LISTENING WITH THE CREATIVE EAR

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Consciousness is not only power of awareness of self and things, it is or has a dynamic and creative energy. . . . the energy . . . that creates the universe and all that is in it.

Aurobindo Ghose, A Greater Psychology

Herein I explore creativity as a prime force in the evolution of consciousness, a fundamental motivating energy related to a need to maintain or regain spontaneity and freedom, and having rudimentary existence from the beginning of life. It has its own developmental progression, throughout life makes its demands on the mind, is subject to dissociation and repression, and can be defended against as well as used defensively. A force that operates through symbolization, it increasingly distinguishes man from animals and operates to aesthetically express ineffable and evolving states of truth. This formulation is in some way consistent with Bion's (1965, 1970) belief that the most basic drive was "the truth instinct" aimed at achieving a resonance with "0" (an ultimate and transcendent truth). The truth drive links the creative and spiritual. Both involve a surrendering to truths and intelligence beyond the conscious self. This dynamic and creative "consciousness"—more often referred to as the "unconscious" and attributed negative qualities (the repressed and id) in analytic theory—is inherent in existence, and at all times accessible by one's creative and imaginative capacities.

The capacity to value, access without excess anxiety, and be free enough to be "driven" by the truth instinct involves nurturance by parenting figures whose own achievement of unconditional love and evolved consciousness allows the child the necessary freedom to explore his full range of feelings or thoughts without being shamed or terrorized into feeling bad, wrong, or afraid of destroying another person.

This idea differs from Freud's, who believed that the libidinal and aggressive drives were central to both psychic and physical survival and continuous with our evolution from animals. The former involves an imaginative striving to bring into being what is new, and in so doing may in fact put one's psychic and physical survival in jeopardy. As man evolves into higher states of consciousness, I believe the balance shifts from survival as a primary motivating force to creative processes emerging as a more identifying characteristic of the self. This emergence changes one's relation to the libidinal, aggressive, and interpersonal drives and to what has been considered in analytic thought the primary danger situations—loss of love, object loss, castration anxiety, and superego anxiety.

With the evolution of the creative as more central to one's identity, the person wants and needs to be known and understood not just in terms of his "determined" role as a child of particular parents or a product of a particular culture or in terms of how he obtains satisfaction, comfort, or prestige in relation to his biological determinates, physical and instinctual, but for his

* In this article, his/he or her/she may be used for simplicity and does not necessarily imply only that gender or preference for any gender.
creative use of what he is given--what he does symbolically and metaphorically with the data of his life.

The creative person lives in a transcendent relation with the facts of his life. Creativity is transcendence in process. His pain is not from "what" happened-not a result of the facts of his life-but his attitude toward the facts, that is, the moral perspective. Is he a victim of it, does he seek revenge, is it his fate, or has he created something moving and beautiful from it, and helped others learn from his own experience? How does he live in himself with how he has or has not transformed the facts of his life? Is his awareness reflected in what he has manifested creatively or does he feel he has fallen short of this? Has he transformed the data and facts of his life to universal relevance? Actualizing one's highest self requires this transformation to such universality and aesthetic relevance for the creative aspect of the self not to be pain. This pain has little to do with object loss, castration anxiety, superego anxiety, or annihilation anxiety. In fact, attempting to meet the requirements of the creative self often involves detachment from objects, withdrawal from libidinal satisfactions, and facing fears of annihilation. This may be due to the lonely and strange place one finds oneself in relation to the sense one has made of one's experience creatively, and how it may put one at odds with more commonly held beliefs.

When environmental needs for nourishment, safety, and relatedness are adequately met, creativity is an endogenous energy one learns to be receptive to and utilize, or to fear and ignore. Its strength and power as a motivating force varies from individual to individual, depending on both inherent talents and inclinations and the presence of validating others who allow and encourage the freedom and provide the resources necessary for its unfolding.

While many psychoanalytic writers have viewed creativity as an inherent force with its own characteristics, not derivative of other systems, most developmental theories do not offer a schema of how creativity acts as a motivational system and develops throughout childhood. I pose some beginning formulations of a schema related to the development of creativity and, through clinical material, will examine some aspects of the relationship between patient and analyst with regard to this dimension.

FORMULATIONS OF CREATIVITY

Many other psychoanalytic writers have viewed creativity as an inherently positive force with its own nonderivative characteristics. Among them is Kubie (1958), who did not see creativity as dependent on neurosis and emphasized the symbolic process as peculiarly and exclusively human. He understood all adult pathology in terms of its disturbance and claimed that unless preconscious activity could flow freely there could be no true creativity. He believed these processes needed to be freed from the rigidity and distortions of the conscious and unconscious systems. Milner (1969) sensed in her patients a force related to growing-in-their-own-shape and breaking false inner organizations. Schachtel (1959) saw creativity as an openness to the world beyond rules and properties of the accepted and conventional. Winnicott (1971) believed it was creative apperception more than anything else that made life worth living. He contrasted this to a relationship to external reality based on compliance. He also contributed the concepts of the spontaneous gesture and of the transitional object, and emphasized the importance of play for both the child and analysand. Fiorini (1984) saw creativity as a special functioning system within the psyche, with its own distinct characteristics, and having special importance for what is productive rather than pathological. Deri (1984) pointed out that the creative principle underlying all human life is nowhere systematically treated in the Freudian literature.

Bollas
(1989) views "the creativity of a human lifetime as the talent in articulating one's idiom" (p. 110) and asserts that loving the other, whether it is the mother's love or mate's love, is best defined as the kind of accurate knowing and attention to the other's precise nature that allow one to fulfill one's creative destiny rather than being a victim of one's fate. Rose (1980) sees the creative artist as putting a greater emphasis on reshaping reality through the imagination rather than adapting to reality. He believed that "the structure for aesthetic form basically serves a function rooted in our biological nature" (p. 204). His theory of aesthetic creativity is concerned only with form, divorced from content and motives related to drive and defense. Rose (1996) also challenges the "traditional psychoanalytic 'take' on art" that pathologizes major creativity and so persists in the presumption that "art mirrors a struggle with illness, if more or less self-healing" (p. ix).

Erikson (Erikson, Erikson, & Kivnik, 1986) advanced the idea of "ego transcendence rather than ego preoccupation, which goes beyond time-bound identities and senses in all humans an existential identity like that which the world religions and ideologies have attempted to create" (p. 53). He believed wisdom was both incremental and accumulative over a lifetime, resulting in a rare accomplishment of self-development. His ideas of growth were connected to a psychosocial context, where involvement in an "ever widening social radius" (p. 53), from primary caretakers in infancy to all of mankind by the end of one's life, challenged one in ever new ways. Erikson sees this struggle originating in infancy when the child struggles "to integrate a sense of confidence and belief in the universe, and the relative predictability of its laws, with a discriminating cautiousness and skepticism about the same universe and its realistic unpredictabilities and unreliabilities" (pp. 218-219).

Kohut (1966) believed healthy narcissism could be transformed "to a new expanded transformed narcissism: a cosmic narcissism which has transcended the bounds of the individual" (p. 265). When a child's healthy narcissism interacts with the internalization of an idealized parent he believed the child evolves into a cohesive self. This development then allows for transformations that result in a capacity for empathy, humor, acceptance of transience, and creative work.

The creative aspect of the self is intertwined with the transcendent and spiritual. Rank (1989) emphasized that both the creative and spiritual are concerned with the eternal or universal in man. Great masterpieces of art, whether they be the sculptures of Michelangelo, the music of Bach, the poetry of Rilke, or the dancing of Martha Graham aspire to that integrative evolution of polarities in one's subjectivity that leads to the heightened aesthetic experience of transcendent universality. As John Dewey (1934) says, "The thoroughgoing integration of what philosophy discriminates as subject and object is the characteristic of every work of art. The completeness of the integration is the measure of its aesthetic status" (p. 277).

I view the creative as the transcendent in process. It is motivated by the need to bring as much of authentic being and awareness into existence as possible. It can be accessed and engaged at any stage of life, takes different forms, and expresses different levels of maturity and integration. I use the word "creative" here as indicating a serious pursuit constantly challenging existence with new relations and images and thereby increasing the aesthetic value of one's life, as well as decreasing the alienation from oneself and the world. This function is constantly raising the moral and integrative level by engaging the dialectic of meaning and meaninglessness. In this sense, I distinguish here the use of creative from play, engaged primarily for the purpose of enjoyment, or from forms of self-expression that are not reflected on for the purpose of transforming them into aesthetic form of more universal meaning.
Children’s play, while manifestly motivated by fun, may often partake of the transcendent in the seriousness and urgency of its intent. The contents of children’s play, as well as the illusions, images, and metaphors of adults are not merely the playthings of the mind, but emerge inevitably from our deepest subjectivity, that is, our suffering, callings, and needs. They express the unthought directions and obstacles to wishes, drives, and emotions.

Each person has his own way of reaching toward the transcendent. There are individual capacities, motivation, genius, and tolerance for the solitude, pains, and insights encountered and needed for the struggle that involves ongoing confrontation with unknown and dark aspects of oneself, as well as the courage to seek experience outside convention and "normality." The creative drive can weaken or lead to negative consequences, if not recognized and given space to flourish. A narrow or disbelieving view of it can dull one’s listening to its manifestations and needs. When nurtured, its evolution develops deeper intuition, clearer perception, and authority earned from an inner struggle rather than external sanction. Loss of connection to the creative capacity can result in the anxiety of "meaninglessness" and profound dissociation from the inner life force, making one a victim of externally defining powers. Life may feel flat, paper thin; one feels alienated, watching oneself self-consciously rather than reflectively.

Innate in the unconscious, together with the repressed and forbidden, is the equally frightening capacity for the aesthetic and sublime, and an alternate order of thought that is not just the primary process equivalent of psychosis, but a higher order that might also be at odds with conscious reality. Grinberg (1972), for example, feels that the creative imagination resorts to psychotic mechanisms like "blurring of boundaries between self and other, reality and fantasy . . . there is a predominance of envy, hate, destructiveness and withdrawal from reality." But unlike the psychotic, the creative mind "maintains the secondary-process possibilities of abstraction and differentiation" (pp. 21-22). Psychosis often involves a fixation at a primitive fused self-object level, where symbolization proper (Segal, 1957) has not been achieved. It either involves a rigidity and fixity of character, or excessive fluidity, which interferes with the flexibility and reflectiveness necessary for creativity. The latter is a developmental achievement, marked by a capacity for some separation of self-object fusion and for symbolization proper. It is associated with a significant measure of maturity, requiring a secure feeling of self, flexibility, not being overly dependent on external approval, and deep empathy in relationship to oneself and others. The commitment to the discipline and practice of mastering a symbolic mode of expression (i.e., literature, art, music, dance) necessitates the evolution of one's symbolic and empathic capacities. In addition to seeing the spectrum of pathology to health as related to development of healthy object relations, it may also be viewed as inextricably intertwined with the developmental process of symbolic communication—from the most concrete or functional use of language to playful, creative communication that is resonant with multiple levels of meaning and capable of giving expression to that universal, ineffable aspect of the unconscious.

Grotstein (2000) posits "that the unconscious is perhaps as close to the 'God experience' as mankind can ever hope to achieve" (p. xvii). Bion (1965) equates this aspect of the unconscious with Absolute Truth. The capacity to contact this facet of the self has its roots in infancy, where, as Bion emphasizes, the need for truth is as real and urgent as the need for food and object connection. Grotstein (2000) uses the term "transcendental" to refer to the "inner (unconscious) subject—that is, the numinous ineffable subject" (p. xxvi). Ogden (cited in Grotstein, 2000) summarizes the transcendent position as involving "a state of being that is not reserved for mystics who seem to float above everyday life. ... it is a psychological state in which one reaches deeply into everyday life (what other life is there?) and senses something more that
saturates and enlivens one’s being; it involves experiencing the pain of beauty that is almost too much too bear” (p. xii).

It is the creative process that I believe does this reaching, saturating, and enlivening and that one employs to give expression to what seems beyond expression, what cannot be easily or discursively said. It does so through a medium that makes use of symbols. Langer (1942) distinguishes the presentational form of symbols, used in art and dreams to express ineffable psychological knowledge, from the discursive form, which makes use of logical knowledge and the vocabulary defined by convention.

Grotstein (2000) likens his concept of the transcendent to the same concept Kant (1787) used to describe "a priori categories with which we are born and enable us to anticipate, format and prepare for new experiences by being able to pre-categorize them" (p. xxvi).

Archetypes were Jung’s (Storr, 1983) way of learning about the structure and shape of the transcendent self. Jung saw the subjective and objective converging in the deepest and most evolved capacities of the subjective. Lou Andreas-Salome (1962) similarly describes "that mysterious knowledge rooted in the emotional life, which posits the ultimate in subjectivity as the keystone of our objective existence" (p. 15).

Lacan's (Lemaire, 1977) idea of "the Real" is similar to Jung’s idea of archetypes. He saw the unconscious as structured like a language. The Real, different from structure, is prerepresentational, and is beyond the known but, in its fundamentality, "true." Lemaire (1977) sees the Real as an "incommensurable dimension" (p. 41).

Bion's (1963) idea that thoughts precede a thinking capacity and thus function as preconceptions is similar to the idea of archetypes. Bion used "0" to represent unknowable reality, everything and nothingness, what is yet unknown in a session. Milner (1973, cited in 1987) in studying psychoanalytic ideas about mysticism, found commonality among several of them in contacting a "process which goes on in the depths ... an undoing of the split into subject and object which is the very basis of our logical thinking" (p. 263).

Freud, as well, spoke of the existence of "pre-subjective schemas," and in 1916-1917 wrote: "I have repeatedly been led to suspect that the psychology of the neurosis has stored up in it more of the antiquities of human development than any other source" (pp. 370-371). But Freud did not develop this idea, and stayed close to looking at fantasies and creativity as they arose from instinctual drive.

Freud viewed the "creative or transcendent spirit" as a gift of the few, and not fundamental to the human condition. Thus it was not seen as part of what is universally repressed and as causative in mental illness as repressed sexuality. Sarason (1990) points out that Freud gave little attention "to the manifestations of artistic activity in children" and gave "no serious attention to explaining how cultural attitudes, values and practices inhibit and overwhelm engagement in artistic activity" (p. 79). He goes on to say that "Freud did not start with the assumption that artistic activity is a universal human attribute and, therefore, he could not ask why in our culture that attribute takes the unfortunate course it does" (p. 79).

"A common perception is that Freud started out with a biological orientation . . . but ended up with a purely psychological view" (Plaut, p. 236). Freud (1910-1911) wrote: "psychoanalysis derives all mental process . . . from the interplay of forces. . . . All of these forces are originally in the nature of instincts, thus they have an organic origin. They are characterized by possessing an immense (somatic) store of power" (p. 265). In 1940 Freud defined instincts as "the somatic demands upon the mind" and "the ultimate cause of all activity" (p. 148). Like Darwin, he saw children entering life with a store of instinctive knowledge. Art and creativity
were viewed as derivative of sexual energy and secondary to science and reason as means of understanding.

Later, object relations theorists, relational theorists, and intersubjectivists focused on interpersonal motivation as primary and innate, rather than the sexual and aggressive instincts as the bedrock of motivation. The idea here is that there are aesthetic instincts of creativity, imagination, freedom, and transcendence, not necessarily derived from somatic instincts, though interactive with them. This has been represented mythologically in symbols of flight, exemplifying freedom and transcendence and quests of the hero who pursues journeys on the edge or in the interface of what can be known and what is mysterious and never fully known. These creative-aesthetic instincts are believed to be "constitutive to man" (Eliade, 1957, p. 108). They are as "real" as biological instincts and drives to connect and attach to others, and when engaged and recognized become an underlying motivational force for other instincts and feelings.

As motivation shifts to the creative becoming more central, love (Eros) in humans becomes not merely an instinctive force for gratification, pleasure, proximity, comfort, safety, and attachment, but is imbued with intelligence and the need for another to be accurately responsive to the "truth" of the self and to be similarly responsive to the truth of another. This holds for aggressive instincts as well, which in this framework act not only to destroy, conquer, and hate, but may arise from the same intelligence and be motivated judiciously to defend what is of utmost value, to create balance, and to catalyze action that eliminates or destroys the old to create the new and more relevant. Neither is inherently of greater value, but each valued by its momentum toward creative or interpersonal expansion and transformation. Attraction might be seen as oriented toward that intelligence that "moves" one beyond the person one is, contributing to one's self-integration and growth. In love, it is the force of the creative, which moves the self to differentiate in ways unique and true to its nature (initially through the matured symbolic and empathic capacity of another) that allows for the maximum freedom of the self's development in the direction it desires. It is the development of that quality in the other that one craves as a necessity for the development of the creative in oneself and then internalizes as an atmosphere of freedom, allowing for the unfolding of one's creative self.

As Grotstein (2000) says, "drives and affects, rather than being the ultimate dreadful content of the repressed, are mere signifiers or mediators for something more profound, ineffable and incomprehensible" (p. xxxi).

The ongoing symbolic transformation of consciousness via the imagination is central to the creative function. Sartre (1963) sees imagination as "a corrosive operation that is practiced on the real, an operation aimed not at evading but at transcending reality" (p. 22). Imagination is not memory or fantasy, but a way of establishing a meaningful relationship to them, thereby freeing one from the pull of both toward repetition, victimization, or helplessness, that is, modes of suffering. A focus on understanding the present and suffering in terms of the past may shortchange the role imagination plays as a route toward transcendence and liberation from suffering. Imagination reaches for what is beyond appearance, an intelligence beyond the self. Einstein (1954) said imagination is more important than knowledge, and William Carlos Williams (1978) said that it was the one reality in an unreal world. It intertwines spirituality and creativity, aspiring to transcend dogma and to approach life "unarmed," without preconceptions. The creative may be thought as that which first senses the gap between the imagined and what is and attempts to bridge that gap with new forms. The aesthetic may be viewed as the dividing line
between formlessness and form. The quality of the aesthetic is dependent on the maturation of the spiritual and creative self.

Dogma, caprice, arbitrariness, or rigidity are derivatives of trauma that cripple imagination and create oppressive inner environments rather than liberating ones. They potentially duplicate the situation Shengold (1989) describes as soul murder. He showed the negative effects of children’s thoughts and feelings being distorted or overly suppressed by "knowing" adults. While optimal recognition of the imaginative aspect of self—that is, nurturing it and giving it freedom—is more likely to give it opportunity to flow, it paradoxically may defy all expectation. History has shown that imagination sometimes brings forth its most magnificent manifestations in the face of parental loss, rejection, poverty, imprisonment, and political oppression. The origin and force of imagination, how it transforms adversity and oppression, is ultimately mysterious. It resists reduction to explanation or formulas for its cultivation or unfolding, yet its presence in the progress of civilization is evident.

Freud's body of work could be seen as reflecting great imagination, in that he was uncovering that which was not detectable by the senses as well as creating new forms for detecting the workings of the unconscious, inner conflict, and dreams. Interestingly, Cornelia Castoriadis (1995) found the word imagination, Einbildung, appears only twice in Freud's work, and both times in terms of the imaginings of the neurotic, that is, in terms of fantasy being defensive. Imagination for Freud lacked psychical status in that it is a derived and secondary activity, "an enormous paradox" Castoriadis exclaims, "since Freud's entire life's work is one of the imagination" (p. 16).

In this vein, Freud (1940) makes an argument for psychoanalysis as a science: In our science our problem is the same as in the others: "Behind the attributes (i.e., qualities) of the object under investigation which are directly given to our perception, we have to discover something that is more independent of the particular receptive capacities of our sense organs and which approximates more closely to what may be supposed to be the real state of affairs" (p. 196). This concept of science is based on the principle by which Copernicus exchanged "his actual terrestrial station for an imaginary solar standpoint. . . and gave preference to man's delight in abstract theory at the price of rejecting the evidence of our senses" (Polanyi, 1962, p. 3). Polanyi says the Copernican system is more objective than the Ptolemaic system because it is more intellectually satisfying. "We should consider as more objective that which relies on theory rather than on more immediate sensory experience" (p. 4). Freud was uncovering that which was not detectable by the senses—the workings of the unconscious, inner conflict, and dreams, all necessitating imagination for understanding.

Despite these contradictions, the domain of art, beauty, philosophy, spirituality, and unproven intuition were given diminished status as pursuers of truth or seen as derivative of sexuality. In 1927, Freud asserted, "It would be an illusion to suppose that what science cannot give us we can get elsewhere" (p. 56). Of art Freud (1930) said, "Psychoanalysis unfortunately has scarcely anything to say about beauty either. All that seems certain is its derivation from the field of sexual feelings" (pp. 82-83). In 1930, Freud said of mystical feelings of oneness, "I cannot discover this 'oceanic' feeling in myself. It is not easy to deal scientifically with these feelings" (p. 65). Freud's way of dealing "scientifically" with these feeling was to reduce transcendent feelings to the "infantile" experience of oneness with the mother. If one encounters such feelings in patients, within this framework an analyst may be compelled to see such feelings as transference, re-creation of these infantile feelings, illusion, delusion, or grandiosity, and so miss the maturity in them. This view is advanced by de Mello Franc (1998), who held that
groups of psychoanalysts would tend to interpret religious phenomenon as infantile wishes or neurosis, rather than recognize their validity. A lifetime of creative and spiritual struggle may have been the preparation for such oceanic feelings of oneness.

In dreams, Freud saw that something could be itself and its opposite. In "The Antithetical Meaning of Primal Words" he (1910) revealed in how ancient languages had one word for opposites like strong/weak, old/young. He quotes Abel (1884): "It is clear that everything on this planet is relative and has an independent existence only in so far as it is differentiated in respect to its relations to other things . . . since every concept is in this way the twin of its contrary" (p. 157).

Yet Freud's rational framework did not always operate on his own idea of relation, but rather elevated one side of the dualism and justified this through reason created by the superior side of the duality. In Freud's system, art, spirituality, and philosophy were diminished in relation to science and reason, women in relation to men, and creativity in relation to sexuality. By fixing one side of the duality in a superior position, the other side is considered the lesser or is distorted. It can thus diminish the whole and create false perceptions of all its parts.

Supervielle (1985) describes the transcendence of duality and the breakdown in subject and object as it occurs in one creative process, writing poetry: "the state of poetry comes to me from a kind of magical confusion, for the mind confused with dreams opposites no longer exist; affirmation and negation become the same thing as do past, future; despair, hope; death, life" (p. 165). Mary Shelley (1831) speaks of creativity or invention arising not "out of void, but out of chaos" (p. 171). The creative impulse needs to be as free to destroy an existing order as to create a new one, and to be accompanied by the courage to exist in the chaos where infinite possibilities can arise out of the complexity, yet no new form or order yet exists. Thus the creative is that which is in an ongoing process, motivated to achieve this transcendence of order and the duality of thought that maintains the existing order.

Progress, according to Kuhn (1996) and Feyerabend (1993), depends not only on dialectic but also on the emergence of anomalous configurations. Unforeseen paradigms can revolutionize the existing sense of order, not merely modify it by incremental, accumulative, bit-by-bit additions of knowledge. These new paradigms are born of imagination and often arise out of a crisis a sense that an existing order or paradigm cannot account for certain problems, data, or experience. Kuhn's ideas about scientific revolutions stress the dramatic, noncontinuous, often cataclysmic nature of scientific change, which raised anxiety among philosophers of science because of its implications of irrationality. Kuhn viewed scientific revolution as involving a total change in standards and methods, so that rational, external evaluation of competing views appears impossible. He said when one theory or "paradigm replaces another, scientists work in a different world" (Thagard, 1992, p. 4). In viewing natural science as laden with theories and preconceptions that can undergo radical change in the course of scientific development, the objectivity and "rationality" of all science remain under question and leave open the possibility of other means for interpreting or understanding natural phenomenon.

Positing creativity as a central motivating force potentially creates a rupture with a paradigm based on dualistic assumptions The latter posits science and rationality as primary ways of knowing; establishes fixed images and myths through which to understand human nature, rather than images that partake of the new and unexpected; puts greater value on success and tear of success as it was connected to oedipal issues than on the value of failure, as it allowed for the collapse of limiting conscious structure; and pathologizes the darker side of oneself and certain by-products or phases of the creative struggle-periods of depression, despair, terror,
aloneness, elation, even suicidal feelings or hallucinations, which may be responses to leaps of courage, heightened aesthetic awareness, or encounters of deeper relatedness to oneself or others.

In this vein, Freud himself acknowledged to several friends that "he needed some measure of physical or psychic pain in order to create" (Mahoney, 1998, p. 37). Here Freud acknowledges that the creative spirit often seeks the disjunctive, rather than just happiness and pleasure. Within the creative there is often a moral imperative to create solutions that heal, to and repair one's own nature and one's social, physical, and political environment. This often then necessitates further risk, discomfort, ostracism, and sacrifice (Freud's own life being a testament to this).

Late in his life, Freud expressed to Jones (Paskauskas, 1993) regret that he did not explore more fully the spiritual and poetic. This regret seems common to "scientists," who restrict their exploration to the factual and provable. Even Darwin at the end of his life, in reflecting on his work, shows similar awareness of the sorrowful effects of his lack of attention to poetry, art, and music.

In his Autobiography (Darwin, 1958) he notes that from 1842 he began to lose interest in scenery, poetry, and friends.

My mind seems to have become a machine for grinding general laws out of large collections of facts, but why this should have caused the atrophy of that part of the brain alone, on which the higher tastes depend, I cannot conceive. ... It is not possible to give an adequate idea of the higher feelings of wonder, admiration and devotion which fill and elevate the mind. If I had my life to live over again, I would make a rule to read some poetry or listen to some music at least once a week; for perhaps the parts of my brain now atrophied could thus have been kept active through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature. (pp. 85-86)

It is interesting that both of these scientists claimed that if they had their life to do over, it would be more concerned with their spiritual and creative sides. Farrington (1966) remarks how these ruminations suggest how far Darwin had gone off track. Poetry, music, art, philosophy, or religion do not exist on the periphery of reality. They do not merely refresh the scientist who alone is concerned with what really exists. "They are concerned with what really exists and give knowledge of what really exists. And the scientist needs them because they rescue him from abstractions, bringing him into contact with aspects of reality with which his specialism cannot deal" (p. 86).

LISTENING FOR THE CREATIVE

Developmental theory for the most part has not focused on the conditions necessary at different stages of the child's life to provide an optimal environment to keep the child's freedom safe and creative potential unfolding and maturing (see Appendix). Winnicott, among the exceptions, has viewed the child, at his core, as a creative being who from the start actively participates in creating meaning and goals for his life. Just as Winnicott (1952) says there is no baby without a mother, one could say there is no possibility of a whole, integrated self without a relation to the transcendent or creative.
In listening for the influence and development of the creative in a patient's (or child's) life, one might see different significance in his affects and communications than if one is listening primarily for meaning related to object relations or sexual or aggressive derivatives. Creative venturing risks failure, and not uncommonly ends up leaving one feeling that the already-known worked better. There may be episodes of depression, despair, and discouragement, in feeling that one's efforts seem to evaporate with a sense of vapidity or hollowness. Strenuous cycles of effort and failure work against the initial thrust of omnipotence and/or grandiosity. In itself, whether it is within a relationship or project, the creative endeavor is most often a process of maturation, regardless of its outcome. Anxiety, disorganization, aloneness, and terror are often concomitants of risking new organizations. The time needed for solitude, reworking ideas, and revising one's values can leave one disconnected from old objects. Suffering, depression, pain, and failure may be phases in these cycles of success and failure, illusion and disillusion, leaving one with a sense of the indispensability of one for the other. Intense immersion in a creative process may derail one's relationships and career goals for a time, leaving with little interest in sexuality or other people. In this light, listening to patients struggle with ruptured object relations, dysphoric affect, and periods of hopelessness can be too quickly viewed as pathological and needing cure, if it is interpreted primarily in the context of aspiring to object constancy, relatedness, or happiness rather than seen for its value in a strenuous creative struggle. The creative and spiritual aspects of the "self" grow from what is made of these experiences—their meaning—whereas the ego may suffer from these "negative" experiences, feeling shame and humiliation, and so may want to get rid of them, medicate them, or label them as illness, so as to cure them. The creative urge is unpredictable and tends to move toward areas that contribute to the wholeness and further evolution of the person. Celebrating them as transitions to greater states of maturity and potential relinquishing of old modes of being needs to be theoretically part of analytic thinking, even though they may appear to be negative or pathological. This celebration may in fact be what is necessary for them to be welcomed and tolerated sufficiently so that they may be worked with and integrated in a manner that deepens the self, rather than being obsessed about with shame and guilt.

Creativity flourishes best in optimal freedom. One's inner freedom as a therapist is critical in listening for creative content with patients. When patients, particularly those immersed in creative work, listen to our words and our being, they know whether we are chained to one position or another or have found our way to a place where we can listen unhampered. It is this example more than anything we think or say that can liberate them. But what are we liberating patients from and to what? Is it to be sexually free, to enjoy solitude, to be in a relationship, to get out of a relationship, to leave work that is deadening for work they enjoy, to be intimate, to be free enough to free associate, or to be free of the clatter of one's mind to experience silence? To have a goal for freedom immediately becomes enslavement. Can a method exist without a goal and, if not, is it the goal of our deepest selves, or do we quiet that self to achieve the goal of the method? Free association, the method and for some also the goal of psychoanalysis, is almost always effected and filtered through the goal of the particular theory or subjective self of the analyst. The subjective self, that self which reacts differently from all others, based on one's own experience and conditioning, refers most often to the manifest, conditioned, reactive self, that self shaped by one's history, institutions, culture, and theory. The transcendent self, in moving beyond dualism, allows for increased freedom and creative choice. One acts, less from the conditioned self, out of fear of not fitting in with the more acceptable legislations of the
conscious reactive self, but more from an integrated universal self. As Wordsworth (in Hutchinson, ed., 1932) says:

Dust as we are, the immortal spirit grows
like harmony in music; there is a dark
inscrutable workmanship that reconciles
Discordant elements, makes them cling together
in one society ("The Prelude, lines 340-344, p. 637).

As the Indian philosopher Aurobindo (2001) puts it: "The gradations of consciousness are universal states not dependent on the outlook of the subjective personality; rather the outlook of the subjective personality is determined by the grade of consciousness in which it is organized according to its typal nature or its evolutionary stage" (p. 9).

In this vein, Grotstein (2000) says of the goal of psychoanalysis: "I believe that the task of psychoanalysis is not the attainment of insight, but, rather, the use of insight to attain transcendence over oneself, over one's masks and disguises, to rebecome one's superordinate subject. This task involves a transcendent reunion with one's ineffable subject in a moment of aletheia (unconcealment)" (p. xxvii). As Novalis writes, "the ultimate goal is to take possession of one's transcendental self, to be at once the T of one's T" (Bauchelard, 1987, p. 105). To see this as a goal and to be able to sense obstacles to this, an analyst must, through his presence, be to some extent an example of this transcendent state of consciousness, understanding the value to one's development that engagement through creative work leads to. The transcendent might be thought of as that aspect of the unconscious that contains future possibilities for more intelligent, enlightened being and thinking. It is also at odds with conscious reality, but not just because it was something not allowed in one's past, but because it has no precedence or structure for integration into one's present consciousness.

The transcendent function is a concept Jung (in Storr, 1983) has used to describe an objective aspect of the psyche seeking the union of opposites in order to achieve wholeness and integration. Jung called this process of integration "individuation," an impersonal process, finding value beyond individualism. It is different from the separation/individuation that takes place in the first half of life, which involves separating from one's primary family. It involves the integration of opposites. This is a creative process in that new relations are formed between concepts that are usually polarized by dualistic conscious thinking into such opposites as good or bad, right or wrong. This integration can manifest itself in metaphor or is sometimes referred to as paradox, which conveys the oneness in elements or indispensability of both sides to the whole. This is the bedrock of spiritual, artistic, and, often, scientific thinking. For example, forgiveness might be seen as a paradoxical concept, where one learns to love those who hurt one the most. It defies the dualistic, conscious logical reasoning that one should hate those who hurt one the most. It can take a lifetime of creative integration of the self as well as of empathically perceiving the other in more complex ways so as to transform pain and anger into compassion. Gleaning principles beyond those that are conscious or obvious to the senses is core to art, spirituality, and science. All have in common the necessity of active imagination or creative integration. Imagination or creativity might be thought of as in some way a sixth sense. As analysts, we need to listen with it and for it in our patients. This listening differs from how Freud described neutrality.
Neutrality has come to mean that the analyst does not overtly take sides with any aspect of a patient's conflict in decisions involving the external world. Neutrality, to meet these requirements, includes aspects of anonymity and abstinence. Freud (1912) said the analyst "should be opaque to his patients, and like a mirror, should show them nothing but what is shown to him" (p. 118). This framework was considered optimal to help patients get in touch with repressed instinctual wishes. Behind this "abstinence" or neutrality is the clear assumption that the repression of these instincts and bringing them to light is the essence, respectively, of suffering and of cure.

Anna Freud (1937) expanded the definition of neutrality to mean that the analyst takes "his stand equidistant from the id, ego and superego" (p. 28). Neutrality navigates among these three components. But where in a conception of id, ego, and superego is there room for the creative or transcendent inclinations? Would an analyst balancing himself in this tripod theory find his way to interpret the lack of contact with this realm as a cause of meaninglessness, depression, and emptiness? Is a stance of being equidistant between these three aspects of self neutral, if it does not give validity to the role of the patient's creative and spiritual instincts in both pain and healing? A stance that listens for creative and transcendent capacities and aspirations may be said to be biased toward the importance and centrality of that existence, but can a stance call itself neutral that holds creative desire to be secondary to sexual or relational desire, and transcendent aspirations to be neurotic or infantile, or nonexistent?

The stance an analyst takes needs to be viewed as one that is evolving toward an enlightened, integrated, and loving presence, rather than mirroring absence. Erickson et al. (1986), Jung (1967), and Kohut (1977, 1978) all see wisdom as developing in the process of expanding the self "to a timeless, universal identity rather than with an individualistic and mortal one" (Orwoll & Perlmutter, 1990, p. 163).

Wisdom comes from the awareness and evolution of the transcendent, creative aspect of man. With its evolution arises deeper intuition and perception as well as authority, earned from an inner struggle rather than external sanction. Such a widened, transcendent consciousness has struggled with problems of authority, convention, and evil, knows the value of doubt in that struggle, and is aware of one's limits. It communicates in its presence the goal of analysis itself.

In addition to an analyst being in touch with his unconscious and aware of his countertransference, it is optimal if he has matured creatively and spiritually himself. What needs to be mutual between patient and analyst for work in this realm is to view the "unsymbolized" as not just the repressed but as the inclination to the transcendent: "new" elements of the psyche, comprising thoughts that separate one from objects, the culture, family, and society as well as the thoughts that might separate one from the therapist's familiar context or theory. The analyst's response to the patient's transcendent moments needs to be something other than a receptivity to transference (a repetition of the past). An alertness to transference may in fact make the analyst miss the transcendent moment. If the analyst does not have the maturity to consider that he may not know what the patient knows or that what is occurring may be an act of courage, not regression, an opportunity for growth and unfolding can instantly become a nightmare.

Freud's (1930) characterization of Remain Roland's transcendent feeling as infantile, or viewing it as an awakening of earlier feelings of oneness with the mother reduces such an experience to transference, and misses the potential unprecedentedness of it and the lifetime of preparation that may have been needed to experience such oceanic feelings of oneness.

There may be more in the "potential space" of analyst and patient than two conditioned, instinctively and relationally motivated subjectivities. Although Winnicott (1971) asserts: "We
find either that individuals live creatively and feel that life is worth living or that they cannot live creatively and are doubtful about the value of living. This variable in human beings is directly related to the quality and quantity of environmental provision at the beginning or in the early phase of each baby's living experience" (p. 71), this could perhaps be modified to say that one who is not started off well enough may have a more rugged struggle, if not at times a near impossible one, but that the past is rarely totally determining and obliterating of the possibilities of a living present and that access to one's creative transcendent self is available to all. It is the ever-deepening connection to this aspect of oneself that continually changes one's relation to the facts and determinants of one's life with increasing relevance to others and the world.

THE CREATIVE NATURE OF THE CHILD

Although access to and development of one's evolving creative capacity is facilitated and often made easier by a nurturing parent, partner, or therapist, there are individuals who seem to access this capacity early on in the face of, and sometimes because of, adversity, parental loss, and trauma. Many great artists and scientists have suffered the loss of one or both parents early on, from physical disabilities or illness. Conversely, attachment studies have shown that those children with high creative drives and talents do much better in dealing with loss or poor attachment. It is difficult to know whether adversity stimulates strength and self-reliance and deepens one's feelings of humanity or whether inherent creative gifts allow some to withstand these losses and hardships better. In Terman and Oden's (1947, 1959) studies of gifted children, it was thought that few grew up to be great artists or geniuses because they were from homes that were either too ideal and secure or perhaps too restrictive in terms of experience and emphasis on conventionality. Einstein offered some explanation when he said, "it is, in fact, nothing short of a miracle that the modern methods of instruction have not yet entirely strangled the holy curiosity of inquiry; for this delicate little planet, aside from stimulation, stands mostly in need of freedom; without this it goes to wreck and ruin without fail" (cited in Simonton, 1999, p. 118).

While the pain and deprivation of loss are more often focused on, perhaps there are liberating aspects to some losses that may free creativity from what might be a confining interpersonal situation. One patient who was in her late sixties and had talent and creative aspirations most of her life that were never fully developed said, "It was not until my mother and husband died that I could really write and paint because now I don't give a damn what anyone thinks. There's no one I'm trying to impress or fool anymore." After a creative renaissance she began having nightmares that her husband was alive again. The freedom became terrifying, and she had to reinstitute a more repressive psychological environment to feel like her "old self" again.

Another aspect of loss that may stimulate creativity is the profound feeling of unfairness or discrepancy concerning a sense of how things should have been or should have turned out. Creativity and symbolization serve a need to make sense of things and to bridge or link these discrepant experiences of reality. Loss at an early age is also a profound experience for the child, necessitating that he prematurely face the reality of death and tragedy. This might also deepen a child's awareness of life's fragility, and force him to grapple with its meaning. This could potentially orient a child to more serious pursuits.

Parents who impose creative pursuits as the "right" thing to do may paradoxically discourage it, at least in the form they promote. Creativity is always driven by very deep passions, visions, and yearnings. It searches for the hidden, other side of the manifest. So a child,
say, of a painter and dancer, who has been encouraged to do art may decide, for a period, to explore his sexuality and develop skill in a sport. This may be the more creative act, the resistance to compliance and the status quo, and the development of a forbidden side to himself, which will contribute more to his individuality and wholeness. Paint, music, dance, and words are more often the medium for the creative process, but the essence of the process can be evident elsewhere and be lacking in what is usually considered "art."

Whatever combination of factors creativity is related to, and irrespective of whether it unfolds into genius, providing the conditions for its development is most likely to enhance qualities in children or patients that contribute to their growth and stature as people. It necessitates developing inner flexibility, symbolic capacities, empathy toward oneself and others, and resilience; helps self-integration and self-esteem related to internal factors and not external approval; tends to make one less susceptible to peer influence, less dependent, and more able to recover in the face of loss and negative influences from the environment.

The creative nature of the child may be seen as composed of desire, related to talents and inner disposition, that is, what the child is inclined to and develops passion for; expressiveness, the innate capacity to find ways to transform this desire or talent through a material or media (language, music, paint, one's body, dance, etc.) in ways unique to oneself so that both the medium and the self is transformed in the interaction; faith, related to trusting in the intuition and intelligence inherent in imagination, which can uncover the truths and insights within that will further growth and development of innate potential; and freedom, the appropriate physical space, and unimpeded emotional environment to enable one to continually transcend his own level of development and move on to more integrated and mature ones as well as to constructively challenge the social and interpersonal levels of integration and values in the environment. These aspects of the child coexist with needs for physical survival, comfort, and sexual, cognitive, and interpersonal needs, and will guide and deepen the level of fulfillment of these other needs in accordance with the depth and direction of creative development the child has achieved. This aspect of the child conformity and compliance to external demands, see as a central aim of the child's life not just physical health, emotional wellbeing, and good relationships but a capacity for solitude, creative participation in the evolution of his life, and a growing sense of authority over his own soul and self. The parent's faith in the child's ability to accomplish this and a positive responsiveness to this aspect of his development will help the child value that dimension of his life and develop faith in living out his deepest desires and callings.

The child needs to feel free enough of the fear of hurting or disappointing his parents, or of his fear of the parents' retaliation, to move through each developmental phase in a lively, self-initiating manner. If the need to survive with a particular parent necessitates putting one's own urgent developmental needs second, the pain and conflict resulting from this will be manifested in various symptoms. The child may become (1) overly withdrawn or schizoid to protect his inner life, (2) overly aggressive or demanding to protest having to sacrifice too much of his real self and to be overly concerned with the other, (3) overly depressed, clinging, or fearful, to express hopelessness at his invisibility or not being heard, (4) overly rigid, competitive, or ambitious in terms of achieving what parents expect to express capitulation or resignation to external demands and loss of contact with the self, or (5) develop psychosomatic symptoms that reflect despair at not being heard or validated.

Being aware and empathic to the ways the child's pain and conflict manifests itself in how he balances his true needs with doing what he needs to survive requires of a parent openness to what is unlike himself and may initially be experienced as injurious to the parent's narcissism.
The parent who makes the child feel supported and seen in his most urgent callings will elicit feelings of love. When the child feels thwarted or unrecognized, the parent is likely to experience the child's hate. In my view, anger and love are motivated by the "soul" of the child, generating love when he is allowed to fulfill himself, and anger when not.

The creative aspect of the child, if nurtured and allowed full expression from the onset, in whatever modality, becomes a vehicle for growth, self-knowledge, self-integration, and self-reliance, as well as a means to fulfill the self in the direction of wholeness and transcendence. In children where it is more fully developed, it is often the motivating force behind other needs. Relationships are chosen in accord with those who validate and resonate with the child's deepest needs. Positive affects arise in the child in response to feelings of love and recognition for this aspect of the self, and negative ones in response to its absence. Physical activities and sensual needs become imbued with meaning beyond the concrete and beyond mere pleasure.

Parental capacity for self-reflection; awareness of one's own narcissistic, self-interested, and prejudicial inclinations; and a highly developed symbolic ability are important in allowing and fostering the creative aspect of the child. The absence of these qualities at the extreme can result in what Shengold (1989) describes as soul murder. He defines this as "the deliberate attempt to eradicate or compromise the separate identity of another person. The victims of soul murder remain in large part possessed by another, their souls in bondage to someone else" (p. 2). In this situation the child is anguished in the dilemma of maintaining his own perceptions while still retaining the love of the parent. Where there is soul murder, the child will sacrifice his perceptions to maintain the love of the parent and restrict or deny his experience or perception to appease the rage or narcissism of the other. In this situation the self narrows rather than expands. Shengold continues, "It is exactly the ability to feel that is so vulnerable to ruin and mutilation, especially the ability to feel love" (p. 84).

Soul murder can impede individuation and thereby keep the child in a crippling dependence on the abusive parent. It can interfere with the child's development of negative emotions or perceptions not in agreement with the parent. It can cause the child to continually renounce his needs in favor of parental needs, or in favor of one parent over another. The child may take on adult lies and denial and sacrifice his true self to make a parent appear innocent. When there is soul murder or abuse the child's "no" is frequently pathologized. This can be crippling to the child's creative and imaginative functioning, his ability to retrieve the images that help him know who he is and why he hurts and to creatively construct meaning and discover new relationships between himself and the world and others. In the creative realm "no" is as necessary as "yes," black as white, hatred as love. The child's negativity is often a clue to something missing, hurting, frustrated, or deadened and an opportunity, on the parent's part, for greater empathy.

As Eigen (1998) says, "One cannot coerce wholeness. It is a path that has to be created/discovered through ordinary good living. Perhaps wholeness is a direction, a tendency, a striving, a changing vision, or something sensed" (p. 53). Parents who are sensitive to the changing, emerging, often mercurial and idiosyncratic nature of the creative aspect of child find a way to balance giving the child the necessary freedom, along with wise and non-intrusive guidance and limits.
CHANGES IN THE SCIENTIFIC PARADIGM

New scientific discoveries are challenging ideas of what is "basic" to a child's nature. Daniel Stern (1985), in describing an "emergent self," states that infants "have distinct biases or preferences with regard to the sensations they seek. . . . These are innate. From birth on, there appears to be a central tendency to form and test hypothesis about what is occurring in the world. . . [to] categorize into . . . patterns, events, sets and experiences" (p. 44).

The biologist Kaufman (1993) has found that "the order inherent within the busy complexity of the cell may be largely self-organized and spontaneous rather than the consequence of natural selection alone" (p. xiv). Ghent (in press) goes on to say that while spontaneous emergence of structure at the cellular level may seem a far cry from what we ordinarily think of as agency or creativity, I do mean to put forward, albeit with a little hesitation, the hypothesis that it represents the basis at the most primitive level, of what later in ontogenetic development becomes genuine expressions of agency and creativity—in the form of spontaneous emergence of new patterns of thought or behavior, (p. 14).

Research observations by Emde, Kubicek, and Oppenheim (1997) of the toddler during the period of early language development have found the child expresses the capacity for two kinds of psychic reality. A world of imaginative pretense occurs quite early, and supplements the child's everyday experience. The toddler is not confused by these two experiential worlds. . . . Imaginative reality refers to a process in which the child makes use of what is familiar in the remembered past in order to try out a world of new possibilities in the present that, to some extent, are oriented towards the future (P. 115)

Thelen and Smith (1994), in studying infant motor behavior and cognition, depart from linear and deterministic models in saying:

Although behavior and development appear structured, there are no structures. Although behavior and development appear rule-driven, there are no rules. There is complexity. There is a multiple, parallel and continuously dynamic interplay between perception and action, and a system that, by its ... nature seeks certain stable solutions.... But the order is always executory, rather than rule-driven, allowing for the enormous sensitivity and flexibility of behavior to organize and regroup around task and context. (p. xix)

Seeing the child as inherently creative from the start, as having spontaneously generating imaginative capacities that are always seeking to play with the existent in a way that brings about something new, allows the child to be seen as active agent, as one who discovers and creates meaning and can play with the existent to transcend and bring about something new. This view transcends the dualistic notion that sees the child as essentially reactive to and shaped by innate instincts and environmental factors (nature vs. nurture).

These emerging ideas in child development theory about what is basic in a child's nature are consistent with recent scientific developments that are challenging linear, rational, and
Objective "knowing" that claim predictability of future events. They are placing nonlinear creativity and spontaneous ways of knowing that lead to unpredictability and complex possibilities in a more central place in the workings of the universe, challenging the idea that science can discover with conviction and certainty what is objectively true.

Complexity theory, in contrast with traditional reductionism, is concerned with "emergence." This idea implies that at each new level of nature, laws that apply at lower levels may be irrelevant. The Belgian scientist Ilya Prigogine was concerned with nature as becoming as well as being. He found perturbations of physical systems that were unpredictable and that would cause the whole system to move to a state of order higher than the former state. He was interested in nonlinear systems that could generate novel kinds of order, which because of their origins in nonlinear feedback, are impossible to predict or control. Prigogine claims that science is "heading towards a new synthesis, a new naturalism. Perhaps we will eventually be able to combine the western tradition, with its emphasis on experimentation and quantitative formulations, with a tradition such as the Chinese one, with its view of a spontaneous self-organizing world" (Prigogine & Stengers, 1984, p. 22). Of matter he says, "Matter is no longer the passive substance described in the mechanistic world view but is associated with spontaneous activity. This change is so profound . . . that we can really speak about a new dialogue of man and nature" (Prigogine & Stengers, 1984, p. 9).

Complexity and Chaos theory are thought by many to lower the status man gained as a result of Darwin's evolutionary theory. Rather than seeing man as at the pinnacle of evolution, complexity theory tends to see humanity and nature as together in one big complex adaptive system. "A Great Leveling takes place, in which the pretensions both of science (to uncover nature) and of society (to push ahead) are dismissed as Utopian dreams. Loss of certainty in progress reigns supreme. It is not only the outcome of complexity and chaos theories, but their unconscious inspiration" (Gillott & Kumar, 1997, p. 188).

Bohm's (1980) "implicate order" includes his vision of the cosmos as a hologram, where each part of the universe contains or enfolds the whole, allowing for the creation of separate but related events outside of causality. He also states "that as the implicate order unfolds to manifest the moment-to-moment reality of the explicate order, new 'creative' patterns tend to emerge. These matters are expressions of a creative urge in the deepest implicate aspect of the cosmos."

Science has also been seeking beauty in the aesthetics of theory and mathematical equations rather than just in empirical evidence. Goldsmith, Mackay, and Woudhuysen (1980) see Einstein's theory of gravitation as substantially correct because of its beauty, elegance, and "fundamental harmony connecting the way nature works with general mathematical principals" (p. 44). Beauty as a motivational force for the scientist leads to "faith" in the truth of beauty, rather than just logical or rational proofs.

CLINICAL CONTEXT

In this section I present some clinical material from the analysis of a patient who felt his creative development was not given the same attention as his psychosexual and interpersonal development. Initially the patient's artistic side was acknowledged respectfully, which set in motion a positive transference that made the patient all the more vulnerable when conflicts were increasingly interpreted in relation to instincts and relationships, and attention to the artistic receded. The result was a retraumatizing of the patient, stimulating earlier disregard for his creativity and lack of understanding of his rebellion and negation as an attempt to express his
idealism and find new solutions to haunting and profound problems in his life. He came to feel that the analyst's "knowing" stance often overrode his initiative, dampening confidence in his spontaneous, intuitive, and creative urges. Concurrently, the analyst's conviction in regard to her own theoretical framework and understanding of the patient left her no recourse but to interpret the patient's increasing depression, disagreement, and protest as regression, resistance, and negative therapeutic reaction, that is, increased pathology. The example here is not intended to be a criticism of any psychoanalytic school, but to highlight some problems that can arise when conflicts and difficult-to-express thoughts related to creativity are not sufficiently listened for or become subdued when one's theory directs one to listen for other concerns.

The case of Joe, a man in his late thirties, was presented to me by a supervisee. I discuss here both the experience he relayed to her with a former analyst and work she had recently begun with him. He had started analysis three years earlier with a senior female analyst because of a deep and long-standing depression, conflict between his wife's wish to start a family and have more time with him and his intense pull to be an artist and spend more time alone, and unrelenting guilt about the death of a sister and, later, his mother. He also had recurring nightmares about the death of a child, in which he is accused of being the murderer and is sentenced to life in prison.

Joe grew up in war-torn El Salvador, the oldest and only boy of three children. From a young age he seemed to march to the beat of a different drum. His interests in art made him marginal with peers, particularly other boys, and he felt he fell short of his father's expectation of a man. He loved his parents and found himself simultaneously trying to please them and be who they wanted him to be, while often sequestering himself in his solitary private world, painting and reading. His early compliance to them broke down in late adolescence in his passionate involvement in politics as well as in his interest in the native side of his heritage. This angered and frightened his parents, who were pragmatic people and devout Christians, and led to stormy fights. At one point he was tortured and nearly murdered for his political work. One of his sisters, admiring him, followed in his footsteps politically, and disappeared. His parents blamed him for this, and he felt unrelenting guilt. He left the country for New York in his mid-twenties, barely maintaining contact with them for several years. During this time his mother died, compounding his guilt. He was preoccupied with being bad and unworthy. For the next ten years he worked his way through college and social work school, while painting avidly. He won the prestigious Whitney award for young artists and began having work shown in museums and galleries.

He sensed, from the first analyst's office and books, her interest in art. Early on he showed her slides of his paintings, and she said she thought he was a first-class artist. As the analysis progressed, her recognition of his artistic self receded into the background. During the times the analysis felt painful or off track, he would hope for the reemergence of that recognition.

He told the second analyst that his first analyst would use words like "cruel," "evil," and "destructive" in reference to his withdrawing into his work for periods of time, thereby being unresponsive to his wife and not taking on enough financial responsibility in the relationship. He was told that his anger and destructiveness toward his parents was being played out with his wife and was related to unresolved oedipal issues, including guilt. The analyst's use of these words intensified his guilt and depression, making him feel like he did in his family, when his parents maintained a blameless role, seeing him as bad, odd, difficult, or destructive. Interpretations were also made about his childishness in terms of his unwillingness to take on more financial
responsibility and his continuing to blame his traumatic past in order to feel like a victim due to reparations. His increase in argumentativeness and dysphoric mood in response to this frame of understanding was seen by this analyst as additional transferential evidence that he wanted to render things meaningless and destroy the analyst. The patient told her that in his native beliefs there is no good and bad or right and wrong, only what you do to create the situation you need to learn from and to change. If you do not change, you keep having lessons or dreams that warn you. In this belief system, only three things exist in creation: natural law, energy, and consciousness. The freedom to make the mistakes allows one to learn what is within, to encounter one's "shadow." Though this was his inner conviction, he seemed to give himself over to seeing himself through the negative labels of the analyst. His vulnerability to this dualistic thinking seemed to be a residual from what he later came to understand as the soul murder of his childhood.

His first dream in analysis was of sliding down a hill covered with ice. There were piles of shit. He was sliding out of control, but trying to maneuver around the piles. He felt terrified as he was taken over by the momentum. At the bottom he stopped, stood up, cleaned himself off, and, once on his own feet, was okay. As Joe reflected on the dream, his question to himself was whether the shit in the dream was his or the analyst's. Was it a dream about his own subjective state, which he needed to claim, being projected, or was he objectively intuiting something was wrong? Or both? In his Indian culture, dreams can sometimes be predictive. He wondered whether his dream was predicting a downhill course for this analysis, or whether it was a descent into a spiritual/creative journey, a losing control and losing hold of old ways his world was organized, which would lead to a strengthened, more independent self.

The analyst said riding down on his bottom was a regression to being a child. The shit was his anal blaming and not taking responsibility. Again Joe accepted this interpretation and put aside his own, another enactment of a transference of soul murder. Throughout this analysis it went undetected, in part because of the analyst's certainty about her theory and understanding, which also replicated the certainty of his parents and their disregard for his truths. Parental demand for compliance had been internalized and perpetuated in destruction of his own sensibilities. Since he was a young child, out of fear of losing his parents' love and his fear and idealization of his father, he had put aside his own perceptions and seen himself through their eyes. Attempting to individuate and separate from them through his differing religious ideas, politics, and art always entailed a deep sense of doubt, guilt, and concern about hurting them. His enactment here seemed to stem from his primary transferential need to preserve a good mother (and father); to do so, he split off bad perceptions of them and turned them on himself. Many analysts have described the necessity of this mechanism by the child to both preserve the perceived love of the other and to avoid being punished or inviting abandonment and rejection.

After a year of work Joe was feeling flattened, destroyed, and at times suicidally depressed. He felt he was exhausting himself trying to get the analyst to see things as he did, so he could accept himself through her. He told his second analyst that he often felt with his first analyst that he could feel the bones of her theory in the listening. Repeatedly not feeling heard, he brought his hurt and confusion to the analyst in dreams. In one, the analyst was the visiting artist at a school in which he was an art student. He was earning money to pay for his tuition by modeling nude. When he finds out who the visiting artist is, he wonders how he will handle being naked in front of her for a three-hour class. At the end of the class the "visiting artist" comes away with a magnificent piece of work—a likeness of him, which he knows she will use to advance her reputation.
The analyst interpreted the dream in terms of Joe's wish to seduce both his mother and the analyst, telling him that by putting himself naked in front of her for three hours, he hoped to make himself irresistible. She brought in a story Joe had told her previously to support both her interpretation and his resistance to her interpretation: When Joe was about five, his father had to leave the family for some time because the village his grandparents lived in was devastated by killings and burnings of churches and homes. He was aware of the danger to his father and terrified of being alone with his mother and baby sisters. Night after night he would climb into his mother's bed, wanting the security of her presence. Concerned, the mother consulted the local pediatrician, who told her not to let him, because a child of his age has fantasies about wanting to marry the mother. His mother told him this, to which he responded, "That cannot be, one so big and fat, and the other so thin and small."

Joe thought the dream revealed his fear in regard to expressing how naked and exposed he felt with the analyst and how "thin and small" he felt in relation to her producing the great work of art that gets all the recognition. She used him for material, while his artistry was not recognized, nor was his pain in her creating a likeness of him, while he felt unaided in creating himself.

In another dream, the patient is on the top bunk with the analyst. They are talking about philosophy, art, and literature. The frame of the bed seems too old and fragile to handle their weight as well as the heaviness of what they are talking about. The analyst focused on the fact that they were in bed, orienting meaning again toward the sexual. By this point Joe had the courage to say he felt the analysis was a lot of bunk, that she saw herself as top bunk, that the frame holding them was not safe, too fragile, and outdated to handle the complexity and weightiness of the dialogue between them, and that his struggle with his art was not encompassed or held by this old rickety frame. With the second analyst he reflected and said that actually "life" was the patient—philosophy, art, and literature—and the weight of them would crush the bed.

In a third dream he was approaching a woman with some resemblance to the analyst, who appears to be offering painting lessons. Instead of patiently teaching him, she takes a stiff brush with a point and stabs Joe with it. He runs to wash off the blood and suddenly fears he was given AIDS. In the dream it turns out to be true. He is in a state of utter disbelief and horror. How could someone who offers help—aid—want to kill him? He resounds with the horror of his past, that she whom he so helplessly loved and trusted (his mother) should want him to sacrifice what was most essential and sacred to him—his art, his own perception and feelings—to comply with her. He had thoughts that the analyst wanted to kill him, but he could not believe it. It must be his transference. He realized that it was both his transference and a reality. He felt now as he did when he was younger, that he could not feel like a whole person if he did not fulfill his highest self, and this involved in some way contributing to creation, the evolution of himself and his people. He could never feel truly loved by his parents unless he felt that that aspect of himself was recognized and nurtured. So their love, or aid, though never overtly violent, felt like a kind of murder in that it ignored and did not nurture that aspect of him. Here, too, he felt a raw horror at encountering what felt like a murderous negation of himself in the guise of love or aid. The sense of disbelief made him feel it could not be true—it must be his own projection or transference.

In the final session he got up the courage to tell the analyst how he did not feel understood, felt diminished, and was thinking of leaving. In doing so he felt he was acting on behalf of his soul, standing up for his unrecognized creative self, knowing that in confronting the
limitations of the analyst's theoretical framework, he was risking loss of the love of the analyst as he had that of his parents, as well as disapproval and annihilation, as the dreams had brought out. The analyst confidently told him he was paranoid and envious and needed a bad object and that he would continue to learn from the analysis after he left. The patient felt devastated because deep down he felt he was appealing to her as a good object. He wanted her to hear his pain about what was not recognized in him and then to be different than his parents, who reinforced his feeling of being bad and destructive when he thought or acted in opposition to them. The analyst's response caused her to be merged with the condemning aspects of the parents, rather than providing an alternative. His preoccupation and bafflement with this outcome led Joe to become progressively more depressed and suicidal. The analyst's response made thoughts of leaving an act of destruction rather than liberation. Joe, in finally taking a stand and asserting his perception, was risking the loss of the object in order to retrieve his own intuitive creative self. The hope was that he could reclaim his own perceptions and creative self and keep the object as well, and so heal what had been traumatic.

But, instead, the pattern of soul murder was perpetuated. The analyst here insisted that her meaning was his unconscious. Where he thought differently, she created a Procrustean bed of disregard, or disapproval. Within her theoretical framework, rebellion was viewed as oedipal or as anal fixation; suffering was viewed as masochism; and the ongoing anger that his creativity and perceptions were not recognized or validated was viewed as a negative therapeutic reaction rather than a signal of hopelessness about not getting aspects of his self heard. Like the religious feelings de Mello Franco (1998) describes as being exorcized by interpretations, protest and rebellion were interpreted in a way that missed the patient's plea to undo the early trauma of soul murder. His lingering pain led him to seek further consultation.

My supervisee, a younger, less experienced analyst, after working with Joe for some time said that she often did not know what she was doing. He made her feel doubt in all that she had learned. She grasped for diagnoses or frameworks of understanding that might clearly define him, but at the same time sensed that his antenna was up for anything that smacked of clichés or jargon and felt the terror in him of being externally defined. Much of what was pathologized in the first analysis she began to see as ways in which he was trying to preserve his own idiosyncratic perceptions and quirky view of things. The present analyst felt she could not use her usual techniques because "He just wouldn't take it." At times it was as if he was yelling back at the figure in his nightmare who falsely accused him and sentenced him to life in prison. He asserted, "She saw me through her frozen metaphors. . . . When I see my life through frozen metaphors, is when I am most fucked up and fuck up the most. You can't understand anyone through a frozen metaphor. Seeing things as good and evil is in itself a frozen metaphor art must break this down for its freshness ... its power." He developed the insight that the last analysis was an enactment of the prison he was supposed to live in his whole life—not free because he let himself be defined by the other's code of evil or good. He thought that he, as well as his sister, was the child in the dream. He had taken on his parents' guilt and blame and internalized it in away that made him feel he was bad, so, he lived with an unending need for punishment. He felt that his years of compliance, guilt, and need for punishment had let the spontaneity in him die. It was now his responsibility to let the child be heard and not be imprisoned. He realized that he thought if he felt guilt in relation to his sister, it would make the bad good and perhaps magically keep her alive in him. The lessening of guilt increased his rage. He thought of his first analyst telling him that he needed to be angry and thought this definition of rage was narrow, as if whatever he was angry at served to fulfill a basic need for destructiveness that he should tame,
rather than try and understand the meaning of the arousal of anger in him. In some way he felt his rage freed him from external definition, pointed to or signified the oppression he felt when misperceived by others, and then allowed him to imagine himself differently and reclaim some of his self-respect.

He was also beginning to claim his own projections. He asked: "Did the artist in me get into therapy to commit suicide, sacrifice myself, get an ally to do me in? Then I could fight those self-destructive tendencies outside myself rather than inside and paradoxically save myself from suicide?"

Around the time he was asking this question he had a dream that his previous analyst was dancing in a long chorus line, like the Rockettes, kicking up her leg in exactly the same way all the other dancers were. He felt uncomfortable, wondering if his analyst could see him in the audience watching her. He was afraid of being caught peeking at something he shouldn't. In the session he said that he found the legginess attractive and was amazed at how high they could thrust their legs, but that the repetitiveness of it made him lose interest. He smiled at the analyst and said, "I know what you're thinking, that I'm not supposed to be caught seeing up between a woman's leg. It's something forbidden like the primal scene ... or when I ran into my parents bedroom when I was scared, or wanted to sleep in the bed with my mother when my father was gone."

His analyst said that was not what she was thinking. She told him she thought that he was sitting in the audience afraid of being caught perceiving a truth that would not be acceptable to the majority, who all seemed to be thinking the same way. His expectation of what she thought now was putting her (the present analyst) in the chorus line, assuming she thought exactly the same way. Joe agreed. What made him increasingly depressed in the last analysis was going along with how the analyst saw things. He knew this was death to him as an artist, yet it was easy to slide into believing her, because it was what he had done as a child. He said: "Out of my fear of being what I am, I put the hatchet in her hands for her to destroy me. It was the same hatchet I let my parents hold for too long. I never really let myself believe I could take it out of their hands." With this thought it was as if his lifelong sentence was revoked. The hatchet, he realized, had always been in his own hands, as had the key to the prison.

The patient's ongoing sense of imprisonment in the first analysis stemmed from the fact that the past repeated itself in the transference in a way that was not recognized, as the insights in his dreams that reflected real problems in the present interaction were also not recognized.

The initial interpretation of Joe's first dream set the analyst and patient on an oppositional course. While the avoidance of shit appeared "regressive" and "anal" to the first analyst, in another framework it could be seen as progressive, that is, wanting to avoid bullshit and search for deeper truth. The unconsciously gleaned goal of "standing" on one's own feet—foreshadows the unconscious anticipation of a positive outcome. The creative ear listens for signs of the future in the creative unconscious as well as the past. This aspect of the unconscious (conscious) possesses not only imprints of the past but an intuition of what is to come based on the past and the person's connection to his own potential. The outcome of the "downfall" in the dream suggests a journey documented in myths and archetypes of the fallen hero or king who must descend in order to rise. Listening only for oedipal possibilities, psychosexual stages, and the past (transference) makes one less attentive to manifestations of other mythical and archetypal struggles.

Freud understood Dora's breaking off treatment as his failure to discover her homosexual transference soon enough. The missing of the soul murder transference was part of why Joe
broke off treatment. In addition, there seemed to be in the analyst a lack of awareness in both Joe's communications and dreams of the archetypal level of expression, involving his yearnings for and need to manifest his transcendent self creatively. Hillman (1975) has said that "the philosophical antinomy between individual and universal is itself an archetypal situation" (p. 179). Most of the material seemed to be understood in terms of the oedipal myth, though his material and dreams could have been suggestive of other myths—Prometheus, Hermes, the prodigal son, the trickster, and so on.

His rebellion, idiosyncratic ways, and need for solitude were too easily pathologized and cast as oedipal struggles, repressed sexuality, or acting out based on untamed aggression and cruelty. His dreams predicted dire outcomes that were not listened to or heeded by either the patient or the analyst. The lack of a shared reality created a sense of hopelessness. The analyst's certainty in the already-thought did not yield to support the analysand's less confident intuitions as they emerged in dreams and in response to the analyst. Listening dominated and determined by what is known does not invite or search for what is in the silence in and between both analyst and analysand. While many of the analyst's interpretations may have had elements of truth to them, they were offered as coming from a body of scientifically established "truth" backed by a sense of conviction that was experienced at Joe's core as an overriding of the images that arose from his dreams and unconscious. Joe experienced the analyst as using her knowledge to override his own imaginative, creative, and individual struggle to find meaning to the problems and pain he experienced. It was felt as an undermining of the dignity of his own processes, a repetition of what was most traumatic in his past.

The second analyst's doubting of her own understanding allowed her to transcend her usual frame of knowing. A capacity for doubt or "not to know" may be a developmental achievement in the same way as Winnicott believed that a capacity to be alone is. Doubt, at its most developed, is not a form of ignorance but a transcendent way of knowing. It involves a capacity for transcendent reflection on one's own knowledge or knowing an ability to detach from narcissistic identification with it opening oneself empathically to the possible truth in the other's knowing, however different and incongruous with one's own; tolerating the pain of contacting one's own potentially limited or wrong point of view; and experiencing the pain of the other who has subjected himself to others' truth, however reasonable out of fear of losing or disappointing them. Such a stance involves more than suspending oneself in "evenly hovering attention; it requires a capacity to invite the other's images and imaginative creative capacities to engage with one's own in forming new links, metaphors, and relationships between new and old knowledge and between new structures and forms to encompass evolving and emerging aspects of the self.

Current knowing or theory can condition experience and be a block toward new ways of imaging reality and can make us afraid of what we imagine outside that established reality. Poetry, art, and other forms of creativity are languages of images emerging from the soul, not the mind. Imagination has the power to see what is not there, or to produce what is latent in the soul or self, what is yet to be known or experienced, or already labeled real or reasonable.

Reason exists in relation to an existing theoretical or already-thought system organizing reality. If a system of thought defines depression as neurological, it is reasonable to give one a pill. If a system of thought defines happiness as what is good then it is reasonable to try and get rid of depression or suffering. If a system sees suffering as opportunities to understand what is failing or not true in one's life and as an inevitable phase in cycles of happiness and pain, then it might be reasonable to celebrate it as an opportunity for growth. What keeps one in a state of
doubt is the constant questioning of what is currently accepted as reasonable so as to keep reaching for a more ultimate or encompassing truth. As Maslow (1968) puts it:

The exploration of the highest reaches of human nature and of its ultimate possibilities ... has involved for me the continuous destruction of cherished axioms, the perpetual coping with seeming paradoxes, contradictions and vagueness, and the occasional collapse around my ears of long-established, firmly believed in, and seemingly unassailable laws of psychology. (pp. 71-72)

When images appear, it is important to receive them without giving them value determined by preexisting thinking or reason, but rather to allow them to reveal a latent state of truth that might either turn the tide of existing logic or reason or be defeated by it. Images point us in the direction of right action for our soul, what is needed for further evolution or integration of the self, not necessarily what is right in terms of giving us rewards in the real world or recognition from people we hope will love us.

In this vein, Joe's second analyst allowed herself to be transformed by aspects of the patient's creativity and inner freedom, opening areas in herself rather than diminishing those in him that she could not understand. She found the patient's free associations became freer as she experienced a greater inner freedom in herself. The patient had in some way dislodged the analyst from a stance of knowing or operating securely out of a learned theory or clear framework. It is that stance that Keats (Inglis, 1969) has called negative capability—"that is when a man is capable of being in uncertainties, mysteries, doubts, without irritable reaching after fact or reason." That position enabled her to receive the patient from an inner aliveness that allowed his inner process to come alive.

CONCLUSION

So how then does one listen differently with a creative ear while still using the tools of analysis? Historically, the unfolding of the creative gift has not necessarily been related to great intellectual capacities, interpersonal skills, or ability to adapt to reality and be successful in a particular cultural framework, though it may be. Maslow (1970) believed that the empirical fact is that self-actualizing people, our best experiencers, are also our most compassionate, our great improvers, and reformers of society, our most effective fighters against injustice, inequality, slavery, cruelty, exploitation (and also our best fighters for excellence, effectiveness, competence).

Some attributes or conditions generally cited as part of the creative character are spontaneity, flexibility, a drivenness that follows its own nose and does not bend to authority or convention, curiosity, independence, an integration of the masculine and feminine, a freedom to move imaginatively among multiple frameworks or solutions, a developed symbolic and empathic capacity, and a capacity for synthesis and transcendence of the existent. Focusing on attributes of the creative as driving self-actualization may in fact be core to and have more far-reaching effects in all other areas (relational, social, moral) than if those areas were engaged separately.

Young-Bruehl (1991) cites three recurrent images in the European tradition of maximally creative minds:
First, there are images of minds in which great innate chaos submits to a higher and more beautiful form; second, there are images in which great energy is kept under strong but flexible control as the mind gradually evolves and matures; and third, images in which great encumbrances are dispatched to let the mind lighten and take wing, or refine and concentrate itself, (p. 19)

Creativity, as it manifests itself imaginatively in play, sexuality, science, or relationships, challenges the fixity of rules, allows for the emergence of unpredictability through spontaneous gestures, and opens up a myriad of possibilities for change. Play is motivated by a desire to surrender to the imaginative forces that will reveal truths through images that unconsciously motivate us, both demonic and angelic. The desire to know transcends a desire for pleasure or a need to avoid pain. The artist knows he needs a full palette for a masterpiece— the range of colors, of feelings, the highs and lows of life experience—and a mastery of its expression in some form to fulfill himself as a human being. The accomplishment of the connection to the creative in oneself is expressed by Walt Whitman (1885/1993) in *Leaves of Grass:*

> You shall no longer take things at second or third hand,  
> nor look through the eyes of the dead, nor feed on the spectres in books,  
> You shall not look through my eyes either, nor take things, from me,  
> You shall listen to all sides and filter them from your self. (p. 35)

Perhaps one of the keys in listening for what will help our clients experience their creative nature more fully is to appraise where in development it was neglected and possibly fixated, attempt to provide the nurturing appropriate to that fixation so as to help remobilize it, and act in the present as that filter that discerns in one's listening the already-thought and the already-known from the spontaneous and new. One might also help patients feel the value of chaos, solitude, darkness, doubt, and those not yet formed, uncertain states that necessitate drawing on the creative, to be endured and transcended with the singular mark of that individual.

It is interesting to ponder an anecdote about Freud receiving a young poet interested in analysis. It is reported that he told the young man psychoanalysis would not be beneficial to his art and gave him a sandwich and some money instead. What did Freud himself intuit about the limitations of his own theory at that point that led to this action? Perhaps he "was laying down his arms before the creative artist" (Gay, 1989, p. xxiii), or apprehending the still great divide between the organizing effect of a science-based theory and the unfathomable mystery of the sources of creativity and art. Or perhaps this was Freud's humane impulse with this poet, stemming from his intuitive sense that theory had not yet evolved to address this level of suffering.

Freud said that it was not his predilection to discover sexual repression or trauma at the bottom of most neurosis; he claimed he kept stumbling across these in his clinical work. In contrast, it has been my experience in clinical work that many symptoms stem not primarily from sexual repression but from dissociation and severance from the patient's creative transcendent capacities and the sense, as one patient put it, that "I feel I'm not living the life I'm supposed to." Because creativity is a universal potential, there is often conscious and unconscious longing for contact with it. Immersion and contact with this sphere provides an opportunity to live a more
authentic, vital, meaningful, and hopeful life. Dissociation from it can lead to apathy, meaninglessness, violence, great suffering, anguish and illness, and dangers to the self that may pose even more of a threat than the four central dangers posed by Freud. Unless there is consciousness in the analyst that these symptoms may be the result of yearnings for a transcendent experience through the creative, harm may be done to patients in directing these yearnings into needs related to relationships and experiences of pleasure, gratification, and success.

William James (1910) said, "Most people live, whether physically, intellectually or morally, in a very restricted circle of their potential being. They make use of a very small portion of their possible consciousness. ... We all have reservoirs of life to draw upon, of which we do not dream." To expand potential and dreams, imagination must be cultivated as a sixth sense that can be sharpened and matured to glean greater depths of intelligence and humane possibilities for the self. Suffering is not just from lack of pleasure; gratification; being alone, abandoned, or rejected; or being insufficiently and reasonably adapted to "reality," but from sensing we are not all of who we can be—we are a fraction of a whole, and we are not fulfilling our moral responsibility to be all of who we can be.

The creative implies a potential for imagination and symbolization that allows for the creation of new relations and forms through various metaphorical media. This potential exists in all people, in spite of traumatizing experiences from the past. In being accessed, it can transform and increase freedom from disabling aspects of the past and enable one to take fuller responsibility for one's growth and contribution to the world. Creative imagination gives us greater immunity to the oppression of a present dominated by the past and is perhaps our most effective way of creating a stake in the future, one we hope will exist to be further creatively transformed.

APPENDIX

I present here some preliminary ideas for stages in creative development. These stages are thought to exist in relation to development of the psychosexual, identity, separation-individuation, symbolic development and attachment styles. Parts I, II and III should ideally be parallel across the page to best view the relationship of the different stages. Page size necessitates presenting this chart in the following format. I present the creative development of the child in relation to the optimal response to the parent because I believe it is optimally a reciprocal development, with the parent being challenged at each stage of the child's creative development to grow creatively as well. The extent to which the parent meets the challenge facilitates growth in the following stages. Parental Response may also be supplied by other than the parent-significant others in the child's life. With some children with very strong creative drives, creativity may flourish with less than optimal response from others.
## I. Stages of Development of Four Major Developmental Theorists

<table>
<thead>
<tr>
<th>Age</th>
<th>Freud</th>
<th>Erickson</th>
<th>Mahler</th>
<th>Freedman</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Oral–Sensory needs focused on oral zone. Establish gratification of oral needs without excessive conflict.</td>
<td>Basic trust vs. Suspicion</td>
<td>Autism, Symbiosis Differentiation, Early Practicing</td>
<td>Desymbolization—Concreteness, sameness. In experience of self and Other, homogeneity of experience, &quot;not knowing.&quot;</td>
</tr>
<tr>
<td>2</td>
<td>Anal–Muscular maturation allows voluntary control of expulsion. Independence without shame.</td>
<td>Autonomy vs. Shame and doubt</td>
<td>Late Practicing Rapprochement</td>
<td>Incipient Symbolization—Name affect, use bodily cues to make emotional experience explicit.</td>
</tr>
<tr>
<td>3-6</td>
<td>Genital, Phallic, Oedipal–Focus on sexual excitement in genital area. Gender identity.</td>
<td>Industry vs. Inferiority</td>
<td>Object Constancy</td>
<td>Discursive Symbolization—Coherent narrative in which speaker makes reference to self and Other, object relational space, and mutuality.</td>
</tr>
<tr>
<td>6-10</td>
<td>Latency–Institution of super-ego, maturation of ego functions. Consolidation of gender identity. Control of instinctual. Allow for developing skills and ego.</td>
<td>Apprenticeship vs. Work paralysis</td>
<td>Latency</td>
<td>Dynamic Symbolization (Psychoanalytic symbolization proper)–Multiple perspectives, Ability to align experiences that are conflictual, with experiences that coherent or bound. Recognition of complexity, self-reflective, tolerance of ambivalence. (Development of this capacity matures and continues through adulthood.)</td>
</tr>
<tr>
<td>10-20</td>
<td>Puberty and Adolescence–</td>
<td>Identity vs. Role confusion</td>
<td>The second individuation process</td>
<td></td>
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</tbody>
</table>
Mature object relations.

<table>
<thead>
<tr>
<th>20+ Young adulthood</th>
<th>Intimacy vs. Isolation</th>
<th>Failures in relationships. If object-constancy was not reached, neurosis and character disorders.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adulthood</td>
<td>Generativity vs. Stagnation</td>
<td>Failures in marriage if object-constancy was not reached, neurosis and character disorders.</td>
</tr>
<tr>
<td>Maturity</td>
<td>Integration vs. Disgust and despair</td>
<td>Depressions, neurosis, and character disorders may occur if mature object relations are not reached.</td>
</tr>
</tbody>
</table>
II. Attachment Styles

*Infant Strange Situation Behavior*

**Secure.** Explores room and toys with interest in preseparation episodes. Shows signs of missing parent during separation. Obvious preference for parent over stranger. Greets parent actively, usually initiating physical contact.

**Avoidant.** Fails to cry on separation from parent. Actively avoids and ignores parent on reunion. Little or no proximity or contact seeking, no distress, and no anger. Response to parent appears unemotional. Focuses on toys or environment throughout procedure.

**Resistant or Ambivalent.** May be wary or distressed even prior to separation, with little exploration. Preoccupied with parent throughout procedure, may seem angry or passive. Fails to settle and take comfort in parent on reunion, and usually continues to focus on parent and cry. Fails to return to exploration after reunion.

**Disorganized/disoriented.** Displays disorganized and/or disoriented behaviors in the parent's presence, suggesting a temporary collapse of behavioral strategies. May freeze with a trance-like expression, fall prone or huddled on the floor, or may cling while crying hard and leaning away with gaze averted.

*Adult State of Mind with Respect to Attachment*

**Secure/autonomous.** Coherent, collaborative discourse. Valuing of attachment, but seems objective regarding any particular relationship. Description and evaluation of attachment-related experiences is consistent whether experiences are favorable or unfavorable.

**Dismissing.** Not coherent. Dismissing of attachment-related experiences and relationships. Normalizing (very normal mother).

**Preoccupied.** Not coherent. Preoccupied with or by past attachment relationship/experiences. Speaker appears angry, passive, or fearful. Sentences often long, grammatically entangled, or filled with vague usages.

**Unresolved/disorganized.** During discussions of loss or abuse, individual shows striking lapse in the monitoring of reasoning or discourse. Individual may briefly indicated a belief that a dead person is still alive in the physical sense, or that this person was killed by a childhood thought. Individual may lapse into prolonged silence or eulogistic speech.
# III. Stages of Creativity

<table>
<thead>
<tr>
<th>Age</th>
<th>Child</th>
<th>Optimal Parental Response</th>
</tr>
</thead>
</table>
| 1   | **Discriminating Spontaneity**  
Undifferentiated wholeness, innocence in regard to opposites (anger/love, fear/safety energy/passivity, intensity/mildness). Discriminating spontaneity in relation to meeting psychic physiological needs and developing inner potential leads to development of basic trust and mistrust—what is safe and not safe in relation to emerging of self. Comfort and pleasure with bodily feelings and self-expression. | **Nonpossessive Empathy**  
Parent views child from beginning as equal, participant in his own life, sees child's motivations, needs, expressions as basically good, including negative and protesting responses—that is, aimed toward growth and fulfillment or avoidance of situations and people that child senses are antithetical to this. Parent wonders about meaning of child's responses from the beginning, does not impose own meaning in arbitrary or narcissistic manner. Accurate mirroring of child's emotions and inner states. |
| 2   | **Emergence of Imaginary**  
Child initiates activities through play and proximity to others. Expands relationships that help realize inner needs to grow. Finds pleasure in both shared and solitary imaginative play. Feels safe in expressing full range of emotions. Negativity necessary for differentiation, establishment of separateness, for confidence and optimal freedom to act on intuition, perception, and make creative choices in line with this. Negativity may be overly strong where restriction or control excessive in first year. Assertion most often without awareness of Other's needs. | **Valuing Inner World over Compliance**  
Building on the preceding, mirroring continues. Parent is able to use self-reflection to help child's inner world evolve without overruling the child's inclinations and imposing social imperatives with too harsh consequences. Negativity is valued for its show of confidence, assertion and movement toward autonomy. Gentle, but firm authority and limits is used when there is potential of danger to child, or impingement on others' needs or self. |
| 3-6 | **Experimenting (Comfort**  
Optimal Freedom Within |
with competence and incompetence)
Begins to show preference for certain modalities for creating—words, colors, clay, music, body experimenting, equations. Seeks others who validate and expand these interests and give freedom and knowledge that helps explore and develop skills. Intensifies and deepens relationships and capacity for solitude, depending on development of symbolic capacity. Begins developing strength and skills to deal with adversity. Self-assertion accompanied by empathy for others. Developing feeling of competence in modes of self-expression. Ability to deal with failures, awareness of limitation, inadequacy without too much shame.

Limits for Safety
Parents able to provide objects, and learning experiences appropriate to child's interests, inclinations and desires. Parents begin by example and initiative to structure in repetition and practice for those areas of creativity child gravitates toward and enjoys—that may include regular lessons, practice periods, and play times. Parent keeps child involved in his own process without pressures of competition, comparison, and focus on external rewards. Failures, discouragement, bouts with depression are not shamed, punished, or disapproved of, but understood as necessary phases in cycles of learning. Periods of silence and withdrawal are respected and not unnecessarily intruded on.

Emerging Aesthetic and Moral Sensibility (Risk and novelty: Discriminating meaning and meaninglessness)
Trust in intuitive, developing empathy and morality leads to increased ability to discriminate good and bad beautiful and ugly, true and false, ability to risk, be wrong, change one's mind, oppose others, differ without fear of losing love. Choice of friends with similar depth of interest. Play and thinking operate between poles of rules and flexibility, structure and awareness of capacity to change and influence structures. Negativity, assertion tempered by increased capacity for empathy incorporating other's views, all contributing to increased flexibility in creative

Inquiry, Wonder, Validation, Guidance
Parents teach by example. Setting a model for creative striving, embodying good values. Encourage child's individuality, saying and expressing what they really feel and perceive. Validating risking being wrong or having others disapprove or disagree if the child feels strongly about something. Validating willingness to change in the face of new truths. Openness to learning from child and oneself being changed or expanded by child's feelings or point of view. This establishes for a child the feeling he can take risks in creative endeavors, in terms of saying something new or different that he senses might not be accepted and not feeling he has to
pursuits.

12-20

**Idealism and Universality**
Desire to be in contact with and express ineffable, universal reality. Adolescents in conflict with "norms" the "Established", strong desire to manifest creatively newly realized ideals, meanings, concern with humanity in relation to these ideals. Often outpouring of poetry, music, art expressing deeply felt convictions and their discovered and created meanings. Choice of sexual partner influenced by congruence of passion in creative pursuits and thinking.

**Wise, Respectful Support, and Nurturance of Child's Choices**
Deep nonjudgmental listening that strives to grasp the meaning and complexity of the adolescent's world. Helping support him in decisions that actualize the highest, most creative, accomplished aspects of himself. Counter his own self-negation. Being aware of one's own self-negation of creative and idealistic self at adolescent turning point because of pragmatic reasons, fear, lack of support, or opportunity and how this may affect one's envy toward child or difficulty validating child in his chosen direction. Surrender of one's own knowing to adolescent's potential or talent when appropriate. Receive his negation or rebellion with equanimity and well-considered limits and respect for autonomous self-defining impulses.

**Adulthood**

**Capacity for Comic and Tragic (Integration of self and integration of opposites, sacrifice, perspective, capacity for doubt and not knowing, Paradoxical understanding)**
There is a commitment to individual growth and the creative modality that permits it. Integration leads to personal integrity and a living in values that emphasize compassion, humility, insight, developing in others what one has come to value in oneself and others, and the expression in creative and aesthetic forms.

**Surrender of Knowing Attitude**
Sharing of wisdom and parent's matured creative abilities. Growing peer relationship. Increased sharing of one's own feelings, limitations and experiences. Greater mutuality and at times reversal of roles, where child's innate gifts, greater freedom, optimism, development of talent, and creative skills are inspiration and challenge to growth and knowledge of parents. Increased humility and willingness to learn from children, alternating.
of these universal values in ways that influence others. The shifting of authority from external definitions and culturally defined values to inner authority and values. Creating beyond existing knowledge, creating new knowledge. A grasp of the relation between reaching for the sublime or transcendent and tragic downfall, life's suffering with the comic or ironic.

Maturity

**Ego Transcendence (Unity of subject and object, wisdom, equanimity, wholeness)**

One is present to, accepting of whole range of feelings and experience in self and others. Giving up of identification with conscious ego, idealized self, openness to more organismic, mystical aspects of self. Balance among opposing forces leads to cohesion and wholeness, acceptance of transience—desire to express contact with "eternal" in lasting works reaching wider audiences because of deeper universality or integration of subject and object/inner/outer. In this integration, one experiences the sense of emptiness (no permanent unchanging self), detachment and equanimity.

with parents still being models of leadership, competence, and validators of aspects of children's growth and creativity.

**Same for Optimal Parental Response**
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Need, wish, drive, motive in the light of dynamic systems theory.


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