

AUTOMATIC WRITING:
ANITA M. MUHL:

NEW WORLD ENCYCLOPEDIA: Automatic writing is the process or product of writing without using the conscious mind. The technique is often practiced while the person writing is in a trance state; others are fully awake, alert, and aware of their surroundings, but not of the actions of their writing hand. Automatic writing has been predominantly used in Spiritualism or the New Age movement as a method of "channeling" spirits, and has often been a part of seances. During the Surrealist movement, automatic writing was one of many games played by artists to stimulate creativity and produce original works of art. Automatic writing has also been used as a therapeutic technique in Freudian psychoanalysis. Although many skeptics question the source of writings produced in this way, it is clear that many writers have produced material that they would not have written using only their conscious mind. As humankind advances in understanding both the conscious and unconscious aspects of the human mind, and the nature of the afterlife, automatic writing will be better able to make a positive contribution to enhancing the world.

Automatic Writing in Spiritualism: Automatic writing first became popular during the golden age of Spiritualism (late nineteenth and early twentieth centuries) by mediums attempting to contact the spirit world, similar to some forms of necromancy. Automatic writing was quicker and more efficient than communication through raps or knocks. Such "spirit guided" writing was initially produced through the use of a pencil attached to a basket or "planchette." This type of automatic writing was often very difficult to decipher, and mediums soon adopted the practice of holding the pen or pencil directly in their hand. Typewriters and, in more recent times, computers have also been used to produce automatic writing. According to spiritualistic beliefs, the medium would channel the spirit, allowing it to guide the pencil or planchette, thereby producing a message that the spirit wanted to communicate to the world of the living. Channeling allowed the spirit to utilize the medium's body to communicate, a practice that is differentiated from spiritual possession. Channeling is a voluntary action, freely undertaken to facilitate communication, while possession is not.

Famous Mediums and Automatically Written Works: In the early 1900s, a St. Louis housewife named Pearl Curran believed she had contacted a spirit named Patience Worth through the Ouija board. Patience began to dictate what would become nearly 5,000 poems, a play, several novels, and many short works. Initially, Curran used the Ouija to receive Patience's messages, but as time went on, she found the Ouija board cumbersome and began to use automatic writing. Unlike many mediums, Curran did not feel the need to go into a trance, and channeled Patience while in a fully conscious, aware state of mind. Authorities have studied the works of the alleged Patience Worth, and many have concluded that it is highly unlikely that Pearl Curran would have been able to create the literary style, vocabulary, history, or subject matter present in Patience's writing.

One of the best-known automatic writers was H. Smith, who used the pseudonym of Catherine Elise Muller, a medium born around 1863 in Geneva, Switzerland. Smith never worked as a paid medium, but held numerous sances for friends and admirers. In addition to claims of past lives as a Hindu princess and Marie Antoinette, Smith produced automatic writing in Arabic and what she claimed were the languages of Mars and Uranus, which she then translated into French. Theodore Flournoy, a professor of psychology at the University of Geneva, studied Smith's mediumistic abilities and determined that the so-called Martian alphabet was simply the subconscious construction of an imaginative woman. Other investigators supported the claim that

Smith's alphabet was indeed extraterrestrial. Smith was a popular figure with the Surrealists in the early twentieth century.

The Brazilian medium Francisco Chico Xavier, born in 1910, was one of the most prolific automatic writers in history, having produced about a hundred thousand pages of work. Xavier began his automatic writing in primary school, where he won an essay contest with an essay he claimed came from a spirit. Though he never continued his education, Xavier produced books of a scientific and literary quality that appeared to be beyond his abilities. He was a popular figure in Brazil, appearing on talk shows in the 1960s and 1970s, and donated the income from his books and any donations he received to charity. Xavier never made an attempt to produce any scientific proof of his abilities; supporters claim that the size of his body of work, the diverse subject matter, and different styles are evidence enough of Xavier's authenticity. William Stainton Moses, born in England in 1839, a well educated and ordained minister in the Church of England, became interested in spiritualism. Initially a skeptic, Moses investigated seances and soon found himself drawn to automatic writing. He is best known for the automatic writings found in his books *Spirit Teachings* (1883) and *Spirit Identity* (1879). His writings, of which even he was sometimes skeptical, eventually led him away from the more dogmatic ideas of the Anglican Church and towards spiritualism. He believed that his writings originated from higher spirits and were intended for good. He later helped found the Society for Psychical Research.

AUTOMATIC WRITING IN THERAPY: Automatic writing has been used as a tool in Freudian psychoanalysis and in related "self-knowledge" studies, where it is seen as a means of gaining insight into the mind of the automatic writer through their subconscious word choices. Pierre Janet, a French psychologist, was one of the first to pioneer ideas of automatic writing in the field of psychology. In the late nineteenth century, Janet discussed automatic writing as a form of somnambulism: A condition where part of a personality is dissociated from the rest. Janet viewed automatic writing, sleep walking, multiple personalities, and hypnosis all as variants of somnambulism.[5]

In the United States, automatic writing was utilized by psychologists Morton Prince and Anita Muhl. Muhl described the "paraconscious" as "the state in which ideas and images are beyond the field of awareness but which are not too difficultly recallable." According to Muhl, this is the area where most automatic activity exists, and she concluded that "automatic writing is an indicator of the fundamental factors underlying the personality and that it may be considered an especially valuable instrument in the study of mental disturbances of psychogenic origin, to reveal the predominating elements of the patient's mental make-up."

Automatic Writing and the Surrealists: Automatic writing was an important part of the Surrealist movement. Surrealism was a cultural movement founded in the 1920s by the French writer and poet Andre Breton, and included artists as well as writers and poets. Breton was influenced by psychological theories, especially those concerning the subconscious, and defined surrealism as "pure psychic automatism, The dictation of thought, in the absence of all control by reason, excluding any aesthetic or moral preoccupation."

The surrealists would often meet in groups, discussing surrealism and playing various games. Automatic writing was a popular game among the surrealists, as was automatic drawing. The surrealists would write as quickly as possible, attempting to remove conscious control or interest over what was being written. If a break in flow occurred, they would begin a new sentence with the same pre-determined letter. Once material was written, it was often manipulated and reinterpreted into further compositions. Surrealist writers produced a number of works, one of the most famous

being Breton's book *Soluble Fish*.

CRITICISM OF AUTOMATIC WRITING: Skeptics have criticized Spiritualist automatic writing, claiming there is little evidence to distinguish automatic writing of so-called supernatural origins from the automatic writings of a parlor game that is little more than sparks of creativity in the minds of the participants. They assert that there is no evidence that messages are coming from anywhere other than the subconscious minds of the participants. Such critics often cite the ideomotor effect, a psychological phenomenon wherein a subject makes motions without conscious awareness. In fact, many subjects remain unconvinced that their actions originate solely from within themselves, leading researchers to conclude that "honest, intelligent people can unconsciously engage in muscular activity that is consistent with their expectations."

The use of automatic writing in therapeutic situations is also debated. Critics argue that there is no scientific evidence regarding the value of automatic writing in psychotherapy, and its usage to release repressed memories is also suspect. While unconscious ideas are expressed in automatic writing, skeptics question the likelihood that they are any more profound than the writer's conscious thoughts, since there is no evidence that the "true self" lies in the unconscious any more than there is for it to lie in normal consciousness.

ISS: AUTOMATIC WRITING AS AN INDICATOR OF THE FUNDAMENTAL FACTORS UNDERLYING THE PERSONALITY: [The article above first appeared in the *Journal of Psychology*, vol. 17.] Dr. Anita M. Muhl wrote "Automatic Writing An approach to the Unconscious" in 1963, with a foreword by Eileen J. Garrett. In this book, Muhl purposefully described methods of inducing dissociations in order to encourage automatisms to reveal the contents of the subconscious mind. The article below appeared in "An Outline of Abnormal Psychology" (1929, A. S. Barnes & Co., Inc.) edited by Gardner Murphy.

Automatic Writing as an Indicator of the Fundamental Factors Underlying the Personality
- Anita M. Muhl -

AUTOMATIC WRITING in its simplest form is script which the writer produces involuntarily, and in some instances without being aware that he is doing it, even though he be in an alert waking state. Automatic writers may be divided into two classes: those who can write only while being consciously distracted and stimulated, and those who can write only while relaxed and with the attention fixed. These two groups may be further subdivided into subjects who at the moment of writing have no idea what the hand is recording and those who at the moment have ideas corresponding to the ones recorded, but which seem to flood the mind without volition and without logical association toward the normal mental processes. The writing is the manifestation of dissociated ideas of which the writer is not aware...

Violet X was born in New England and lived a normal healthy life as a child. She had excellent schooling, graduating from a college for women. She had no illnesses and never considered herself nervous or hysterical. In college she had the usual courses in psychology but knew practically nothing about abnormal psychology. She had been especially interested in sociology and had done some social service work in Boston. She was a teacher of English and later married a professor of English in a western town. She had a fine intellect and a charming personality.

Just previous to the time of her automatic activity she had worked very hard and had begun to feel run down. The physicians she consulted told her she was overtired and had some slight cardiac disturbance. Aside from this condition of fatigue she appeared to be normal physically and mentally. One day when in the state of fatigue, it was discovered that the Ouija Board was working

unusually well for Violet X and Dr. Richmond was prompted to test her ability to write automatically. This started a series of records which were obtained during a period of several months. The first attempts were not so brilliantly successful, but with repeated attempts a marvelous facility for writing developed and with this an increased tendency to dissociate appeared which finally became so alarming that the experiments were abruptly terminated.

During the period of experimentation no less than seven distinct recurring personalities emerged, together with several minor ones. Each had a name and a handwriting more or less individual. Each spoke of herself or himself in the first person, giving detailed answers to questions, coherent accounts of themselves and admonitions and advice to the experimenters. Half a dozen different personalities might come at one sitting, interrupting one another unceremoniously, and sometimes even rudely. The personalities, once established, would often appear when called, coming with the remark: "So and so is here, what do you want?" Miss Violet X maintained the same attitude as the other experimenters, questioning or replying to what the hand was writing. Any levity on the part of the subject or the others was apt to call forth scathing remarks from the secondary personalities. Miss X with one exception retained her own personality and was fully aware of what was going on, although she by no means always knew what the hand was writing; but as will be seen, her behavior was different when the different personalities were asserting themselves. In the following account it must be remembered that they appeared at different times throughout the several months of the experiment and that often several came at one sitting; but they shall be taken up, one at a time.

The first of these personalities to appear and the one who appeared most frequently and had the most to say was Annie McGinnis. Annie immediately drew a portrait of herself and it was a very clever picture. (In her normal personality Miss X could not draw at all.) Annie's story as she told it at various intervals is the following: Annie was a poor girl who had fallen through no fault of her own, but had been led astray by a man who had promised her food and shelter and an easier life. After that she became a prostitute, and finally died in giving birth to a child; she suffered greatly because of her sins and wandered aimlessly about until she found Miss X, with whom she took up her abode "because," as she said, "you are so good, I love to be with you." Annie, true to type, was coarse, rude, quick-tempered, resentful, reckless and passionate. Whenever she appeared she took charge in a whirlwind fashion and if she happened to be in a good humor, she was a great blarney. Whenever Annie appeared, Miss X would be seized almost as though with a convulsion; her arm would stiffen and the fingers would grip the pencil tightly and write in a coarse, flowing hand; or her feet would pound on the floor while the arm would bang itself on the table with enough force to cause considerable pain. The pounding occurred, Annie said, when she thought of what men had done to her. Annie hated men with large capital letters and often after one of the male personalities had been recording she would obliterate all traces of these records by scribbling over the entire paper.

During Annie's appearance, Miss X often was observed to have a peculiar expression on her face which grew more marked toward the latter part of the experiment. Her eyebrows were raised and she looked almost frightened. Sometimes she would grit her teeth and press her lips together firmly.

Mary Patterson was the next personality. Her handwriting was very much like Miss X's normal writing. She used the best English and in general was more like Miss X's primary personality than any of the others. She came quite seldom and when she did she was apt to be rather rudely ousted by some of the more aggressive ones. Mary declared she was Miss X's most familiar spirit.

Mary Minott was a third personality. She described herself as a cosmopolitan and very talented. She hated Mary Patterson and called her a prig, full of puritanical notions. She would bitterly upbraid Miss X for preferring Mary Patterson to her. She insisted that if Miss X would only listen to her she would make her a famous designer, and to prove it she designed a number of beautiful dresses (Miss X normally could not do this at all). Mary Minott had a perfect passion for designing gowns and she had talent that amounted almost to genius.

A fourth personality, persistent and always unwelcome to Miss X was Alton. Unlike the others, he was no myth but a friend of her fiancé, whom she had met the previous summer. He wrote the most sentimental things and seemed to try to dissuade her from marrying the man to whom she was engaged. Alton was always urging Miss X to give herself up to mediumship, saying that the spirits of both the dead and the living could speak through her. He admitted that it was sometimes dangerous but felt he could guard her from harm.

Miss X's father was the other personality who purported to be dead, as he actually was. This personality assumed the actual handwriting of her father. He did not appear often and then only made hurried remarks about family affairs.

A sixth interesting personality labeled himself simply "the Spirit of War and Desolation." This spirit sounded dreadful warnings (it was just prior to America's entry into the war) and urged Miss X to work for the Red Cross. This personality alternately urged Miss X to give up automatic writing and to take up the study of mediumship for which she was told she had rare talent.

The last personality to develop and the one who finally caused the disruption of the experiment, called himself merely "Man." In the beginning he was not at all distinct, neither with regard to handwriting nor to the content of what he wrote. At first he would break into some other conversation with totally irrelevant remarks and when questioned would give only ambiguous answers or none at all. Finally, however, he identified himself as Man and would alternate with Alton, but he developed such an antipathy toward Alton that he succeeded in banishing him altogether. He also fostered an intense dislike for Annie McGinnis, who hated him in return in letters two inches high. She considered him the incarnation of all her enemies. "Man" tried to banish her, but nothing could banish the flippant and irrepressible Annie and she took particular delight in scribbling all over the things he had written.

These two personalities now had the field pretty much to themselves and "Man" became more and more persistent and dominating. A change began to come over Miss X when he was in control. She first mentioned it herself, saying: "I feel different when 'Man' is present than I do with any of the others; there is a feeling of power and vigor and I don't want to sit still, I want to run or express myself in some vigorous physical way." "Man" soon expressed an interest in dancing and would fill sheet after sheet with marks produced through rhythmic motion of the pencil, becoming more and more energetic as time went on. He would write occasionally - "Let's dance, Violet." Miss X began to say she believed she really could dance spontaneously if she would give herself up entirely to the feelings, but she was always a little afraid to try.

Toward the end of the experiment some three months after it was begun, Miss X- was writing quietly one evening when "Man" came and as usual began to dance. In a moment Miss X spoke loudly and said: "Oh - want to dance I believe I can dance," and getting to her feet she began to sway rhythmically back and forth. The swaying became more and more violent, her arms began to wave and her feet to execute a curious shuffling movement. Suddenly her body gave a violent wrench and she cried out in a sharp, high voice. Her face depicted the emotions of a tremendous struggle, ecstasy and terror contending for expression. She was taken to a couch by the

experimenters, where for about ten minutes she remained stiff and moaned in an unnatural voice. Gradually she resumed her natural speaking voice, relaxed and returned to normal, and though rather terrified by the experience, she was able to discuss what her feelings were. She said she tried to control the movements and suddenly realized she couldn't - it was as if something were making her do it and she couldn't stop. She declared she was in fear of losing herself and of another personality gaining control. She said: "I wanted to give myself up to it and yet I didn't want to. I can't describe it, but I felt as though I were two people."

After this experience, Miss X was strongly dissuaded from trying anything more, but she did try it a few times and always "Man" came, telling her he represented all the vigor and love of action in her. He always wanted to dance. After this came her marriage and the automatic writing was largely forgotten for several months, but one day when she was alone she decided she would try it again. This time Mary Patterson, "the most familiar spirit," came and explained that all the other personalities were completely submerged and lacked sufficient intensity to be able to express themselves. After this no further attempts were made.

Miss Violet X was tremendously interested in all the manifestations and introspected carefully and sincerely. She felt that none of them expressed things outside her own experience except Alton, who was a real person. However, after repeated attempts at analysis Miss X recalled a conversation with her mother after her meeting with Alton which satisfactorily accounted for the genesis of his remarks, and after this explanation he gradually disappeared.

Miss X felt that Annie McGinnis was entirely explicable. She had been strongly impressed in her experience in social work with the idea that only the accident of birth and training had saved her from such a life as that led by some of the girls of the lower economic classes. Annie was, in part, the systematized expression of ideas, once acutely conscious but largely relegated to the paraconscious where they continued active, and she was also the means of expressing the polymorphous perverse sexual tendencies of the personal unconscious. She further illustrated a distinctly compensatory trend, for her expressions of hatred for men were probably the outcome of the ambivalent opposite emotional tendency.

"Man" undoubtedly represented the bisexual trend of the subject and came, if not wholly, at least to a great extent from the personal unconscious. His desire to dominate, as well as the assertive and very aggressive tendencies manifested, appear much more instinctively masculine in character than feminine. The power and vigor of expression as well as the greater freedom from repression in this personality seem to be evidence of the same phenomenon...

An attempt will now be made to briefly summarize the points which have been illustrated.

1. Automatic activity and dissociation constitute a reversible reaction. The greater the tendency to automatism the greater the danger of dissociation. Violet X as she attained her greatest proficiency in writing also came very near to having a complete cleavage of the personality. This was when "Man" insisted she should dance.

2. The Paraconscious(1) is the chief abode of automatic activity and may consist of dominant and active states, the latter of which are apt to produce personalities which are concomitant with the original personality. Mary Patterson knew all about Violet X and what she thought and did - on the other hand, Violet X knew nothing of what Mary Patterson thought. Annie McGinnis also knew what Violet X thought and also what the two personalities "Man" and Mary Patterson thought.

(1) The paraconscious is "that state in which ideas and images are beyond the field of awareness but which are not too difficultly recallable. If the ideas and images of the paraconscious are dormant then we have a state which was formerly described as the foreconscious and the subconscious; if the

ideas and images are active and independent then we have a state which has been called the coconscious."

3. The Personal Unconscious besides being the zone where the impressions of the most deeply repressed and lost experiences are left, also contains the elemental instincts of the personality and may so color the paraconscious activity as to suggest many unusual trends...

(2) The unconscious is:

(a) "that state in which the records of the experiences of our lives are retained and conserved, no matter in what condition they were impressed; whether in normal, consciousness, in the hypnotic state, in dissociated personality, or in hysterical crises. These complexes ... are not readily accessible and recallable ... Put very simply the personal unconscious is the individual's mental lumber room."

(b) "that which constitutes the haziest part of the background, and is that state in which the instincts of the development are impressed. These instincts while influencing the individual's reaction are beyond any form of recall. It is thus seen that although the conscious, paraconscious and personal unconscious are capable of affecting each other reciprocally, the genetic unconscious while exerting an influence on the preceding states, can never be influenced by them because it represents the residual left in the wake of a development for which our present powers of interpretation are wholly inadequate!"

If it is seen that a certain tendency to dissociation in a given person exists and that in the secondary personality developed there is a suggestion of latent abilities and talents - would it not be worth while to deliberately break up the synthesis of the mental states and resynthesize the subject into a more culturally successful and economically efficient individual by means of either hypnotism or analysis, or both combined?

In conclusion I should like to state that in view of the evidence offered, I believe I am justified in assuming that automatic writing is an indicator of the fundamental factors underlying the personality and that it may be considered an especially valuable instrument in the study of mental disturbances of psychogenic origin, to reveal the predominating, elements of the patient's mental make-up.

Automatic Writing: Automatic writing is the process, or product, of writing material that does not come from the conscious thoughts of the writer. The writer's hand forms the message, and the person is unaware of what will be written. It is sometimes done in a trance state. Other times the writer is aware (not in a trance) of their surroundings, but the actions of their writing hand.

Therapy - Automatic writing is used as a tool in Freudian psychology and in related "self knowledge" studies, where it is seen as a means of gaining insight into the mind of the automatic writer through their subconscious word choices. It was primarily used by Pierre Janet in France, and later by Morton Prince and by Anita Muhl in the United States.

Religion - Automatic writing is used in Spiritualism and the New Age movement as a form of channeling. One of the best-known automatic writers was Helene Smith, an early 20th century psychic who felt that her automatic writing was the attempt of Martians to communicate with Earth. She claimed she could translate their Martian language into French.

The ideas of Helene Smith influenced the Surrealist movement. Andre Breton, leader of the Surrealist movement, pioneered its use within the movement and produced several important pieces of automatic writing, most famously, Soluble Fish. The Surrealists dubbed her "The Muse of Automatic Writing"; in the Surrealist deck of cards, Smith is the "Genius of Knowledge." Automatic writing became a part of the Surrealist's repertoire of games, and it soon developed into a number of

other Surrealist games and tools that greatly influenced the movement, such as automatic drawing, automatic palimpsest, and a variety of marker-word games. Free writing later gained popularity with writers and poets, both as a means of stimulating creative thought and as a technique for overcoming writer's block.

Skeptics point out that automatic writing claimed to be of supernatural origins is a parlor game that has little more effect than to spark creativity in the minds of the participants. They claim, as with other paranormal phenomena, that the subconscious of those performing the writing is the only thing influencing their actions and that there is no solid evidence that any messages are coming from anywhere other than the minds of the person holding the pencil. This is referred to as the ideomotor effect.

As there is no scientific evidence supporting the use of automatic writing in therapy, its usage to release repressed memories is suspect as well. While unconscious ideas are expressed in automatic writing, skeptics point out that it is unlikely that they are any more profound than the writer's conscious thoughts. Skeptics argue that there is no evidence that the "true self" lies in the unconscious any more than it does in normal consciousness. Doodling is a form of automatic writing as it is generally not consciously focused writing. Many people doodle spirals which are associated with Sacred Geometry.

We attempt automatic writing for several reasons. First - to get information about our personal life. Second - to confirm something from some who exists on the other side or has deceased. The answers can be surprising ... but always be cautious as with any tool of divination chosen - such as the Ouija board. If you have emotional problems - you may not like the messages that come through. Your consciousness - being in lower frequency due to emotional problems will attract a lower frequency entity. If you like drama - and consider your life to be in drama - don't channel. When attempting automatic writing you may use a writing implement, computer, or any other means of communicating through the written word. Many people prefer the computer as they can type quickly without filtering the information coming through. When reread - even a typo can mean something.

To divert the focus of the writer - shifting from left brain logical thinking - to right brain intuitive thinking - take a pencil in hand, place it against a piece of paper as if about to write something. Then turn your attention to something else, such as watching television, reading a book, or talking with someone. For many people, their hand will write coherent material. Much of this goes to 'control' and have much you are willing to give to a non-physical entity. The amount of time spent on automatic writing can vary with the person and the session. Words, sentences or whole paragraphs may appear. Often, the writing is illegible - the text appearing jumbled - without proper grammar or punctuation - mostly run-on sentences. Messages can be written in a language - or hand writing style - not recognized by the writer and signed by someone unknown. A picture or symbol may be written. Some automatic writers know who is giving the messages while others do not. If the energies feel comfortable to you then you will soon learn who the entity is and why he/she is writing with you. If you feel the least bit uncomfortable with the entity or the information received STOP!

Let all information flow! Do not stop to think about - or process - what you are writing / typing. If you feel that more than one entity is trying to write through you - ask them to take their time and you will write with them one at a time. Always get a name. Some of the best works of literature have come through channeled writing. Zoroaster - my Spirit Guide has written many of the columns in Crystalinks. When I do readings with clients, I usually sit with a pen and pad and often find myself writing names or doodling images or symbols. The best way to know if the information

received is valid is to check the validity of what is given. If you feel uncomfortable stop! If automatic writing is a good tool for you - you will know right (write) away!

Getting Started

Get into a comfortable position. Today you will be seated at your computer. Be sure you are free of distractions.

If you are not alone---tell others that you have some personal correspondence to take care of!

If you are tired --this could actually work better for you. Now clear your mind of chatter. Feel the muscles in your body--neck--arms--shoulders-- especially your face--totally relaxed . . . You are going to use your computer to talk to your guide. Know that whatever the answer is to your questions will be written by the spirit.

Do not allow time for your mind to listen to this information. Just type. You may even want to focus your eyes on something near the computer which keeps the left brain busy while it right brain does the channeling. It may seem like your own thoughts at first but that is OK. It will get easier and quicker especially if you are on a computer.

This takes practice.

You are ready to begin:

Gently place your finger on the keyboard. You are relaxed and not concerned about what you will type.

Type today's date at the top of your page.

Mentally call one of your guides and tell him / her you want to communicate with the computer. Tell them you can only work with one guide at a time. You may select the guide - or perhaps it is their choice. Not all guides use automatic writing to communicate.

On the first day you must get to know who your guide is.

Type, "Hello. What is your name?"

Follow with questions about the spirit guide and his relationship with you. I would suggest you start with simple questions that can be answered with a 'yes' or 'no' answer.

Don't stop to think. Just allow your fingers to type the answer. This is a time to get to know your guide and why he / she is working with you at this time.

After a few minutes you will find yourself typing more quickly. There may be mistakes in punctuation - no space between words - poor grammar - unknown words - whatever. This is not important! You can fix the typos later. Just keep typing questions and answers.

Do not write too much on the first day. Just start slowly and feel comfortable. You can begin again whenever you like. There is no schedule requirements. Each experience will make you more comfortable.

On the second day you can ask questions that are beyond 'yes or no' answers and get more details. I would suggest you not ask about your love life until you are comfortable with the spirit and this form of mediumship. This is much easier when the questions are not about you.

On the second day - ask spirit (you should now have a name) - about your spiritual work - relationship with the guide - other spiritual questions. On the third day - ask about global matters - earth changes - changes in the Millennium - other.

On the fourth day - begin personal questions but remember you can only ask a question once. Asking a question over and over again until you type your desired answer - is wrong.

Ex. "Does - - - - love me?"

If the answer is No ! Then so be it!

Change question to - "Will I find a true love? Marry? Etc." This equates to finding a psychic reader

who will tell you what you want to hear not what is the truth. The more you use automatic writing, the easier and faster it gets. Remember to save your notes!

There is a poet in each of us. The emotional body expresses itself through the art of poetry. Sometimes we write as we feel, thus allowing our pain to come through and be released.

HOW TO DO AUTOMATIC WRITING, SPONTANEOUS DRAWING: ART AND WRITING GUIDED BY INTUITION: Being in trance and quieting the conscious mind may aid in receiving messages that lead to automatic writing or spontaneous drawing. Some people are able to receive information in an altered state of mind, where the rational mind is not at work. This is similar to channeling, but the expression of the received information is either in an art or written form. Artistic expression of intuitive information from the non-physical realm is spontaneous drawing. When a person feels compelled to write to express himself, it is called automatic writing. At the time of writing, automatic writers do not remember or understand most of what is being written.

How to do Spontaneous Drawing: Before entering into trance, or an altered state of mind, gets your pencils and/or paints. Then meditate and focus on one area and allow the information to flow through. Keep thoughts out of your mind. Quietening the mind can be hard for beginners, but it gets easier with practice. When the hands move to create an image, allow them to do so, without seeking to understand the final product or controlling the movement with the rational mind. If something in the drawing seems out of proportion or unusual, ignore it. If possible, avoid looking at the artwork as a whole until after you are done. Some trained artists use this method to be inspired to create works of art that are exceptionally beautiful and original. The most important requirements to perform spontaneous drawing are to operate from one's intuitive center, avoid judgment and have fun with the process.

How to do Automatic Writing: Automatic writing involves a process similar to spontaneous drawing, and modern automatic writers use the keyboard as well. Keep the conscious mind inactive and let the hands and pen (or keyboard) work their way to write automatically. Punctuation and grammar might be unimportant at the time of writing. If pen and paper are used, the automatic writer might not recognize the handwriting as his own when he looks at it later. Messages from automatic writing could be for private use or personal improvement. Sometimes, it might be hard to make sense of what is received. Even if you are not interested in non-physical communication, putting pen on paper and clearing the mind, could be therapeutic, aiding in stress-relief. Whether one is drawn to spontaneous drawing, automatic writing, it is good to pay attention to how one feels when the writing or drawing is done. Sometimes, the information might seem very trivial or personal. Other times, there may be a need to share what was revealed with the rest of the world. Trust your intuition to have fun and to be guided to the right decision.