The Smith of the Gods

20 - « Creative intuition does not let itself be grasped. We have only the option of putting ourselves in a state of being able to gather it as best we can. »

200- But freedom is not truth, and the distance covered in no way presages the quality of the result. Even equipped with a good baggage of “ serendipity ” vigilance (serendipity is the presence of mind to recognize unknown things), the nets of intuition can come back up empty, or we can pass by a black pearl when we are convinced that all pearls are white. Intuition does not work like a jackpot, and obsession is not a solution; one must let go. Since the point of contact between matter and spirit lies at the electronic level, the nodal point between the soma and the human Soul is called language, which itself rests upon a colossal palindrome of cognitive unconscious in which the repeated patterns of skill risk overheating. We discretize the world starting from a continuous reality; this is how one can make use of the magic slate, voluntary forgetting. This voluntary forgetting consists in practising what we call “ disorientation ”. Disorientation in one's activities, in one's environment, in one's company, in one's discourse. One must erase the psycho-physiological imprint that intellectual work has left, by engraving anew into one's very corporeity new psycho-physiological processes. In the meantime, the rumination of the problem engaged continues its way in the depths of consciousness. One must however remain vigilant: rumination is more intensive during sleep, and intuition can spring up from the preconscious right upon waking; one must be in a state to gather it. Should intuition be slow in coming, one must attempt a new dive: mindfulness meditation is one solution, holotropic breathing another, the sensory isolation tank is a matter for a specialist, or quite simply control one's breathing through music, bringing one's heart rate down from the 120 “ beats per minute ” characterizing hyper-vigilance to 40, bringing the cerebral frequency from the beta state to the theta state, or any other solution that tends to detach the anchoring of the mind to the body in an endogenous “ dissociative ” process. In short, this trope of self-determination being the concrete reality at the origin of all consciousness, and consequently, freedom is the symbolic representation that this very consciousness makes of itself. This freedom is inaccessible to it as such, but it defines the conditions for this same consciousness to realize itself, and the process of individuation is its path.

201- So, in conclusion, we may hold with Goethe and Novalis that the theory of form is equal to a principle of contemplation of the world, and that its putting into application is creative intuition through collective intelligence, which is what we find in theosophical intuitions. In the case of aesthetic intuition, Henri Bergson explains to us that there are therefore distinct phases in the progress of an aesthetic feeling, as in the state of hypnosis, and that these phases correspond less to variations of degree than to differences of state or of nature. But the merit of a work of art is not measured so much by the power with which the suggested feeling takes

hold of us as by the richness of that feeling itself: « In other words, alongside degrees of intensity, we instinctively distinguish degrees of logical depth or of elevation. In analysing this latter concept, we shall see that the feelings and thoughts which the artist suggests to us express and sum up a more or less considerable part of his history. Most emotions are laden with a thousand sensations, feelings and ideas which permeate them. Each of them is therefore a state unique of its kind, indefinable, and it seems that one would have to relive the life of the one who experiences it in order to embrace it in its complex originality. Yet the artist aims at introducing us into this emotion, so rich, so personal, so new, and at making us experience what he could not make us understand. He will therefore fix, among the outward manifestations of his feeling, those which our body will imitate mechanically, so as to place us all at once back into the indefinable psychological state which provoked them. Thus will fall the barrier that time and space interposed between his consciousness and ours; and the richer in ideas, the more laden with sensations and emotions the feeling into whose frame he will have made us enter, the greater the depth or elevation of the beauty expressed. The successive intensities of aesthetic feeling therefore correspond to changes of state occurring within us, and the degrees of depth to a greater or smaller number of elementary psychic facts which we disentangle confusedly in the fundamental emotion ». But creative intuitions are constituted and structured only with the one, the true freedom, which does not let itself be given.