People who are ill may simply be living in the wrong place

Are sick or unhappy people in a geographically alien energy-field – the wrong district, even the wrong country? Are they on the wrong kind of rock – or is a granite person living on clay, a sand person on limestone? Sea people may be stuck inland, plains people in the mountains and mountain people in the Fens. Is this a city person forcibly isolated in the country, a village person confined to the town? One person from the North of England, forced to live in the South, was always unwell till she went to Manchester, where she was fine (despite the fact that her troublesome family lived there). She needed look no further for the root of her malaise.

Explorers of earth-energy, aiming to relate to the planet as a whole, are on the edge of something important. In China, the houses have to suit the Dragon Spirit, being built so that no evil spirits can enter – indeed, mirrors are put up to scare them off …

**Spirit of Cities**
Places like Glastonbury are no longer the powerful energy centres of Great Britain. The truly major magnetic and spiritual centres for the collective are the big cities. They are like chakras in the country’s total energy system, while the ley-lines, crossing at power-points across the land, are its acupuncture meridians. Each town and city is a sacred site with its different geology and topography, like a lotus with an initiating triangle at its centre, the ‘jewel in the lotus’. Each petal has a different energy, its own cellular structure.

Cities have regions which correspond to different areas of consciousness. London, for instance, consists of villages that have grown together, each with its own spirit: Westminster for Government, the City for money and banking, Bloomsbury for education and medicine, Lincoln’s Inn for justice. (And south of the river lies the shadow, where the Redeemer lives …) All are different; we sense it as we cross streets that represent boundaries. The *local* spirits are very important both for the people and for the organisations there. Until quite recently, the postman was a walking, Tolkien-style *ent*, like a tree; there were corner-shop
INSPIRATION – THE CREATIVE THREAD

Inspiration means bringing the future in over the hill

To inspire means to breathe in; to be inspired is to be awake to supernatural prompting and divine influence. Creation is to make manifest. Brahma the Creator links spirit and matter, heaven and earth, bringing in the new vision. To act on inspiration is to use our creative imagination, make something new, work from above downwards to come to another mode of consciousness. Inspiration comes in on the vertical plane but it flows out horizontally. Like intuition, it needs listening to, anchoring and grounding; but perhaps it is more masculine than the elusive intuition, which comes in a flash of consciousness, a touch. And intuition needs it – needs not only space and the feminine but inspiration, the generating of creative energy, to bring it to life and make it flow.

If what we are doing is worthy, both intuition and inspiration can come through. Creative inspiration needs:

- **Preparation**: finding the facts, asking the right questions, exploring the topic.
- **Incubation**: catching the inspiration and letting it alone.
- **Relaxation**: setting the mind to one side, following our curiosity.
- **Elaboration**: developing it for use.
- **Verification**: testing it out – does it work?

Where does our inspiration come from?

Remember the occult law, *energy follows thought*. Ask yourself, through which channel does the creative thread run? Is it in contrast to the wants of the small self and in tune with the psyche? Is there a horizontal, telepathic connection with someone else? Which chakras are involved (remembering that all of them have their counterpart in the Crown)? It may involve the Throat and the mental level, also the Brow chakra; and this time the left eye.

Is it a rusty faculty in you? Inspiration is often unconscious – the full tank is upstairs, but clogged with neglect so the taps won’t work. Work breeds inspiration, not *vice versa*. Use it, exercise it on a daily basis, ground and anchor it – there is a time-limit beyond which it withdraws. Some authors write every day, regularly *employing* their mode of work, keeping...
the doors open. It takes endurance. When writing, say, we may ask: ‘But who is writing all this?’ It seems it is writing – it knows best. Inspiration, the in-breathing spirit, Crown chakra energy flows down and in. Sentences form themselves, words scarcely need changing. Again, why? Who am I writing for? Where is it going? Creativity makes manifest. Is it serving the ego-personality, or a wider purpose? There is a population out there. Inspiration means bringing the future in over the hill – to people.

A ritual without inspiration makes no sense; if significant, it starts from within. Be aligned, tune in to the energy seeking expression. Then the energy and the ritual function as a unity, the ritual both serving the energy and providing an appropriate form for manifestation on its chosen plane.

Changing images in the different art forms – or life forms – pose difficulties for any artist; and a confusion of archetypes is hitting us at the dawning of the current age. In the ‘fifties, the composer Sir Michael Tippett said that the archetypes seeking to be anchored were not clear: some had been withdrawn, while others hadn’t yet found their way through. Therefore he didn’t know what kind of music to write. Old images were dying, new ones yet unformed, and artists struggling to convey what was happening. How do new patterns come into the old-patterned substance? Inspiration is not just art, but the art of life, creative, purposeful and conscious. There are people of vision; but it has been harder to be sure than it perhaps was in the earlier part of the twentieth century.

It takes the magician to make inspiration manifest. It needs exercise, practice and skill to manifest the energy of the idea, the archetype, the time cycle, linking spirit and matter. The stages of creation follow when a subjective thought form becomes clothed with a sheath of desire and seeks an objective existence. This vibrant, subjective form attracts material to give it organisation on the physical plane, becoming an etheric vehicle with its dense gaseous envelope. Creation from the down-flowing spirit brings together a group, or society, or money, or an idea. Manifestation requires power, detachment, non-criticism and above all, precipitation. Potencies produce precipitation. Then, self-expression becomes expression of the Self. Do not be concerned about results; though your project may not succeed, it is still a contribution to the bridge that is being built.

The tension of inspiration often borders on pain, the pain of the creative process. Perhaps the pain of a thin skin is the inspiration – is the
inner impulse in all its uncertainty? How to reach the place where we can say, ‘I know this thing is right – at least, as good as it can get’?

Anger is said to be locked-up creativity, or blocked inspiration. Our whole being holds the tension, the ‘reaction of substance to descending impressions’. If inspiration then appears, it may resolve the conflict, solve the problem.

After conception, time in the womb, inspiration requires incubation. Working on a theme, building the form, at some point set the task aside and allow the unconscious space to come up with the answer. Cultivate the attitude of the onlooker, the silent watcher.

In starting a project or organisation, timing is vital. Many inspired ventures never get off the ground because they are left too late or pushed too hard too early. Do we pull on it, or open to it – push it, or allow it?

Who is to be midwife? Mind and feeling may go along with a project, but appropriate energy is needed to give it birth. One danger is to ignore the etheric level of energy. Too violent, too purposive, and birth is premature; forced growth leads to destruction by fire. Too little, and there are too few roots; without enough directed attention to bring the form into being, it may be stillborn.

On which plane is this project, this point of risk? Is it a physical creation, or the emotional creativity of a relationship, or the mental activity of an idea, a paradigm, a brain-child? Is the source the Self, or the ego? We hear ourselves saying things we didn’t know we knew; they are all there in our consciousness. Don’t kill the sound: *By premature speech and too much talk he slays what he has attempted to create*. Don’t let it be too perfect – leave in a flaw …

Did we get it right? Is it good? Does it feel fair? We know the answer. Having let the work take over, inspiration has flowed with intuition, emotion and sensation and given the project its form. Only now may we stand back and evaluate with mind and feelings, judging our creation. When the four functions are operating in the right way, we tune into many different levels of reality.

So the boat is released to run down the slipway. Attached we may be, but we need not identify with what we have created. Detachment is required; our attempts will sail in their own way. In the end we let them go.