

# The Creative Link

A Creativity White Paper

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# Creativity - how?

What is Creativity?

In order to find out about the process of creativity, let us see the factors that produce *non*-creativity.

More than ninety percent of our life is mechanical! We drive cars, we clean, we do work by routine, we work out things, we arrange, we prepare, we repeat, we store, and so on.

Not even ten percent of our time we spend with *creating* things, *inventing* new methods, *changing* existing routines, *finding out* new ways of doing.

We all have creative impulses, but for most of us they only come once in a while and pass away unnoticed because we do not value them sufficiently.

The majority of people think that this is forcibly so, that we cannot change this awkward misbalance of routines and mechanical procedures, on one hand, and creative, inventive work, on the other.

As exceptions from what they take as a rule, they cite the so-called geniuses, people like Picasso, Dali, Bach, Mozart or Gershwin, people who were creative all the time.

These famous artists (there are many others) had also spent time working out their artistic inspirations, but in their lives was a *balance* between creation and some routines, some techniques.

Picasso mastered painting techniques despite the fact that he never had attended an art school. He simply had learned it - but in his own unique way, and not by joining an art school.

To remain with our example: Picasso did not spend ninety percent of his time working on improving his mere technique, and only ten percent of his time on creating paintings. What he actually did was simply *painting*.

In painting like other people eat or drink, in painting what came to his mind, he held the flame of inspiration burning while at the same time ameliorating his painting technique. Therefore his life was balanced and - happy!

Svjatoslav Richter, in an interview where he was asked to give advice on effectively training piano technique, said something like *'The best way to train piano is to play piano, to play music as it should be played - perfectly. And not by playing exercises, but by playing music.'*

That sounds like a truism, but following Richter's advice some twenty years ago, the result was that I could perform piano better than ever before, after having thrown Czerny, Hanon, Clementi, Berens & Co. in the garbage!

Bach and Mozart were not only genial composers, but also absolutely outstanding instrumentalists and teachers. They did not want their pupils' creativity to be devastated by repetitive etudes

without musical value. So they created their own piano lessons. Bach wrote the *Inventiones & Sinfonias* as well as the *Well-Tempered Clavier* exactly for this purpose. The same standard is set for the organ by Bach's *Orgelbüchlein*, composed as a study book for the beginners on the organ.

These pieces are among the most genial keyboard compositions of all times. To play them perfectly, be it on a piano, a harpsichord, a church organ or even a modern synthesizer, is the best technical and musical school a musician could ever absolve.

Mozart wrote the *Sonata facile*, the C major Sonata KV 545, for teaching purposes and as a study piece for every new student that joined his master class.

To play this sonata with perfection is the best exercise for playing Mozart and can never be equaled by any of those stupid dry exercise books.

Another example are the *Scenes of Childhood* by Robert Schumann. There is no better collection of wonderful romantic piano music for a beginner, be it a child or an adult.

To *exercise* piano and to *play* piano are two very different ways of performing piano, and even of existence.

They stand for the two ways to perceive the world that could be expressed as follows:

- I am never really part of it and have to try hard in order to *represent* something;

- I am part of it and all I do is play, and thus *enjoy living* by doing that.

The principle danger in the first worldview is to become a robot and to approach art, things, people or life *in a mechanistic way*.

Needless to say that people that maintain the first worldview are non-creative while people who adhere to the second worldview are creative. It is as simple as that.

Krishnamurti has shown us quite clearly that our brain functions in a merely mechanical way, that our thought processes are routines without creative impulses.

Gurdjeff even pretended that man is simply and wholly a machine. Scientists, neurologists have confirmed these findings, such as the famous brain researcher H.J. Campbell (see his book *The pleasure areas*, London: Eyre Methuen, 1973).

As a matter of fact, if we want to break out of the merely repetitive thought processes of our mind, we have to break out of thought and open ourselves up to receive impulses that have their origin not in our thought processes, and perhaps not even in our brain.

### a) The old paradigm

First, in order to make it clearer what I am saying, I want to give three examples for what I call the old paradigm:

- The traditional way of learning a language;
- The traditional way of learning to play piano;
  
- The way most of us handle computers;
  
- The way most of us handle hifi equipment;

### *The Grammar School Nonsense*

Traditionally, teaching languages was teaching a grammar. Until now we use in English the term *Grammar School* for a basic, elementary school.

Please recall what you learned about grammar in school and then evaluate how well you could speak any foreign language with this 'grammar knowledge' only. It is not exaggerated when I guess: zero percent!

We do simply not learn languages by gathering knowledge about grammar. This is a fact that has specific psychological reasons, reasons that are scientifically proven in the meantime. Our



brain does not need grammar to learn a foreign language, but something totally different!

But despite this knowledge we go on to teach our children the grammar nonsense and let them loose their time with mechanical and highly boring activities!

And then we wonder why they want to break out of this! They *should* break out because this proves that their truly creative impulses are strong enough to survive the prison of routines in which we want to incarcerate them.

Those who do not break out are gradually becoming robots and mentally pass away somewhere around their thirties...

### *The Classical Music Trauma*

In the last decades it was still desirable in some classes of society that a child played a musical instrument, with preference the piano or the violin. In order to teach children playing the instrument, they had to play etudes and break their fingers off with repetitive exercises to enhance mere technical perfection.

Often the essential musical education was left behind. The result was either, if the child was hard enough to survive the torture, that s/he became a hard insensitive player, or that s/he put an end to piano playing for the rest of his life with a sometimes long-lasting aversion against classical music.

### *Art versus Robotism*

Some of the impetus for the birth of rock music, I suppose, was merely hatred as a result of what I call the classical music trauma...

Thousands of *hard* pianists leave the music schools and conservatories all over the world every semester and devastate the classical music world with their lack of taste, of musicality and of musical knowledge. They can hammer down, knock down, any Czerny or Chopin etude, but are unable to let sing one simple melody on the instrument.

All this because, in their training, they have been emptied of all feelings. Having been tortured years and years with monotonous repetitive exercises, their mind has become dull, without creative inspirations or motivations. The best they can do is to imitate the style of some famous soloist. And their greatest lack is their own personality, their own style, their own expression, their own philosophy in what they play. They are simply piano or violin robots, being replaced at need.

Even famous pianists talk now about this subject. Svjatoslav Richter, in a television interview, was talking about his childhood and musical education compared with what most other pianists went through. The interview was taken in the Touraine, France, when Richter was playing together with the young Russian pia-

nist Andrej Gavrilov. The German filmmaker Johannes Schaaf made the interview.

Richter said that his parents never forced him to study piano or music, despite the fact that they were both musicians, the father a pianist, the mother an opera singer. Richter seemed to have begun with the piano rather late. He was more interested in painting and theater.

For his own pleasure he tried to play whole Wagner operas, transposing them spontaneously for the piano. Later on Richter worked as co-repetitor at the opera in Odessa and only at the age of eighteen was he going to take serious piano lessons with the famous teacher and pianist Alfred Neuhaus.

From then his piano career developed, but still rather slowly. At the conservatory in Moscow, in a series of in-house concertos, he played the whole cycle of Wagner operas on the piano, an effort which is simply heroic and artistically absolutely super-human, almost unbelievable.

By contrast, Richter said that Andrej Gavrilov was forced by his parents to study the piano. They found out already when he was at the age of three that he proved to be extremely gifted for piano playing and music and put him under pressure, from this early childhood, to study the piano until the highest perfection level.

Gavrilov, said Richter, went through phases of depression and unhappiness facing this destiny. However, later he found that he had manual capacities for playing the most difficult and complex piano compositions, capacities that surpassed the great majority of all pianists worldwide.

It is apparent not only from this interview with Richter that the genial artist did not think in very high categories about most other pianists. He said that most of his friends are not pianists but painters or even businessmen and that he usually takes a distance to his pianist colleagues. The reason probably is that he does not hold them in very high esteem since most of them are but producing their own show, excelling in technique rather than in musical understanding.

### *The computer - a creative instrument?*

Non-creativity is also present in the way we handle computers. Many of us have got the latest version of some powerful and fast machine with a thick bundle of software. I was one of them, by the way. For word processing, for example, I did not use one program, but five at the same time, for drawing equally four or five, for animation two or three - with, at the end, an awkward feeling of dissatisfaction.

I realized that I did not use my computer creatively, because I did not handle with perfection one single of the programs. Having a deeper look at that, I suddenly became aware what incredible possibilities every of those programs offered, but since I had played around with so many simultaneously, I had not learnt to use one really effectively and with mastership.

As a matter of fact, the computer offers us unlimited creative possibilities. But most of us are not aware of what they have got or they do not really understand how computers work or how the software has to be run properly, and effectively. Why is that so?

Everyone who has got a computer knows that in informatics we have to struggle with the same misbalance of creative impulses, on one hand, and the mechanical necessity to work them out, on the other. But it is still worse! We can have problems even with such easy things as to format a disk or to import a graphics file into some text. And easily we spend a few hours resolving those problems, mostly because of our lack of knowledge or experience, instead of passing this time creatively with our computer. Or still worse, we erase our best creations because of some stupid error, or because we did not save the file quickly enough and the current failed for some minutes...

The computer industry seems to take advantage of our confusion and offers us almost every month new and better software,

better screens, better processors, faster and bigger hard discs, and so on. So we change our instrument all the time, with the result that we never get really familiar with our equipment, with our creative tool!

But in fact, it is not the fault of the industry. Their task is to progress, and it is to our advantage that they progress in technology and that the market grows. Because for us, the consumers, the growing market means growing competition and therefore, still lower prices! So we cannot blame the computer industry for our lack of creativity. It is our own fault that we get stuck in mechanical activities. It is in fact more that we are caught in a net of pretexts that keep us from being ourselves, being creative.

The computer is a really genial invention since it mirrors the structure of our brain, the way of our thinking. The way we think, the way we handle the computer. The software we use is not important. What matters is *how* we use the software, and how we achieve our creative goals with the material we have got!

### *The way we handle sound equipment*

It is pretty much the same problem with sound equipment. Who has ever profited from the manifold possibilities any simple amplifier offers? But when we buy, we want a thousand buttons on it, for this and for that another button.

Actually we never use all this stuff. Professionals know this phenomenon: they use amplifiers equipped just with a power button. We all have got ears to hear the quality of an amplifier. Mere technical data can never replace our human ear. Because, strangely enough, an amplifier with bad technical data can sound better than one with higher technical data! A high-quality analogue amplifier can sound better than the newest digital model with spaceship design. Why is that so?

Again we are confronted with a paradox. Technology never is human. It never fits exactly our human standards. It can only be approximate to our needs. And what we really require of a technical instrument cannot be expressed with technical data. Only the ever best can fit our high human standards! It is perhaps the way technique has been conceived, the philosophy behind its creation, which makes it fit to our needs, or, in the contrary, being one more piece of unnecessary and useless stuff in our living environment.

Why useless? Because we measure performance standards on a wrong and unreal scale! Only if we take into account human categories, we can be satisfied as human beings. So, to stay with the example, we have to listen to an amplifier, we have to listen to loudspeakers, in order to know if they sound properly, measured

with the capacities of our ear, and not with some irrelevant technical data!

This is our reality! It is a human reality and not a machine reality, and machines that can fit in our world must be measured with human, humane categories. Otherwise, they will remain alien to our environment and disturb us rather than bring us help and advantage!

#### b) The new paradigm

As a result, we have to explain to our clients what is or can be the new paradigm.

In order to explain this in detail, I will begin with Dr. Lozanov's revolutionary findings about the learning process, and particularly the process of language learning. Dr. Georgi Lozanov, a Bulgarian psychiatrist, found out that we learn better when our brain functions in the so-called *alpha* state.

The alpha state is the state of consciousness we are in between waking and sleep. In this state of consciousness, our left-brain hemisphere and our right brain hemisphere are in harmony and function in synch, thus ensuring the full potential of creative possibilities we dispose of.



In our waking state, by contrast, our brain functions on beta waves, i.e. with the left-brain hemisphere, enabling us to straightforward, logical and so-called rational thought, to the detriment of our intuitive, receptive and truly creative possibilities.

It can be said that our whole modern Western culture is based on an atrophy of the left hemisphere of our brain!

On the basis of his theoretical findings, Dr. Lozanov founded a new learning method, a method that is completely and utterly revolutionary, since it is devoid of any conscious effort to learn and, moreover, of any teaching or learning of grammar!

In the 1960s, Dr. Lozanov was the only psychotherapist in his country (Bulgaria), and already, at the age of thirty-nine, a famous man. He had cured patients from the strangest psychic problems. Besides that, Dr. Lozanov was a leading parapsychologist, convinced that our psychic capacities surpass by far all what we have achieved in our evolution as human beings.

The Russians, very concerned about paranormal phenomena, observed tightly Dr. Lozanov's research.

In 1965, Dr. Lozanov went to India in order to study the astonishing psychic capacities of Yogis. At the same time, the Russian scientist Alexander Luria spent decades to study the phenomenon *Venjamin*, the man who remembers all, and found his memory capacities unlimited.

Venjamin never forgot anything and could even remember the setup of the dishes and the flowers on a table of an afternoon tea forty years back in time.

Dr. Lozanov knew Luria's writings and found similar phenomena among the Yogis in Bulgaria and India. Some of them had an almost total photographic memory.

Dr. Lozanov put his pupils in a very comfortable situation. They were stretched out in armchairs and enveloped by soft string sounds, by preference airs from Bach or Handel. The teacher (or should we call him conférencier?), standing in front of the audience, recited entire phrases in the foreign language. The tone of his voice alternated. One moment he shouted, then he whispered, then he talked normally. The rhythm of his speech was synchronized with the rhythm of the music.

The results of this new form of learning were astonishing! People learned difficult languages such as Russian or Chinese in two or three months; children learned to read and to write in not more than six months - and this with an almost total perfection.

The foreign languages were pronounced without accent and written in exact orthography and this despite the fact that no grammar was taught.

Dr. Lozanov holds that our brain, our subconscious mind, knows all grammars of all languages of the world, and therefore

picks them out of the spoken phrases, which are listened to in the alpha state. His theory must be right since the results show that all pupils knew the grammar of the foreign language - without ever having studied it.

The reason why the speaker changes continuously the volume of his voice has to do with the reception capacity of our brain.

First of all, our subconscious mind picks up what is underlying in a mixture of different sounds, and not what is overlaid.

At the beginning of the sessions, Dr. Lozanov put specially chosen music in order to help his audience to relax. The airs and andante had to be adjusted in tempo so that they fitted to the rhythm of our natural heartbeat (around 60 beats per minute) thus relaxing those who are nervous (heartbeat too quick) and stimulating those others who are apathetic and unmotivated (heartbeat too slow).

Later Dr. Lozanov found out another important function of the music: its *transmitter function*. The music was seen to serve as a transmitter for the spoken texts.

As the phrases were spoken in exact accordance with the tempo of the music, the music in a way transported the text into the subconscious mind of the listeners.

From Bulgaria, Dr. Lozanov's experiments with *SuperLearning*® spread out very quickly, first of all to the United

States, and from there back to Europe and all high-tech nations. The essential new discovery, however, penetrated only into some circles of very few societies. It has, to my knowledge, not yet reached the public schools where the pupils still sit on hard benches, with a crushed stomach, and are pumped up with grammar knowledge, leaving their classes with a feeling of having done hard work. Hard work indeed, but work without significant results. The majority of high school or college graduates leave their schools without being able to converse in the foreign languages they have studied for years.

Dr. Lozanov's findings are just a beginning for us, today. We cannot stand still on our way to revolutionize education. Dr. Lozanov was for us a pioneer and we have to continue the research he has so brilliantly begun. I have invested much effort in this research since education is highly important for the development of our globe, of humanity as a whole. In our era of mass culture, the struggle for every single youngster to make it is harder than ever before. On the other hand, the challenge to reach more satisfying lifestyles and careers, more satisfying in creative realization, is today present in all societies that have reached a certain level of civilization. *There is not one process of creativity, there are many. They are interwoven in a complex network of*

*brain functions, on one hand, and behavioral attitudes, on the other. The study of education is therefore very large. It is the study of man as a whole, and of his culture.*

Our research must have a theoretical basis, as well as a practical dimension. Without theory, our experiments will not explain us why things develop in a certain way and not in a certain other way and without practice our hypotheses remain unproven.

Theoretical work means the review of the abundant and rapidly growing literature on the subject of creativity research, in order to find out the state of the art in this field, to see what is admitted in the meantime and what has still to be proven.

It equally encompasses the working out of new hypotheses, even if they in turn revolutionize our findings from yesterday. Progress has become rapid all over the globe and the human development, despite of what we see in the media (which shows us only the negative side of the medal), takes big steps in new directions.

Has there ever been a serious inquiry about how art comes into being, and why? What is it that drives us to become artists, to develop artistic capacities?

Most of us think that artists are born and that not everybody can become an artist.

*However, work with children has shown me that basically everyone has creative capacities and is a potential artist. As every child is an artist, why then are most adults so poor when asked to be creative and/or spontaneous?*

The reason is that most of us do not realize their potential and disregard their artistic intuitions and creative impulses they once possessed in childhood.

This is so because many people, if not the majority, are caught up in a network of obligations (that they themselves have created) that take away their freedom to receive the voice of their Higher Self. They are too busy in their daily occupations or what they think is important.

Some however are searching for a way to find back to the connection to their Higher Self, their original or natural mind. They try to get away from second hand lives to live their own life, i.e. their true destiny.

They may search religious paths or follow some group therapy, or whatever, to get started in the daring adventure to find

themselves. Yet not all of the therapies or spiritual paths lead to the desired liberation. Some of them have the opposite effect and incarcerate their followers in a still tighter net of rules and musts or even destroy any creative impulse in them.

As a matter of fact, art seems to be of primary importance to sublimate our asocial instincts and drives. This is not only some of the Freudian findings, and as such a mere hypothesis, but a reality! Research into the biographies and autobiographies of a great number of artists has shown that they all suffered from high psychic tension.

In fact, many of them carried a childhood trauma all along their lives. This is known more from writers than from musicians or other artists who express their creativity in another language than words.

Some of the painters were open about their inner life, such as Dali, and wrote about it. Others, such as van Gogh or Miró, not. But we have biographical sources and documentary reports from their contemporaries and know some details about their life stories.

In some cases it is not much and therefore the theoretical ground on which we base our hypothesis is still quite slippery. Much more research has to be done on the functioning of art.

The next point to elucidate is the effect art production has in the life of an artist. Does the production of art lead to a liberation of inhibited drives or instincts, or to its sublimation in the Freudian sense? Is the major effect, thus, of art, in the life of the artist, a liberation of the inner tensions the artist suffers from? Can it also be said that art leads for the devoted artist to liberation in the spiritual sense? In one word, is art and art production an essentially spiritual activity? Has it moreover a therapeutic effect, in the sense that it brings about a kind of healing of childhood traumas or pre-natal damages, or even residues out of former lives?

As a matter of fact, art is for most artists the outlet of tensions, the way to channel their energy potential in a constructive way, the unique method to overcome deep frustration.

All of us encounter frustrations and hurts, but the problem is that most of us do not act counter and let these damages to our self-esteem go deep into them and *break something off*. This *breaking off* can become traumatic if the individual remains completely passive, lethargic and if his life philosophy is somewhat fatalistic.

Strong natures, by contrast, act immediately. Not at the outside perhaps, but inside. They do not allow the hurt go deep into them, or the frustration become overwhelming. They use one method or the other to overcome the hurts and frustrations. They



may pray, if they have got a religious mind, or they create, if they are artists. Or they do both.

To do both is a kind of double immunity and makes the individual almost resistant to any kind of obstacle or frustration. Such an attitude, combined with a generally positive attitude towards life, *makes the winner* since it ensures always and without exception the final breakthrough into great and ongoing success and superior realization of one's life mission and destiny.

# Opening Inner Space

The Different Way of Activating Our Potential

Therapeutic methods

*Classical psychoanalysis*

There is a strong artistic impact in classical psychotherapy. One of the declared goals of psychoanalysis is to sublimate the drives in man that have an antisocial impact or bring us into conflict with societal rules and moral attitudes of the community.

Sigmund Freud has specifically pointed out this aspect of his theory in the essay *Totem and Taboo* in which he reveals the cultural process as a system of *repression* of our instinctual life. As a result, Freud sees the emotional survival of man as a midway between total adaptation to the expectancies of civilization, on one hand, and total revolt against its repression, on the other. This midway is in his opinion only available for who recognizes his instincts, as a first step, and achieves to *sublimate* them, as a second step. Sublimation, in the Freudian sense, does not mean repression of the instincts. Because the latter would be equal to total adaptation of the individual to the needs of the society, a form of behavior that Freud considered as similarly destructive for the individual as his total revolt against the expectations of the collective.

Freud understood sublimation as a kind of *channeling* of the instinctual drive or drives, a living out of the drive *on another level*, thus preserving the energy of the drive and not repressing it.

The drives or instincts, or sexual energy as a whole, serve, in Freud's opinion, as a powerful motor of creation in general, and of *art* creation in particular.

Logically, in this system, a person who had no conflictual drives or instincts would never be or become an artist! However the question is if there is ever or can ever be a human being who is so totally in peace with himself and his cultural environment that he or she has no instinctual energy to sublimate?

I think that this might indeed be possible with some exceptional beings (a fact that still has to be proven!), but that it is not the regular case with most human beings. As a result, we can start from the premise that we all have some or the other instinctual problem or tension that we are not able to release in simply living out our desire, except that we accept the possibility of societal disapproval in some form or the other.

But not only societal disapproval might keep us away from living out our desires. Some desires may for ourselves have detrimental effects, such as negative effects on our health or our relationship with others, be it only through some kind of perpetual fear or guilt feelings that keep us from feeling well during longer periods of time.

After all, there may be a *need* for every one of us to be or to become an artist.

But apart from this rather conflict-resolving effect of art, it is of course simply a way to express our individual creativity as a way of self-realization, i.e. realization of the talents and individual capacities we've got. Art is a way to achieve perfection!

In this respect we contradict firmly the opinion of some spiritual leaders or sect leaders who belittle art as a mere sentimental fooling around or proud blowing up of our ego, or even criticize art as a form of collective self-betrayal. Those people do not think *spiritually*. Otherwise they would not exclude possible ways of self-realization from the broad spectrum of paths leading to perfection. They think more of their personal power or the survival of their particular sect or program. What they do is mostly nothing else but the old *divide et impera*, in an often sublimely hidden strategy of creating inferiority complexes inside and outside of their circles and followers.

Among classical psychoanalysts we find many artists, having discovered or freed their artistic potential during their own *analysis*. Freud was a neurologist, but in his writings he stated that the ideal psychoanalyst did not need to be a doctor of medicine.

Wilhelm Reich, Françoise Dolto and many other famous analysts equally graduated from the medical faculty. The Swiss analyst and writer Alice Miller is an important example of the other group. Her spontaneous paintings describing scenes and emotions of her traumatic childhood are known outside psychoanalytic circles and were subject to important exhibitions not only in Germany and Switzerland. (See her books *The drama of the gifted child*, New York: Farrar, Straus & Giroux, 1983, *Thou Shalt Not Be Aware*, New York: Farrar, Straus & Giroux, 1984, *Pictures of a Childhood*, New York: Farrar, Straus & Giroux, 1986).

It is less known by the great public that Anais Nin, the famous writer, was equally psychoanalyst of profession. In her abundant autobiography, which actually makes out the overwhelming part of her writings, she considers her love relation with the writer Henry Miller as a *therapeutic* one, and Miller as her lover-patient!

Many modern therapists and hypno-therapists consider classical psychoanalysis as a luxurious art career, considering the number of years a classical therapy takes and the financial investment involved in it. Many who have followed those marathons on the *couch* said in hindsight that they were not healed of their problems, but had found *creative ways* of living satisfactorily with them! In one word, they have become artists! As my own

life story shows, the said result can be achieved also with other forms of therapy, as for example hypnotherapy (see below).

### *Transactional therapy*

Transactional therapy, founded in 1959 by Eric Berne, has been proven to be a very effective form of therapy, showing effect already after short-term treatment and having a positive influence on the liberation of the creativity potential of the patient.

The transactional method starts from the premise that life is primarily communication, not only between others and us, but also inside of us. Communicative messages are called transactions, from which the term transactional therapy is derived.

The human personality is taught as consisting of three entities:

- Inner Parent
- Inner Adult
- Inner Child

Psychic health is defined as a flexible balance between the three entities in us, psychological problems seen as the stiff predominance of one or two of the entities, to the detriment of the others.

In this therapy, psychic disorders are simply seen as communication errors, first of all errors in our inner communication

system, i.e. between the different entities of our personality, and, as a result, also in our outer communication system, the dialogue with others.

The analytic aspect of this theory is very strong and reaches, far from being limited on analyzing dialogues between different persons, to the research in societal or inter-societal communication problems. There is some deep truth in this theory since it can be held that every war was and is the outcome of deep-rooted communication problems *between* two or more states or political entities, and simultaneously communication problems *inside* those states, between different entities or societal groups. The strong point of the theory is that it is sufficiently pragmatic and can be verified easily in experimental groups.

As a matter of fact, we all suffer from communication problems, inside ourselves, inside our families, inside our workplaces, and most of the conflictual situations that produce negative feelings such as anger or even hatred, have their root in simple communication errors, or the total lack of any communication, i.e. the disruption of dialogue. Where dialogue has stopped, the projection mechanisms become predominant and irrational images about the other arise easily. Once they have risen, it is difficult to eradicate them again. If there is new dialogue and a mutual effort for communication, they can be overcome.



### *Hypnotherapy*

Hypnotherapy can be said to represent the most popular of therapeutic methods in our days. It has the advantage of achieving significant results after short periods of treatment, but it bears also the danger of alluring the patient. Hypnotherapy works with auto-hypnosis, situated between relaxation and deep hypnosis, also called light hypnosis or *light trance*. The therapist teaches the patient to induce himself the light trance in order to re-evoke deeply repressed past emotions and feelings, traumatic experiences, frustrations, and to let them pass again through his mind and feeling body, without however forcing them or manipulating them.

This therapy is often associated with meditation, because both can be said to be auto-therapeutic. And in both we encounter the phenomenon that the person lets pass, like a film, parts of her life, situations, relationships, traumas in front of her imaginative eye, being again confronted with the repressed feelings that once accompanied those situations and encounters. In consciously confronting those feelings again, the psychic energy that was blocked in them is freed and can be used for creative goals and purposes, or for rejuvenating one's life and getting new motivations to progress and to succeed.

### *Bio-Energy Treatment*

The bioenergetic approach stems originally from *Wilhelm Reich*. (See for example his book *Cancer Biopathy*, New York: Farrar, Straus & Giroux, 1973). It has been developed in the United States by one of Reich's patients and pupils: *Alexander Lowen*. (See his book *Bioenergetics*, New York: Coward, McGoeham, Inc., 1975).

This approach, if one hears the term for the first time, associates a method where bio-energy is transmitted onto the patient, such as, for example, in Reiki.

However, this would be a misunderstanding of the bioenergetic therapy. It is true that Wilhelm Reich has experimented with a machine that accumulates bioenergy in order to activate the patient's own bioenergetic resources. However, the FDA banned Wilhelm Reich's *orgone accumulator* and put Reich in prison where he died from a heart attack.

As a result, Alexander Lowen took a distance to Reich's original findings and experiments and stated that it was impossible to accumulate bioenergy and transmit it onto the patient, and that the bioenergetic therapy only consisted *in liberating the patient's own bioenergetic resources* through the relaxation of deep muscular tensions and the destruction of mental as well as emotional shields that keep the patient from experiencing the natural stream of bioenergy flowing through his body.

This form of therapy found many followers and imitators and has gained widespread reputation. Alexander Lowen has from the beginning shown an inclination for the activation of the natural dynamic of a group and role-play between the participants. Others have developed only this aspect of the therapy, especially in combination with techniques known from Gestalt therapy, and have given personal interactions in form of a free and spontaneous theater play a predominant importance.

*Nancy Breitenbach*, a French actress, has had astonishing therapeutic results in the treatment of children and adults with the spontaneous application of masks. In her book *Le maquillage libre des enfants*, she describes the development of her therapeutic approach and the role she plays in it as the interpreter of the different masks the children make up in the game-like therapy.

### Healing with magic

Shamanism is another form of inducing a voyage into uncommon or unknown dimensions of being, mostly in the form of a deep trance. Shamanism is old and deeply rooted in the traditions of not only many tribal societies, in Africa, Asia, Australia and on the American continent, but also of some European tribal peoples, in Norway, for example.

It is by these traditions considered as a religious way of finding out about a broader existence, but also in order to heal psychic and physical disorders and to accompany the spirit of dead people. The local Shaman is a very respected person in all these cultures and societies.

Nowadays, Westerners try to find out about Shamanism and Shamanic rites and their effect on us and report, after voyages induced by Shamanic practices, about a clearer self-image and an enhancement of their creative capacities and possibilities.

In the different trends and fashions of the New Age movement, an old practice has been renewed and gained recognition: sorcery! Sorcery is a form of magic in the sense that desired results are visualized by manufacturing placebos and subsequent treatment of those placebos in order to imagine the real outcome.

There is a white and a black sorcery, the first comparable to white magic, the latter to black magic.

A growing number of people have experienced sorcery or go through dependency to some or the other sorcery cults. Among their statements is to be found that they report about a life richer in creative realization and fulfillment of their deepest wishes. Some state that they are happier because, through the sorcery practice, they have got to know themselves better and found out about their

deep desires and feelings. As a result, a certain number of persons experiencing sorcery have broken off their careers and begun to write or to make films, or to compose music. They report to feel much happier in their lives even if they experienced a cutback in their revenues and subsequently in their living standard.

*Alexandra David-Neill*, a French theosophist and famous book author, has begun her literary career by leaving France for a travel to Tibet, in order to find out about native practices of magic. She stayed many years in the country of her predilection and went through a long apprenticeship with a Tibetan lama. In the books she has written about her travel and this apprenticeship, she points out that she has experienced a fundamental shift in her personality and a phenomenal enhancement of her creative possibilities and capacities.

The examples she gives make one believe that she is talking about miracles, yet her own life story, her almost unbelievable strength in going, during many years, through the most stressing and exhausting life conditions while writing one excellent book after the other where clear observation, scientific distinction and a brilliant Romanesque style make an ideal synthesis, proves for the most critical of our contemporaries that what she writes about is real and not fiction!

The books of *Carlos Castañeda* are in the meantime well known in educated circles all over the world. Their success was phenomenal!

Carlos Castañeda, an American anthropologist, went to Mexico in order to follow a 7-year apprenticeship with a local sorcerer, *Don Juan*. The initiation he went through has initially been induced by the intake of mushroom tinctures, producing hallucinating effects and altering the state of his consciousness. Going through all kinds of experiments, partly dangerous for his health and psychic integrity, Castañeda followed meticulously a notebook in which he tried, with great difficulty and against the standpoint of his master, to capture insights of the experiences. Subsequently he profited from these notes in writing his books.

Strangely enough, in a large press scandal, Castañeda's writings about this apprenticeship have been said to be false or merely invented. However, either this man who was a quite simple-minded American student when he begun his apprenticeship, was a literary genius greater than Shakespeare, or the scandal has been arisen out of jealousy from the side of some other writers or journalists.

As a matter of fact, everyone who has read these books knows that the details Castañeda reports in them about sorcery practices

were so explicit, specific and in accordance with what we know about Shamanistic and sorcery practices from Africa or other continents, that it appears more probable that the author went authentically through these experiences than that he had invented them!

Healing with spiritual methods

*Divination*

*Astrology*, with its long tradition, has been revived in recent times and made accessible to a larger number of people.

In the United States, it is taught at different universities. Moreover, astrological advice is more and more sought after by leading officials and business people all over the world. Many different schools and techniques have diversified the astrological world.

One of the strongest and perhaps most important aspects of astrology is to tell us more about our destiny or life mission. This so-called psychological or humanistic astrology, mainly developed by *Dane Rudhyar* and his followers is, under an empirical point of view, more reliable than the prognostic part of astrology, put forward by the mass media. This is so because we change continuously and the stars incline us only to follow certain paths, but

they do not determine us. It is our own thought, our own desires, which direct us, and not some dubious destiny.

Astrology is often mistakenly thought of as the mirror of pre-destination. Yet this is one of the greatest misunderstandings! In the contrary is astrology taught since antiquity as the science that helps us to know ourselves and to realize our lives in a happy and constructive way. Popular thought sees always more its forecasting aspects, with all those king Salomon and Wallenstein stories and their more actual versions.

Forecasting bears, to repeat it, always a certain risk since we can change our thought and our desires from day to day, thus changing our future. The astrological forecast is rather stiff and mechanical compared to the ever-changing aspect of life.

However, the psychological, characterological advice and insight astrology can give is in most cases surprisingly correct. The natal or birth chart is for the one who is able to interpret it an open book and reveals with truly scientific exactitude our talents, capacities, creative possibilities, but also our weaknesses and challenges for self-development.

*Numerology* is but another method to detect astrological data. It can be held that astrology is a specific form of numerology and *vice versa*. Both techniques lead to the same insights.



The *I Ching*, the five thousand years old Chinese wisdom and oracle book, is of primary importance in any serious discussion about divinatory practice. Famous writers, psychologists and artists such as Hermann Hesse, C.G. Jung, Dr. Joseph Murphy or John Lennon have used or analyzed it. They and many others profited from the advice the book can give on virtually all life situations.

The *Tarot* is not as old as the I Ching and astrology. It has been created by medieval alchemists who took their knowledge from old traditions and assimilated it in a set of game cards, composed of twelve large arcana and a number of small arcana, to be interpreted according to their importance in the divination process. These game cards are not really designed for playing but are strictly, and as part of a more complex ritual, set out to give divinatory advice. The advice-givers, traditionally gypsies or people who have gone through some initiation in esoteric knowledge, are bound to a set of moral rules and obligations.

In the application of the most famous of Tarot decks, the *Tarot de Marseille*, the advice-givers were for example supposed not to ask for financial remuneration. They were generally paid with food. However, the advice-seeker was free to put some money in a place designed for voluntary contribution. Nowadays, within the *New Age*, the Tarot takes an important place within methods

of self-discovery. The abundance of literature in re-edition and new editions shows that in our high-tech civilizations, many are searching for their roots and the significance of life.

Among all divinatory practices, the Tarot seems to attract the most attention. By the way, the fact that the Tarot creation was possible shows that there is still space and need for integrated approaches, even after thousands of years of tradition and the most erudite writings already existing. Every tradition has to be adapted to the period of time where it is to be considered. There are in fact new forms of Tarot, new divinatory games based on the Tarot system, but more adapted to the psychological insights of our era.

Actually, the young generation has got an acute interest in all that concerns magic or has a connotation of surpassing the visible reality. It is perhaps that the Tarot looks like some sort of game which makes it more attractive for the young than other divinatory practices. As a result and on the line of the game cult in general, a whole bunch of new *magic* games are now emerging on the world market.

The power of creativity behind these new productions is considerable! Despite the fact that there is nothing really new, the way the old traditions have been filled with new life shows that if

there are creative impulses, possible new solutions to old problems are almost unlimited!

There are many other systems of divination than the more famous ones that we mentioned above. The more well known among them are the geomantic oracle, being practiced foremost in Africa, and the Runes, originally a Celtic divination and nowadays again sought after in initiated circles.

*R. Maharshi, J. Krishnamurti, R. Steiner, Ramana Maharshi*

The teaching of Ramana Maharshi is astonishing. For some people it is highly disturbing. If you search for many years and you have come around the whole world in order to find a guru, if you have spent thousands of dollar, if you devoted your life entirely to a spiritual path - and then one day you meet a famous guru, one who is known worldwide and whom the local people venerate like a God, and this man tells you in a friendly yet serious way that all you have to do is to recognize that you are *yourself*, that you have already and from the beginning got what you are searching for, then you are probably shocked?

And yet, Ramana Maharshi tells us exactly this. He would say that we have already and from the beginning got it, that it is in us, more precisely even: that we *are* this potential.

In fact, it is one and the same energy that has created us and given us all our potential, and we dispose fully of this energy if we are conscious that it exists. (I think we even dispose of it if we are not conscious of it).

### *Krishnamurti*

Krishnamurti, in many of his talks, held that most of us are utterly uncreative and that the last residue of creativity we possess was our sexuality. For this reason, many of us were so obsessed about sex. Sex was for us a kind of second hand creativity, an *ersatz* for what we lacked.

What is for Krishnamurti this *original* creativity? This seems to be the decisive question about all his teaching. K. said often that this question could not be answered since we could not put into words what cannot be an element of our thought process. This x, he said, which was not definable, was situated outside our thought and could only be invited to join us, if we were ready to receive it. This x was the strongest creative force that existed; it was creativity itself, pure creativity.

All that one could do was first not to search for it, since more we put efforts into search, less we could find. And we had to purify ourselves, not by some kind of chastity or masochistic self-denial, but *by the strict denial to assimilate what we see to be untrue*

*for us*, and finally by the intelligent understanding of ourselves as moving, changing beings, by understanding all our desires, wishes, drives, emotions and reactions. This means to passively observe our inner and outer life and our relationships, without judging them.

There is something in K.'s teaching that has no parallel in all existing teachings, something entirely new. It is the refusal of discipline, of effort and any form of chastity. In fact, almost all religious teachings favor one or the other form of sex repression. K.'s teaching is free of this and regards our sexual needs but as one possible form of pleasure seeking. K. was mainly concerned with being attentive to this striving for pleasure which was inherent in our brain. In fact, if we understand our deep needs for pleasure, we have done, according to K., the first step on an evolutionary scale leading to greater freedom and happiness.

As a matter of fact, if we are serious about this, we have no choice since repression simply does not work as a mechanism to control or to channel desire. Repression reinforces all desires because it makes man more dependent on them. The only way to achieve greater independence is to *understand* desire as the driving life force!

What K. does in his talks is to attract our attention to certain facts which are inherent in our human nature, certain mecha-

nisms of our thought processes, certain functions of our brain, or more general, our human structure. As he does not search for followers, K. cannot be said to represent a system of thought; and he has not founded a school in the sense this is understood by oriental religions.

Everything in life which has a deep meaning seems to arise spontaneously.

This is so in love, with the conception of a child or any creative idea that arises in us despite our lack of knowledge where such intuitions come from. This insight makes an important part of K.'s teaching. K. wants to show us that we do not need to put endless efforts in whatever we do, and certainly not in matters of religion and spiritual evolution. He basically says that the more efforts we put in what we do, the more we cut ourselves off from truly creative resources that are available to everyone of us.

It is not important how we call it, faith or let-go-principle or stop searching!

If we have understood that our rational thought can only progress in a linear way but not in a spiral, and that every true evolution has come about by a spiraled movement, we have got it.

The empty circle in midst of the spiral is faith, is let go, is creative reception without effort!

## *Rudolf Steiner*

The Austrian Rudolf Steiner was deeply influenced by the theosophical movement.

Yet Steiner found an original approach that has a strong impact on education. In fact, the Steiner schools are better known than Krishnamurti schools. The reason may be that there is worldwide today a tendency to authoritarian and rather repressive approaches. And the Steiner schools are *authoritarian*, in the very contrary to Krishnamurti's schools.

Steiner was especially concerned about the child's natural creativity. On the basis of his abundant knowledge about Oriental cultures and traditions, he created a totally new and for his contemporaries revolutionary approach to education.

In all his writings he criticizes, just as Krishnamurti, the utter brutality of the school system and how it approaches the child.

According to Steiner, the right education should take care of the child's *soul* and help the child developing his spiritual receptivity and expression.

Steiner created special methods of working with colors and music, in order to achieve this goal. During his research into the effects of music onto the human psyche, he found that the Occi-

dental musical scale, with its half tones, was rather irritating the natural vibrations of the soul. He therefore preferred the Oriental whole-tone scale that was in Antiquity also used in Europe (the lyre of the Greeks was tuned in whole tones) and created a new musical education based on these insights.

Today, handicapped children in Steiner schools are, inter alia, enveloped by sound-carpets of whole-tone lyre music and are seen to be considerably improving in their behavior patterns.

I have worked a short time in a private school for mentally retarded children in Switzerland where Steiner's approach was applied.

One of the typical activities in this school was to let the child sit down in midst of a circle of educators who created a sound-carpet around the child walking in a circle, playing replica's of the antique Greek lyre (fabricated by handicapped Steiner school children).

It was interesting to observe, during this ritual, how visibly the child relaxed in this aura of positive and loving sounds and how confident s/he became! The educators in this privately owned care-center affirmed that the children having followed their treatment regularly were surprisingly creative. Their fear potential had



considerably diminished and they had become much more confident in life and people around them.

### *Spiritism and channeling*

Spiritism was widespread in Europe during the end of the last century and the beginning of our century. It was a sort of fashion among the distinguished classes. Yet in the enthusiastic reports about it, the number of people hospitalized in psychiatric institutions as a consequence of spiritistic experiences was usually not mentioned.

To deal with the energies of other dimensions must be learned and should not be taken as a mere distraction. It is possible to call spirits of other dimensions if there is in a group of people a strong common will to achieve this goal, and specific setup of the experience is provided.

Yet there are inherent dangers in such kind of activity, dangers that most of the people engaging childishly in those experiences are not aware of.

For those who profit positively from the experience, spiritism can provide efficient tools for enhancing individual creativity. Many of the ghosts called by spiritistic circles are reported to have spoken about the achievement of creativity or the reasons why

modern mankind, in its majority, has become so utterly devoid of creativity. It seems that there is among guides out of other dimensions a particular concern to communicate to us the ways to enhance new potentials of creativity.

Jane Robert's *Seth books* have made their way around the world. The message they give us is extremely interesting, also and before all with regard to possible ways to enhance our natural creativity.

# Creativity Enhanced

The Benefits of Creativity

## Creative use of the computer

The computer is a marvelous instrument of creation. Of course, in the professional world it is consciously used as such. If we only think of the editorials of newspapers and magazines, the television, the film, or even the scientific research, the creative possibilities of the computer are unlimited.

However, how creative do we, as private users, handle computing? How much do we understand of the functioning of the computer, of its logic, its specific (not human) intelligence?

It cannot be denied that also for the private user the computer represents today a creative source of primary importance.

There is all over the world a real explosion of multimedia and art applications for the private consumer market. The CD-ROM is a highly dense storage unit and the number of creative applications being sold on CD-ROM is no more to grasp. In spite of all this, how many of us have produced art on the computer or know people in their own circle of friends who have done so? How many of us (who are not professionals in this field) have created on their computer original drawings or paintings, how many have composed music on it, how many have made multimedia animations that have artistic value, i.e. that have been created with an artistic intention?

I guess the number of those persons is very small, despite the marvelous computers they have got and despite all the creative possibilities those computers provide.

The computer is for most people but another household article, like the hi-fi, the TV and the refrigerator. As a sort of anti-reaction, there are many artists and creative amateurs who refuse to use the computer as a creative tool, since they see it as a mere consumption article. Many of them pretend, quite arbitrarily, that a painting on canvas was nicer or more expressive than a painting on screen. And there are of course the computer freaks who tend to argue that all what is outside of the virtual world is worthless. But has one to be a computer freak to acknowledge the creative value of the computer? Surely not.

The fundamental reason for most people to find pretexts against creating is that engaging in original creation activates their deep-rooted inferiority complexes.

They prefer to repress their creative impulses instead of facing them and developing them into realization. This way is of course not always easy. We encounter frustrations, difficulties, but also deep feelings of happiness and satisfaction when we are creatively busy.

Creating means bringing in our activities our *whole being*, not only some part of it. It means also that we work not only with

our intellectual mind, but also with all our emotions, our inner self, our intuition. Our subconscious mind is activated throughout our creative activities. We can observe this quite well by observing our heightened dream activity during creative times of our life.

*Our dreams can help us find out about our repressed feelings and wishes.* They also help us to get forward in periods in which we feel stuck with a particular project. Dreams show us often the way to be more creative and to develop facets of our personality that we have neglected but which provide valuable capacities that we need to expand in our lives, to become more satisfied, more happy and richer in all our expressions.

It can be said that our dreams have a mirror function for our conscious mind and activities. The interesting thing is that the computer has a similar function. It reflects, in a certain way, mind processes and provides us with a tool to develop a more acute consciousness about our own mind processes.

Our brain *is* a computer! It has amazing storing capacities, it proceeds logically and, furthermore, it is able to make associations.

Already the left hemisphere of our brain surpasses any existing computer. And no computer ever is able to have associative

thought possibilities or to receive intuitions such as our right brain hemisphere.

But what concerns our left-side capacities, our logical and rational thought capacities, the computer can help us to develop those capacities. On the other hand, excessive use of computers may have a negative influence on our right-brain capacities, all our brain functions that surpass mere rational or logical thought processes.

One of our most important tasks is to find out about the possibilities to use the computer as a tool for creation and self-development, be it in visual, audial, multimedia or purely textual applications.

One of the newer developments in creative computer software concerns *esoterism*. Not only is there new software which allows us to lay out the Tarot on the computer screen, but we are facing challenging possibilities to create our own Tarot game, inspired by our own favorite archetypes, our favorite colors, our favorite myths and stories, our favorite musical background.

New forms of creative learning

Creative play is of overwhelming importance in the development of our capacities.

In a way, almost all my activities are carried out in a form of creative play. My collaborators will be selected *inter alia* by their capacity to play creatively, be it on the computer, in music, in their relationship to others or even in matters of administration, matters that are traditionally considered as being *dry and lifeless*.

In reality, there is a great potential of creative life in so-called dry matters such as cleaning, making order, cataloguing, storing information, making computer back-ups, and so on. All these activities are occasions to meditation and inner clarity!

Everyone who has done *Zen* for a shorter or longer period knows this and will not be repulsed to take over those activities.

As a matter of fact, in any institution, or even in the private household or family, those activities are to be carried out. Traditionally, they have been put onto the charge of the females. But this is a residue of an old sexist tradition that we have to overcome!

In the Zen practice, it is the men who clean the toilets, wipe the floors, put the flowers nicely in vases, cook and prepare the



household for the reception of guests. In Zen we do not know *inferior* activities since all what we do and have to do serves our development.

In Switzerland I have met a man employed in the communal cleaning service who was well read, highly intelligent and even philosophical. He said he thanked God to have this job which was satisfying and beautiful and preferred it over any kind of office employment which he, by the way, had carried out before!

This man was already on the road at five o'clock in the morning to empty the public garbage containers, and was one of the happiest human beings I have ever seen! He held his job in high esteem, as being of primary importance which is, as everyone knows who remembers the result of strikes of the cleaning service in New York, essentially true!

Another form of creative play is *role play*. We all know it from the theatre, the cinema and the television, and we know it out of our own life experience! Because most of us are just actors! We play a role instead of being ourselves. Today this role, tomorrow this other, for every occasion the role that fits most. This in order to be well adapted to the community, the collective. Some of us play the role of the *enfant terrible*, a role which is somewhat original but which becomes boring when it is something that continues *all the time*!

*Creative role-play is now used in many forms of therapy. It is moreover a powerful tool to open our closed doors to individual creativity.*

Every role we spontaneously choose, expresses a part of our personality. One who decides to play the policeman in the plot has strong inhibitory impulses that he is perhaps not aware of. The one who chooses to play the role of the criminal is perhaps more courageous featuring desires or problems inherent in the human nature.

We can become creative only if we recognize the *truth* of our inner and outer desires. Many of us have to forget teaching they once received on this subject in their childhood, teaching that was held to be *religious* because it was repressive. However, truly religious teaching, be it of Christian, Jewish, Muslim, Buddhist, Hindu or whatever origin, recognizes the human nature and provides ways of integrating conflicting desires into a more harmonious and *in-nocent* scheme of living.

## NLP, scientific prayer and creative visualization

### *Neuro-linguistic programming (NLP)*

When, in the 1970s, John Grinder and Richard Bandler invented NLP, they thought creating a new method of psychotherapy.

Soon however they found out that their new method was very qualified to improve general models of education and learning. The results that Grinder and Bandler achieved were so astonishing that NLP was within short considered *as the* major method to influence our overall behavior.

NLP offers a range of techniques for mental training, i.e. training of the mind, especially in order to -

- become active,
- to change our present life situation and
- to reach our goals.

Presently, NLP is *the* method preferred by managers and top athletes for achieving top level performance.

### *Dr. Joseph Murphy and the method of scientific prayer*

Dr. Joseph Murphy was one of the founders of the so-called *New Spirituality*. He never pretended to be a saint and was rather scientific in his whole approach to life and to religion, yet he has led

us back to what can be said to be the *true* religion, the *religio*, the back-link to our Higher Self, our original creative energy!

I owe much to Dr. Murphy. In fact the idea to write this study came up shortly after having repeatedly recited, in a state of relaxation, a prayer inspired by Dr. Murphy's teachings and prayer examples given in his books. It was the following prayer:

*The unlimited forces of my subconscious mind guide me now and ever to express my personal creativity in the ideal form, the ideal way and under the ideal circumstances which bring me and all beings luck and happiness and an enrichment of our lives on earth. This is wonderful.*

### *Creative visualization*

Visualization is another way to release our creative potential. It is very powerful yet requires a certain training. Many of us have lost the strong visual fantasy we had as children, and have to relearn to dream and to imagine on our mental screen the realization of what we desire.

Yet this is not all! Still more important than the visual imagination of what we want to achieve is the feelings accompanying this imagination. It has been found out by tests that it is above all

the *emotional* input during visualization that leads to the realization of our imagined wishes and fantasies. With one word: we have to really feel *happy and satisfied* when we imagine the outcome of our dreams.

For most of us, it is difficult to produce such happiness spontaneously. We are so stuck to our frustrations that we have lost the capacity to feel happy, even if we are able to mentally conceive the solution to all our problems, the fulfillment of all our dreams and desires. It has become too *unreal* for us to really care about our happiness and we cannot *feel* anymore how it would feel to be happy!

This is one reason creative visualization is not the ideal method for everyone or has to be trained. Actually, the feeling of spontaneous and unconditioned happiness comes with deep relaxation. It is equally important in Dr. Murphy's approach. Prayers without such emotional investment lead generally to nothing.

## Dream work

Dream work has been held important not only in the classical and Jungian psychotherapies. It is since immemorial times one of the traditional means to acquire self-knowledge and to integrate the subconscious contents of our consciousness into a broader scheme of life experience.

Many therapeutic schools proceed nowadays with dream work. What is of primary interest, is however an approach to dream work which integrates the knowledge of tribal cultures who work since centuries very intensively with the analysis of their individual and collective dreams.

One example of such an approach is given by *Strephon Kaplan Williams* who has undergone the difficult task of creating a synthesis of Jung's psychoanalytic dream work system with the dream work of the Senoi people, a tribal culture from Malaysia.

Within this culture, the discussion and interpretation of individual and collective dreams is a matter of serious interest. Many of us may wonder about the existence of *collective* dreams.

In our Occidental culture the phenomenon of collective dreams is either lost or hidden. Collective dreaming means that a group of persons encounter essentially the same dream at the same time forecasting an event which will be of importance for the whole community.

To give an example: Before World War I or World War II, it is very likely that many people, either in Europe, or in Russia, Japan or the United States or elsewhere, have foreseen this global event in a form of a (repeated) collective dream. But since, in our mod-

ern civilizations, we have lost the interest in observing and communicating our dreams, we do not know about this for sure.

It is equally probable that before important earthquakes or other natural catastrophes, the people (and also certain animals) of the region concerned may dream collectively of it before it happened.

All our dreams have the function to heal us and to protect us, in the form of either recalling past situations, hurt, emotions or desires or informing us of coming events. The problem is to *distinguish* both forms of dreams in order to know what a particular dream stands for. It seems that we need long years of specific studies and experience to gain such deep understanding of our subconscious or unconscious mind.

However, dream work means more than the mere analysis of dreams. It signifies that we not only seriously care what is revealed to us by means of our dreams, but that we consciously work on them and with them in a systematic and repeated way.

Everyone who has begun to undergo this kind of work on himself, knows how interesting it is, but also how hard and time-consuming it can be. Certain *techniques* have to be acquired to cope with the high amount of information coming through the channel of our dreams, once we are open to receive them, i.e. to welcome and to remember them.

Many of us will be afraid of certain pictures or dream events, and even for the most scholarly of our contemporaries there will remain a mystery in front of certain dreams. This is so because we not only have individual but also collective dreams, and dreams which have their roots in the source of the collective subconscious of the whole human race or even our archaic animal past. Such dreams often cannot be *interpreted* and we have to accept them as pictures or associations revealing us certain structures inherent in our collective evolution.

Other dreams may reveal short insights in other dimensions of life and can frighten us if we are not prepared to such kind of experience.