Create A Servitor Companion



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Company given form

A companion begins with a different desire from a servant entrusted with a job. A task servitor is shaped around something to be accomplished. A companion is shaped around the pleasure of its company. Its appearance, movement and developing character matter because the relationship itself is the activity for which it is created.

Imagine a small dragon resting beside a book. It regards the turning pages with exaggerated seriousness, then attempts to use its own tail as a bookmark. The scene is simple, but it already contains more than an object. There is a recognisable form, a manner of attending and a small possibility of surprise. These are the beginnings of an inward character with which attention can play.

The practice develops such a character deliberately. A chosen image is studied, recalled and animated until it becomes increasingly easy to enter a relationship with it. Feeling supplies continuity. Repeated interaction gives the image a history. A name gathers these associations so that the whole can be recalled without reconstructing every detail from the beginning.

Within the cosmology of thought forms, this work gives a thought greater substance and a more enduring presence. Attention and emotion are understood as creative powers through which a fleeting possibility can become a coherent form. The companion is an exploration of that movement through sustained imaginative company.

The relationship also makes the movement accessible as practice. You can observe how an unfamiliar image becomes recognisable, how recognition develops into expectation and how repeated play produces responses that are no longer laboriously planned. These changes can be explored directly without forcing every experience into a predetermined account.

Joy is central because it makes attention willing to return. A companion selected only because it seems impressive may become a demanding construction that has little personal warmth. A modest form that consistently evokes delight provides better material. The relevant question is whether its presence invites a relationship you actually want to continue.

Choose that relationship clearly. A companion need not attract opportunities, guard the house or complete assignments. Giving it a growing list of duties changes the nature of the bond. Separate forms can serve separate intentions. Here the centre remains imaginative company, with specialised possibilities such as an advisor developed deliberately rather than added through drift.

The practice has a rhythm of entry and return. You make room for the companion, interact with it and finish the session. Familiarity may make brief moments of recall possible throughout the day, but availability does not require continuous presence. A chosen relationship remains more enjoyable when attention can also move freely towards other people, work and the surrounding world.

The bridge between worlds

The inner and outer worlds are often approached as though only one could matter at a time. In one attitude, an image is dismissed because it is imagined. In another, the strength of an inward impression is taken to establish every claim made about it. Companion practice becomes clearer when experience can be explored without collapsing these differences.

A remembered melody is inward, yet it can alter feeling and call forth a movement. A physical photograph is outward, yet the relationship it awakens depends on memory. Meaning passes between what is encountered and what is brought to the encounter. The companion practice works deliberately at this meeting place.

The image of a world tree is useful here. Its branches spread into a visible environment, while its roots enter a depth that is not fully displayed at the surface. The whole is sustained through a relationship between the two. In the magical reading, the inner world participates in the formation of outward reality. Practice explores that proposition through the smaller, more manageable act of giving an inward image a stable place in experience.

The initial avatar belongs to the visible side of the process. It can be examined, turned, drawn or photographed. The recalled image belongs to the inward side. It can move beyond the posture of the object, acquire expression and appear in an imagined setting. The companion develops through repeated movement between these modes.

Neither mode needs to erase the other. A figurine remains a figurine even when it has become a powerful reminder. An inward conversation remains an inward conversation even when it yields an unexpected insight. The practice is richer when these relationships can be noticed precisely, because each contributes something different.

The desire to force an experience to become externally visible can interrupt the gradual work. It shifts attention away from the actual image towards a test that every session must pass. Instead, develop the capacities in sequence: familiarity, recall, imagined placement, movement and interaction. Let the experience acquire its own degree of vividness.

This approach leaves room for the metaphysical horizon without making it a demand imposed on every moment. The companion can be explored as a thought form within the magical framework while the practitioner remains attentive to the particular way it is experienced. Clarity about experience and openness to possibility can grow together.

How a character acquires depth

A simple image contains relatively few possibilities. It has a colour, outline and position. Once it has moved, responded and appeared in several situations, more associations become available. The familiar outline begins to suggest a posture; the posture suggests a mood; the mood suggests an action. The companion acquires depth through these connected possibilities.

This depth can be understood as a growing network. At first, calling the name may lead only to the image. Later, the same name may recall a favourite gesture, a humorous encounter, a quality of warmth and the setting in which an earlier conversation occurred. Any of these elements can open the others.

The result is an increase in possible behaviour rather than a necessary increase in imagined size. A small companion can develop a rich character. Making it larger or adding more limbs does not automatically provide that richness. Its depth comes from relationships among details and from the history of interaction in which those details become meaningful.

Suppose the small dragon likes balancing on narrow surfaces. This trait can appear in several ways: along a bookshelf, on the edge of an imagined bridge or across the back of a chair. The setting changes, and the familiar trait produces a new scene. The practitioner need not invent an entirely new personality on each occasion. Novelty develops through recombination within a recognisable character.

Such novelty can feel spontaneous. A response may arise before it has been consciously planned, much as the next line of a story sometimes arrives while a writer is already engaged in the scene. Spontaneity is part of the pleasure of the practice. It allows attention to encounter possibilities that are not being laboriously selected word by word.

In this method, however, a companion's lifelike complexity is distinguished from the independent agency of another person. The thought form develops through the creator's attention and associations. Its surprising behaviour does

not, by itself, establish a separate consciousness with authority over the practitioner. This distinction supports the responsibility that accompanies the whole practice.

A human friendship begins with another person whose history, wishes and choices are already their own. A companion thought form begins with a construction that the practitioner cultivates. The relationships can both evoke feeling, but they are organised differently. Recognising that difference allows the imaginative bond to be enjoyed for what it offers.

Depth is therefore encouraged through varied, meaningful interaction. Return to the same companion in different moods and settings. Give a familiar gesture room to develop. Allow humour and affection to link the encounters. What accumulates is a repertoire of relationships through which the form becomes easier to recognise and more interesting to meet.

A familiar trait: balancing

Bookshelf

A careful walk past the books

Chair

A proud, precarious perch

Imagined bridge

A pause, a turn, a playful leap

Character deepens as familiar qualities meet different settings. New combinations can arise without changing the companion’s identity.

Finding the avatar

The avatar is the visible reference from which the companion is developed. It may be a drawing, a figurine, a soft toy or a small collection of images. Its practical role is to make the form available for repeated observation. It gives the imagination a definite starting point and provides a way to recover details when recall becomes uncertain.

Sometimes the object is also called a fetish, meaning a material focus for the relationship with the thought form. The term concerns its use within the practice. The object does not need to be expensive, rare or ceremonially impressive. A simple figure that evokes the right feeling can serve better than an elaborate object chosen for its apparent importance.

Begin with your actual response to the image. Look for pleasure that remains after the first moment of novelty. Does the expression invite interaction? Does the form suggest a character you would enjoy meeting repeatedly? Can you imagine it moving in ways that feel natural to its shape? These questions help distinguish a pleasing picture from a promising companion.

The image may come from art, mythology or a fictional world, or it may be created from the beginning. Borrowed imagery can supply a rich visual vocabulary, but it also brings an existing story. Keep what serves the relationship and let the rest remain optional. The companion being developed here need not inherit every event, conflict or personality trait associated with its inspiration.

A wholly original design offers freedom, though it may require more time to make the form visually coherent. Sketch several versions. Notice the posture, proportions and features that make the desired quality immediately apparent. A creature intended to feel gentle should not require a lengthy explanation of why its expression and movement are gentle.

Use an invented identity rather than the likeness of someone you know or hope to meet. An inward character can be shaped freely; a real person has a life and intentions that are not determined by that construction. Keeping the identities distinct prevents imagined interactions from becoming assumptions about an actual relationship.

If possible, choose a reference that can be understood from more than one angle. A figurine can be turned. Several drawings can show the same form consistently. With a single picture, you can sketch the missing views gradually. The aim is a form that feels spatially coherent, not a perfect anatomical model.

The avatar can remain private without becoming a source of secrecy or fear. Privacy protects a developing imaginative relationship from unnecessary performance and commentary. Store it where it is convenient and bring it out when needed. If it is lost or damaged, the learned image and accumulated relationship do not vanish with the object. A replacement reference can be made.

Looking until the form is familiar

The first stage is sustained observation. Set aside a quiet period, usually fifteen to thirty minutes, and place the avatar where it can be examined comfortably. Let the body remain at ease. The work is to become familiar with the form, not to stare so intensely that looking becomes uncomfortable.

Begin with the whole. Notice its proportions, balance and characteristic outline. Then move through the details: the relation of head to body, the direction of a curve, the way a colour changes at an edge. Return regularly to the whole so that the details remain parts of one coherent figure.

With a physical object, turn it slowly and notice what remains constant across different views. With an image, examine the visible relationships and sketch a possible side view. The act of drawing can expose an uncertainty that passive looking leaves unnoticed. Resolve the large relationships first; minor decoration can wait.

Feeling belongs in this stage from the beginning. Observe which features evoke affection, humour, calm or curiosity. The companion is not being memorised as an inventory of dimensions. Its form is being learned together with the quality of relationship it invites. The emotional response gives the visual details a reason to be remembered.

Briefly look away and recall the image, then look back. This is a gentle comparison, not an examination to be passed. A missing feature indicates where another period of observation may help. If the whole form is difficult to recall, reduce the amount attempted. Retain the main outline before demanding every detail.

Return over several days. A week provides a useful first period of familiarity, though the point of moving on is readiness rather than the date. A complicated form may take longer. An image that has been loved for years may already be familiar in some respects while still requiring deliberate attention to others.

The emerging sign of readiness is that the form is no longer constantly surprising you with forgotten proportions. You can recognise its essential shape and return to it with pleasure. This familiarity becomes the material for the next stage, when the visible reference is temporarily set aside and the image is reconstructed inwardly.

Reconstructing the image

Close the eyes after looking at the avatar and allow the form to return. Begin with whatever arrives most easily. It may be the outline, a colour, an expression or the feeling of its presence. Let that feature provide a centre around which the rest can gather.

Do not insist that the inward image behave like a photograph. It may appear briefly, shift or become clearer in one region than another. Recall often develops through repeated reconstruction. When the image fades, return to one familiar feature instead of treating the disappearance as the end of the attempt.

If necessary, open the eyes and consult the reference. Notice what was missing, then close them and try again. Alternate observation and reconstruction until the movement between them becomes easier. The reference remains a tool; the aim is increasing freedom to recall the form without needing to look continuously.

Gradually explore different views. Turn the imagined figure a little, observe its side and bring it back. A feature that appears coherent from the front may become uncertain as the image turns. Let the uncertainty reveal what needs to be learned rather than covering it with extra decoration.

Include the felt quality associated with the form. Imagine the softness of fur, the coolness of a smooth surface or the warmth of a friendly presence. These impressions need not become intense. Their purpose is to connect visual recall with the broader sensory relationship from which the companion will develop.

Someone whose imagination is less visual can work through position, proportion and felt movement while continuing to use the avatar for visual reference. It is possible to know where a form is and how it is arranged without seeing a crisp inward picture. Build from the capacities that are available rather than repeatedly declaring the available experience inadequate.

Practise this reconstruction over another period of roughly a week or longer as useful. The progression is ready when recall is sufficiently familiar to support a simple imagined placement. Perfect vividness is unnecessary. What matters is that the image can be returned to and held coherently enough for the next movement of the practice.

Placing the companion in the room

The next stage combines the inward image with an eyes-open awareness of the surrounding room. Choose a quiet setting and a simple position for the companion. A clear area beside a chair or a place on a shelf gives the image a definite spatial relationship. Keep the actual environment visible and familiar.

Call up the learned form and imagine it occupying that position. Begin with its size and orientation. Notice how its feet, base or body would relate to the surface. Then recover the characteristic features. The task is to place a coherent imagined presence in relation to the room rather than to force the room itself to disappear.

Gentle lighting may make it easier to sustain the inward image, but the space need not be dark. The important condition is that attention can move comfortably between the surroundings and the construction. If the image is faint, let it be faint while its position remains clear.

Change the viewpoint slightly. Imagine how the figure would look from where you now sit, then from a nearby position. Keep the form's proportions consistent. This develops spatial continuity: the companion belongs to one imagined location even as the observer's relationship to that location changes.

At first, the image may vanish whenever attention touches an actual object. Return to the chosen position and rebuild it without haste. The repeated return is the exercise. Over time, it may become easier to maintain an awareness of the form while also recognising the room around it.

Allow one or two weeks for this stage if that provides a useful rhythm, and extend it when the work remains interesting. The passage of time is not itself a guarantee of any particular perceptual effect. Progress is the increasing ease with which the learned form can be placed, recalled and related to its setting.

End deliberately. Let the image fade, notice several ordinary features of the room and move into the next activity. This familiar return will remain useful as later stages become more absorbing. Entry into the imagined relationship and return to shared surroundings are complementary parts of the same skill.

Movement, voice and touch

A stationary image becomes a companion through interaction. Begin with a movement that fits its form. A small creature can turn its head, stretch or take a few steps. A floating form can drift and settle. Choose an action simple enough to remain coherent from beginning to end.

Notice how the movement changes the whole figure. If the head turns, the expression and posture may change with it. If the creature sits, its weight and proportions rearrange. These relationships make the action feel connected to the character rather than added as an isolated animation.

Invite a response. Say something simple inwardly and imagine how the companion might react. At first you may deliberately compose both sides. That is a workable beginning. Repeated play develops associations from which responses may later arise more readily and with less conscious planning.

Voice need not mean an externally heard sound. It can begin as the remembered quality of a voice, a phrase in inward speech or a meaning accompanied by an expression. Choose a manner that fits the companion and is pleasant to return to. A character can also communicate largely through gesture if that feels more natural.

Touch adds another relationship. Imagine the texture of a familiar surface on the companion, or picture the movement of a hand meeting it. You may move your actual hand gently through the corresponding gesture or work entirely inwardly. The imagined texture and the physical movement remain distinguishable even when they become closely associated.

Build one sensory relationship at a time. Trying to perfect appearance, voice, texture, scent and movement simultaneously can turn play into an exhausting inspection. Let a convincing simple action carry the rest of the scene. Additional detail can develop when it contributes to the pleasure or clarity of the encounter.

Variety helps the character acquire depth. Let the companion meet an imaginary object, respond to a change of setting or repeat a familiar action in a slightly different way. A small recurring joke can become a point of continuity. What matters is the developing relationship among encounters, not the quantity of invented events.

Spend at least several sessions, and often a week or more, allowing this interaction to become familiar. Continue longer if it remains fruitful. The next step is a formal gathering of what has already developed, so there is no advantage in reaching it before there is a recognisable relationship to gather.

Naming and awakening

A name gives the developing relationship a single point of recall. Choose a name that fits the form and can be called easily without a complicated performance. Let it gather the appearance, movement, feeling and character that have emerged through the earlier stages.

The final charging session marks a transition from deliberate construction towards a more familiar pattern of interaction. Settle in the usual place, bring the companion to mind and call its name three times. Use the repetition to gather recognition. The force lies in the meaning carried by attention, not in producing a special vocal effect.

Spend a further five to ten minutes with the form. Recall its characteristic presence, let it move and allow the relationship to become vivid in the way that has proved natural. This final gathering brings the learned details together as one recognisable companion.

Then give a clear command that it is alive within the relationship being created: present, responsive and available for the companionship for which it was designed. The language should be definite and personally meaningful. “Awakening” names this deliberate act of intent, through which the separate preparations are gathered into a continuing form.

Allow a first simple response. It may be a movement, an expression or a brief exchange. There is no need to demand a dramatic sign. The value of the moment is that the practitioner now relates to the whole character instead of treating every encounter as an unfinished design exercise.

Afterwards, return to ordinary activity. The companion can be recalled later through its name and familiar image. Its development continues through use, so this transition does not freeze every detail permanently. It establishes enough continuity for play and relationship to carry the work forward.

If the formal session feels quiet, the previous practice has not been erased. A recognisable image, a developed capacity for recall and a beginning repertoire of interaction remain available. Continue with simple encounters and let familiarity grow. An inward relationship is sustained through repeated participation, not through the memory of one required spectacular event.

Clarity without strain

A companion's liveliness is enjoyable when the practitioner can still choose the terms of the encounter. Control begins with this simple responsibility. You decide when to enter the practice, which forms of interaction to encourage and when to finish. The relationship should strengthen the ability to direct attention rather than obscure it.

Establish a few clear instructions through familiar play. Call the companion towards its usual meeting place, ask it to remain, invite a simple movement and end the encounter. Use the same meaning consistently. A brief instruction that is fully understood provides a better foundation than an elaborate speech delivered with uncertain intent.

The inward movement should agree with the words. If the instruction is to stop but the imagination continues to rehearse an exciting chase, the ongoing scene carries a different direction. Let the whole scene become still. Then give the companion its next simple position. The command is an organisation of attention, not merely a sound placed on top of another activity.

Intensity here means completeness of intention. It does not require tensing the face, holding the breath or exhausting the body. A relaxed practitioner can be definite. When unnecessary strain appears, pause, soften the effort and return to a simpler interaction. The ability to remain clear without becoming agitated is especially valuable when the image is vivid.

Unexpected behaviour can be approached without making it a struggle for dominance. A surprising gesture may be a welcome development in the character. An unwanted scene can be stopped and replaced. Neither event obliges the practitioner to accept a story that the companion has acquired authority over the relationship.

If an instruction repeatedly becomes confused, reduce the demands. Return to a stationary form or to the original avatar. Practise one movement until it is familiar again. A complex character can contain many competing associations; simplification restores the relationship between a chosen instruction and the response being cultivated.

The metaphor of training can be useful only if it points towards consistency and clear cues. It should not turn an imaginative relationship into a drama of punishment. There is no need to rehearse cruelty in order to establish an ending. A calm decision to stop, followed by the withdrawal of participation, expresses control more directly.

Responsibility also means retaining judgement outside the scene. An imagined response may provide humour, a new perspective or an interesting suggestion, but it does not remove the practitioner's responsibility for decisions. The companion is most useful when its presence increases the range of thought while the capacity to choose remains clear.

Care through play

Once the companion is familiar, interaction itself becomes a principal way of sustaining it. Attention, feeling and recognition continue to gather around the form, but they are now organised through relationship rather than repeated inspection of the design. Play provides variety while preserving continuity.

A short encounter can be enough. The companion may appear at its usual imagined place, respond to a greeting or join a small scene. Some encounters will be amusing; others quiet. There is no need to make every moment produce novelty. Familiarity has its own pleasure, just as a recurring gesture can remain meaningful without becoming more elaborate each time.

Humour is particularly useful because it joins recognition and surprise. A creature known for solemnity may take a trivial task far too seriously. A small dragon may ceremoniously inspect a pencil as though it were an ancient sword. The scene draws on established character while allowing an unexpected turn.

Such moments enrich the network of associations. Later, a familiar expression may recall the earlier scene and open a new possibility. The companion becomes easier to meet because it now has a history within the practice. This history supplies material from which further interactions can develop.

Affection can be expressed through an imagined touch, a welcoming phrase or simply a period of relaxed company. The feeling need not be exaggerated. A quiet response that belongs to the actual encounter is more useful than a theatrical display performed because the practitioner believes a particular emotional intensity is required.

Care does not mean constant feeding or compulsory attendance. If the practice is set aside for a time, the form may become less readily available. Return to the avatar and familiar interactions when you choose to resume. This is a relationship sustained through participation, so a pause can be understood without inventing a crisis inside the imagined world.

Keep the character recognisable while allowing development. A new gesture or preference may fit naturally. A complete redesign every few days makes continuity harder. When a substantial change is desired, make it deliberately and spend time learning the altered form. The freedom to develop the companion is most useful when exercised with enough patience for the changes to become coherent.

The pleasure of the practice should remain part of its measure. If interaction has become burdensome, return to a simple enjoyable activity or take a break. The original intention was company. A practice that has become an obligation to maintain endless complexity has moved away from the purpose that made it worth beginning.

The advisor as a muse

An advisor is a specialised companion through which a field of interest can be explored in dialogue. Its image expresses the qualities associated with that field: patient attention, inventiveness, precision or a capacity to see a problem from another angle. The relationship gives those qualities a recognisable voice.

A musician might imagine a figure with an attentive ear and a playful approach to variation. A craftsperson might choose a character whose gestures express care and economy. A programmer might prefer a quietly inquisitive machine. The form should invite the kind of thinking the practitioner wants to cultivate, rather than merely resemble an impressive authority.

The advisor works as a muse and an imaginative structure for inquiry. Asking a question from one position and receiving an imagined reply from another can loosen a familiar pattern of thought. Knowledge, memory and intuition that were difficult to assemble in a direct monologue may become more accessible through the relationship.

This is different from establishing contact with an independently identified external teacher. The advisor is deliberately constructed as a way of approaching inner resources. Its apparent voice provides a form for the inquiry. The practitioner remains responsible for distinguishing an interesting possibility from knowledge that has been established through learning and practice.

Develop the advisor through the same stages as another companion. During the stage of movement and interaction, add an image of the form gathering light associated with the chosen subject. Imagine the light entering its structure and connecting its different capacities. Let this represent the growing relationship between the advisor and the field of interest.

The imagery organises intent; the field itself still deserves study. A musical advisor becomes more useful when there is actual music to hear, practise and compare. A craft advisor has richer material when the practitioner has handled tools and examined results. The imagined relationship can help organise learning, but it cannot supply the experience of doing the work.

Begin with a narrow question. Instead of asking for the entire solution to a difficult project, ask what assumption deserves another look or which small experiment would be informative. Let a reply arise, then examine it. Does it identify a real feature of the problem? Can it be tried? What would show whether it helps?

For example, a musician struggling with a phrase might ask the advisor where the line loses its shape. An imagined reply suggests slowing the transition between two notes. The musician tries this, listens and compares. The value emerges through the relationship between suggestion and practice. An eloquent inward answer that cannot survive contact with the work remains an idea to reconsider.

Over time, dialogue can become more flexible. The advisor may question a premise, offer a counterexample or encourage another attempt. Keep disagreement possible. A character that merely confirms every preference offers little new movement. A useful muse enlarges inquiry while leaving the practitioner free to accept, test, revise or set aside what arises.

Desire and imagined intimacy

A companion can also be shaped around an adult desire for tenderness, beauty or imagined intimacy. The starting point remains the same: a chosen form becomes the focus of sustained attention and feeling. Here the relationship may carry a greater emotional intensity, so clarity about its nature becomes especially useful.

Begin by understanding what is actually desired. The wish may concern physical beauty, affection, admiration, relaxation or the freedom to explore a private aspect of feeling. These are not interchangeable. A clear understanding helps the design express the quality being sought instead of becoming an indefinite promise to satisfy every longing.

Create an invented adult identity. Give the form its own appearance and character rather than building it around a person whose actual wishes are unknown. The imagined relationship can then remain an imaginative relationship without being mistaken for access to someone else's private feelings.

Character matters as much as appearance. A pleasing image may invite attention, but a continuing relationship develops through tone, humour, gesture and emotional atmosphere. Consider how the companion greets you, how conversation feels and what kinds of shared scenes are enjoyable. These details provide continuity beyond the momentary force of attraction.

Use the same gradual development of familiarity, recall, placement and interaction. There is no need to rush past the earlier stages because the desired relationship feels intense. Learning the form patiently makes it easier to remain clear about the difference between an intended scene, an unexpected association and a feeling that deserves reflection outside the practice.

The inner room can provide a setting in which affectionate or sensual imagery is explored privately and without the pressure to reproduce physical sensation in the surrounding room. Let the imagined scene develop at a comfortable pace. The ability to pause, redirect or end it belongs to the relationship from the beginning.

Strong feeling can reveal needs and expectations that were previously vague. Notice what the imagined companion is repeatedly asked to provide. Is it reassurance that never seems sufficient? A perfect response that no actual encounter could sustain? Or a bounded space in which warmth and imagination can be enjoyed? These differences help reveal how the practice is functioning.

An imagined partner and a human partner involve different forms of reciprocity. A person can surprise, disagree and choose from a life that is their own. A constructed companion develops within the imaginative relationship cultivated by its creator. Keeping the distinction clear allows fantasy to remain a private creative activity without becoming a set of assumptions imposed on another person.

The practice is most coherent when pleasure and freedom remain together. The form can be enjoyed, altered or set aside. It need not become a measure of personal worth or an obligation to maintain a permanent ideal. Desire becomes more intelligible when it can be met with curiosity while attention remains free to participate in the rest of life.

A room in the mind

The inner room provides a setting devoted to interaction with the companion. It begins as a deliberately imagined space, which may be almost empty or richly furnished. Its value lies in making the relationship easier to enter without continually arranging it around the physical room in which the practitioner happens to be sitting.

Choose a quiet period of about fifteen to thirty minutes. Sit comfortably, let breathing settle naturally and allow unnecessary bodily tension to soften. Close the eyes when ready. Notice the simple field of darkness, colour or indistinct imagery that is present before trying to turn it into a scene.

Bring the companion into that field through the familiar name and image. Begin with one position. Let the form become recognisable, then invite a small movement. The imagined space can acquire depth through this movement: near and far, one side and another, a place where the companion was and a place towards which it is moving.

The room does not need visible walls. A spacious, relatively empty field allows attention to remain with the companion. This “room without walls” can be useful when furniture and decoration would become distractions. Its simplicity is a deliberate design choice, not an incomplete version of a more elaborate setting.

A furnished room offers other possibilities. A chair creates a place for conversation, a table supports an imagined activity and a window provides an orientation. Add one feature at a time and return to it over several sessions. Stable relationships among a few features give more usable continuity than an entire changing mansion.

The setting can also be a garden, a shore or another place that fits the companion. Let the environment support the desired relationship. A playful creature may benefit from open space; an advisor may be easier to meet in a quiet workshop. The character of the place should serve the encounter rather than compete with it.

Unexpected imagery may arise as the scene develops. Notice it without being obliged to follow every variation. Keep the companion and the chosen purpose as the centre of the session. If attention becomes dispersed, return to a single familiar feature or open the eyes and begin again after a pause.

Interaction in the room continues the charging process because it gathers attention, feeling and sensory imagination around the form. It can also make the companion's details easier to explore. A movement that was difficult to sustain against the distractions of an ordinary room may become simpler within this deliberately constructed setting.

End through a clear transition. Finish the interaction, let the imagined scene recede and open the eyes. Recognise the physical surroundings, move the body and resume the next activity. The room remains available as an imaginative place to revisit. Its usefulness includes the fact that it can be entered and left deliberately.

Releasing and beginning again

A companion may remain enjoyable for a long time, but continuation is a choice. The practitioner may outgrow the design, want a different kind of relationship or decide to stop the practice. A deliberate ending preserves the same freedom through which the form was created.

Start by recognising what is being ended. The active pattern of calling, imagining and interacting will be set aside. The memories of the practice can remain. There is no need to erase a period of creative work in order to stop sustaining the character that developed within it.

If a final encounter is useful, recall the companion in its familiar place and state that the relationship is now closing. Let the outline soften and imagine its gathered colour or light returning to an open field of attention. This symbolic reabsorption gives the ending a visible or felt movement. Ordinary, comfortable breathing is enough to accompany it.

Let the final image fade, then attend to the actual room. Put away the avatar if seeing it repeatedly reopens the practice. An object can be retained as a keepsake or record without being treated as an active invitation. Its future use is a matter of choice.

Guilt may appear because the companion has acquired a familiar personality. Recognise the affection expressed by that feeling while remembering the nature of the construction. The practitioner is ending an intentionally cultivated imaginative relationship. Acknowledging its value does not require maintaining it indefinitely.

If the image returns spontaneously, decline to build a new scene around it. A well-rehearsed image can recur through familiarity. Its recurrence does not oblige you to resume the relationship or prove that an independent being is resisting the decision. Let attention settle into another activity with a clear, practical focus.

A pause can also be temporary. After some distance, you may choose to return to the same form, revise it or begin again with another design. Review what was useful before doing so. Perhaps the earlier avatar was too complicated, the relationship became burdened with duties or the sessions lacked a clear ending. These observations can shape a simpler beginning.

The learning outlasts a particular companion. Observation, recall, sustained attention, imaginative dialogue and deliberate release remain capacities that have been practised. Finishing one relationship can make those capacities easier to recognise without the immediate pull of its familiar character.

Making space for the unexpected

The path from avatar to companion is gradual, but its stages need not feel mechanical. Their purpose is to give imagination enough continuity that play can become absorbing without being directionless. Familiarity supplies a stable centre; variation gives that centre a life within experience.

When progress stalls, identify the particular difficulty. An unclear outline calls for renewed observation. A form that is easy to see but difficult to move calls for simpler movements. A detailed figure with little emotional interest may need a different design. Each difficulty suggests a different response, so repeating the whole method more forcefully is seldom the most informative adjustment.

If the companion feels flat, return to a quality that originally made it appealing. Let that quality appear in a small action. A curious creature can investigate a simple object; a solemn one can misunderstand a playful situation. Give the character a chance to express itself through a scene instead of adding more visual ornament.

If interaction feels forced, allow a quieter encounter. The companion can sit, look around or accompany a moment of reflection. Constant dialogue is unnecessary. Space between responses can make a later gesture feel more natural because the practitioner is no longer trying to supply a performance without interruption.

If the form becomes too absorbing, restore the session boundary. Decide the duration beforehand, finish with the established return and give attention to another definite activity. The capacity to become involved is valuable alongside the capacity to disengage. Both belong to a mature imaginative practice.

Consider the small dragon again. It began as an appealing image, then became familiar through looking, recall and movement. A recurring balancing act gave it a trait. A few playful encounters gave that trait a history. The practitioner can now call the name and enter a recognisable relationship without consciously designing every gesture.

The surprise that follows is made possible by earlier attention. It arises within a structure rich enough to support more than one next movement. Enjoying that surprise does not require abandoning responsibility for the scene. The practitioner can welcome novelty while retaining the freedom to redirect or end the encounter.

This is the deeper creative possibility of the method. An image becomes a meeting place for attention, feeling and invention. Through that meeting, capacities that were diffuse become easier to recognise and develop. The companion gives them a form that can be approached with patience, curiosity and play.