

## Creative, Creativity, Create, Creation

All of creation—people, animals, plants and inanimate objects—seems to be permeated by the same cosmic essence and divine light.

All visions are created by your mind. Your consciousness is creator, performer and spectator of the “retinal circus”. (eyes closed)

Altered states of consciousness appear to be the way to development of creative and intellectual faculties.

Be very careful how you treat your creative minority because if we are crushed, you will end up with a robot society. (This actually has been a robot society for a long, long time.)

Beautiful natural scenery or certain objects that reflect nature’s creativity usually have a very positive influence on the LSD experience.

Creative achievement requires an alert consciousness. (Ego consciousness is ignorance or hypnotic, sleepwalking consciousness. As long as ego rules, there is no real creativity.)

Creative vision and mystical illumination are a function of the cortex when it is temporarily relieved of word and ego games.

Creativity is often associated with psychosis, alienation and delinquency, the flaky artist, the mad scientist, even Einstein as lovable, absent-minded clown.

Dying persons who had transcendental experiences developed a deep belief in the ultimate unity of all creation. They often experienced themselves as integral parts of it.

Education has never been an instrument to free the mind and the spirit of man, but to bind them. We think we want creative children, but what do we want them to create?

Experiences with the sun and wind lend themselves to creation of rich mythological fantasies.

For creativity and sanity, man needs to have, or at least to feel, a meaningful relation to and union with life, with reality itself.

For the most creative research, men of science must be trusted and encouraged to let their minds wander unsystematically without any pressure for results.

Frequently, individuals who did not show any artistic inclinations at all prior to the LSD experience can create extraordinary pictures. (That’s once they had the LSD experience.)

Greater access to unconscious resources is a cardinal feature of psychedelic, creative, and other novel perceptual experiences.

Identification with the creative energy of the cosmos often inspires a new attitude toward life and becomes the foundation for a new understanding of existence.

In one sense, psychedelics are enzymes that make the creative process and the process of discovery go faster.

In psychedelic drugs, we might find out how to promote creativity by enhancing the creative imagination.

Individuals find that they can think more clearly and that they suddenly have access to untapped sources of creativity within themselves.

It has been suggested that the resurrection of Jesus was an illusion created with the help of mandrake (a drug).

It is possible to experience the consciousness of all creation, of our planet, of the entire material universe.

It is unfortunate that most of the scientific studies on creativity have been done by psychologists who don't have a creative bone in their body.

LSD has had phenomenal success in helping individuals attain long-sought solutions to specific creative and technical problems.

Many are able to apply various insights from their psychedelic sessions in a creative way in their professional lives.

Many LSD subjects reported unusual aesthetic experiences and insights into the nature of the creative process; they frequently developed a new understanding of art.

Many people have had the experience of a unifying vision in which the whole creation seems to come together in unity.

No external interventions have a chance to create a better world unless they are associated with a profound transformation of human consciousness.

One can discover an all-encompassing sense of unity and interconnectedness with all of creation.

One cannot act creatively except on the basis of stillness, of having a mind that is from time to time capable of stopping thinking.

One of the most interesting aspects of LSD research is the relationship between the psychedelic state and the creative process.

One should not be ashamed of wishful thinking for this is just what all inventive and creative people do.

Our moral image of God is lacking in Beauty and Beauty's handmaidens—joy, laughter and in its sublimest sense, playfulness, a virtue which is at the very root of creative art.

People of real genius or creative ability are increasingly unable to work in our universities.

Psychedelic agents may facilitate lasting change in the direction of increased creative expression and self-actualization.

Psychedelic drugs allow you to see and hear new patterns of energy that suggest new patterns for composition. In this way, they enhance the creative perspective.

Psychedelic drugs enable the individual to cultivate those creative and spiritual facets of his personality that so often remain unexplored.

Psychedelic drugs enhance creativity, providing solutions to artistic and intellectual problems through new combinations of ideas and feelings (and perceptions).

Psychiatric propaganda creates an atmosphere of fear rather than of courage and trust. If the psychiatrists had their way, we'd all be patients. (That was Timothy Leary.)

That universe within our skulls is infinitely more than the flimsy game world which our words and minds create.

The Church is not a creative power in the modern world because Christians have, in general, no consciousness of union with God.

The creative process can only function in freedom and it can never be ordered nor can it be denied.

The early experimentation with LSD brought important new insights into the nature of the creative process.

The Hindu says that the universe is God's maya or dream, the creation of an illusion so fabulous that it takes in its Creator.

The literature on creativity clearly indicates that true artistic, scientific, philosophical and religious inspiration is mediated by nonordinary states of consciousness.

The mind is the key to life, for under illusion, it creates confusion and when clarified, it reveals the Buddha nature.

The mystery of creation, the wonder and fascination of creation shimmers in every leaf and stone, every thorn and bud.

The nature of creativity does not lie within the realm of natural science because science deals only with regularities.

The nonordinary states of consciousness suspends the traditional ways of thinking that prevent a solution and allow a new creative synthesis.

The psychedelic state, and other forms of altered consciousness are worthy of serious study if the act of human creation is to be better understood, guided, and encouraged.

The psychedelic style involves a revolution in our concepts of art and creativity, the new music, the new poetry, the new visual art, the new film.

The real world is very different from the misshapen universe they have created for themselves by means of their culture-conditioned prejudices.

The reflex reaction of society to the creative drop-out is panic and irritation. If anyone questions the social order, he threatens the whole shaky edifice.

The selective, systematic use of psychedelics in creative problem-solving situations may turn out to be one of the most significant applications of these chemicals.

The sixties represented a lot of good things—an incredible burst of creativity, of joy and trust, a lot of decency.

The transcendence of culturally imposed imprints and of social conditioning always has been a goal for creative persons.

The universe in which a human being lives can be transfigured into a new creation by using “that other kind of seeing which everyone has but few make use of”.

The use of LSD is a ready way of stirring deeply buried sources of the religious life and perceptions, which create feelings of awe, joy, wonder, peace and love.

These plants are found all over the world all the way back in history and probably used and known about before the creation of any system of mind-changing exercises.

They would return through psychedelic drugs to a lost state of innocence, a time before time, when creation was fresh and the earth a paradise.

To develop graceful, fulfilling ways of living a more serene, beautiful and creative life, psychedelics will help to point the way.

Totalitarian states know that the artist is not a harmless eccentric but one who, under the guise of irrelevance, creates and reveals a new reality.

Through music, I am aware of an occasional surge of inspiration and insight that has become a dynamic element in whatever creativity I may possess.

Used therapeutically, a psychedelic drug might help to resolve a neurosis or other psychological problem and therefore release creativity.

Visionary experience plays a dominant role in the creative process in art, literature and science.

Visiting new realms within yourself, you are suddenly imbued with creative ideas and new insights and find that your potential seems limitless.

We could create the new Garden of Eden. We could become the new Adam and Eve and begin the world again. And that’s why the powers that be must stop the “counterculture.”

We know relatively little about the creative spark, only slightly more than we do about the unconscious from which it springs.

We wished to confront the realities of our nervous system, not in a clinical but a creative setting.

What you learn from LSD can make you a better person—more alive, awake, intelligent, loving, creative.

You must go out of your mind to reach that creative quietude which is open to enriched experience.

A person in this state suddenly sees that everything in the universe is a manifestation and expression of the same creative cosmic energy and that separation and boundaries are illusory.

Blissfully accept the wonders of your own creativity. (The visions you get are your creation even if you don’t know how you did it or what it means. Potentially, we all have limitless creativity. Ego blocks us off from our creativity just as it robs us of our lives.)

Creative or revelatory experiences involve a temporary and voluntary breaking up of perceptual constancies, permitting one “to shake free from dead literalism, to re-combine the old familiar elements into, new, imaginative, amusing, or beautiful patterns.”

Due in part to their ineffable and boundless nature, the divine domains are difficult to describe, although poets and mystics of all ages have created beautiful metaphors to approximate them.

During some spiritual states, one sees the ordinary environment as a glorious creation of divine energy, filled with mystery; everything within it appears to be part of an exquisite inter-connected web.

Every person who has a genuine mystical experience reports that he sees the unity, reality and infinity in space and time of all creation. He feels joy, peace and a sense of the sacred. He knows that his experience is true.

Experiences of this kind suggest that there is a constant interplay between the inanimate objects we generally associate with the material world, the world of consciousness, and creative intelligence.

If people in our schools and industries were allowed to participate in LSD programs aimed at making the most of their creative abilities and stimulating peak production, we could anticipate a Periclean age of achievement in all fields.

In this type of experience, the subject has the feeling of encountering the Creator of the universe or even of full identification with him. This can be accompanied by extraordinary insights into the process of creation.

Insofar as performance has lagged because of inability to perceive the solutions to specific problems, LSD can actually increase creative activity. (With LSD, the person can “perceive the solutions” that they couldn’t otherwise.)

It opens access to most extraordinary realms of experience, offers remarkable philosophical and spiritual revelations and mediates fascinating insights into the cosmic processes by which reality itself is created.

Marvels of creativity occur as this material emerges. It is an entirely uncontrolled self-creativity: perfect art, without any artist. (The eyes are closed and you see these fantastic images which you are somehow creating without knowing how it’s possible.)

Our minds are all linked, yet we’ve made this consensual agreement to pretend that we don’t know it. We all just play out this game of creating different forms and names and individualities.

Profound transpersonal experiences move the individual out of the narrow framework of identification with the body-ego and lend to feeling and thinking in terms of a cosmic identity and unity with all creation.

Psychedelic research will be of great value in such diverse areas as philosophy, parapsychology and the creative arts and in the study of literature, mythology, anthropology, comparative religion and still other fields.

Realization of the fundamental identity of the individual consciousness with the creative principle of the universe is one of the most profound experiences a human being can have.

Religious experience is the most profound and powerful aspect of the human personality and is the aspect most capable of bringing out the compassionate and creative qualities of the human spirit.

Spiritual feelings are associated with the dilemma of time and space, origin of matter, life and consciousness, dimensions and complexity of the universe and human existence, and the ultimate purpose underlying the process of creation.

Subjects see new dimensions in the universe, have strong feelings of being an integral part of creation and tend to regard ordinary things in everyday life—such as meals, walks in nature, playing with children or sexual intercourse—as sacred.

The experience can be very liberating and widening. It shows that the world one habitually lives in is merely a creation of this conventional, closely conditioned being which one is and that there are quite other kinds of worlds outside.

The experience of fundamental oneness with the rest of creation increases the tolerance and patience toward others, lowers the level of aggression, and improves the capacity for synergy and cooperation.

The experience quite regularly has a definite spiritual and mystical emphasis and this typically takes the form of enchantment with the mysteries of nature and the creative forces of the universe.

The experiential insights from unusual states of consciousness suggest the existence of intangible and unfathomable creative intelligence aware of itself that permeates all realms of reality.

The grasping approach to sexuality destroys its gaiety before anything else, blocking up its deepest and most secret fountain. For there is no other reason for creation than pure joy.

The main objective of psychedelic therapy is to create optimal conditions for the subject to experience the ego death and the subsequent transcendence into the so-called psychedelic peak experience.

The metaphysical hunger that provides one reason for the interest in LSD is a permanent human condition, not an aberration that is created by the drug or one that can be eliminated by suppressing it.

The metaphysical hunger that provides one reason for the interest in these drugs is a permanent human condition, not an aberration that is created by the drugs nor one that can be eliminated by suppressing them.

The neural structures of the brain, upon which intelligence depends, are certainly not the deliberate creations of any conscious ego. (The ego knows nothing at all about the neural structures of the brain, let alone being able to create them.)

The unconscious for Jung was not a junkyard of rejected instinctual tendencies, repressed memories and subconsciously assimilated prohibitions. He saw it as a creative and intelligent principle binding the individual to all humanity, nature and the entire cosmos.

Their visionary states tend to take them farther and farther back—through their own history and the history of humanity, all the way to the creation of the world and the original state of paradise. (Yes, you can go ALL THE WAY back during an LSD trip.)

These states of mind can be extremely beneficial, often leading to physical and emotional healing, profound insights, creative activity and permanent personality changes for the better.

Time and space are creations of the conscious mind. It is because we do not always understand that time and space are conscious devices that we get very confused when we try to deal with the underconscious where there is no time and space.

Unless the LSD therapist is equally at home with both old and new ideas he may overlook creative aspects of the patient's thinking and label it all as merely confused or psychotic. The therapist's confusion may in turn confuse the patient.

When the process of the cultural conditioning has not been unlearned, the human mind gets stuck in a perpetual self-criticism, a perpetual division against itself, which in the end paralyzes creative action.

A system of thinking that deliberately discards everything that cannot be weighed and measured does not have any opening for the recognition of creative cosmic intelligence, spiritual realities or such entities as transpersonal experiences or the collective unconscious.

All of creation—people, animals, plants and inanimate objects—seems to be permeated by the same cosmic essence and divine light. A person in this state suddenly sees that everything in the universe is a manifestation and expression of the same creative cosmic energy and that separation and boundaries are illusory.

In the final analysis, only the creative principle of Cosmic Consciousness exists. Only it takes physical form. From this point of view, the entire universe is a divine play of one Supreme Being. Anyone who grasps this concept will see that karmic appearances are just another level of illusion.

Introducing transpersonal experiences into psychology creates a conceptual bridge between Western science and perennial philosophy. It also throws new light on many problems in history, anthropology, sociology, psychology, psychiatry, philosophy, and comparative religion.

It shouldn't be this difficult to accept logically that there are many realities and that the most exciting things that happen are not at the level of our routine perception and, for that matter, that the most complex communications, the most creative processes, exist at levels of which we are not ordinarily aware.

Jung came to the conclusion that there is—in addition to the individual unconscious—a collective or racial unconscious, which is shared by all humanity and is a manifestation of the creative cosmic force. Comparative religion and world mythology can be seen as unique sources or information about the collective aspects of the unconscious.

Man has reached a crisis in consciousness within which he has the choice to continue in the path of the growing technicalization of human nature or to enter upon an intensive

and comprehensive investigation of mind and its creative process in the pursuit of a greater use of human potential and a deeper understanding of the nature of reality.

Many transpersonal experiences have a strong influence on the individual's values, attitudes and interests. Thus, experiences of the collective and racial unconscious can generate a sensitivity to the needs and problems of another culture and create a deep appreciation for its religion, art and life philosophy.

Of great relevance for the creative process is the facilitation of new and unexpected synthesis of data, resulting in unconventional problem-solving. It is a well known fact that many important ideas and solutions to problems did not originate in the context of logical reasoning, but in various unusual states of mind.

Professional as well as public tradition has omitted serious consideration of creativity, religious development and problem solving during reveries, daydreaming or other unusual conscious states. In fact, there is a basic disinterest in the fields of psychiatry and psychology as regards the entire topic of consciousness.

Spiritual feelings are associated with such issues as the enigma of time and space; the origin of matter, life and consciousness; the dimensions of the universe and of existence; the meaning of human life and the ultimate purpose underlying the process of the creation of the phenomenal world.

The best researchers, when confronting problems and riddles that had defied all solution by ordinary methods, did employ their minds in an unusual way, did put themselves into a state of egoless "creativity" which permitted them to have insights so remarkable that by means of these they were able to make their greatest and most important discoveries.

The consensus among the architects interviewed seems to be that LSD, when administered under carefully controlled conditions, does enhance creativity to the extent that it vastly speeds up problem-solving, aids in visualizing three-dimensionality and generally heightens perceptivity.

The individual in this state becomes deeply aware of his or her unity with other people, nature and the entire universe and with the ultimate creative principle or God. This is accompanied by an overwhelming positive affect that can range from peace, serenity and bliss to an ecstatic rapture.

The mechanistic image of the universe created by Newtonian-Cartesian science is no longer an accurate and mandatory description of reality. (It never was an accurate description of reality because there is no such thing as an accurate description of reality by using words, and not even mathematical or chemical formulas can do it.)

The mystical teachings of all ages revolve around the idea that the exclusive pursuit of material goals and values by no means expresses the full potential of human beings. According to this point of view, humanity is an integral part of the creative cosmic energy and intelligence and is, in a sense, identical to and commensurate with it.

The observations of the last few decades have drastically changed our understanding of the relationship between consciousness and matter and of the dimensions of the psyche. They show consciousness as an equal partner of matter, or possibly even supraordinated to matter, and creative intelligence as inextricably woven into the fabric of the universe.

The perception of the environment can be changed in a way that bears a striking resemblance to the pictures of famous Cubist painters. The fantasy process is usually considerably enhanced and contributes an important creative element to these perceptual changes.

There are myths of the creation of the world through the cutting up of some primordial being, of its division into heaven and earth, into the multiplicity of things or into the 2 sexes— from which follows the generation of offspring. Thus many mythologies envisage the goal of life as the “rememberment” of the original “dismemberment”.

We could mention many instances where a creative individual struggled unsuccessfully for a long time with a difficult problem using logic and reason, with the actual solution emerging unexpectedly from the unconscious in moments when his or her rationality was suspended.

Within the new world-view, the very creative principle of the universe is experientially available to the individual and, in a certain sense, is commensurate and identical with him or her. This is a drastic change of perspective and it has far-reaching consequences for every aspect of life.

Abraham Maslow urged that there was a need to “depathologize” the psyche, that is, to look upon the “inner core” of our being not as the source of metaphysical darkness or illness but as the source of health and as the wellspring of human creativity. It was his belief that Western civilization had obscured the importance of this inner core by approaching it more as a superstition than as a reality.

Altered states of consciousness enrich man’s experiences in many areas of life. The intense aesthetic experience gained while absorbed in some majestic scene, a work of art, or music may broaden man’s subjective experiences and serve as a source of creative inspiration. There are also numerous instances of sudden illumination, creative insights, and problem solving occurring while man has lapsed into altered states of consciousness.

Both Freud and Skinner explained creative processes in terms of their deviance from “normality” rather than as positive, healthy processes to be encouraged and developed. It is not surprising that most American psychiatrists and psychologists are baffled by the reports of LSD activity, puzzled by the subjective reports of LSD users, and skeptical about the value of LSD in man’s efforts to understand, describe and change his behavior.

Eighteenth century churchmen criticized experiments with vaccination as blasphemous attempts to deprive God of his prerogative of punishing the wicked through smallpox and it was dangerous for a God-fearing scientist to look through Galileo’s telescope. Even in our own century, teachers have been dismissed at the instance of the pious for declaring that creation took longer than six days!

In my utopian fantasy, Island, I speculated in fictional terms about the ways in which a substance akin to psilocybin could be used to potentiate the nonverbal education of adolescents and to remind adults that the real world is very different from the misshapen universe they have created for themselves by means of their culture-conditioned prejudices. (That was Aldous Huxley.)

In the transpersonal domain, where psychological and spiritual growth are one, psychedelics appear to be powerful tools for the investigation of consciousness; they

could enable us to expand our understanding of the human mind and the nature of creative consciousness. A willingness to question our assumptions and to keep an open mind with respect to potential benefits and potential hazards is essential.

It became obvious that the drug experiences could enhance creative potential in certain individuals. The drug became popular among artists as a source of inspiration and many hundreds of painters, sculptors, musicians, architects and writers volunteered for LSD experiments. Somewhat later, scientists, philosophers and other highly creative individuals became favorite subjects for LSD sessions.

Profound transcendental experiences, such as consciousness of the Universal Mind or of the Void, in addition to having a very beneficial effect on the subject's physical and emotional well-being, are usually central in creating in him a keen interest in religion, mystical and philosophical issues, and a strong need to incorporate the spiritual dimension into his way of life.

Reports created a witch-hunting response from parents, teachers, ministers, police authorities and legislators. Unfortunately, many mental-health professionals participated to some extent in this irrational approach; although the reports of two decades of scientific experimentation with LSD were available in the psychiatric and psychological literature, they allowed their image of this drug to be formed by newspaper headlines.

The effect of ecstasy is to create motivation, the longing to continue the ecstasy and fulfill it. Critics of the drug cults complain that they retreat from life's realities, become passive and inert. Actually, it is not so much this aspect of the psychedelic scene but its precise opposite to which they object. It is not the reading of Thoreau; it is the taking him seriously to which society objects.

The experience of cosmic consciousness provides important insights for deepening our understanding of the highest forms of creativity. The literature on creativity is filled with examples of extraordinary artistic, scientific, philosophical, and religious inspiration that came from a transpersonal source and that occurred in non-ordinary states of consciousness.

The reduction of ideational barriers by LSD permits certain kinds of creative activity. A direct connection exists between the ability to experience prelogical, primitive-archaic thinking and artistic creativity. (This writer, Sidney Cohen, was wrong to use the term "primitive-archaic thinking". The thinking of the ego is what's primitive and archaic, not what's beyond the ego.)

Western scientific disciplines have described the universe as an infinitely complex mechanical system of interacting, discrete particles and separate objects. In this context, matter appears to be solid, inert, passive and unconscious; life, consciousness and creative intelligence are seen as insignificant accidents and derivatives of material development. (Einstein understood. Will the other Western scientists ever wake up?)

Adventurous and creative people have always been willing and have usually been encouraged to take the most serious risks in the exploration of the outer world and in the development of scientific and technological skill. Many young people now feel that the time has come to explore the inner world and are willing to take the unfamiliar risks

which it involves. They, too, should be encouraged and assisted with all the wisdom at our disposal.

Systematic study of non-ordinary states has shown me, beyond any doubt, that the traditional understanding of the human personality, limited to postnatal biography and to the Freudian individual unconscious, is painfully narrow and superficial. To account for all the extraordinary new observations, it became necessary to create a radically expanded model of the human psyche and a new way of thinking about mental health and disease.

A minor change in the environment often creates an entirely new mood.

Courage is the key to creativity or to any relinquishing of ego structure.

Distorted time could be utilized for creative mental activity.

Drugs can be said to promote the creation of art.

Energy was never created and can never be destroyed.

Every cell in the body is sensed as involved in orgiastic creativity.

Everyone is potentially a creative genius. Every psychotic is a potential sage or healer.

God's creative activity is not his labor but his play.

Hallucinogens provide a key to the creative process.

Immerse yourself in the energy, the divine energy of creation.

In many cultures, such experiences are seen as a vital source of creative inspiration.

LSD can be used to harness creativity and put it to use in problem-solving.

LSD can create affection and end alienation.

Man creates in transcending himself, in revealing himself.

Out of it comes creative thought.

Psychedelic agents could facilitate creative problem-solving.

Psychedelic drugs provide creative experience.

Psychedelic experiences can play an important role in the creative development of artists.

Psychedelic experiences create an opportunity to grow and to learn.

Punishment or the fear of it has no creative result by itself.

The creative activity of God is playful.

The drugs appear to give an enormous impetus to the creative intuition.

The drugs "free" the mind for creative activity that would otherwise be beyond reach.

The mysterious is always an essential element in the creative.

The mystical effects of LSD transcending ego barriers may lead to creativity.

The mystical experience may help to lead a less self-centered and more creative life.

The psyche is without boundaries and has seemingly infinite resources and creativity.

The pursuit of truth is akin to the creation of beauty.

The realization of union with God is the only source of creative virtue.

The transcendental experience may open up avenues of creativity.

The unconscious is at root creative and intelligent and thus ultimately trustworthy.

The unconscious is the source of creativeness, art, love, humor, play.

There are resources of courage, creativity and higher intelligence in all of us.

There is a need for a proper study of original thinking and artistic creativity under LSD.

This excursion into the visionary realms can be exciting, spontaneous and creative.

Too much evil and too much suffering can make it impossible for men to be creative.

We can begin the creation of the New Time...and the New Man...And the New Garden.

We die, creatively speaking, when we cling too fast to the definite.

We have to be selfless. This creates freedom.

He “feels” in his brain the patterns that man once employed in creating the zodiacal patterns.

I know myself to be part of a larger, unrestricted creative network that could be described as divine.

I have a warm inner feeling of great creativity. I feel that I am outstripping Michelangelo and da Vinci combined. (No artist can come close to what you see with your eyes closed during an LSD trip. LSD-inspired artists try to recapture it but can't do it.)

He is looking on a new creation. (eyes closed)

With the mind opened, we look into a new world, as new as on the first day of creation.

He was convinced that this consciousness was the Creator of the entire physical universe. (That's not ego consciousness.)

I felt I was ascending and passing into a new dimension, that I was expanding upward as well as outward into an astral plane, a higher sphere of creation.

I felt I was there with God on the day of Creation. Everything was so fresh and new. Every plant and tree and fern and bush had its own particular holiness.

I felt in me an unshakable conviction that there is indeed a universal and God-created energy which expresses itself as rhythm in all things.

I felt so blessed to have seen what I felt was this energy of creation at its purest and highest vibration.

I knew every tree, every bush; but it was transformed, transfigured into the perfection of a world newly created.

I lost the boundaries of my physical body. I felt that I was standing in the center of the cosmos. I had never known this world. I was never created. I was the cosmos.

I went back into my childhood, back to my conception and back before the creation of the earth. (eyes closed)

In the garden, everything glistened and sparkled in a fresh light. The world was as if newly created.

It created vast openings of the mind that led to an understanding of spiritual realities and it was very valuable.

Subjects consistently reported that the drug induced in them a variety of changes which facilitated the creative process.

The beauty of the trees simply gave itself away. Creation was good and it was an open secret.

The Shaman lost all fear of death, knowing it to be literally impossible. “Man has created death.”

The waves of the Dance of Creation pulsed all around me and I could no longer refuse to join the dance.

A professional engineer-physicist who was skeptical about the enhancement of creativity through LSD was surprised by the “intensity of concentration, the forcefulness and exuberance” with which he could work.

A sensation of well-being and renewed life flowed through me. The world was as if newly created. All my senses vibrated in a condition of highest sensitivity, which persisted for the entire day.

I was seeing what Adam had seen on the morning of his Creation, the miracle, moment by moment of naked existence. (That’s what Huxley saw while looking at a flower arrangement.)

It was a beautiful feeling, a verification of what I hoped would be the ultimate truth and a hopeful view of creation: Don’t worry about your body or about dying. That’s an illusion. Consciousness cannot die. To me, this was mind-shattering, the ultimate revelation in my life.

The following morning I felt as though the conduits of my consciousness had been thoroughly cleansed. Stepping outside was like witnessing the dawn of creation. Every leaf and flower was polished to a brilliant sheen, the sea sparkled and the air was dewy fresh.

Was I going mad? Did the psychedelics rob me of my senses? No. They brought me to my senses. The world around me—people, scents, colors, sounds—all was intensified. I never knew how keen my senses were! And that other sense—the sense of oneness with all creation!

She lay down on the grass in a field beneath a bright sun and soon was living out an epic of creation in which she identified with “the Great Goddess—Mother Earth”. Her experience of this identification began when she first became aware that “for some time” her body had “no longer existed in its usual limited form” and that now she was “one with the earth.”

The perennial philosophy and the esoteric teachings of all time suddenly made sense. I understood why spiritual seekers were instructed to look within, and the unconscious was revealed to be not just a useful concept, but an infinite reservoir of creative potential. I felt I had been afforded a glimpse into the nature of reality and the human potential within that reality, together with a direct experience of being myself, free of illusory identifications and constrictions of consciousness.

I experienced the awe and mystery of the creation of life.

I had a sense of discovery, creative excitement and intense, at times mystical inspiration. I knew beyond the shadow of any doubt that there was a divine spirit behind all creation. I was back at the beginning of creation. I experienced what the myths of creation tell us. It was as if we were witnessing the essence of creation, It was extraordinarily beautiful. Psychedelic experience had given them greater depth as people and as creators.

We were in a trance of creativity and joy.

With the completest understanding, I saw the center of creation.

a being possessed of mysterious creative powers, able to utilize new forms of energy (That’s all of us.)

a state of egoless “creativity” which permitted them to have insights so remarkable that by means of these they were able to make their greatest and most original discoveries  
access to his creative sources (LSD can get people in touch with their creative sources which are within themselves, but usually blocked off from consciousness.)

acid a boon to psychotherapy, an enlarger of creativity, a religious sacrament and a liberation of the human spirit

an experience of ecstatic connection with nature, with the cosmic order, and with the creative energy of the universe

awe, bliss, a sense of certainty, feelings of extraordinary creative awareness or spiritual breakthrough

creative insights expressing themselves within and beyond some given technical convention

episodes of oceanic ecstasy with a mystical connection to life and to the cosmic creative force

experiential confrontation with artistic creations of high aesthetic value—visions of beautiful temples, sculptures or paintings (eyes closed)

frees the mind from fixed preconceptions of beauty, creating, as it were, a free space in which altogether new forms and relationships may emerge

great moments of rapture, bliss and ecstasy, flashes of beauty, love, sexual experience, perfection, awe, aesthetic or creative wonder or insight

Huxley’s Brave New World—the gap between technology and wisdom, the failure of education to create a whole man

providing insights into the psychology of creation by supplying a new way to read the forgotten languages of the mind, a highway to the unconscious

psychedelic drugs potentially useful for a wide variety of therapeutic, religious, and creative purposes

that prolonged concentration was a prominent characteristic in the lives of creative thinkers

the awe and wonder one experiences when confronted with the creative forces of nature and the many mysteries of the universal design

the creative energy and intelligence of the universe as pure consciousness, existing beyond time and space

the failure of the rational approach to grasp the many mysteries of nature and the awe and wonder experienced in confrontation with the creative forces of the universe

the overwhelming beauty, the awe and wonder, the existential challenge, the creative and therapeutic insights

the potentialities of the human cortex to create images and experiences far beyond the narrow limits of words and concepts

the potentials—social, creative, psychological, cultural and ontological—which may be experienced by means of the consciousness-expansion process

the truth that the creative and meaningful life is impossible without some realization of union with God

the uncanny ability of LSD to open new creative avenues which stimulated mental processes rather than dulling them

the unthinkable ingenuity and creative power of man's spontaneous and natural functioning

to begin the world again, to create the new Garden of Eden, to transcend ordinary reality, to enter the New Age

to induce states that would lend extraordinary lucidity and light to the mind's unconscious and creative process

to learn how to use psychedelic drugs to create a heaven on earth, to use drugs intelligently

to see beauty in form, color and texture, to become lost in and fascinated by the interplay of the elements of an object or scene, to create beauty

to use marijuana and LSD to get beyond the TV studio, to enhance creativity, as catalysts to deepen wisdom and meaning

to work through emotional, creative or intellectual blockages and further the process of self-discovery

unique shifts in their subjective experience of perceptual processes which they held to be an integral part of their creative gifts

windows in the soul through which can be seen images created not by human but by the divine imagination (eyes closed)

a deep unconscious association between oceanic ecstasy and the experiences of natural beauty, inspired artistic creations, spiritual feelings and highly satisfactory human relationships

an experience extraordinarily satisfying in terms of emotions, sensations and fantasy, complete with technicolor and sound-track, creativity and productively loaded with valid insights

image after image after image, flowing in succession more rapid than I would have wished, but all exquisitely detailed and with colors richer and more brilliant than those either nature or the artist has yet managed to create (eyes closed)

opens to conscious awareness a wider, clearer, more complete view of the world—an unhabitual, unified and undistorted “new look” which is the basis of the creative capacity and problem-solving ability

orgiastic feelings of cosmic proportions, spiritual liberation and enlightenment, a sense of ecstatic connection with all of creation and mystical union with the creative principle in the universe

providing new insights into the psychology of creation by intensifying and lengthening the subjective duration of the kind of subtle mental activity in which original productions begin and new meanings are created

the significance of visionary experience, this manner of comprehending the world—in cultural history, in the creation of myths, in the origin of religions and in the creative process of which works of art arise

the Western discovery of the creative power of “no-thought” and contemplation without strained attention. Such a mode of awareness is essential when research is expected to bring forth new concepts.

a fantastic and dazzling display of dramatic creativity (eyes closed)

a fuller capacity to express one’s creative potential

a sense of contact with the creative power of cosmic consciousness

a state of egoless “creativity”

as though we’ve hit the main vein of human creativity

beyond the created world

cosmic creative energy

creates a situation of profound congruence and coherence within the individual

creating a better and more optimistic reality-tunnel, transcending ego games

creative cosmic energy

creative ecstasy

creative energy

creative imagination

creative insights

creative inspiration

creative joy

creative self-development

divine creativity

drugs—catalysts to deepen wisdom and enhance creativity

enhancing learning and creativity

experience the ancient cosmic myths of creation and manifestation

experiencing the mystical unity of all creation

exploring new creative endeavors

exploring the realities of one’s nervous system in a creative rather than a clinical setting

feel unified with the creative source from which we came and of which we are each a part

found they had creative capabilities they’ve never suspected

guide the impulses awakened by ecstasy into creative channels

hallucinogenic creativity

heightened creativeness

his bursts of creativity

immense forces of creativity

increased creative capacity

insight into creativity

insight produced by chemicals the source of higher wisdom and creativity

insights into cosmic creation

intuitive, creative and spiritual dimensions

knowledge of creation's true nature  
living out one's fullest creative potential  
looked into the heart of creation  
LSD in relation to the creative process  
music to create rhythmical patterns of incredible richness  
nature's creativity  
new creative exploration and adventures  
new creative ideas  
new insights into the essence of the creative process  
opens the mind and enhances creativity  
our spontaneous-creative fullness of being  
psychedelic acceleration of creativity  
psychedelic agents as facilitative of creative activity  
psychedelic drugs inspiring talented musicians to create new kinds of work  
psychedelic visions of harmony, love, and trust in the sweet, divine energy of creation  
psychedelics allowing all kinds of creative connections to take place  
religion in a new, interior and spiritually creative sense  
returning to the source of all creation  
richer creative experience  
sex a creative and joyous force  
stimulation of creative faculties  
surrounded by the most beautiful creations of Art  
the consciousness behind creation itself  
the cosmic intelligence that permeates all of creation  
the creative and positive side of the unconscious (Freud talked only about the negative.)  
the creative God  
the creative interpretation that uncovers new realities  
the creative, mystical impulse  
the creative potential of novel thoughts and impulses  
the creative potential of the LSD state  
the creative power  
the creative power of the brain freed from its learned structures  
the creative superconscious and radiant potential of the psyche  
the creative transcendental nature of the experience  
the creative unconscious  
the creative use of our emotion  
the creative vision  
the creative-fostering potential of psychedelic agents  
the creativity and power of the brain freed from its learned structures  
the cult-creating power of psychedelic drugs  
the effects on the release of creative potential in artists, writers and musicians  
the emotional and creative effects  
the existence of creative cosmic intelligence  
the experience of fundamental oneness with the rest of creation  
the grand harmony of God's infinite creation  
the harmony of creation

the individual's recognition of the creative power of their imagination  
the inspirational phase of creativity  
the inspired state in which beauty is created  
the most creative and the most satisfying experience possible  
the mysterious welding of amino-acid strands that creates the human vine of organic life  
the potential of LSD for enhancing creativity  
the pursuit of truth, akin to the creation of beauty  
the relationship of psychedelic states to creative inspiration  
the release of this innate wisdom and creative energy in people  
the source of inspiration and creativity  
the subconscious the source of creativity  
the sudden insight, the brilliant hypothesis, the truly "creative" leap  
the vast dimensions of the creative spirit  
the wisdom of creative quietism  
thinking more clearly, profoundly and creatively  
this remarkable exuberant spirit and creativity (the sixties)  
to become more aware spiritually, ecologically, and creatively  
to clear their own brains of old programs and create new ones  
to create a new species  
to experience himself and the world about him in a positive, creative manner  
to release creative mental activity with hallucinogens  
to promote creativity by enlarging creative imagination  
to see more, to be more conscious, more creative, more compassionate, more aware  
transported into a higher order of creativity  
using LSD as a tool to explore the creative attributes of the mind