. Man becomes aware of things by having them thrust upon him or by turning his attention to them. He does not understand that of which he is aware, until after he has given his attention to and tries to think about and understand it. When he thinks of and tries to understand it, imagination will unfold new forms to him; he will see new meanings in old forms; he will learn how to make forms; and he will understand and look forward to the final art of imagination, in the unmaking and making of form.

对人来说，他所意识到的就是真实的。人通过被迫接触事物或将注意力转向它们而意识到它们的存在。在他将注意力给予并尝试思考和理解它之前，他不会理解他所意识到的事物。当他思考并试图理解它时，想象力会向他展开新的形态；他会在旧形态中看到新的含义；他将学会如何创造形态；并且他将理解并期待想象力的最终艺术，在形态的解构和构建中。

Imagination does not depend upon time nor place, though at times the image faculty in man is freer and more active than at others, and there are places better suited than others to the work, not the play, of imagination. It depends on the disposition, temperament, character, development of the individual. Time and place have much to do with the dreamer who wishes things would happen and waits for opportunities and moods, but the imaginor creates opportunities, drives moods from him, makes things happen. With him, imagination works at any time and in any place.

想象力并不依赖于时间和地点，尽管在某些时刻人类的影像官能比其他时刻更自由、更活跃，而且有些地方比其他地方更适合想象力的工作，而不是（想象力的）玩耍。这取决于个人的秉性、气质、性格、发展。时间和地点与希望事情发生并等待机会和情绪的梦想家有很大关系，但想象者创造机会，从他自己（内在）驱动情绪，让事情发生。对他来说，想象力在任意时间和任意地点都能够发挥作用。

Those who imagine are either negative or positive, passive or active, dreamers or imaginors. The dreamer's thoughts are suggested by the senses and their objects; the

imaginor' s imagination is most likely to be caused by his thought. The dreamer is sensitive and passive, the imaginator sensitive and positive. The dreamer is one whose mind, through his image faculty, reflects or takes the forms of objects of the senses or thoughts, and who is swayed by these. The imaginor or imaginator is one who brings through his image faculty, matter into form, guided by his thought, according to his knowledge and determined by his power of will. Stray thoughts and sensuous sounds and forms attract the dreamer. His mind follows them and plays with them in their rambles, or is gripped and held by them, and his image faculty is driven and compelled to give them expression as they direct. The imaginator quiets his image faculty and closes his senses by thinking steadily until he has found his thought.

那些想象的人要么是消极的或积极的，被动的或主动的，梦想者或想象者。梦想者的思想是由感官及其对象所建议的；想象者的想象最有可能由他的思想引起。梦想者是敏感且被动的，想象者是敏感且积极的。梦想者是那种通过其影像官能，反映或接受感官对象或思想形态的人，并且被这些所摆布。想象者或想象家是那种通过其影像官能，根据他的思想、按照他的知识并由他的意志所决定，将物质转化为形态的人。杂乱的女思想和感官的声音与形态吸引着梦想者。他的女心智跟随它们，并在它们的漫游中与它们嬉戏，或被它们紧紧抓住并控制，他的影像官能被驱动并被迫按照它们的指示给予它们表达。想象家使其影像官能平静下来，关闭他的感官，并通过稳定持续思考，直到他找到了他的思想。

As seed is cast into the womb of the earth, so the thought is given to the image faculty. Other thoughts are excluded.

正如种子被撒入大地的子宫，思想也被交付给了影像官能。其他想法被排除。

Resting finally on the latent knowledge in the mind and by the power of will, the imaginor stimulates the image faculty with his thought until the work of imagination begins. According to the latent knowledge of the imaginor and by the power of will, the thought takes life in the image faculty. The senses are then called into use and each serves in the work of imagination.

最终依靠心智中的潜在知识和意志的力量，想象者用他的思想刺激影像官能，直到想象力的工作开始。根据想象者的潜在知识和意志的力量，思想在影像官能获得生命。然后调用感官进入使用，每个感官都在想象力的工作中发挥作用。

The thought having taken form in imagination, is the central figure in a group or groups of forms, which take their color from it and which it influences until the work of imagination is done.

在想象中取得形态的思想，是一组或多组形态中的中心人物，这些形态从它那里获得颜色，并且受到它的影响，直到想象力的工作完成。

How imagination operates is shown in the case of an author. By thinking, he turns his mental light on the subject he desires to produce and is stirred with fervor as he thinks.

His senses cannot help him, they distract and confuse. By continued thinking he clarifies and focusses the light of his mind until he finds the subject of his thought. It may come into his mental vision gradually as out of a heavy mist. It may flash in its entirety like lightning or the rays of a sunburst. This is not of the senses. What this is the senses cannot grasp. Then his image faculty is at work, and his senses actively engage in the costuming of the characters to which his image faculty gives form. The objects of the world without are used in so far as they can serve as material for the setting of the subject in his world within. As the characters grow into form, each sense contributes by adding tone or movement or shape or body. All are made alive in their environment which the author has called forth by the work of imagination.

想象力的运作方式可以通过一个作家的例子来展示。通过思考，他将他的精神之光投向他渴望产生的主题，并在思考时被激情激发。他的感官无法帮助他，它们只会分散注意力和造成混乱。通过持续思考，他澄清并聚焦精神之光，直到找到他思考的主题。这可能会像从浓雾中逐渐显现一样进入他的心智视野。它可能像闪电或阳光爆发的光芒一样瞬间呈现。这不是感官的作用。感官无法把握这是什么。然后他的影像官能开始工作，他的感官积极参与到为影像官能赋予形态的角色进行装扮。外在世界的对象在它们能作为他内在世界中的主题设置的材料时被使用。随着角色逐渐成形，每种感官通过增添音调、动作、形状或实体来贡献。所有这些都在作家通过想象力的工作所召唤出的环境中被赋予生命。

Imagination is possible for every human. With some the powers and capacities for imagination are limited to a small degree; with others developed in extraordinary manner.

每个人都有可能拥有想象力。对一些人来说，想象力的能力和容量有限；而对另一些人来说，则以非凡的方式发展。

The powers of imagination are: the power to desire, the power to think, the power to will, the power to sense, the power to act. Desiring is the process of the turbulent, strong, attracting and unintelligent portion of the mind, demanding expression and satisfaction through the senses. Thinking is the focussing of the light of the mind on a subject of thought. Willing is the compelling, by thought, of that which one has chosen to do. Sensing is the conveying of the impressions received through the organs of sense to the faculties of the mind. Acting is the doing of that which one desires or wills.

想象力的能力包括：欲望的力量、思考的力量、意志的力量、感知的力量、行动的力量。欲望是心智中动荡、强烈、吸引且无智的部分，通过感官要求表达和满足的过程。思考是将心智之光聚焦于思想对象上。意志是，通过思想，强制执行一个人已选择要做的事情。感知是将通过感官器官接收的印象传递给心智的官能。行动是做一个人欲望或意志所指示的事情。

These powers come from the knowledge which the mind has acquired in the past. The popular notions are incorrect, that the art of imagination is a gift of nature, that the

powers used in imagination are endowments of nature or the result of heredity. The terms gifts of nature, heredity and providence mean only that which has come by a man's own efforts. The art and endowment of imagination and the powers used in imagination are the inheritance in this present life of part of what the man had acquired by effort in his past lives. Those who have little power of or desire for imagination have made little effort to acquire it.

这些能力来源于心智在过去获得的知识。流行的观念是错误的，认为想象力的艺术是大自然的赠礼，用于想象中的能力是大自然的赋予或遗传的结果。大自然的赠礼、遗传和天意这些术语只意味着那些通过个人努力而来的东西。想象力的艺术和天赋以及在想象中使用的能力，是人在这一生中继承了他在过去人生中通过努力所获得的一部分。那些对想象力缺乏能力或欲望的人，是因为他们付出了很少努力去获得它。

Imagination can be developed. Those who have little, may develop much. Those who have much may develop more. The senses are aids, but not means in the development of imagination.

想象力是可以开发的。那些拥有很少的人，可能会发展很多。拥有很多的人可能会发展得更多。感官是帮助，但不是发展想象力的手段。

Defective senses will be defective aids, but they cannot prevent the working of imagination.

有缺陷的感官将是有缺陷的辅助工具，但它们不能阻止想象力的发挥。

Imagination is attained to by discipline and exercise of the mind in the work of imagination. To discipline the mind for imagination, select an abstract subject and engage in thinking about it at regular intervals until it is seen and comprehended by the mind.

通过对心智进行想象工作的训练和练习，可以达到（自如运用）想象力（的成就）。为了训练心智进行想象，选择一个抽象主题，并定期思考它，直到它被心智看见和理解。

One develops imagination to the degree in which he disciplines the mind for the purpose. Culture of the senses adds certain superficial values to the effects of the work of imagination. But the art in imagination is rooted in the mind and is transmitted to or through the senses by means of the faculties of the mind which have to do with imagination

一个人发展想象力的程度取决于他为此目的而训练心智的程度。感官的培养为想象力工作的效果增添了某些表面价值。但想象中的艺术植根于心智，并通过与想象力有关的心智官能，传递给或通过感官。

IN thought lie the sources from which imagination draws nourishment. Inborn tendencies and motive in life will decide from which sources imagination draws. One whose image faculty is active but who has little power to think, may have many conceptions of many forms, but instead of coming to life and full form, they will be miscarriages, still-born. These will be of interest and give excitement to that individual, but will be of no use to the world. Man must think, he must think his way into the realm of thought, the mental world, before he can provide fit forms for thoughts which he would bring into the psychic and the physical worlds. If he cannot enter the thought realm, the thoughts which stimulate him will not be of his kind^[1]—not of the mental world, and he will be unable to hold and know them and to judge and deal with them.

在思想中蕴藏着想象力汲取营养的源泉。天生的倾向和生活中的动机将决定想象力从哪些源泉汲取。一个影像官能活跃但思考能力较弱的人，可能会有许多形态的概念，但这些概念不会变为生动的完整形态，而是流产、尚未-出生。这些对该个体来说可能有趣并带来兴奋，但对世界没有用处。人必须思考，他必须通过思考进入思想领域、心智世界，之后他才能为他想要带入灵性和物质世界的思想提供合适的形态。如果他无法进入思想领域，激发他的思想将不属于他的种类——不属于心智世界，他将无法把握和认识它们，也无法判断和处理它们。

When he enters the thought realm, he will find his thought and the thoughts to which he is to give forms and which he will bring into the world through imagination. He enters the thought realm by trying to think, by disciplining his conscious light to focus on the abstract thought to which he aspires, until he finds and knows it. Faith and will and controlled desire are necessary to begin and continue thinking, until the subject of thought is found and known.

当他进入思想领域时，他将找到他的思想以及他将要赋予形态并通过想象力带入世界的思想。他通过尝试思考，通过训练他的意识之光聚焦于他所渴望的抽象思想，（从而）进入思想领域，直到他发现并知悉它。信念、意志和被控制的欲望对开始并继续思考是必要的，直到找到并知悉了思想主题。

Faith is not a guess or wish or belief in a possibility. Faith is the settled conviction in the reality of the subject of thought, and that it will be known. No number of futile attempts to find it; no failure, however wide of the mark, will change the faith, because such faith comes from knowledge, the knowledge which one has acquired in other lives and which

remains for man to lay claim to and to secure. When one has such faith and chooses to act, his choice induces the power of will; he turns his mind to the thought in which he has faith, and his thinking begins. Inability to know his subject of thought is not failure. Each effort is an aid in the end. It enables him to compare and to judge the things which come into mental vision, and he gains practice how to dispose of them. More than this, each effort helps to control the desire necessary to imagination. Controlled desire gives strength to the forms produced by imagination. By control of the blind turbulence which interferes with thinking, the light of the mind is clarified and strength is given to imagination.

信念不是猜测、愿望或对可能性的信仰。信念是对思想主题现实性的坚定信念，以及它将被知悉的信念。任何数量去发现它的徒劳尝试；无论偏离目标多远的失败，都不会改变这种信念，因为这种信念来自于知识，即一个人在其他人世中获得的知识，这些知识有待人去索取和守护。当一个人有这样的信念并选择行动时，他的选择激发了意志的力量；他将他的心智转向他所信仰的思想，他的思考开始了。无法认识他的思想主题并不是失败。每一次努力对于终局都是帮助。它使他能够比较和判断进入心智视野的事物，并且他获得了如何处理它们的实践。更重要的是，每一次努力都有助于控制（产生）想象力所必需的欲望。被控制住的欲望给予想象力产生的形态以力量。通过控制干扰思考的盲目动荡，心智的光被澄清，想象力被赋予了力量。

Memory is not necessary to imagination, that is, sense-memory. Sense-memory is memory through the senses, such as recalling and remembering, re-picturing, re-voicing, re-tasting, re-smelling, re-touching, the sights and sounds and tastes and odors and feelings that were experienced through the senses in the present physical life. Memory is of service in the work of imagination after, but not before, one has found the thought which is to be the work of imagination to bring into form and produce.

记忆对于想象力来说并不是必需的，即感官记忆。感官记忆是通过感官的记忆，如回忆和记住、重新描绘、重新发声、重新品尝、重新嗅闻、重新触摸，在当前物理生活中通过感官体验过的景象、声音、味道、气味和感受。在找到将要通过想象力转化为形态并创造出来的思想之后，而不是之前，记忆在想象力工作中才有用。

Imagination is a state of mind in which the image faculty is compelled to action. In imagination the action of the image faculty is positive and negative. The *negative* action is a reflection of objects of the senses and thoughts, and the assumption of their color and form. The negative function of imagination is exhibited with "imaginative" people, who are awed and lose equilibrium by picturing things which might occur (whereas a sure-footed beast is unimaginative). By the *positive* action, that of the "iminator," the image faculty produces figure and color and gives them to matter, and articulates sounds, all as determined by the influence of the other six faculties of the mind.

想象力是一种心智状态，其中影像官能被迫采取行动。在想象中，影像官能的行动既有积极的也有消极的方面。消极行动是对感官对象和思想的反射，以及对它们的颜色和形状的假设。想象力的消极功能表现在“有想象力”的人身上，他们通过想象可能

发生的事情而感到敬畏并失去平衡（而脚踏实地的生物则没有想象力）。通过积极行动，即“想象者”的行为，影像官能产生形状和颜色，并赋予它们以物质形态，以及根据心智的其他六种官能的影响来发出声音。

All objects and works of art must be fashioned in imagination before they can be given appearance in the physical world. In giving appearance in the physical world to forms created and made living in the imagination by the thoughts there conceived, the outer organs of sense are used only as tools, guided by the inner senses to give an outer body to the inner form. The instruments of sense build the body of crude matter as imagination projects its form to live in and through and ensoul that body.

所有的对象和艺术作品在它们能在物质世界中呈现出来之前，必须先在被想象中塑造。在将想象中创造并赋予生命的形态通过那里构思的思想在物质世界中呈现出来时，外部感官仅作为工具被使用，由内在感官引导，给内在形态一个外在身体。感官的工具构建了粗糙物质的身体，就如同想象将其形态投射出来，在那个身体中生活、通过并赋予那个身体灵魂。

Expression of art is impossible without imagination. After he has conceived the thought, the imaginator must make its form. After he has made its form the artist must give it expression and make it appear in the world. Works which come into the world in this way are works of imaginators, works of art and the work of imagination. Artists are or should be imaginators.

没有想象力，艺术的表达是不可能的。在构思了思想之后，想象者必须塑造其形态。在塑造了其形态之后，艺术家必须赋予它表达，并使其在世界上显现。以这种方式进入世界的作品是想象者的作品，是艺术作品，是想象力的工作。艺术家是或应该是想象者。

If so called artists do not see the form before they attempt to make it appear, they are not artists, but merely artisans, mechanics. They depend not on their imagination for their forms. They depend on their memory, on the forms of other minds, on nature—which they copy.

如果所谓的艺术家在试图使形态显现之前没有看到该形态，他们不是艺术家，而仅仅是工匠、机械师。他们不依赖于自己的想象力来创造形态。他们依赖于自己的记忆，依赖于其他心智的形态，依赖于自然——这是他们所复制的。

By the processes explained, the artist imaginators give to the world what the world has of art. Mechanical artists copy from these art types. Yet by work and devotion to their subject they, too, may become imaginors.

通过上述解释的过程，艺术想象者将艺术赋予了世界。机械艺术家从这些艺术类型中复制。然而，通过工作和对他们主题的奉献，他们也可能成为想象者。

The composer-musician rises in aspiration until he conceives the thought. Then his imagination begins its work. Each character, scene, feeling to be expressed, appears to his inner ear in form of sound, and lives and acts its part among the other forms of sound which are grouped around his central thought—which is the inspiration for each of the various parts, keeps each in relation to other parts, and makes harmony out of discords. From the soundless, the composer forms inaudible sound. This he puts into written form and it is sounded forth into audible form, so that those who have ears may hear and follow into the realm where it was born.

作曲家音乐家在渴望中升腾，直到他构思出思想。然后他的想象力开始其工作。每个角色、场景、要表达的感觉，在他的内在耳中以声音的形式显现，并在其他围绕他的中心思想的声音形态中生活和扮演其角色——这是各个部分的灵感之源，保持各部分之间的联系，从不和谐中创造出和谐。从无声中，作曲家形成了不可听见的声音。他将其放入书面形式，并发出成为可听见的形式，以便那些有耳朵的人可以听见并跟随进入它诞生的领域。

With hand and brush and hues from his pallet, the artist painter builds the form in his imagination into the appearance of visibility on his canvas.

用手、画笔和调色板上的颜色，艺术家画家在他的画布上将其想象中的形态建构成可见的外观。

The artist sculptor chisels and compels to stand out from the rough stone the invisible form which his imagination has projected into visible semblance.

雕塑艺术家用凿子雕刻，迫使从粗糙的石头中凸显出他的想象投射成的看似可见的无形形态。

By the power of imagination the philosopher gives system to his thought, and builds into words the invisible forms of his imagination.

通过想象力的力量，哲学家给予他的思想以体系，并将他想象中的无形形态构建为言语。

An unimaginative statesman and law giver plans and provides statutes for the people, based on his direct view of the phenomena of the past. The imaginator has views which appreciate and anticipate changed and changing conditions and new elements, which are or will become factors in civilization.

缺乏想象力的政治家和立法者基于对过去现象的直接观察，为人民规划和制定法律。想象者拥有一种视角，能够欣赏并预见不断变化的条件和新元素，这些将会或已经成为文明的重要组成部分。

Few people are or can become at once imaginators, but many have lively imagination. 很少有人是或者能够立即成为想象者，但很多人拥有生动的想象。

Those who have imaginative power are more intense and susceptible to the impressions of life than those who have little imaginative power. To the imaginator, friends, acquaintances, people, are active characters, who continue to live their parts in his imagination when he is alone. To the unimaginative, people have names which represent so much or little, the result of what they have done and from which may be calculated what they are to do. According to his imaginative power, one will be in touch with things and people and these will enter and people his mind, or, things and people will be outside him, to be seen only when required by occasion. An imaginator can in imagination live through and review in colors, the scenes which his memory has printed. He can build new forms on memory, and paint new scenes, which his memory may reprint on future occasions. In imagination he may visit foreign lands or enter a new world and move among people, and take part in scenes with which he had not before come into contact. If the unimaginative person considers places he has visited, his memory reminds him of the fact but is not likely to reprint the scenes; or, if it does, there will be no movement and color, but only indistinct objects without life, in a fog of grey. He will not build on the picture of his memory. Why should he picture what was there?

拥有想象力的人对生活的印象比那些想象力较弱的人更为强烈和敏感。对于想象者来说，朋友、熟人、人们，都是活跃的人物（角色），**当他独处时，这些角色会在他的想象中继续活着他们的部分。**对于缺乏想象力的人来说，人们的名字代表着许多或很少，这是他们所做事情的结果，从中可以推算出他们将要做什么。根据他的想象力，一个人将与事物和人保持联系，这些将进入并充满他的心智，或者，事物和人将在他之外，只有在需要的时候才能被看见。**想象者可以在想象中通过颜色，重温 and 回顾他的记忆所记录的场景。他可以在记忆的基础上构建新的形态，并绘制新的场景，他的记忆可能会基于这些在未来的时刻重新打印。在想象中，他可以访问外国土地或进入一个新世界，在其中与人们交往，并参与他之前未曾接触过的场景。**如果缺乏想象力的人考虑他访问过的地方，他的记忆会提醒他这个事实，但不太可能重现场景；或者，即使做到了，也没有运动和颜色，只有模糊的、没有生命的物体，在灰色的雾中。他不会在他记忆的画面建构。他为什么要描绘那里的东西呢？

The unimaginative man lives by rule according to habit, in set forms and grooves, and based on experience. He does not wish to change them, but wants to continue these. Perhaps he thinks they should be improved, but any improvement should be along the lines of what has been. He dreads the unknown. The unknown has no attraction for him. The imaginator lives by change, according to impressions, in moods and emotions, based on his hopes and ideals. He does not dread the unknown; or, if he does, it has for him the attraction of adventure.

缺乏想象力的人根据习惯、既定形式和轨迹生活，基于经验而行事。他不希望改变它们，而是想要继续遵循。也许他认为它们应该被改进，但任何改进都应沿着已有的路线进行。他害怕未知。未知对他没有吸引力。想象者通过变化生活，根据印象，在情

绪和情感中，基于他的希望和理想。他不害怕未知；或者，即便害怕，对他来说它也具有冒险的吸引力。

Unimaginative people are usually law abiding. They do not wish to have the laws changed. Imaginative people chafe when law is restraint to innovation. They would adopt new measures and try new forms.

缺乏想象力的人通常遵守法律。他们不希望改变法律。当法律成为创新的约束时，富有想象力的人会感到不满。他们将采取新的措施，尝试新的形式。

The unimaginative way is cumbersome, slow and expensive, even wasteful of time, experience and human suffering, and clogs the wheel of progress. By imagination much can be anticipated and much time and suffering often be saved. The imaginative faculty rises to a point of prophecy, can see what the thoughts of the people will compel. The unimaginative law giver walks for instance with his nose close to the ground and sees only what is in front of his nose, sometimes not even that. The one with imagination can take in a greater field of vision, see the working of many forces, and of some which are not yet apparent to the unimaginative.

缺乏想象力的方式繁琐、缓慢且昂贵，甚至是对时间、经验和人类苦难的浪费，并阻碍了进步的轮子。通过想象力，许多东西可以被预见，往往可以节省大量的时间和避免许多苦难。**想象力官能上升到预言的高度，能看到人们的思想将迫使发生什么。**缺乏想象力的立法者比如走路时鼻子贴近地面，只能看到鼻子前面的东西，有时甚至那都看不到。而有想象力的人能拥有更广阔的视野，看到许多力量的作用，包括一些对于缺乏想象力的人尚未显现的力量。

The unimaginative sees only scattered phenomena, and does not appreciate them. He is forced along by habit. With the people of imagination, however, the essence of what are the signs of the times can be grasped, and by imagination suitable and timely, means for the regulation of the phenomena be provided.

缺乏想象力的人只看到零散的现象，并不欣赏它们。他被习惯所驱使。然而，对于富有想象力的人来说，可以把握时代迹象的本质，并通过适时恰当的想象力，为调节现象提供手段。

Castle building, day dreaming, the play and fumes of fancy, dreaming in sleep, hallucinations, phantasms, are not imagination, though the imaginative faculty is active in the production of these various activities and conditions of the mind. Mere planning, especially that of a utilitarian nature, is not imagination. And of course, copying or imitating is not imagination, therefore those who merely re-produce form, are neither imaginative nor imaginers, even though the re-production be that of an artist and exhibit talent.

建造城堡、白日梦、幻想的游戏和烟雾、睡梦中的梦境、幻觉、幻象，并不是想象力，尽管想象力在这些不同的心智活动和状态的产生中是活跃的。仅仅是规划，特别是那

种功利性质的规划，不是想象力。当然，复制或模仿不是想象力，因此那些仅仅再现形态的人，即使再现的是艺术家的作品并展示了才能，他们也既不富有想象力也不是想象者。

When imagination works for the production of forms of a sensuous nature, the spirit of the earth does not interfere, but it encourages its action because this earth spirit thus receives greater opportunities for experiencing sensation through new forms. As the mind imagines, it learns. It learns gradually, but it learns.

当想象力致力于创造感官性质的形态时，地球精魂不会干涉，而是鼓励其行动，因为这样地球精魂通过新的形态获得了更多体验感官的机会。随着心智的想象，它学习。它逐渐学习，但确实在学习。

Imagination teaches the mind through forms. It appreciates law, order, proportion. With this constant development of the mind through higher forms, comes a time when it would use imagination to different ends than to make forms for the senses. Then the mind attempts to create abstract forms, which are not of the senses, and the spirit of the earth at once opposes and rebels. Desire spreads confusion in the mind, beclouds and bedazzles the mind. The earth spirit causes the senses, desires and bodily powers to be arrayed in battle against the bedazzled mind, as it still attempts to make forms for abstract thoughts and for spiritual beings. Seldom an imaginator is able to battle successfully against this army of the earth spirit in himself. If he abandons his ideals the earth spirit rewards him with world honors for the wonders his imagination brings into the world. If the imaginator does not give up the fight, he fails or appears to the world to fail. In reality he does not fail. He will fight again, and with greater power and success. He will bring imagination out of the realm in which it works for the senses, into the realm where it works for the supernal spirit.

想象力通过形态教导心智。它欣赏法则、秩序、比例。随着心智通过更高形态的不断发展，终将到来一个时刻，它希望使用想象力达成与为感官制作形态不同的目的。那时，心智试图创造非感官的抽象形态，而地球精魂立刻表示反对和反抗。欲望在心智中散布混乱，使心智变得模糊和眼花缭乱。地球精魂使感官、欲望和身体力量排列成战斗阵容，与被眩惑的心智对抗，因为它仍然试图为抽象思想和精神存在创造形态。很少有想象者能成功地对抗自身中地球精魂的军队。如果他放弃自己的理想，地球精魂会以世俗荣誉作为奖赏，因为他的想象力为世界带来了奇迹。如果想象者不放弃战斗，他会失败或对于（世俗）世界而言他是失败的。实际上他并没有失败。他会再次战斗，并且拥有更大的能力和成功。他将把想象力从为感官工作的领域带入为超自然精神工作的领域。

Once in ages an imaginator succeeds in this. It is no common success, no ordinary event. He reveals new spiritual laws to the world. He makes, by imagination, forms in which the beings of the spiritual world can come and do come into form and manifest themselves.

在时间的长河中，偶尔会有一个想象者在这方面取得成功。这不是常见的成功，不是平凡的事件。他向世界揭示了新的精神法则。通过想象，他创造了形态，精神世界的存有可以并确实进入这些形态并显现自己。

[1]Man, the incarnate mind, is an exile from his home in the mental world, the world of thought. His ideal thoughts and good works pay his ransom, and death is the way by which he returns home for a respite—only for a respite. Seldom during his life on earth can he find his way back, nor even for a moment look at his home. But it is possible for him to find the way while still in this world. The way is by thinking. Inconstant straggler thoughts intercept and distract him, and lead him away when he tries to think, as the diversions and pleasures and temptations of the world lead him away from his responsibilities and duties of life. He must work his way through the horde of straggler thoughts that stand between him and his goal.

人，即化身为心智的存在，是从其在精神世界，即思想的世界的家园中流放出来的。他的理想思想和善行支付了他的赎金，死亡是他回家暂缓的方式——仅仅是为了喘息。在他的地球生活中，他很少能找到回家的路，甚至不能片刻瞥见他的家园。但他仍然有可能在这个世界中找到这条路。这条路是通过思考。不稳定的杂念拦截并分散了他的注意力，当他试图思考时，就像世界上的消遣、欢愉和诱惑将他从生活的责任和职责中引开一样，带领他迷失方向。他必须穿过阻挡在他和目标之间的杂念大军，才能找到通往目标的道路