ALICE BAILEY’S ESOTERIC EXPLANATION OF THE CREATIVE PROCESS
Presentation Overview: Alice Bailey & Creative Process

• Overview of Creativity: Types and Sources
• Who is Alice Bailey?
• Context of General Esoteric Principles: Bailey’s Presentation
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Overview of Creativity: Types and Sources
What is Meant by Creativity?

Definition of Creativity

– To understand *creative process* – must first understand what is *creativity*

– Multiple meanings as creativity is a socially defined construct

– Criteria of *originality* and *meaningfulness* to others

– Definition of *creativity*: anything that produces change in or transforms an existing domain and that is meaningful or comprehensible to others instead of random or bizarre.

– Definition of *creative process*: those steps by which something original and meaningful is introduced into existence.
What is Meant by Creativity? (continued)

Recognized Constructs of Creativity

– Mel Rhodes categorized creativity into the four aspects of process, person, press of the environment, and product.
– Graham Wallas focused on the creative process aspect and divided the process into the stages of preparation, incubation, illumination, and verification.
– Nikola Tesla explained his experience with the creative process while inventing in ways seemingly consistent with Wallas’s four stages.
– Roberto Assagioli saw a close parallel between psychological creation and physical reproduction.
– Abraham Maslow researched the underlying motivation behind creativity and found that the creative motive may arise from unfilled needs (deficiency creativity) or from a self-actualizing unfoldment (being creativity).
– Ruth Richards advanced creativity theory by her examination of human originality in the work or leisure of everyday life (everyday creativity vs. eminent creativity).
– Allan Combs and Stanley Krippner feel the goal-oriented focus of the creative process can assist in achievement of the clear mind state, which aids in the transformation of consciousness.
Mel Rhodes’s Model of Creativity (1960s)

- Understood creativity as the process of organizing knowledge and the articulation of its synthesis in meaningful ways
- Aspects of creativity – *Four P’s of Creativity*
  - **Person**: characteristics of the creator such as personality, temperament, intellect, value systems, and behavior
  - **Process**: one’s motivation, perception, learning, thinking, and communicating
  - **Press**: the relationship of the human and the forces at play in the environment that can be crucial in stimulating or crushing creativity
  - **Product**: the end result or outcome that is communicated to others
What is Meant by Creativity? (continued)

Graham Wallas’s Model of Creative Process

Graham Wallas (1858-1932)

- 4-stage process: preparation, incubation, illumination, and verification
- Preparation: initiatory mental work wherein the problem-solver senses the problem and begins its exploration
- Incubation: problem is internalized into the unconscious mind and nothing appears externally to be happening
- Illumination: person may get a feeling that a solution is on its way and then insight follows in which the creative idea bursts forth into conscious awareness
- Verification: the final and more leisurely stage in which the thinker tries and checks the solution – the idea is consciously verified, elaborated, and then applied
- Creative process begins with conscious activity (preparation) and ends with conscious activity (verification).
- Mystery is in the unconscious stages in the middle (incubation and illumination).
What is Meant by Creativity? (continued)

Nikola Telsa: Process of Inventing

Nikola Telsa (1856-1943)

- A prodigious inventor
- Started creative process with a desire to invent a particular thing
- Never rushed toward the objective without inner preparation
- Would let the project rest for months or even years in the back of his mind
- Periodically, he would roam around in his imagination and think of the problem but without particular concentration.
- Then a period of direct effort followed in which he centered his mind on a narrow field of investigation and applied deliberate thought to the problem.
- Eventually the feeling arose that the problem had been solved subconsciously and that the answer need only emerge consciously.
- Before he never put a sketch on paper, the whole problem was worked out mentally.
What is Meant by Creativity? (continued)

Roberto Assagioli’s Understanding of Creative Process

Roberto Assagioli (1888-1974)

- Noted Italian psychologist and esoteric student of Bailey
- Creative process often requires a period of incubation where mind best left to work without interference from conscious will.
- A close parallel between psychological creation and physical reproduction – both start with a point of fertilization or conception.
- In psychological creation, an external stimulus may strike the imagination in a manner comparable to physical conception.
- Both require a period of gestation or inner development, and this time can be both tiring and painful.
- Finally, the moment of birth brings the entry of ideas into the conscious mind similar to the child’s entry into the world.
- Like human offspring, the creative product may not be ready for independent life and may need long periods of additional nurture.
Types of Creativity
Deficiency vs. Being Creativity

Abraham Maslow (1908-1970)

- *Deficiency creativity* – creative motive comes from unmet needs.
- Lack is a great motivator if one can find the energy to overcome inertia.
- Problem: potentially can distort perception and result in a selfish creative process.
- Example: Freud saw creative process as one of internal conflict-reduction.
- *Being creativity* – opposite of *deficiency creativity*
- Nonstriving or unfolding motivations, which may occur but after deficiency needs are less central
- Found in healthy, *self-actualizing* people who are characterized by superior perception of reality, much greater creativity, and perhaps peak experiences
- *Self-actualization* defined as ongoing actualization of potential – increasing trend toward unity, integration, and synergy.
- Self-actualization facilitates creativity; creativity facilitates self-actualization.
- Stressed the role of creativity in the process of personal integration
Types of Creativity (continued)

Everyday vs. Eminent Creativity

Ruth Richards

– Maslow’s construct of *deficiency vs. being* creativity gives insight into motivation for creative process – focuses less on how one goes about the task.

– Richard’s construct of *everyday vs. eminent creativity* deals with both the *what* and the *how* of the creative process.

– *Eminent creativity* – human originality above other creative products in quality or position – the exceptional creative contributions

– *Everyday creativity* – human originality in the work or leisure of everyday life – implies a conscious approach to life – *how* we chop the wood and carry the water

– Wellspring of originality in everyday life and a foundation for later and perhaps grander accomplishments (*eminent creativity*)

– Example: a conscious awareness of beauty wherein one calms the mind, appreciates the beauty, and lets a greater awareness shine through

– *Everyday creativity* – beneficial to emotional wellbeing and physical health – a catalyst for personal development
Creativity is anything that produces change in or transforms an existing domain – including changes in the individual consciousness of the creator.

Goal-oriented focus of creative process can clear mind of the potentially disruptive thoughts and feelings – facilitates the clear mind state stressed in Zen Buddhism.

Clear mind influences the extent to which one open up to the creativity inherent in the structure of consciousness.

This integral consciousness has a translucent quality that allows reality to flow into and through the psyche without personal distortions.

Creative process can bridge the personal to a larger whole – facilitates interconnectedness.

Transformative effect of the creative process on the creator
Sources of Creative Inspiration

Inspiration Sources

– Progression of motivation for the creative act
– Categories of personal, partially transpersonal, and all from a greater source
– 1\textsuperscript{st} category: source of inspiration a singularity – personal self
– 2\textsuperscript{nd} category: source of inspiration a duality – personal self in conjunction with transpersonal self
– 3\textsuperscript{rd} category: in advance stages a singularity – the transpersonal self directs the personal self as its means of expression
Personal Source of Inspiration

– Materialist view of consciousness sees physical plane as a closed system, which would not allow nonphysical consciousness (*transpersonal*) to influence the creative process.

– Rhodes and Telsa spoke of unconscious aspects of creative process but that could imply the personal unconscious mind rather than transpersonal or nonphysical influence.

– Freud saw the personal unconscious as the fountain of inspiration from which artists drink.

– Maslow’s model of *deficiency creativity* (but not *being creativity*) seems to imply a source of inspiration at the personal level.
Sources of Creative Inspiration (continued)

Partially Transpersonal Source of Inspiration

– One must first overcome the strict materialistic view of consciousness to accept a *transpersonal* source of inspiration for creative expression.

– Quantum physics’ concept of *entanglement* is similar to the Buddhist concept of *interdependence* – both recognize an underlying unity in an interconnected world.

– Psi (psychic phenomena) research repeatedly has found entanglement or interconnectedness, thus further undermining the materialistic construct of consciousness.

– Carl Jung recognized existence of a transpersonal aspect as a source of inspiration – the *collective unconscious*, which is universal and not related to individual experience.

– Roberto Assagioli felt that the creative act starts with a point of fertilization or conception and believed that the source of this insemination could be transpersonal.

– A transpersonal stimulus for creative activity implies the existence of a transpersonal source plus the receptivity of the personal self to this source.

– Ruth Richards believes that openness is central to the creative process and as we engage in *everyday creativity*, we become more receptive to new experience both without and within.

– Allan Comb acknowledges the existence of a transpersonal self apart from the personal self and the need to integrate these two aspects of a whole.
Sources of Creative Inspiration (continued)

All from a Greater Source

– Constructs supporting this view generally see the source of creativity as transpersonal stimuli (energies) that flow through the personal self into manifestation.
– Job of the individual is to be a clear channel to bring existing and higher archetypes into physicality without distortion.
– This category of inspiration assumes the existence of transpersonal sources of creativity (archetypal, muses, or divine inspiration), and with developmental maturity, the creator can access such sources.
– Transpersonal development is the movement beyond the strictly personal toward the realization of higher human potential and the demonstration of that potential in life and service.
– Eastern philosophy seems to support this category of *all from a greater source* as this philosophy presupposes the existence of a higher power from which consciousness and creativity would emanate.
Recognized Constructs of Creativity

*Themes Pertinent to Discussion of Bailey’s Work*

**Selected Themes**

– Creative effort and self-growth are functionally interdependent as creative efforts can facilitate self-actualization and self-actualization can facilitate creativity. One grows as one creates and one creates as one grows.

– An interconnectedness exists between the individual and a larger whole, and the creative process can act as a bridging agent between the two.

– The source of some creative inspiration may be transpersonal. In such cases, the principal job of the individual may be to function as a clear channel for the creative stimulus to flow through the psyche without distortion.

– The existence of interconnectedness and transpersonal sources of inspiration may undermine the strict materialist view of the creative process. As such, it may be constructive to seek explanations of the creative process outside of the mainstream constructs of creativity scholarship.
Who is Alice Bailey?
Background of Alice Bailey

– Born in England in 1880 into a wealthy, aristocratic British family
– As volunteer in India, she met and married Walter Evans, a British officer, and then moved to United States
– Had three daughters but marriage did not last as Evans was physically abusive
– Bailey adrift in the United States with young children and no means of support
– At this low point, met two elderly English women who took her under their wings and also introduced her to the esoteric work of Helena Blavatsky
– Was enthralled by Blavatsky’s work and found employment with the Theosophical Society (founded by Blavatsky) in Los Angeles; here she met and married her second husband, Foster Bailey
– Bailey left the Theosophical Society and became a writer and teacher of esoteric thought in her own right until her death in 1949
Bailey in Context of Esoteric Tradition

– Advanced the significant work of Helena Blavatsky’s (1831-1891) theosophy (divine wisdom behind all religions and philosophies)

– Theosophy based on longstanding and rich tradition of esoteric thought wherein inner world of causes is behind the outer world of effects

– Western esoteric thought rooted in gnosticism, hermeticism, and Neoplatonism in Hellenistic world

– Throughout history, esoteric teachings were safeguarded and slowly released concurrently with the progress of human evolution

– Associated with teachings: writers of the Vedas, Moses, the Lord Buddha, Pythagoras, Plato, the Lord Christ, Kabala, Freemasons, and Rosicrucians

– Esotericism stems from the ageless wisdom (knowledge predating human life) that is preserved by a group of Masters, known as the Spiritual Hierarchy
Bailey’s Relationship with Djwhal Khul

Bailey & Djwhal Khul

– Djwhal Khul reputedly was a living Tibetan Lama.
– He contacted Bailey telepathically in 1919 to enlist her help with some writings for the public.
– After repeated refusals, Bailey agreed and began a 30-year relationship.
– At appointed times, Bailey listened and then wrote down the words she heard (clairaudience) and the thoughts that dropped into her brain (telepathy) from Djwhal Khul.
– Bailey was adamant that this was something different from channeling.
– 19 of her 24 books are attributed to Djwhal Khul.
– Neither Bailey nor Djwhal Khul thought this material was original to them but rather part of the Ancient Wisdom.
Context of General Esoteric Principles: Bailey’s Presentation
General Postulates of Esoteric Theory

1. There is but One Life and It is both imminent and transcendent.

2. The One Life expresses Itself in seven radiant qualities or creative agencies, which are called the Seven Rays.

3. All is alive and is swept into expression by the breath of the One Life.

4. All are inter-related parts of the One Life and are tied together with circulating, interconnecting energy.

5. All life manifests cyclically.

6. Sentient little lives are built into larger lives in an apparent endless series.
General Postulates of Esoteric Theory (continued)

7. Life (spirit), quality (soul), and appearance (matter) are present in all forms, from an atom to a human to a solar system.

8. Each solar system is the manifestation of an energy and life of a great Cosmic Existence – a solar Logos.

9. In the building of our solar system, our solar Logos used matter already permeated with particular qualities and latent characteristics.

10. All souls are identical with the Oversoul and thus brotherhood is a fact and not just an ideal.

Involutionary Arc: The Path of Descent
Evolutionary Arc: The Path of Return

That which became human started as Gods and chose to descend into the densest matter for purposes of service and experience. We are now on the long journey home.
The Seven Rays

The One Life expressed Itself through seven radiant qualities or creative agencies, which are called the Seven Rays. Rays 3, 4, 5, 6, and 7 collectively form the five aspects of mind.
Cosmic Planes of Consciousness

The planes of consciousness within the greater cosmos and within our solar system are better understood as being inner planes – one Chinese doll inside another.

The Seven Planes of Consciousness of our Solar System together make up only the lowest Cosmic Plane of Consciousness. Consciousness is indeed vast!
The Seven Planes of the Solar System
Staircase to Consciousness

These are the seven planes within our solar system, which form a staircase of expanded consciousness.
Time, Space, & Astrology

1. Time and space are related to periods of cyclical manifestations of some entity. When matter is energized by the will of this entity, time and space exist. If not, time and space do not exist.

2. Time does not exist on the inner planes.

3. Physical plane time extends for vast durations. The major cycle of our solar system is called a *mahakalpa* and lasts for 311 trillion years. Uncountable numbers of these *mahakalpas* have already passed and as many more are yet to come.

4. Space is an entity; in Him we live and move and have our being.
There are many universes inside the vault of heaven.

Astrology is a true and important science, though its current practice has gone far astray.

Esoteric astrology deals with the conditioning and governing forces that play upon the field of space and all within it. Nothing can escape these energies.

The goal of evolution for humanity is to become aware of these energies and to learn to work with them.
Cyclic Manifestation

1. All life proceeds under ebb and flow or the law of cycles. Creation is rhythmic.

2. The outstanding cycle of any entity is its out-breath into incarnation and its in-breath back into the center from which it came.

3. The indwelling entity takes to itself a body of manifestation (*involution*) for its use and perfection (*evolution*).

4. Life within any form undergoes the five stages of limitation, adaptation, utilization, crystallization, and finally disintegration.

5. The ebb and flow in all nature are exemplified by the ocean tides. The vitalizing and stimulating inflow is followed by an inevitable outflow.

6. Less resistance occurs in physical plane expression when one aligns with the ebb and flow or natural rhythm of daily life.
Cyclic Manifestation (continued)

7. The goal of each incarnation is to teach the indwelling entity certain lessons. All incarnations are not of equal value. A lifetime is but a moment in the long cycle of the soul.

8. Physical death ensues after one has produced light of a sufficient magnitude during a particular incarnation. That magnitude of light was decided upon by soul prior to incarnation.

9. Death is literally sleep for the unevolved. For the average person, death carries forward on the inner planes the interests and tendencies of the physical life. For advanced humanity, death is an entrance into a familiar sphere of service in which one has already been participating during sleep.

10. That which we call death simply relates to the location of our consciousness, which shifts from the physical plane to the inner planes.

11. Death will eventually become a more celebrated event than either birth or marriage.
Interconnectedness

① There is an exquisite interdependence of all existence. A web of life or etheric body underlies every form and connects every part with every other part.

② Space is etheric in nature and is an eternal medium for the exchange and transmission of energies.

③ Everything in our solar system is in a state of flux and the vital energy circulates as does the blood in a body.

④ All operates under law, but humanity does not yet have full knowledge or appreciation of higher law.

⑤ Higher law presupposes a superior Being who with purpose and intelligence is coordinating His forces to unfold a sequential plan. Laws are spiritual impulses.
Interconnectedness (continued)

6. We are under the influence of forces outside our consciousness, but within limits, we can control our destiny.

7. As we evolve, we slowly learn to react to the intent of the Whole of which we are a part.

8. The health of humanity depends upon the health of all allied evolutions.

9. All receive so we may pass on to that which is less evolved.

10. The same basic laws that govern the evolution of the solar system govern the evolution of humanity: as above – so below.
Bailey’s Human Constitution

The above illustrates the composition of the Human within the seven planes of consciousness in our solar system.
The Soul Lotus

Soul is understood as an energetic center resembling a lotus flower. Through evolution, the soul’s petals slowly unfold and demonstrate the nature of Spirit with its qualities of knowledge, love, and sacrifice. Finally the jewel or spark of divinity inside the soul is fully revealed.
Fields of Soul Lotuses

Souls or egoic lotuses are located generally on the 3rd subplane of the mental plane in vast groups that are reminiscent of our California fields of artichokes.
The Etheric Body and Its Energy Centers

Note. From Sacred Mirrors: The Visionary Art of Alex Grey by A. Grey, 1990, Rochester, VT: Inner Traditions.
The Etheric Body and Its Energy Centers

Centers

Crown
Ajna
Throat
Heart
Solar Plexus
Sacral
Base
The Self vs. The Not-self

1. Spirit, the Self, works through matter, the not-self.

2. We spend so many incarnations merged with our form that we eventually see no difference between the form (not-self) and ourselves. This identification leads to pain and sorrow.

3. The human operates from the consciousness of the animal form, and this form limits, distorts, and imprisons.

4. The soul within is dual: one part responds to the animal soul and the other part recognizes the divine soul. Humanity’s problem is that it answers to two masters.

5. The impact from the divine soul is very subtle, as it sends out rhythmic streams of energy recognized as our high impulses, dreams, and aspirations.

6. The human is an animal plus a God.
The Self vs. The Not-self (continued)

7. The Self eventually gains freedom from the not-self and from form, the desires of the emotions, and the dominance of the intellect.

8. The human kingdom is the battleground between the pairs of opposites, between the divine soul and the animal soul.

9. To evolve intelligently, one must learn to differentiate between the two aspects of one’s nature, between the Self and the not-self, between the divine soul and the animal soul.

10. The ultimate goal is unification of the Self with the not-self.

11. Humanity lives in a fog of illusion (mental distortions), glamour (emotional distortions), and maya (physical plane distortions). All three distortions belong to the not-self.
Soul undergoes evolution as does its reflection, the human. The day eventually comes when soul has served its purpose. Evolution then proceeds without the intermediary of soul.

*Note. From A Treatise on Cosmic Fire, by A. A. Bailey, 1925, New York: Lucis. Copyright renewed 1979 by Lucis Trust.*
Hierarchy of Consciousness in Our Solar System

The above figure illustrates the organization of consciousness within our solar system.

Initiation

1. Expansions of consciousness are normal in the evolutionary process. Sudden expansions of consciousness are called *initiations*.

2. Major initiations are extremely difficult to attain. Actual ceremonies on the inner planes coincide with for the major initiations. Either Christ, the head of the Hierarchy, or Sanat Kumara, the Lord of the World, presided over these ceremonies.

3. Initiations permit the personality to share in the wisdom already attained by the soul.

4. After an initiation, one’s work is to make that expansion of consciousness readily useable by the personality in service of humanity.

5. The Probationary Path precedes the Path of Initiation. Here one consciously aligns oneself with the forces of nature that chisel one’s character.
 Initiation (continued)

- At the 1st Initiation, the soul has attained a high degree of control over the physical body.

- The 2nd Initiation marks the control of the soul over the emotional body.

- The 3rd Initiation marks the control of soul over the mental body. This initiation is referred to as the *transfiguration*, as the personality thought-form is obliterated by the light of soul. This initiation signifies what humanity generally considers enlightenment.

- At the 4th Initiation, the inner bud of the soul lotus bursts and exposes the *jewel in the lotus*. The central life is liberated and can return to its source, Monad.

- At the 5th Initiation, the adept releases the lower bodies altogether and stands in the higher intuitional body. At this point, there is the option of seven paths to pursue for continued service and evolution.
With increased esoteric training comes increased exoteric responsibility to apply the truth revealed.

Esoteric training emphasizes service, for it is only as one serves that one advances. Beginners are engrossed with the knowledge of the Ancient Wisdom; disciples are engrossed with the work to be done.

Disciples try to become transmitters of spiritual energy into the world. They try to build bodies strong enough to receive and hold the down-flowing energy, which they then transmit to the world through service.

The Masters cannot work without their physical plane focal points. Disciples strive to become outposts of their consciousness.

Humans do not become of real assistance to the Hierarchy until they can consciously direct their thought energy toward some channel of service to the world.
Service (continued)

- Service is the work of the Self for the not-self.
- The soul endures limitations in physicality so that it can know and serve.
- Humanity’s goal is to become relaying channels of inflowing energy and not delaying points of selfishness within the divine flow.
- As the human kingdom is helped from above, we in turn have a responsibility to help the lower kingdoms. We must become concerned with the evolution of all life, not just our own lives.
- Integrated spiritual groups form focal points for the transmission of spiritual energies into the world. Such groups can invoke energies from above and then transmit them into the world.
Extraordinary Times

1. This is the day of opportunity, not just a day of opportunity. The evolution of those who are in any way advanced is being hastened as never before in human history.

2. We should view the world crises as opportunities and not as calamities, for the results of crisis often are that the soul assumes greater control over the form.

3. All periods of stimulation are at first experienced as disturbing. It is only after the dust settles that the purpose is seen to emerge.

4. 1st Ray energy streams directly into humanity from Shamballa without being previously buffered by the Hierarchy. This has only happened twice before in human history.

5. Humanity so hates the death of form that we consider the destroyer aspect of divinity to be bad and do not realize that forms often must be broken to permit the free expression of divinity.
Extraordinary Times (continued)

6 Those who are not prepared for the coming events will be blinded by the light. It is up to the advanced humanity to become their guides.

7 The Masters will again walk on earth with humanity, as they did in the distant past. The Masters will then guide human affairs to the extent permitted by innate free will. The forerunners of the Hierarchy are already in incarnation. Djwhal Khul called this group the New Group of World Servers.

8 The New Group of World Servers includes men and women of all races and in all nations. They are found in all fields of endeavor. The group pledges allegiance to no creed except brotherhood and recognizes soul as the ultimate authority.

9 Christ has announced His intent to return to physicality as soon as conditions permit. Many of His advanced guard are already here. When Christ returns, He will be visible to all. We should not think that He will work through the medium of the church.

10 Christ is a world teacher and not just a Christian teacher.
Bailey’s Explanation of Creative Process
Overview of Creative Process

Key Principles

1. Abstract Made Concrete
2. *Raincloud of Knowable Things*
3. Energy Follows Thought
4. Construction of the *Antahkarana*
5. Imagination, Meditation, Invocation
6. Dual Goals
7. Creative Faculty Latent Within Us
Creative Process: Abstract Made Concrete

1. Creativity converts abstract ideas that already exist into new and concrete forms. The physical conception process is analogous to all creative processes.

2. *Raincloud of Knowable Things*

3. Energy Follows Thought

4. Construction of the *Antahkarana*

5. Imagination, Meditation, Invocation

6. Dual Goals

7. Creative Faculty Latent Within Us
Abstract Made Concrete

The creative impulse is the drive toward the concretion of the abstract and is the result of the creator’s inspiration to produce something new.

The sequence of creation begins with access to the abstract idea (energy) from the intuitional plane of being, then the attraction of the necessary material to encapsulate that idea, and finally the construction of the form itself.

Creative work can be unconscious, as it is with average humanity, or conscious, as it is with advanced humanity. As yet, few can work effectively with mental matter, and for this, we should be thankful, as so many of our actions are still motivated by selfishness.

The creative process is analogous to human maternity: the moment of conception is followed by the period of gestation, and finally the birth hour. Conception deals with the receptivity between soul and physical brain so that the idea can be impregnated into physicality. Gestation deals with the attraction of matter to clothe the embryo. The birth hour deals with the embodied idea being sent out to assume a dense form and separate existence.
Abstract Made Concrete (continued)

To train people to work in mental matter is to train them to create.

The mental plane has three divisions: the lower concrete levels, the soul level, and the higher abstract levels. The gaps between these levels must be bridged to create effectively.

Mind also has three aspects. The first is the lower concrete mind, which is the form-building part. The second is the abstract mind, which is the pattern-building part that works with the blueprints upon which forms are modeled. Finally there is the intuition, which is that part of mind that can contact the Universal Mind and seize upon divine ideas.
Aspects of the Mental Plane and of Mind

Aspects of Mental Plane

Aspects of Mind

1. Intuition to contact pure reason
2. Abstract mind for pattern building
3. Concrete mind for form building

LEVELS OF ABSTRACT MIND

SOUL LEVEL

LEVELS OF CONCRETE MIND
Description of the Creative Process
Creative Process: *Raincloud of Knowable Things*

1. Abstract Made Concrete

2. The soul is consciously aware of the mind of God, which has been called the *raincloud of knowable things*. To create, one must first tap this *raincloud* and then assist the thoughts of God to precipitate on earth.

3. Energy Follows Thought

4. Construction of the *Antahkarana*

5. Imagination, Meditation, Invocation

6. Dual Goals

7. Creative Faculty Latent Within Us
Raincloud of Knowable Things

1. The Mind of God is the universal storehouse of knowledge. As conscious creators, we can tap this raincloud of knowable things and then precipitate on earth some of these thoughts of God.

2. Certain preparatory activities can be learned to tap into this raincloud. The alignment of soul, mind, and physical brain is particularly important because to create, the mind must grasp and then transmit soul knowledge to the physical brain.

3. This transfer to the physical brain of what is already known by the soul is called illumination.

4. The development of the lower concrete mind is a definite spiritual and evolutionary unfoldment. However, the intense activity of the concrete mind can shut out the higher illumination and hinder further development. We must make the concrete mind our instrument and not our master.
Raincloud of Knowable Things (continued)

3. The intuition is to the world of meaning what the concrete mind is to the world of experience. Intuition is the highest aspect of mind and can grasp cause and effect simultaneously. Understanding is always spontaneous. If reasoning enters, the process is not intuition.

6. Intuition concerns group activities and never petty personal affairs. Much of what we call intuition is actually animal instinct.

7. All great scientists and thinkers have worked as souls. Using intuition, they have contacted an aspect of truth not previously realized by humanity and then formulated this germ of divine truth in such a way that it can become the possession of all.
Creative Process: Energy Follows Thought

1. Abstract Made Concrete
2. *Raincloud of Knowable Things*
3. *Creation* means the appearance in physical manifestation of some form of energy, which comes about as a result of the coordinated work of the soul, mind, and physical brain in effective thoughtform construction. Energy follows thought. As we think, so we are; as we change our thoughts, so we change ourselves.
4. Construction of the *Antahkarana*
5. Imagination, Meditation, Invocation
6. Dual Goals
7. Creative Faculty Latent Within Us
Energy Follows Thought

1. *Creation* means the appearance in manifestation of some form of energy (defined as God, Spirit, or Life), and this comes about as a result of the coordinated efforts of soul, mind, and physical brain.

2. Everything one thinks exists. Thoughts set in motion currents of force that sweep into shape forms that correspond to the thinker’s idea.

3. Thoughtforms are temporary living entities and have a purpose of their own. Thoughtforms comprise a myriad of tiny lives (elementals) and are held together loosely by the embedded idea, which is the central nucleus of energy.

4. Thoughtforms are consciously created and are formed of a multiplicity of living entities. The creator visualizes, intelligently builds, and vitalizes with desire thoughtforms. They are connected to the creator by an energetic thread of will and purpose and are active on the physical plane so long as the form is conscious in the creator’s thoughts.
Energy Follows Thought (continued)

When creating, we impress the building agents (angels) of the mental plane into activity. The resulting focal point of energy attracts the lesser builders (elementals), and the intended form comes about as life after tiny life takes its place in the form’s construction.

For more effective thoughtform construction, we must purify our lower desires, gain control over our minds, and learn to launch the thoughtform out on its mission and to keep it alive by using our own energy.

As we think, so we are because energy follows thought. As we change our thoughts, so we change ourselves.
Creative Process: Construction of the *Antahkarana*

1. Abstract Made Concrete
2. *Raincloud of Knowable Things*
3. Energy Follows Thought
4. In the creative process, the mind must access that which the soul already knows and then transmit the retrieved information to the physical brain. The pathway used for this information transfer is called the *antahkarana*, which we must construct for ourselves.
5. Imagination, Meditation, Invocation
6. Dual Goals
7. Creative Faculty Latent Within Us
Construction of the Antahkarana

1. Before a person can tread the path, one must become the path. The path leads back to divinity, but to travel it, we must first construct it out of our own being just as the spider spins a thread along which it can travel.

2. The mental plane is a river of consciousness and to cross it one needs a bridge. This bridge, called the antahkarana, connects the consciously creative individual with the world of ideas (raincloud of knowable things) and with the divine part of oneself.

3. The antahkarana first spans the gap in consciousness between the personality and soul and later the gap between soul and the Spiritual Triad. It is constructed of matter from the three highest subplanes of the mental plane.

4. The antahkarana is built by conscious effort within consciousness itself (built on the mental plane out of mental matter). The construction of the antahkarana only begins when the individual starts to focus on the mental plane. The prime reason for meditation is to establish this mental focus.

5. From a controlled and directed mind, we can project energy into the higher worlds and into the realm of the intuition. This initiates a reciprocal activity from above, and this response is called the lighted way.
The Antahkarana

The antahkarana spans between the personality and soul and between soul and the Spiritual Triad.
The Antahkarana

The Distance Separating Humans from the Divine

Michelangelo seemed to understand the short distance separating humans from divinity. We must bridge this distance by the construction of the antahkarana.

Note. From Michelangelo’s Creation of Adam in the ceiling of the Sistine Chapel.
Creative Process: Imagination, Meditation, Invocation

1. Abstract Made Concrete
2. *Raincloud of Knowable Things*
3. Energy Follows Thought
4. Construction of the *Antahkarana*
5. Creativity requires persistence, focused intention, imagination, meditation, and invocation leading to evocation or responsive results.
6. Dual Goals
7. Creative Faculty Latent Within Us
Imagination

1. The world of meaning lies behind the world of form, and we cultivate the ability to access these realms by using the creative imagination.

2. Innate within all of us is the urge toward creative life that we access by using the divine faculty of imagination.

3. Visualization is the form-building aspect of the creative imagination and involves the ability to move energy currents. This illustrates the esoteric concept that *energy follows thought*.

4. Visualization is a three-step process: we gather energy into a specific area of the brain, we focus that energy by using the power of the intention, and then we send this focused energy in a desired direction by applying a pictorial process.

5. Visualization constructs a bridge between the emotional and mental planes and is the personality correspondence of building the *antahkarana*.
Imagination (continued)

6. Daily practice for 5-10 minutes helps to develop the art of creative visualization.

7. The creative imagination has the innate capacity to act as-if. This helps bridge the gap between the lower and higher mind and assists the person to become what one thinks, hopes, and wills. *As a man thinketh in his heart, so is he* (Proverbs 23:7).

8. The heart is central to the creative imagination.

9. When we visualize, we make mental pictures. This sets up a vibration that attracts appropriate mental substance in which the mind then immerses.

10. One of the most practical uses of the creative imagination is the creation of the thoughtform of oneself as a true server and as the person one aspires to be in all aspects of one’s life. We create the pattern in the mind as true as can be made to this prototype and this then becomes the ideal for which we strive.
Meditation

1. We all experience what might be considered as a prelude to mediation as we dream of better things and fight for our desires. However, when we become expert in conscious meditation, the work of thought creation moves more rapidly, as we then learn to recognize soul’s intent in the physical brain.

2. The ascending grades of meditation work are desire, prayer, mental reflection or concentrated thinking, and meditation proper.

3. Anyone can pray; only the mentally polarized person can meditate.

4. Meditation increases efficiency, and intense business concentration is a type of meditation.

5. Great thinkers have long solved problems by using meditation. By using intense concentration and focus, these thinkers tap the inner resources of inspiration and retrieve from the higher levels of the mental plane results that benefit humanity.

6. The meditation process consists of five parts: concentration, meditation, contemplation, illumination, and inspiration.
Meditation (continued)

7. Concentration involves the focus of the lower mind to gain access to the higher mind. Meditation is prolonged concentration.

8. The soul contemplates; the human consciousness ceases. Contemplation is a psychic gateway from one state of consciousness to another.

9. In meditation, we try to gain control over the mind so that it becomes the sensitive receiver of the thoughts and desires of soul.

10. Meditation, if rightly and diligently followed, will result in increased soul contact. However, a certain state of evolution must be reached before meditation is successful as meditation can gather energies that stimulate the undesirable aspects of one’s life. Fertilizing a garden full of weeds simply produces bigger weeds.

11. Psychic phenomena are not an indication of success in mediation, but true spiritual effects are always accompanied by an outer life of service.
Invocation

Invocation in the Creative Process

– Invocation leads to responsive results.
– Great wisdom in the biblical saying: *Ask and it shall be given to you; seek and ye shall find; knock, and it shall be opened unto you* (Matthew: 7.7).
– Creativity requires the work of bridging from the mental plane to the intuitional plane to contact archetypal ideas.
– Bridging work is initiated by an impulse from the lower to the higher out of a desire to embrace the higher.
– Higher responds with stimulation as a reflex action to the lower (the invocation of the lower and the evocation of the higher).
– Higher beings stand ready to help us; yet they never impose themselves upon us or infringe upon our free will.
– We must first invite them in, and often we lack the knowledge or are too prideful to do so.
– Creation is a cooperative effort with the inner muses.
Creative Process: Dual Goals

1. Abstract Made Concrete
2. *Raincloud of Knowable Things*
3. Energy Follows Thought
4. Construction of the *Antahkarana*
5. Imagination, Meditation, Invocation
6. Dual goals inspire the creative process. The first goal is the construction of forms in the outer world that embody energies that promote human evolution; we call this *service*. The second goal is self-change or purification so that soul has better bodies of contact in the three worlds on an ongoing basis.
7. Creative Faculty Latent Within Us
Dual Goals

Dual Goals of the Creative Process

– 1\textsuperscript{st} goal is to evolve the personality so that soul will have a better instrument of contact in physical reality – \textit{change oneself}.
– 2\textsuperscript{nd} goal is to create forms in the outer world, which boost human evolution – \textit{service}.
– Goals are interdependent.
– As one changes oneself, one provides a clearer channel for the down-flow of divine ideas into reality for the betterment of humanity.
– As one serves, one attracts higher energies that purify the bodies.
– Purification reduces distortions that might disfigure the divine prototypes contacted by flashes of insight, which are creative seeds.
– To create according to the divine template (without selfish distortions) is to serve.
Creative Process: Creative Faculty Latent Within Us

1. Abstract Made Concrete
2. *Raincloud of Knowable Things*
3. Energy Follows Thought
4. Construction of the *Antahkarana*
5. Imagination, Meditation, Invocation
6. Dual Goals
7. The creative faculty is latent within centers in the human mechanism. By understanding the creative process, we can learn to become conscious creators.
Creative Faculty Latent within the Energy Centers

– As one evolves, one undergoes a transference and related transmutation of energies from the sacral center, which is the domain of physical creativity, to the throat center, the domain of higher creativity.
– As the creative urge turns upward, one lives less potently in our physical, sexual urges and places more emphasis on other creative expression.
– Creative activities result from the throat center’s response to the other higher centers (heart, ajna, and head).
– For this reason, one places one’s attention on these higher etheric head centers instead of directly on the throat center.
– Physical head glands (pituitary, pineal, or carotid) are the lower correspondence of the etheric head centers (ajna, crown, and alta major).
– The creative faculty is latent within the human mechanism.
The Etheric Body and Its Energy Centers

Centers

Crown

Ajna

Throat

Heart

Solar Plexus

Sacral

Base
The Etheric Head Centers & Corresponding Physical Glands

Implications of Esoteric Understanding of Creative Process
Conscious Creativity

Conscious Creativity Involves:

– Ability to sense the existing divine idea (prototype or archetype);
– Ability to bring that vision down to the mental plane;
– During a period of gestation, the building of a thoughtform containing as much of the vision as one was able to bring down; and finally
– Out of desire to share the vision, the vitalization of the thoughtform with the power of the will to bring it into existence.

By understanding the creative process, one can learn to become a conscious creator.
Description of the Creative Process
Conscious Creativity (continued)

General comments:

– Absolute purity of motive is crucial to dissolve obstructions and prevent distortions.
– If the incentive to create is based on selfish desire, then the creation will contain impurities.
– Task is to receive impressions from the higher realms and then register these impressions in the physical brain.
– Soul uses the higher or abstract mind, while personality uses the concrete mind.
– Meditation can improve rapport between soul and physical brain so soul can better communicate with its instrument.
– Goal is to be a clear channel. Creative visions cannot enter if the mind or emotional body is unstable or if the physical body ails and prevents concentration.
– The creative work is from above downward. This requires at-one-ment among soul, mind, and brain.
– Conscious creator must enter the silence of the high places, maintain steady inner poise, and control the thoughts.
– There is a danger to identify with what one creates, instead of remaining detached, for the form can obsess or dominate the creator.
– Most people express weak thought and rapid action. The conscious creator should strive for concentrated thought and slow action.
– Many fine ideas fail because there is inadequate energy to spark the flame that must ever burn at the center of all forms.
Practical Experience

Personal Experience of Uta Hoehne, Ph.D. with Creative Process

– Dr. Hoehne is a CA licensed psychologist and a skilled esotericist.
– Process is natural, and in time, one does it without really thinking – more of an *allowing* and less of a manipulation.
– When an idea comes, generally we are not the only persons to receive it. It is as if the idea were scattered like seeds and seeks a proper container in which to grow.
– The creative process requires reasonable control over our thought life. We must stay with the idea in a focused and detached way as it percolates and clothes itself; we follow the idea with interest but do not identify with it.
– Creativity happens by virtue of maintaining a point of tension. As we hold our focus and the idea becomes more formulated, things that support the idea are magnetically attracted into our outer life.
– Keep the focus or point of tension on the idea and try not to go off on tangents. If we become too concrete, we put chains around the idea; if our thoughts are too divergent, we clutter the mind and lose focus.
– Love is an important ingredient, but this is not love for the idea or the thoughtform but for humanity as a whole. We do not create for ourselves but receive to pass on to that which is lesser.
– We add emotions (ideally high aspirational and not low personal) and then stay focused yet detached as the idea starts to manifest. When one has expectations, one interferes with the building process.
Throughout the creative process, we must do the legwork and the thought work to support the idea; we cannot ever be lazy.

The manifestation of an idea is a process of co-creation. Our part in the process is to hold the focus to bring in soul energy and to do the legwork.

We must always see as beautiful that which manifests and should not be critical of the creation.

Eventually, we must let go of the embodied idea. As with watching a beautiful cloud in the sky, the time comes for us to remove our attention and let the cloud drift away. Then a new idea comes, and we watch a new cloud.

We may have to put some future energy into the form if we are called to do so. We do this in a detached way.

Many people are surrounded by half-finished thoughtforms. This is very unhealthy.

The creative process involves a learning curve. Early attempts may suffer from the tendency to insert the personal will. Something manifests, but that which is born will not be good. This can lead to bitter lessons.

Esoteric creation is centered in the throat chakra. We can also create by the use of the energy of the sacral center. This is what selfish people do, and we are all too familiar with the results.

That which is constructed on the inner planes is more real than that which is constructed on the physical plane as it will continue to exist there.
Concluding Comments

– Bailey’s work has been classified by the scientific community as *spiritual* and never received serious academic consideration.
– Yet, she presented an elaborate and internally consistent description of creative process that in my opinion contributes significantly to creative psychological thought.
– Bailey’s body of work examined many thorny aspects of human existence:
  § The nature of consciousness,
  § The planes of existence,
  § Prototypal or archetypal patterns (*raincloud of knowable things*),
  § Symmetry between the macrocosm and the microcosm (*as above, so below*),
  § Detailed makeup of the human constitution, with extensive explanations of the relationship among physical brain, mind, and soul.
– From this backdrop, Bailey explained the creative process in such detail that an organization of her comments revealed clear hypotheses related to the creative process.
– Because of her model’s detailed structure, researchers might find it useful as scaffolding upon which other psychological models of creativity can be explored or compared even if those researchers disagree with Bailey’s conclusions.
– Bailey advised that the esoteric model of creativity only be used as a hypothesis and as a basis for experimentation until the theories are proved or disproved.
– No student of esoteric thought is ever asked to accept blindly that which is presented. The student is asked only to have an open mind and to consider seriously the laws and rules that have apparently advanced many in the past.
References


References


References


