



SECRETS OF THE CREATIVE RESPONSE

Ruth Holmes

As part of a research project for Marilyn Ferguson, author of *The Aquarian Conspiracy*, NSG graphologist Ruth Holmes was invited to analyze approximately 150 handwritings of extraordinarily successful people in the fields of business, medicine, music and art. With 9 tests, including graphology, the study sought to determine the source of their unusually productive response to life and whether their larger capacity to tap the human reservoir of creativity could one day become the norm. Ferguson terms such people "visionaries" because they give impetus to inner visions and ideals through directed imagination, which heightens tolerance for insecurity so that they experience problems as challenges and more boldly swim uncharted waters in pursuit of their dreams. But visionaries, says Ferguson, dream with their eyes open, and indeed Ruth's samples included among the most practical realists in the business world.

The Aquarian Conspiracy is pertinent because in it Ferguson describes as a "benign conspiracy" the fact that individuals in all social and economic strata are being linked by parallel inner discoveries that involve moving past fear and inertia to a fuller experience of life. In fact, countless modern sages predict that radical transformation of human consciousness will be triggered in this era by the increasing numbers of people who embody the conviction that harmony and abundance in outer areas of life are achieved by changing inner attitudes.

It follows that social institutions must either broaden their philosophies to serve man's evolving consciousness or crumble. For instance, while businesses are hungry for executives with vision and courage, our present educational system is turning out conformists. The narrow curriculum in public schools cannot challenge students of superior intellect. The script of a 14-year-old problem-child with marvelously original connections hints that her refusal to do assignments is traceable to the system's

how are you? I'm so sorry that I
haven't written sooner! I've been so
damn busy! How's

crushing discouragement of innovators and its failure to stimulate a student's inherently resourceful nature. We saw resourcefulness in handwritings of those who had either lost or been born without arms and now used ingenious means to wield the pen. The sample below was written using pincers attached to an artificial limb.

with the view that they more
prefer to be friends solving

Not only in education but throughout business, science, medicine, politics and religion, the paradigm – that framework of thought which defines the outer limits of what is possible – is being forced to shift. [Ruth could have cited orthodox medicine's paradigm which currently recognizes for cancer treatment only chemotherapy, radiation and drugs – literally denying cures if they result from treatments that enlist nature to strengthen immunity, since natural cures fall outside of the present paradigm.]

Ferguson notes that enough people changing their minds about a concept will sweep the rest of society into the new paradigm. Those in the forefront of change will likely always be visionaries since new paradigms are always attacked as heretical and only the visionary can work without the support of mass consciousness, sustained by his inner vision of what is possible – which far

outstrips what he has been taught. Ferguson says that it usually takes crises to lift average thinking beyond the "known" which has failed, into the unknown which offers hope. She suggests we need not wait on crisis in order to advance if, like the visionary, we always question culturally embedded assumptions and view human nature as continually open to transformation. Ferguson believes those chosen for this study (and others like them around the world) are ground breakers of a new human paradigm.

Working with Roger Rubin and Marc Seifer, Ruth analyzed the writings, obtained case histories and, observing different levels of self-actualization among the scripts, she categorized them, substituting "creative types" for the term "visionary". She found that all creative types shared a common trait: Each found within himself what others seek outside – a deep source of approval and acceptance like a nurturing inner parent – a foundation from which to take leaps in faith. In short, success did not imply that they all had ideal childhoods or grew up absent any insecurity, but rather they had all developed strongly productive attitudes enabling them to deal effectively with ego threat. In fact, the names of Ruth's 4 creative types give a clue to each type's ego status:
1) Conforming, 2) Conflicted/Compensating, 3) Productive/Versatile and 4) Empowered.

For example, (1) CONFORMING-creative scripts mask with conventional forms initiative and innovation because writers conditioned to judge their own acceptability by autonomous outer standards feel remiss to see their forms evolve away from what was taught, but they also include signs of independence, capacity for risk or subtle indications of creativity, like swinging movement, full forms and deviations from standard like a printed pronoun I. One narrow, school-model script revealed subjectivity in lines that overlap and a tendency to intellectualize emotions in lower loops crossed above the baseline. Yet, who better than one who longs for approval, reacts to others personally and ruminates about her feelings could appreciate the need of people everywhere to be acknowledged and recognized for the good they do. This writer (who has been named one of the 1,000 points of light) envisioned an answer – the "Giraffe Project," which gives recognition to those who "stick their necks out" to be helpful, telling their stories in a non-profit magazine. The writer's script shows empathy in garland connections, imagination in full loops, self-restraint in narrow forms, and an embryo-capital I depicts over-attachment to mother. (The pronoun "I" subsequently evolved to printed form as the writer relinquished maternal overconnection brought to her attention in Ruth's analysis.)

*All I remember of what you said to me
are the words "converted introvert" (which I don't ^{remember} ~~remember~~
you saying to anyone else is they were all over extroverted
and "parentectomy" (and I don't know if you said I had
had one or needed one!).*

(2) COMPENSATED-creative scripts may be ordinary except for exaggeration, while CONFLICTED-creative are often incredibly original, showing energy, determination and need for control – also escapism and ambivalence. Look for pressure, angles, abruptness, changing slant, forms too close or spaces too wide. One such writing belonged to a film-maker/producer whose artistry, poetic sense and imagination are instantly visible in the high sense of form, despite letters that back up into each other, are overinvolved and exaggerated. His childhood, fraught with pitiful neglect by both mother and father, was in fact the spark that ignited his extraordinary gifts. Asserting the unbroken part of his spirit, he caught on film the emotional essence of his own youth, sending out a message of inspiration in a story where the ideal vision of children successfully lifts the flawed vision of worldliness beyond its materialistic attachment to weapons of destruction.

(illustration next page)



(description previous page)

separation with ego. In my writing, the function of death is to return us to a world of spirit where we remember who

(3) PRODUCTIVE-creative types are those in whom the ego is a powerful ally with which one moves toward goals with directness, confidence, enthusiasm. Capacity to efficiently interrelate objectives enhances likelihood of VERSATILITY. Writings show speed, energy, right trend, excellent spacing, simplification and resourceful connections. One of many examples was the spirited script of 75-year old William Dufty, whose down-to-earth forms depict the realism of a completely self-taught author of over 50 books, including *Sugar Blues* and *Swanson on Swanson*. A paramour of Gloria Swanson, the writer was also a one-time editor of the *Washington Post*; a successful screenplay writer/producer and a leader in the field of macrobiotics.

This exuperator ought to be reflected in today's hand/brain/pen unentwined with this ballpoint.

Finally, (4) EMPOWERED-creatives, in transcending basic ego needs, carry the least emotional baggage, are least concerned with "getting" and most with giving something back to society. Highly adaptable and tremendously gifted, many are world famous. In their writing, form is deftly integrated into movement as doer and action become one. When the ego disappears and one sees fewer limitations, more of the Self is realized. Spacing is superior, forms original, movement fluid, connections intuitive. One empowered sample belonged to a female psychotherapist, presently writing a book on her 20 years' experience. Marvelous spacing and simplified rounded forms show intuitive grasp and spontaneous warmth, enabling her to successfully undertake the most difficult cases, like those involving people sexually abused as children by parent or family member. In transcending the trauma of her own childhood and understanding herself, she understands the needs of others. Absence of conflict in her script shows that her own past, neither repressed nor focused on, has been transmuted to empathy in the "now." Described as warm, caring and sensitively aware of boundaries between people, absence of ego needs is evident from the profound simplicity of form; her outreach is seen in right trend spontaneity; intuitive adaptability in fluid connection.

My day has been a pretty busy one without too many alarms and excursions. Phillip wants my undivided attention which of course he's not

Many thanks to Marilyn Ferguson (800-553-MIND) for her inspired book *The Aquarian Conspiracy* and for the opportunity to work with the visionaries of the New Common Sense Giraffe Project (206-221-7989). Thank you to Carole Schuler for her concise review of this lecture. Reviews of other programs held at the National Society for Graphology can be ordered from Mrs. Schuler at 8602 Ft. Hamilton Pkwy (6c) Brooklyn, N.Y. 11209. Cover design conceived and executed by Quint Buchholz, Kuss die Stern: Verlag Sauerlander, Aarau, Switzerland, 1987. For more information contact: PENTEC, INC., P.O. BOX 204, BLOOMFIELD HILLS, MI. 48303, (810-540-7026), FAX (810-540-1225).