The Smith of the Gods

19 - « Sensitivity is a love game of the Soul and of form, which must be allowed to filter into us in order to meet creative intuition. »

190- We must think that the point of contact between matter and spirit lies at the electronic level. We come back in fact to the trope of self-determination, which is the concrete reality at the origin of all consciousness. Freedom is the symbolic representation of this very consciousness. This Freedom is inaccessible as such, but it defines the direction it must follow for itself. The process of individuation is its path, and it binds its trope of self-determination to the vortex process that constitutes our reflexive consciousness. Social determinism acting like a sticky medium welding the social individuals to one another, a medium in which everyone thinks of oneself as “ Free ”, all freedom is acquired only at the price of a process that takes aboard all the living forces of the individual and of those around him, in the transformation of himself towards a personal and collective process of individuation. Thus, as one approaches the “ feeling ” proper to the influences of the trope of self-determination, the appearance of an extrinsic personal motivation is announced, that is to say one borne by concern for others, accompanied by an impression of sublimation of the psyche equivalent to a creative impulse that we may name, for the occasion, “ Optimism ”. All the time that we maintain this optimism, we keep in view this trope of self-determination and redefine what is meant by “ Freedom ”.

191- What stirs this trope, this particle capable of shaking the whole organism, is the escape from its first condition. The dilemma is that consciousness in resonance does not know whether it tends to escape from matter or whether, in the end, it is not seeking to wed it more deeply. It is the undecided movement of the human Soul, its own dynamic of modifying its environment. It is also the dynamic that forms possess. For every form in fact contains a Soul and resolves itself in a loving process. This link between the Soul and form is what constitutes, for consciousness, the way of contemplation of the world and of creative action through oneself. It is again this trope, within the process of intuition, that communicates to it its fluidity, its freedom in the exploration of the “ absolute field of overview without edge ”, in search of a eureka to gather the nascent forms. The philosopher of language Gustave Speth attributes to poetry, which he considers to be of a purely mathematical nature, a superior state of inspiration through creative intuition and through the understanding of space and time, each combining through their internal form.