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# Psychic

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**SPECIAL  
ISSUE**

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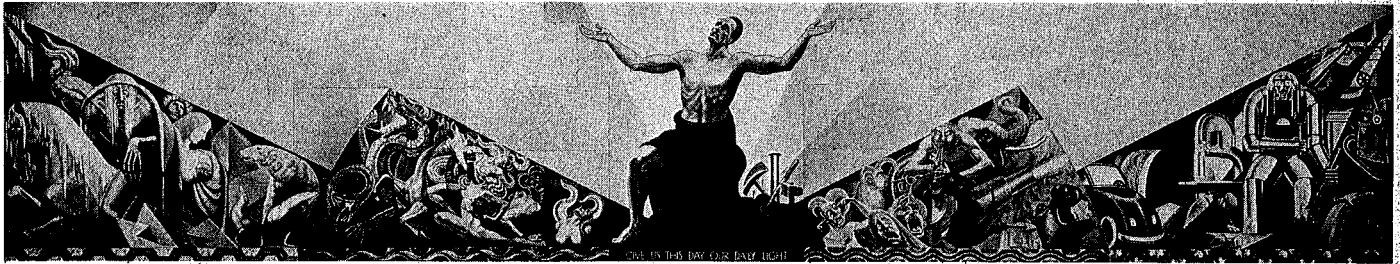
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*In "Give Us This Day Our Daily Light," Leo Katz' 1932 painting may have expressed a precognition of the ecology crisis. To the left of the monster robot (symbolizing soulless mechanization) are the material products which threaten to dominate mankind—including an automobile which resembles today's Volkswagen. At the time Katz painted this mural for the Johns Manville Pavillion at the Chicago World's Fair "Century of Progress," it was the largest such painting in the country. A close inspection reveals, symbolically, the major ideas and concepts now put forward by writers in regard to the current ecological crisis.*

# DREAMS, CREATIVITY AND PROPHETIC ART

by Stanley Krippner, Ph.D., & Lelie Krippner

When Igor Sikorsky was ten years old, he dreamed of coursing the skies in the softly lit, walnut-paneled cabin of an enormous flying machine. Sikorsky later became an eminent aircraft designer and inventor of the helicopter. Three decades after the dream, he boarded one of his own four-engine clippers to inspect a job of interior decorating done by Pan American Airways. With a start, he recognized the cabin as identical to the one in his boyhood dream.

Was this a coincidence or an example of ESP? So many creative individuals have obtained information about the future or about distant events in their dreams that the possibility of ESP should be seriously considered.

The naturalist, Louis Agassiz, attempted to transfer the image of a fossilized fish from a stone but found the image too blurred. He gave up the project only to dream about it a few nights later. He awakened and hurried to his laboratory, only to find the image as obscure as ever. Agassiz' dream returned the following night; he examined the slab again but the vague image appeared unchanged.

Hoping to have the dream a third time, Agassiz put a pencil and paper by his bed. The dream returned and he drew the image. Exhausted, he fell back to sleep. The next morning, the naturalist looked at what he had drawn and was surprised that he had produced so many details in

total darkness. Going to his laboratory, Agassiz used the drawing as a guide to chisel the slab. When the stone layer fell away, he found the fossil in excellent condition and identical to the image he had seen in his dream.

Agassiz' creative dream of the fossilized fish may have been induced by having perceived unconsciously a clue in the stone slab he had ignored while awake. However, he also may have perceived the fossil fish clairvoyantly. Furthermore, it is possible that both subliminal perception and ESP helped Agassiz solve his problem.

Any number of creative dreams can be cited in which subliminal perception and unconscious proces-

ses, rather than ESP, produced the answer to a question. Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* came to him in a dream as did material used by other writers such as Blake, Goethe, and Tolstoy as well as such composers as Mozart, Saint-Saëns, Schumann, Tartini, and Wagner. James Watts' development of lead pellets for shotguns and Elias Howe's invention of the sewing machine can be directly traced to dreams as can Niels Bohr's conceptualization of atomic physics, Otto Loewi's Nobel Prize-winning experiments on the nervous system, and August Kekule's formulations in organic chemistry. These instances seem to be instances of the creative mind working through its problems in an altered state of consciousness but without the intervention of ESP to supply important data.

Information may have been provided through ESP to Herman Hilprecht, a noted scholar of Babylonian history. Hilprecht had been working unsuccessfully, attempting to decipher the cuneiform writing found on two small fragments of agate which he believed to belong to the finger rings of a Babylonian nobleman of the Cassite period. After midnight, he was exhausted and fell asleep.

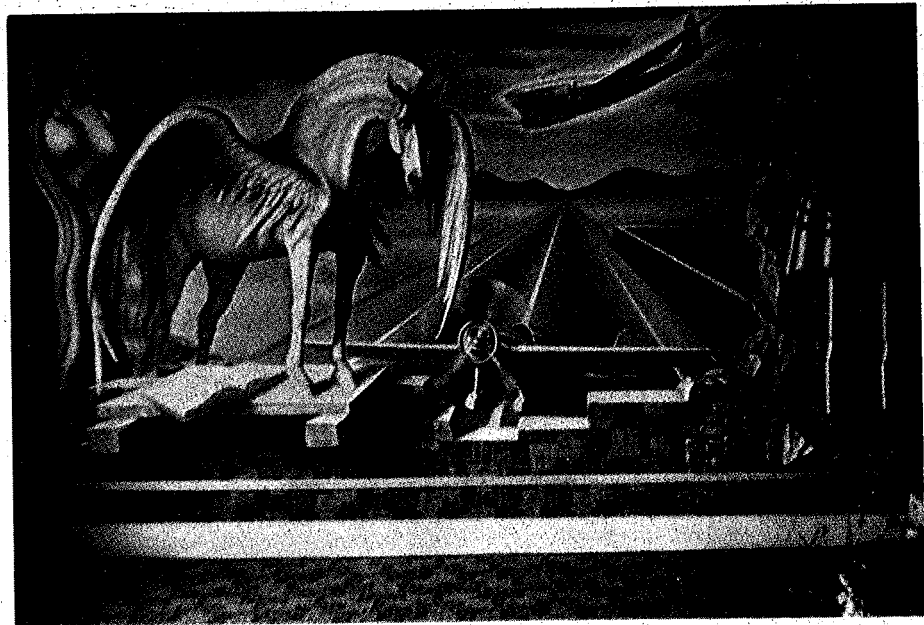
Hilprecht dreamed that he was encountered by a Babylonian priest, dressed in a simple robe, and taken to the treasure chamber of a temple. The priest told him that the two agate fragments were not finger rings. An alternative explanation, written by Hilprecht when he awakened, was given to him by the priest: "King Kurigalzu, who lived about 1300 B.C., once sent to the temple of Bel an inscribed votive cylinder of agate. Then we priests suddenly received the command to make a pair of agate earrings for a statue of the god Ninib. We were in great dismay, since there was no agate as raw material at hand. In order to execute the command, there was nothing for us to do but cut the votive chamber into three parts, thus making three rings, each of which contained a portion of the original inscription. The first two rings served as earrings for the statue of the god; the two fragments which have given you so much trouble are portions of them. If you will put the two together,

you will have confirmation of my words. But the third ring you have not found in the course of your excavations and you never will find it."

At this point, the priest disappeared and Hilprecht awakened. Later, he went to the Imperial Museum of Constantinople and was able to piece the two fragments together. He concluded that they had once belonged to a votive chamber, and that an additional portion was missing.

Hilprecht's remarkable dream confounds those who try to give it a simple explanation. Rather, it suggests retrocognition (paranormal knowledge of past events), psychom-

Copernicus, Galileo, Kepler, and Newton. He found that their contributions to science were not so much the result of logical cause-and-effect thinking as they were intuitive and dream-like in nature. Koestler remarks, "... the manner in which some of the most important individual discoveries were arrived at reminds one more of a sleepwalker's performance than an electronic brain's." In the case of Kepler, it is noted that his "Third Law" was the result of "patient, dogged trying," but that the "First Law" and "Second Law" came to Kepler, in part, due to "sleepwalking intuition." As for the formulation of "Newton's Law,"



"Metamorphosis 1942" by Leo Katz

etry (a paranormal "reading" of the material by Hilprecht which consolidated in the dream), or an actual visitation by a discarnate entity—the Babylonian priest.

Various forms of ESP may also have played a role in other scientific discoveries and inquiries. Max Planck, the physicist, first spoke of what became known as "Planck's Constant" when he was 23 years old. However, he did not understand its implications for wave theory until much later. He had to convince himself of the correctness of his insight because it varied so greatly from the logic of his time that he had difficulty accepting it.

Arthur Koestler, in his book *The Sleepwalkers*, has written about the discoveries made by great astronomers such as Pythagoras, Ptolemy,

Koestler states: "With true sleepwalker's assurance, Newton avoided the booby traps strewn over the field: magnetism, circular inertia, Galileo's tides, Kepler's sweeping brooms, Descartes' vortices—and at the same time knowingly walked into what looked like the deadliest trap of all: action-at-a-distance . . ."

Although most of Koestler's examples demonstrate the importance of intuition in scientific discovery, they also suggest ways in which ESP could become part of the creative process.

Painters sometimes include material in their work which appears to be prophetic—for example, some of the dream-like canvases of Hieronymus Bosch, painted in the 1500s, portray flying machines raining destruction on the cities below.



Leo Katz' 1939 portrait of William Laurence, former science editor of the New York Times, shows references to Einstein's formula, Planck's constant, and Heisenberg's uncertainty principle (upper right). Background scenes of war and destruction below cosmic galaxy, together with reference to formulae in cloud, may have foreshadowed Laurence's witnessing of the atomic bomb blast over Nagasaki.

In the twentieth century, the work of the cosmic artist Leo Katz demonstrates the role which paranormal phenomena may play in artistic creativity. In the late 1930s, Katz painted a portrait of William Laurence, a science writer for the *New York Times*. While he was painting, Katz went into an altered conscious state which influenced him to put items in the background of the canvas of which he was barely aware. When the portrait was finished, it included the name of the physicists Heisenberg and Einstein, as well as some of their mathematical formulae. Near Laurence's head was a galaxy which Katz interpreted as representing "cosmic forces." Below the galaxy were scenes of sinking ships and booming cannons which Katz interpreted as symbolizing "destruction on water and land." Years later, in 1945, Laurence was ordered by the U.S. government to board an airplane. He was then told that, because of his excellence as a reporter, he was the only civilian who would be allowed to witness the atomic bombing of Nagasaki, Japan. Laurence went on to win a Pulitzer Prize

for his book and articles about the atomic bomb, in which he gave the first description of the overwhelming power of nuclear explosion to an unprepared mankind.

Upon inspecting Katz' portrait, which Laurence later referred to as "my most precious possession," the reporter was struck by its prophetic qualities. Not only was there a war scene and an explosion of "cosmic energy," but the Einstein formula was one directly related to the development of the atomic bomb. Heisenberg's formula related to his "Uncertainty Principle," perhaps indicating Katz' uncertainty whether atomic energy would be a boon or bane to mankind.

From the beginning, Leo Katz' artistic development was marked by unusual experiences. Born in an Austrian-Czech border town in the Carpathian Mountains in 1887, Katz began to draw as soon as he was able to hold a pencil. When his parents noted that he preferred drawing to eating or sleeping, they took away all his papers and pencils. The next morning, they found him with bloody fingers attempting to draw with his fingernails in the wooden floorboards.

Trying to discourage him in another way, Katz' father told him that if his cut-outs of animals were perfect, they would come to life. Katz, inspired by this promise, cut several horses out of paper and at night put them on a tile stove, hoping the heat would keep them warm when they turned into living creatures. The next day, Katz found his forms curled from the heat. His father told him that they apparently tried to "get up" but they were not "good enough" to stay alive. The young Katz kept trying and was disappointed never to bring a cut-out animal to life. His childhood was a very unhappy one because of these factors and the artist's later paintings often show this sense of pathos and tragedy. However, as a young artist, he painted a "perfect" horse and, during his first visit to the United States, saw what seemed to be the same white horse in Colorado.

Later, when Katz established his reputation as a painter and draftsman in Vienna, he was often commissioned to paint portraits. He was surprised to find that some of his paintings revealed much about a

person's future that Katz had no apparent way of knowing. In one instance, he inexplicably drew a young man's portrait in the style of ancient Rajput drawings from Rajasthan, India. Years later, the young man became a well-known Viennese physician. A visiting maharajah became so impressed with the doctor that he took him back to Rajasthan, in India, as his private physician.

Many outstanding artists have concentrated exclusively on one form of self-expression. However, Leo Katz belongs to the few whose interests seem to have no limits. In painting, his work covers everything from miniatures to some of the largest murals in the world. He has also painted landscapes, as well as symbolic, unconscious, and cosmic subjects. In so doing, ESP sometimes seems to enter into his work and serve a prophetic function. Katz does not do this intentionally and is taken by surprise when his art becomes precognitive.

Katz' work was purchased for the permanent collections of museums such as New York's Metropolitan Museum of Art, The Whitney Museum, and The Museum of Modern Art, The Brooklyn Museum, The Baltimore Museum of Art, The Boston Museum of Fine Arts, Vienna's Albertina, Paris' Bibliotheque Nationale, and Jerusalem's Bezalel Museum. He was in great demand as a teacher, lecturer, and writer. Then, in 1941, he had a dream which inspired the mural, "Metamorphosis 1942," referred to by Jean Houston as "the great prophetic painting of the twentieth century."

Katz felt that this dream was qualitatively different from his other dreams, since it did not seem to reflect either Katz' day-to-day experiences or his personal psychodynamic processes. Instead, it emerged from a distant source, making such an impression upon him that he was able to remember every detail. Katz recalls painting the mural while in an altered state of consciousness. When he finished, his dream had taken form on a 100-square-foot canvas.

In the center of "Metamorphosis 1942" stands Pegasus, the mythological flying horse—the collective symbol of man's creative imagination. However, his wings are clipped and he cannot soar through the skies; instead he stands dejectedly on a

small platform. On the ground, an airplane with a human face looks at his mythological ancestor. The airplane's facial expression is one of curious stupidity, yet its propellor is spinning. Ironically, the mechanical, man-made plane can fly but Pegasus cannot. Another plane is already in the air. Sharkfaced, this plane flies with satanic cruelty, apparently on a bombing mission. Below the plane is a landscape; there is a mountain range in the background and in the foreground the earth has been paved with concrete.

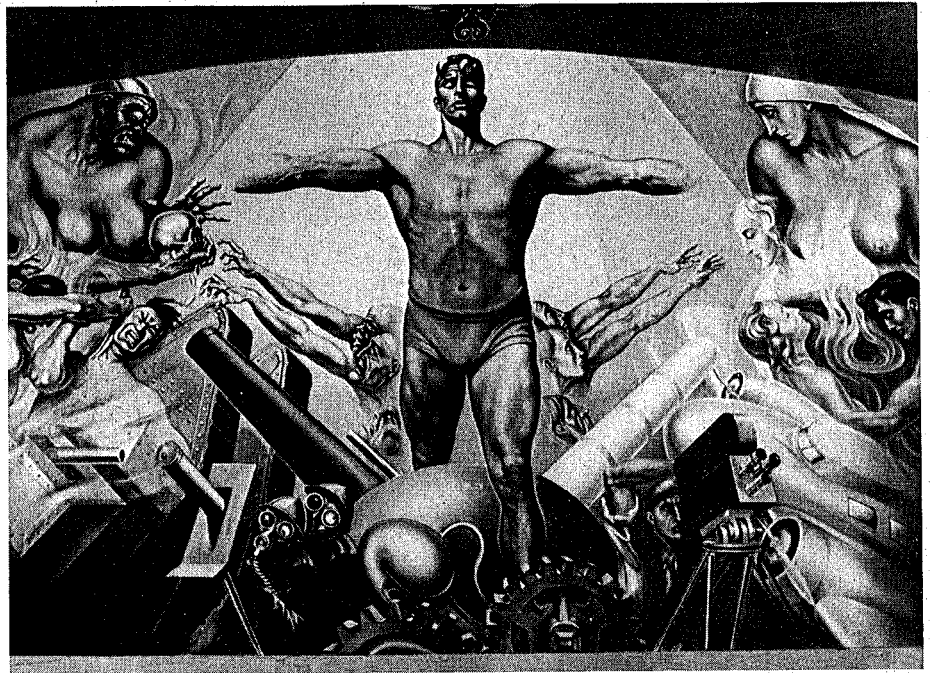
On the left hand side of the mural is a tree from which the face and breasts of a woman seem to be growing. Her hands are dead branches which reach toward Pegasus, threatening him with their wooden tentacles. Her eyes appear to be polished stones—esthetically striking, but blind.

The figure on the right side of the canvas is a man who seems to be partially formed by an invisible sculptor who has chisled him from a rock formation. Through the stone mask of his face, two eyes peer in agony, waiting for deliverance. The lower part of his body is armored and mechanized. His stainless steel legs connect to automobile-like feet; one car, red in color, points forward, while the other, which is blue, points backward. One of the man's arms is tied behind his back while the other is still encased in stone.

Who will reach Pegasus first? The stone-eyed woman seems intent on strangling him; the imprisoned man may want to set the horse free—but must first liberate himself. There is an open book near Pegasus which the viewer at first suspects could contain the answer—until he sees that the pages are blank.

When Katz finished the mural, he recognized it as a powerful series of symbols, but could not grasp its full meaning. Over the years, however, a number of astute observers have viewed the painting (at the country home of Dr. and Mrs. Schick in Garrison, N.Y.) and have given their opinions.

Pegasus' unfortunate condition may represent the difficulties faced by the creative force in a mechanized world. In such a world, where a spiritual and mythological vacuum exists, stupidity and destruction can gain primacy over creativity.



*Leo Katz painted "Crossroad of Civilization" in 1935. Soon after, Aldous Huxley proclaimed it "the most important painting of the century." Modern man is portrayed as overdeveloped physically, but (spiritually) blind, perhaps prophesying the destructive consequences of this disparity.*

As an example of this deplorable situation is the expanse of concrete which covers the ground. It is as if Katz' dream foresaw the ecological crisis and foreshadowed the current protests by groups intent on saving and restoring the land.

Katz, in his dream, saw a vicious anthropomorphic warplane. A few months later, Japanese warplanes attacked Pearl Harbor and America entered the Second World War.

Some observers feel that "Metamorphosis 1942" contains premonitions of the space age. The mountains in the back of the mural are painted in such a way as to give a unique perspective. In addition, the platform on which Pegasus stands appears to protrude out from the mural. Finally, the three dimensional effect is strengthened by a few rows of bricks on the bottom of the mural which match the brick design on the linoleum floor in the room containing the painting. Thus, the painting creates a profoundly deep space behind the wall and a plastic form in front of it.

The mood of the picture is provocative. One wonders how the man on the mural's right side can escape from his rocky and metal armor in time to prevent Pegasus from being strangled, bombed, or paved over. Once he is free, does he himself

know his own direction? By the contradictory movement of his automobile-like feet, one doubts it. The red (materialistic) car is moving forward and the blue (spiritual) car moves backward. However, there are additional faces hidden more deeply in the rock and they show an evolution of physiognomic potentialities from very primitive to very advanced types. Or perhaps the aid will come from the territory only vaguely glimpsed beyond the mountains. After all, the pages of the book are blank and so Pegasus' options are still open.

Also open to consideration is the prophetic nature of "Metamorphosis 1942." Even those who do not see in it a representation of universal significance can appreciate what it has to say about the creative individual in contemporary society. Leo Katz has remarked, "If you are a creative person, you will find your activities permitted very rarely because so much in life demands that you become competitive."

But Katz also sees the unity which links the creative force with the ongoing evolution of the cosmos. He concludes, "If you have a creative experience, it has to be prophetic because nature is prophetic."