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Rock Creek Research &
Development Laboratories, Inc.

P.O. Box 5195
Louisville, KY 40255-0195

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www.llresearch.org

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ABOUT THE CONTENTS OF THIS TRANSCRIPT: This telepathic channeling has been taken from transcriptions of the weekly study and meditation meetings of the Rock Creek Research & Development Laboratories and L/L Research. It is offered in the hope that it may be useful to you. As the Confederation entities always make a point of saying, please use your discrimination and judgment in assessing this material. If something rings true to you, fine. If something does not resonate, please leave it behind, for neither we nor those of the Confederation would wish to be a stumbling block for any.

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SATURDAY MEDITATION

APRIL 26, 2008

Group question: The question this evening is, “Would you discuss the spiritual principles behind the creative process of the arts? From a spiritual perspective, what are some of the differences in the creative process between poets, novelists, sculptors, painters, composers, songwriters, actors and playwrights?”

(Carla channeling)

We are those known to you as the principle of Q’uo. Greetings in the love and in the light of the one infinite Creator, in whose service we come to you this day. Thank you for calling us to your circle of seeking. It is a great privilege to be called. We shall do our best to share with you some of our thoughts upon this most interesting subject of the spiritual principles behind the creative process.

As always, we ask each who reads or listens to this material to retain your keen sense of discrimination, so that you take that which is useful to you from this conversation and leave the rest behind. We would be most grateful for you to do that, as it allows us to speak freely without being concerned that we may infringe upon your free will or disturb your process.

The spiritual principle behind the creative process is that each entity is the Creator. Each entity has the innate ability to create things that never were and to think thoughts that have never been thought. Each entity upon Planet Earth in third density is equipped with all of the tools and resources for creativity.

You may ask, then, “Why does not everyone create?”

The challenge of being creative is to retain or produce a way of seeing and perceiving that is original to the Creator. Your culture does not encourage original thought. Your culture does not encourage inner-directed behavior and attitudes. Your culture has a consensus reality¹ which is endlessly materialistic. It is as though, with a sea all around you, your culture stands upon a tiny island and says, “This is the world. Do not go to the sea. Do not dive deep in unknown waters. Here in this garden where there is food to eat and work to do, live your life. Question nothing, accept authority, and make no waves. Do not paddle at the shores of the unknown.”

The culture and its consensus reality, in our point of view, is the illusion and the water, the reality. The creation of the small island is the pulling together of some gross physical matter upon which to stand and it is built by fear.

At each instant of each of your lives upon planet Earth, infinity and eternity are as close to you as your breath; as near as your heartbeat. Each moment upon this seemingly solid earth and its seemingly mundane concerns can open up in an instant to reveal the stunning complexity, paradox and mystery

¹ Consensus reality is a phrase which asks the question, “What is real?” and answers it by stating that what we agree is real, is real. The film *The Matrix* is about consensus reality, for instance. The implication is that consensus reality may bear little resemblance to reality, which is the inference which is intended by the Q’uo’s use of the term.

of the infinity of the moment. Land falls away and the waters invite, encourage and attract the seeking heart to escape the island of consensus reality and plunge into the waters of the noumenal², the unknown, and the wondrous.

It is to be noted that the artistic impulse exists in some way, shape or form in each person. However, in some cases, the environment of childhood is such that there is too much fear built into knowing new things to make it possible for an entity to explore his creative impulse.

In other cases, an entity may have great appreciation and delight in portions of the creative process and yet be unable, for lack of native talent, to manifest that wonderful artistic vision that is in his heart and in his soul.

There is a certain percentage of your peoples, many of them being wanderers, whose nature is such and whose preincarnative choices of talents are such as to support the creative process. Artists and creators of what this instrument would call “intellectual properties” are not a different breed than other human beings upon planet Earth. They are those whose gifts include a sensitivity to beauty which calls them away from the island and into the water.

We use this metaphor because the difference between that which is non-magical and that which is magical, or that which is non-creative and that which is creative, is the flatness and the two-dimensionality, shall we say, of the earth at the feet, and the figure walking across the earth at a 90-degree angle to it at all times. There is no roundness. The life is shaped in squares.

In the water, if the water separates out, every drop of water is a globe. It is a circular universe, appropriate to the circular energies of time/space and metaphysical things.

We would switch to a different metaphor now in talking about the gateway to intelligent infinity, for the second part of your query, my brother, has to do

with possible differences between various types of artists and creators.

We would distinguish at the beginning of this conversation between artists and those entities who are moving from an intellectual perspective and are not involved in the artistic impulse but rather have found that the gifts produced by him are well accepted and can offer him a good living. We are talking about those with the spontaneous and irresistible urge to create. Those who are playing a role and seeing artistic production as a kind of career or work limit themselves by remaining within the lower chakras in their expression of material offered by them, or to them if they are singers or actors.

We speak, as we believe you intended us to speak, strictly of those artists who must express that which is within them and who are irresistibly drawn to perform and to share their gifts. Whether or not such entities would think of offering their gifts in a spiritual sense, it is, indeed, a spiritual exercise by its very definition. For in order to make contact with the creative impulse, the entity must move into the open heart or green-ray chakra and thereby move upwards into the ray of communication, the blue ray, and the ray of faith, indigo ray, and thenceforth to move into the violet ray and the gateway to intelligent infinity.

An artist is moving his attention into a place where he is able to draw from beyond that gateway the inspiration and information needed in order to be able to express the visions that he has seen and the perceptions he has garnered in his own way. He is as the treasure hunter who finds treasure and then must share it.

This instrument is fond of a musician known as Willie³. This singer and songwriter was once asked how he created so many beautiful melodies. The one known as Willie said, “There are melodies moving through the air at all times. It is just a matter of picking one out of the air and putting words to it.” This entity was accurate. The infinity of possibilities flows through that gateway to those who access it at all times. There is no end to the creative impulse.

We would note that the great and universal difficulty which artistic entities face is that they become overly fond of remaining in the chakras we have just mentioned—the heart chakra, the throat chakra, the

² In the philosophy of Kant, the noumenon is defined as “an object as it is in itself, independent of the mind, as opposed to a phenomenon. It is also called a thing-in-itself.” Kant’s term, in German is “Ding an sich.” So the noumenal is that which has a real existence apart from our minds. Again, the inference is that consensus reality is not as real as true reality apart from our minds.

³ Willie Nelson.

brow chakra, and the gateway chakra. They prefer to remain completely in the upper chakras and not to take care of or honor the lower chakras. Therefore they become untethered to the earth, shall we say. They are not grounded into their lives and their incarnations.

This is the temptation for those who love beautiful things, not realizing that beauty begins with the stench of birth, the blood, the wailing, the sharp light, and the terror. The creative process must move down, daily and consciously, into those very beginnings of life, into red ray with its survival and sexuality, into orange ray and yellow ray with its relationships, and work with the entire energy body in order to have the strength and the sheer energy flowing through the energy body in order to make the most of the spiritual gifts of creativity while not destroying the body, the emotions, or the mind, quickly or gradually, because of inattention to the lower chakras and their issues and concerns.

Various artists have chosen before incarnation to bring with them into life various creative gifts. One may sing. Another may be a wonderful actor. One may write. Another may paint. The differences between the different kinds of artistry have to do with the personality or character of the individual who is striving to express artistic feelings and concepts.

Some there are who like to remain within the heart and are expressing from the heart. These, in many cases, are performers. Those who create music, shall we say, or create operas or ballets, move from the heart chakra.

Others there are who have the pronounced blue ray. Those with this particular character will find it irresistible to attempt to communicate in new ways and many of these are writers, playwrights, poets and inspired teachers, for teaching is, in itself, an art form.

Many there are whose character and personality are such that they are drawn to the realms of faith, will and magic. A mixture of these energies is unique to each artist and therefore the mode or manifestation of that art within him will also be unique. Certainly too, an artist may move in his life through various phases in which he is coming from the heart or the desire to communicate or from the desire to express the magic of life. But these are the waters in which the artist plays.

We ask if there is another query, my brother? We are those of Q'uo.

Jim: Are numbers, ratios and arbitrary rates a helpful spiritual lens for understanding the creative process and the creative product?

We are those of Q'uo, and are aware of your query, my brother. Indeed, mathematics and ratios are intrinsic and absolutely necessary to the creative process and if an artist is having difficulty focusing, it may be very helpful for such an entity to work with mathematics, especially sacred geometry.

If one looks at language itself, it is sacred geometry. Each letter in a word has a certain energy. Each word, made up of certain letters, has a certain energy. The study of not just language but alphabets and symbols is endlessly fascinating and it can be seen that through the doorway of letters and words an infinite amount of energy may flow. Such tools are necessary for the artist.

In music as well, it may easily be seen that there is a series of mathematical ratios betwixt the twelve tones of the western scale. There are mathematical ratios betwixt various chords, duads and triads within that system of octaves which musicians use to create the beauty of a melody and the richness of harmonization and symphony.

May we ask if there is another query, my brother?

Jim: In order to bring us full-circle, would you discuss the spiritual principles behind the attraction of art, literature and theater for non-artists and the population in general from a spiritual perspective, being sensitive to how different types of art may uniquely tweak the creative process? How does art affect us?"

We are those of Q'uo, and are aware of your query, my brother. As we said previously, all entities are creators but not all entities are drawn to express their creativity. They are solidly attached to their little island of consensus reality. They want the ground firm beneath them and the sky above. They wish their feet not to sink into the unknown.

And yet, that creative impulse dwells within all. It is part of being part of the Creator. Each entity is a sub-creator. Each entity has magical ability. Each entity through faith and will can change his world. But there is such a deep acceptance of consensus reality in many that there is no potential outlet for

creative expression in the sense of original creativity, although you may see the creative impulse moving through any entity's life in a collection of Barbie Dolls arranged just so, or a beautifully decorated Christmas tree, or meals that are prepared with love, or children that are raised with genius.

Many people, left to themselves, will not enter into intellectual creations, shall we say. They will not let go of the box in which their lives are bound, for they feel safe there. Yet, how wonderful it is to be able to step into a theater or a movie house, an opera house or a place where a ballet is being offered and to sit in the audience and let the performers take you into the water! They aren't steering the boat but they can appreciate the trip. And they know that this delicious dose of mystery and paradox will end and they will be back safely upon the shores of their island once again.

It can be thought of—and this is a shallow statement but helpful, perhaps—as a left brain/right brain difference, saying that the left brain has to do with living on the island and making good use of time within the box and the right brain then goes begging and does not have its needs fulfilled. It is not exercised. It lies dormant. Art, therefore, can take one out upon the water and lift that dormancy into activity. And suddenly the right brain is working. It feels very good. It makes the attendee or the appreciator of art feel as though he is also creative. It is contagious.

Looked at another way, an artist could be described as an entity who is able to compress the vastness of human experience into an offering small enough to view as a whole. In this compression into image, metaphor, melody and so forth comes an intensification of power, so that an artist may punch through fear and bring the attendee or the audience into a place of freedom or love.

The artist has a tendency to tell the truth that has either escaped the multitudes around him or has become too dreadful to contemplate and therefore is ignored. Further, an artist is able to bring a people, a nation, a world through the process of grief and sorrow by creating beauty within that grief and sorrow and despair.

May we answer you further, my brother?

Jim: Finally, from a spiritual perspective, what is the significance of the rise in interest in creativity in almost every cultural domain?

We are those of Q'uo, and are aware of your query, my brother. Perhaps you have heard the expression, "There is something in the air." "Spring is in the air." "Christmas is in the air." At this time, my brother the New Age is in the air. The veil rends. The gateway to intelligent infinity is more easily entered. Vibrations of truth are bombarding planet Earth at this time. Waves and waves of clarity and true perception are interpenetrating with the third-density vibration of consensus reality in a way that cannot be ignored.

If an entity is deeply asleep, he may simply feel these waves of energy as experiencing that things are getting more difficult and he must shut down more and more and focus on just surviving. This is due to the fact that he has not yet welcomed himself, gotten to know himself, come to accept himself, and finally seen the Creator within himself. However, every entity upon planet Earth today is capable of breaking through to a standpoint from which these energies are used in a positive way.

It takes tremendous courage to open up to these crashing waves of perception and say, "I'm in for the ride. I will use this energy to see more deeply into myself, to accept myself more fully, to love myself more dearly, to see the Creator within me, and honor that spark of Godhead."

These are wondrous times. For your people approach graduation day, shall we say, that point after which each death from life on planet Earth shall be entirely open to the possibility of moving forward into fourth density. And not only is the planet and the solar system as a whole receiving these incredible waves of energy signaling the end of third density and the beginning of the dawning of a new age of fourth density, but also at this time there is tremendous interest in helping those of planet Earth who wish to move forward in a service-to-others manner to succeed.

So the inner planes are rich with those who come to experience this time of shift with the incarnate entities of planet Earth. Angelic entities are everywhere. Nature devas and nature spirits are everywhere, all wanting to play, to sing, to dance with you, with each, with all, inviting each to dance

this dance into the sun, into the light, into the dawning of the new day.

We, ourselves, are among those who have been drawn to your planet at this time so that we may in our humble and modest way offer ourselves to those who might find our information useful or helpful.

You may expect to see more and more of the artistic impulse within the children of your planet as they are born within the very specific confines of entities who shall live a part of their lives in fourth density. They are wired for both third density and fourth density within their DNA. Consequently, they can accept far more creative information. For them the veil is much thinner.

At this time we would ask if there are any follow-up queries to this initial series of questions? Is there another query from the one known as A? We are the ones known as Q'uo.

A: Yes, Q'uo. Would you discuss the relationship between empathy and the creative process?

We are aware of your query, my brother. There is a profound difference between empathy or the ability to feel fellow-feeling for another entity and the individual creative process. You might see it as the difference between a horizontal action and a vertical action.

When an entity is so open-hearted that he is able to put himself into another's shoes and to walk a mile in his shoes, he has indeed performed a creative act. He has accepted his brother as himself. He has taken on his burdens. He has experienced that which he could never experience within his own individual life. This indicates a magical and loving personality with a spiritual maturity that is unique to those who have awakened and who have become able to be magical persons.

Yet that exchange of energy in empathy is horizontal. It is from person to person. Each of the two offers the dynamic of the Creator between them.

(Side one of tape ends.)

(Carla channeling)

However, the Creator is not something for which the empathic person is reaching. Empathy is person-to-person, eye-to-eye and heart-to-heart.

In the creative process of an artist who is working with his imagination, there is a vertical energy where

the artist is opening to higher energies, higher perceptions, and transformative and magical nuances that he senses and then goes hunting for, just as we said, like a treasure hunt. This is a vertical energy. It is that which moves one very decisively out of the box of consensus reality and into that awareness that the ground upon which you stand is merely an illusion and that in truth, there is infinity below and infinity above and eternity on both sides.

May we answer you further, my brother? We are those of Q'uo.

A: Yes, Q'uo, you mentioned that *(inaudible)*.

We are those of Q'uo, and are aware of your query, my brother. An artist's sense of esthetics is as unique as his personality. An artist tends to create from perceptions that make something new of the familiar and take that which is known into places where it becomes something unknown.

This instrument, to give one example, has recently seen the work of an artist who takes everyday objects such as plastic water bottles and creates photographs that have a surface beauty to them but which also have the deepest expression of concern for planet Earth. "Look at all these water bottles," the artist says with his photo. "Look at this sea of water bottles that we, as a nation, have used and discarded in just one day." A vast sea of transparent bottles fills the picture frame to frame, and beneath the undulating waves of crystalline beauty there lies the message.

To move further back for another example, in a time of horror and war, the one known as Brueghel⁴ painted what he saw and to this day entities are able to look at that painting and have an immediate insight into the nature of human suffering.

It is not that dark things, in and of themselves, are beautiful, any more than it is that positive or light things are in and of themselves beautiful. It is the perception that the flat postcard of vision can explode into an infinity of concepts that drives beauty.

May we answer you further, my brother?

A: *(Inaudible)*

⁴ Pieter Brueghel was a Flemish artist of the 16th century. Some of his canvases, such as "Massacre of the Innocents," "Fall of the Rebel Angels," and "Triumph of Death" work with dark subjects yet are beautiful paintings.

We are those of Q'uo, and are aware of your query, my brother. We believe you are already aware that this is part of your active, personal process at this time. We would not wish to do your work for you. For there is great joy and discovery awaiting you as you move through your process on your own. We can only say to you that your efforts are positive and loving and we wish you every good fortune with them.

Is there a final query at this time? We are those of Q'uo.

R: In looking at the nature of negative polarity and karma, there is the assumption that when one polarizes in the negative sense, for example, as a slave master, then the karma would draw to him the opposite experience of being the slave. When you are in the position of one who suffers and is on the receiving end, will you still polarize in a negative way?" Could you comment on this question?

We are those of Q'uo, and are aware of your query, my brother. It is entirely possible and quite probable that an entity, as you say, on the receiving end of power; that is, being powerless, can polarize very greatly towards the negative.

If you think about the nature of the negative polarity, the negative polarity has to do with seeing all others as objects to be used and to feeling of oneself that one is the king of creation. When such an entity, with this basic turn of mind, is in a position of powerlessness, he is free to spend the entire incarnation honing the edge of his rage. He can use every slight, every insult, in order to make himself more finely sharp as an axe-blade in his disdain and distaste for all but himself.

And talking of negative polarity metaphysically speaking, you are not looking so much at the outer estate as you are looking at the possibilities of employing the path-that-is-not. Employing the path-that-is-not means denying that you and the other are one. Whether a negatively polarized entity is on top or on the bottom in terms of the estate he enjoys in society, he is equally capable of honing the edge of his anger and his separation from all others.

We are those of Q'uo, and are aware that the energy of this instrument is waning. We would at this time, therefore, with great reluctance say, as did Romeo,

"Parting is such sweet sorrow."⁵ We leave you, as we found you, in the love and in the light of the one infinite Creator. Adonai. Adonai. ✨

⁵ This is Juliet's line in Act 2, Scene 2, Line 184 of *Romeo and Juliet* by William Shakespeare. The couplet ending the scene goes: "Good night, good night! Parting is such sweet sorrow, That I shall say good night till it be morrow."