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The Solari Report

August 19, 2021

William Blake: The Prince of Imagination, Vision, and Faith with Jon Rappoport



Summary: In this interview, I explore with Jon Rappoport what the romantic poet and painter William Blake can teach us today about the power of imagination, vision, and faith—critical ingredients to living a free and inspired life and making a difference in deeply troubled times.

Jon Rappoport's teachings on imagination have had a profound influence on many Solari Report subscribers and me. So, when he published a new article on Blake and his relevance to our current situation, I immediately asked Jon to join me on *The Solari Report*.

Bio: William Blake (28 November 1757 – 12 August 1827) was an English poet, painter, and printmaker. Largely unrecognized during his lifetime, Blake is now considered a seminal figure in the history of the [poetry](#) and visual art of the [Romantic Age](#). What he called his [prophetic works](#) were said by 20th-century critic [Northrop Frye](#) to form "what is in proportion to its merits the least read body of poetry in the English language". His visual artistry led 21st-century critic [Jonathan Jones](#) to proclaim him "far and away, the greatest artist Britain has ever produced". In 2002, Blake was placed at number 38 in the [BBC's](#) poll of the [100 Greatest Britons](#). While he lived in [London](#) his entire life, except for three years spent in [Felpham](#), he produced a diverse and symbolically rich *oeuvre*([works of art](#)), which embraced the imagination as "the body of God" or "human existence itself".

Although Blake was considered mad by contemporaries for his [idiosyncratic](#) views, he is held in high regard by later critics for his expressiveness and creativity, and the philosophical and mystical undercurrents within his work. His paintings and poetry have been characterized as part of the Romantic movement and as "Pre-Romantic". A committed Christian who was hostile to the [Church of England](#) (indeed, to almost all forms of organized religion), Blake was influenced by the ideals and ambitions of the [French](#) and [American](#) revolutions. Though later he rejected many of these political beliefs, he maintained an amicable relationship with the political activist [Thomas Paine](#); he was also influenced by thinkers such as [Emanuel Swedenborg](#). Despite these known influences, the singularity of Blake's work makes him difficult to classify.

The 19th-century scholar [William Michael Rossetti](#) characterized him as a "glorious luminary", and "a man not forestalled by predecessors, nor to be classed with

contemporaries, nor to be replaced by known or readily surmisable successors".

Interview

Catherine Austin Fitts: Ladies and gentlemen, welcome to *The Solari Report*. I am introducing a man who needs no introduction, Jon Rappoport, author, investigative reporter, poet, painter, Da Vinci of his day, and one of our greatest heroes. I don't know how many times he's been here on *The Solari Report*, but it definitely makes him a most valued player.

Jon, thank you so much for doing this. Recently you published an article that was totally magic. You wrote an article about William Blake who, is not only one of my favorite poets and one of my great heroes, but if you look at what Blake did and the time he did it, it is exactly what we need to hear right now. I will explain more about that later.

I said, "Typical of Rappoport that he would 'ring the bell' in the deep cultural space that tells us what we need to be doing."

So, kudos again to you. Tell us a little about what inspired you to write a great article about William Blake.

Jon Rappoport: Well, let's see, I've written about 300 articles about COVID. So, it tends to 'wear down the stone' a little. You begin to have a very narrow focus relative to what you could be focusing on.

I've been writing poetry since I was 17, which is about 65 years, and it was my way out. When I was 17, I realized that I was not going to be a left-handed pitcher for the New York Yankees; that was not going to happen.

Then I had no 'escape hatch', and I needed one because everywhere that I looked, I was dissatisfied. It was something phony in the culture, and it was palpable. I wasn't the only one seeing it; there were a many kids that were seeing

it.

What is this all about? The world is made up of nothing but sellers and buyers and consumers, and then people parading around because they are selling and succeeding at selling, and somehow this gives them a fantastic badge of honor, and they are gods parading around driving Cadillac's and whatever. Is this it? Do you have to fit in with that?

So I was refusing, and I began reading science fiction and writing poetry. It exploded in my mind.

When I got to college, it was a battle to stay with the curriculum because I was always going to the library and taking out a book of Yeats' (William) poems and William Blake and so on.

Recently, it was a similar urge. I had to break out of this. What is the culture if it can't accommodate these giants who are on spiritual quests of imagination? It all comes together, and Blake has always seemed to be the epitome of that. He went to school until he was ten years old, and that was it. He was educated by his mother after that. He married a very young girl who was illiterate. He educated her, and she became his partner for life. He was an original to the 'hilt', and also a poetic genius.

I went to him to refresh and say, "We can't just say that we have to beat the bad guys. We have to do that, but to what end? Where are we going?"

Fitts: Stopping evil is not enough; you have to create love. You have to create the conditions of love. That is the alternative.

Stopping evil is only a step towards creating the world that we want to live in.

Rappoport: Absolutely. I've noticed a tremendous decline in literacy since the early 1960's. I taught school back then.

People would look at poetry and say, "Not only am I not interested, but I can't understand what this is all about. I have no idea what is going on here." That seems to be an enormous tragedy.

Fitts: One of the things that I've thought and talked plenty about over the last two years – and it was actually Thomas Meyer who inspired this – is I had acquired a video of a scientist talking about using mind manipulation as a weapon of war-neurological weapons. The man was all excited and giving a presentation to intelligence agencies or military. He was all excited about how we can manipulate people's minds as a weapon. He was very positive and very chipper.

It 'drove me crazy'. I showed it to Thomas, and he said, "Oh, he's a hypermaterialist."

In other words, he only sees the material reality; he does not know that these spiritual and energetic realms exist.

If you go back and look at what Blake and the romantics did, the industrial age was a period of incredible centralization of technology that was brutal and throwing people off the land. It was a very brutal time, not unlike what is happening now with people losing their land and dying, etc., and all the rich people saying, "This technology is great. Let's centralize some more."

The romantics basically rejected the entire hypermaterialist vision of that time and said, "No, wait. That's not reality, and that is not our reality."

I don't know how they did it, but somehow they 'struck the chord' of, "There is a spiritual and energetic world, and that is reality," including aligning with nature. They just 'blew the whole picture' on the industrial revolution. That is what I think.

Rappoport: I would agree. 'Dark, satanic mills' is one of Blake's great phrases, talking about the industrial revolution. Now if you look at the contention, computers can write poetry, so there's nothing really creative about anything. They can beat humans at chess, and they can write poetry and compose music.

Recently, I started reading some computer poems, and they are horrendous; they are really pathetic. These computers – whatever the algorithm is – turn out

poetry. These idiots like Kurzweil and so on say, “See? No problem. We don’t need humans for poetry.”

Then you actually read what the computers are turning out, and it’s horrible.

There is a unique coming together at that period you are talking about, the romantic period, where it’s this tremendous spiritual impulse, but with originality. It’s saying, “We’re not saying that you have to sign up for some organized religion here. That’s not what we’re about. You think we are writing these fantastic poems to get you to go to a church on Sunday so that you can fall asleep during the sermon?” No, that’s not it.

I believe Blake personifies that to the ‘hilt’. Then in the article that I wrote, I showed how he wrote many contradictory things about religion and spirit over the years, but it was always with that unquenchable energy that made him an original. It was his spiritual quest – just like it has to be everybody’s individual spiritual quest.

Fitts: I would say that he absolutely embraced the notion of the divine intelligence and what I would call ‘the covenant of grace of the New Testament’. What he was saying was that this was not for Sunday, but this is for your life 24/7. You can integrate this into your life.

Rappoport: He was saying that it’s for 24/7. How you integrate it in your life will cause a revolution. There is no question about it, it’s not something that you fit in nicely. Once you ‘start down that path’, you begin overturning all kinds of false idols that you were formerly worshipping.

It’s not going to be a picnic, but it gives you enormous strength that you would not otherwise have to keep on. I keep trying to say that in different ways in the various pieces that I write or when I speak to people. This time that we are living in, yes, it is certainly a test of your individual faith, but if you don’t have that in whatever it is that you have the deepest faith in, if you can’t find that, how are you going to endure? How are you going to deal with what is happening to us?

Fitts: You will not be able to.

Rappoport: You can't. So when people brush it off and say, "Theoretically I understand what you're talking about, but meanwhile I have to deal with very practical problems," yes, but dealing with practical problems only and exclusively on their own terms has diminishing returns. Eventually you get down to the 'small end of the funnel' where you don't have any strength left. You don't have anything to say except, "Whatever happens to me, ultimately it doesn't matter because I have this."

Fitts: In a hypermaterialist world, the leadership has set it up so that there is one way in and no way out.

You wrote, "Faith, vision, and imagination," maybe not in that order. I'll never forget being in church studying spiritual warfare. I was listening to a sermon-I was studying your first series on imagination and doing your imagination exercises with great success. I was listening to the sermon, and said, "Oh my God! He is teaching exactly what Jon Rappoport is teaching."

The scripture that he was teaching was, "Faith is the substance of the things hoped for but not yet seen." What he was describing was thinking of your faith as the raw material you use to build the bricks that you then use to build the cathedral.

In other words, the future is created out of your faith, and you do it because you can. That's why we are here.

It doesn't start with, "Give me a logical reason I should have faith." That's not it. You create your faith. You 'pour out' your faith because that's what you can use to create what it is that you and your creator have decided your purpose is. So get going. What are you waiting for? Why wouldn't you?

Rappoport: That is exactly right.

Many people don't want to face that because it is going to be a revolution. Nowhere is that clearer than looking at Blake and reading his poems. What is he saying? What is he asking?

Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

It took me 25 years to realize that he was actually asking that question. I was so taken by those lines of poetry themselves – which I would put up against any lines of poetry ever written, period – that I had overlooked the fact that he was asking that question to himself and to anyone else who wanted to listen, “What is this God?”

This is a mystery that is only being touched on if you begin to look around you and say, “Who created all of this? What is this?”

When the stars threw down their spears
And watered heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

He’s talking about the Tyger (older version of tiger representing the fierce force in the human soul)). Not only is that immortal poetry, but he is asking himself this question, and he answers it in different places, and then changes his answers in different places, but it never stops him.

In one quote in the article he talks about how, “I have the conqueror’s force, and this force I will never give up.”

He is not talking about the war of overcoming populations and killing people; he is talking about the spiritual war and the war of discovery of what his faith is really all about. When people who are watching this and listening or reading it see some of the paintings of Blake that you put up, you will see how far he goes in pictorializing that universe that he sees.

Whatever you think of those paintings, there has never been in the history of painting in the East, West, North, or South anything that will look anything like these paintings.

Fitts: I've only seen one painting that reminded me of Blake. I stopped in Colmar several years ago to look at the Isenheim Altar. I think I sent you the pictures. The painting is hundreds of years old, and yet it looks almost new. It has that same unbelievably light energy of Blake's paintings. You think, "Where did this come from?"

I always think of Blake as a poet, but as a painter, he was phenomenal.

Rappoport: He was also an engraver and studied and developed unique techniques for engraving during his lifetime.

When I look at his paintings, one of the things that 'bowls me over' is that the action –which there is a tremendous amount in the paintings – is happening right now. I don't feel that I'm looking back into history and seeing, "Oh yes, this is a wonderful painting that was done 150 years ago."

No, these things are happening right now.

Fitts: I go back to this plague of hypermaterialism. It helps you see beyond the materialism. It helps you start to see that world. Maybe we describe it into the field, and start to realize, "Oh, it's real, and it's a place where I can access intelligence and power."

Rappoport: I think that is exactly what came across to people of his time and ever since about him. In fact, a famous book in 1958-1960 by Colin Wilson called *The Outsider* was written when he was 24 years old. It became a literary sensation. He composed much of it living under a bridge in London.

What he was doing chapter by chapter was describing a personage that he called 'The Outsider'. This is someone who looked at the world and society and saw something lunatic about the whole show but could never stop being an outsider and paid an enormous price for that.

He talked about some of the literary personages through history such as Harry Haller, a character in Hermann Hesse's novel, *Steppenwolf*. He was that kind of outsider.

Chapter by chapter he showed examples of people who came closer and closer towards being able to somehow resolve the intense contradiction between having a vision of their own of some kind and being an outsider in terms of society. The final chapter is about William Blake.

I read this when I was 22 or 23, and the last chapter ‘exploded’ on me because I was waiting to see, “Is he going to be able to resolve this contradiction?” Since I was 12 years old, I felt the same thing. I was looking in on what was happening, and it seemed to be just about a lunatic asylum, and I’m not sure what I was going to do about it when I grew up.

It’s ‘a smashing’ final chapter about Blake. His vision took him into society, through society, and out the other end. He somehow transcended without becoming isolated because of his faith and his energy and his vision and his imagination.

Fitts: You have done an extraordinary body of work on imagination and the power of imagination. Could you just sum up for people what it is?

I don’t know anyone who has done more to stress and teach the power of imagination. If we are going to reinvent our world, we are watching across the world a failure of imagination. We are dealing in a time of profound failure of imagination.

Talk a bit about your work on imagination and how it dovetails with Blake.

Rappoport: One of the first milestones for me was that knowledge is not the end-all and be-all, especially when knowledge seems to imprison you.

The next phase of that was: If you have a thought that seems to limit you in some way that you don’t want to be limited, then invent a better thought. Why should you become a prisoner to a thought that limits you? You have the ability to invent a different thought. That became somewhat of a guidepost for me in the worst of times, when I would find myself in a hole and I would think, “How did I get here?”

I could see thought by thought by thought by feeling by thought how I had put

myself into that hole. I said, “Excuse me, but that seems to be counterproductive since thoughts are a dime a dozen. You happen to choose some quite bad ones that put you where you are. Remember, you can invent new ones.” Then, instantaneously, I was out of the hole.

Fitts: I’ll never forget when I worked at the Bush Administration I created a memo of ideas for the Secretary. I was meeting with him later, and he said, “Aren’t you angry at me?”

I said, “Why?”

He said, “Because I’ve stolen all your ideas.”

I said, “That’s my job, to give you ideas. You didn’t steal them. I’m trying to create them for you.”

He said, “Yes, but I keep using them. I’ve basically expropriated them and I’ve claimed credit for it.”

I said, “Good, that is exactly what you are supposed to do.”

He said, “But don’t you feel like I’m stealing them?”

I said, “No, I’ll just invent more.”

He looked at me, and it was a look of pure jealousy. I was shocked. I had no idea that he thought of ideas as scarce.

One thing that I have always been stunned by is that anybody would think that the well is finite. It’s not; it’s infinite.

Rappoport: That is another milestone: The well is infinite. There is no limit to what you can do with imagination.

For those people who say, “I have no imagination,” my rejoinder has always been, “Well, imagine that you do.”

That works just as well and just as good. “Oh, so you don’t have any imagination? Okay. That’s not a problem because you can imagine that you do.”

Fitts: There has been some kind of brainwashing that we don’t have the power to invent and create a world.

When I started Hamilton, I ran into this. I had people working for me who were so talented and bright, and I remember wanting to do something very innovative in terms of calculating the winnings of these billions of dollars of mortgage auctions. I thought, “Let’s get an optimization model.”

We quite quickly figured out that we didn’t have the internal capacity to build one. I said, “We will just identify the people in the world who make the greatest optimization technology, and then we will figure out how to apply it to a mortgage loan sale. But we will just invent the process.”

They became quite angry with me. They said, “You can’t just go invent something new.”

I said, “Don’t be ridiculous! Of course I can! I’m from New York.” In New York, everything always started with, “Yes, we can build a bridge to the moon, but it will be expensive.” You always start it with, “Yes.”

I discovered that I was surrounded by these bright, intelligent, capable, talented people who somehow had been given a ‘mental prison’ to persuade them that they weren’t allowed to invent anything new. I have no idea how that happened, but it was significant.

Rappoport: Very significant. I think the education system has much to do with that. The people who run the system and teach in the system – the bureaucrats and so forth – are all invested in what already exists. I mean, that is their ticket; they teach knowledge. This is what we have already come to understand is true: “I know what that is, and you don’t, so I’m going to teach it to you. That’s why I can cash my paychecks.”

So, if somebody comes up and says, “I can imagine something different,” that is a threat right away. Unconsciously, everybody knows this, but nobody wants to

deal with it.

Take economics, for example. That is a course I never took in college because it seemed like the worst idea in the world, but I know that the professor who taught the courses would teach, “There is this system, and then it was superseded by this system... You have to learn what these are.”

I made a suggestion – not directly to the professor, but through somebody else – to imagine a completely different system. The response to that was like, “We have a terrorist on campus. We have to do something about this. Let’s excommunicate him.”

The truth is that if you opened up the classroom to students and said, “Look, now you know what we’ve done so far with economics and civilization, but now we are going to spend the next semester on inventing systems, and each one of you is going to invent a better system or many systems,” and if they got into that and forced young people to imagine other systems, knowing that some of these are going to be crazy, who cares? Just invent more. Then at the end of the year, that is something that those students will remember for the rest of their lives. They are going to realize, “I have imagination.”

This never happens in high school and college. I think that is one reason people start settling for limitations.

Fitts: Let’s face it: Blake was homeschooled and Leonardo da Vinci was self-taught. There is a reason these things happen.

Every week we bring up something from the archives to remind new subscribers that it’s there. Earlier on the ‘*Blast from the Past*’, we brought up *The Power of It* with Jon Rappoport. I don’t know if you remember our recording that. It was our effort to remind people that there is an enormous spiritual and energetic field, and they can access it, and it can give them power. That was the ‘*It*’.

Rappoport: I do remember that.

Fitts: The other thing that I wanted to bring up – because I love it so much –

is your recording that I always listen to on my long car drives. Is it called *The Age of Merlin*?

Rappoport: That's not exactly what it was, but that is close enough.

Fitts: You take us back historically in our imagination. We live through a world that is constantly centralizing and trying to produce what I call the 'economic dividend'. You take us back to a world where we were much freer without the agriculture or next the industrial, and now the technology. We keep seeing a centralization going on with technology that is producing a bigger and bigger creation of wealth or a dividend to a centralized power. In the meantime, it is limiting our ability to use imagination more and more.

You take us back to what you described as the 'age of magic'. It's phenomenal because, in your mind, you literally go back there and walk around it and feel it. I don't know how you do this, but I always listen to this on a long car drive because it's about six hours long.

I think, "I want to visit the age of magic," so I will put on *The Age of Merlin*, and I will go back there.

Please talk a little about your notion. In this, what you are describing is what we all have the capacity to do.

Rappoport: It happens spontaneously to start with. I don't know how I did that particular piece. It was something about Merlin, and I thought, "I just want to talk about this type of Merlin the magician." I started talking about it, and then I thought, "Let me just make this into a world where we once were." For example, transmitting emotions between people was much more vivid without the need for language so that mood and emotion passed between people like putting a credit card into a machine. Every day this was happening all the time.

It wasn't that there were no negative emotions, but it was more like paintings – as if you could telepathically transmit paintings of different moods and colorations and sensations among people without having even to speak so that the world comes alive with that energy.

Fitts: The scientists say that dolphins communicate with pictures.

Rappoport: It's not so far-fetched at all to me. On top of that, people had certain innate powers, which they still have, but they were able to express them and change physical reality to make it different. They were able to change the landscape and so on.

You had an interpenetration of realities among people who were living in communities where they began to see that they were making exchanges of artistic productions that were alive in the physical world. It wasn't just somebody alone with his thoughts in a room; it was happening all the time.

Fitts: One of my favorite videos was from a couple of years ago. Two Chinese persons were living in a rural village that had all of the trees cut down – somebody had harvested the lumber and wiped out the trees. They were in their 50's feeling like their life was over. One had lost his legs and the other was blind. So, you have these two people, one with no legs and the other is blind. They are both disabled and are thinking, "What can we do to help our town? We're sitting around, so we might as well help our town." So, they decided that they were going to replant all the trees.

They had no money, so they got cuttings. They would travel around together, and the man with no legs couldn't do anything, but he could see, and he could tell the man who did have legs – who was blind – what to do and how to do it.

So, the two of them were like this coin; they were a pair. They got enough cuttings, and it took years to plant the 10,000 trees. Then all the trees died because they didn't know how to do it right. Through that process, they learned how to do it, and then they replanted them again. The trees then grew, and the town was now flourishing because it had an abundance of trees.

You look at their story, and think, "What is my excuse?"

The blind person would shinny up the tree to get the cuttings, and the man with no legs who could see would sit on the ground and direct him, "Go up another foot..."

It reminds you that these people got it in their head that they could save their town. No matter what their circumstances were, they just realized it, and then they kept inventing and trying things until they finally figured it out.

It reminds me of one of my other great Rappoport quotes that everybody has heard a 'million times', "Hopelessness is an op, and it's planet-wide." These men didn't buy into the op.

Rappoport: They only had one option after that. If you don't buy into that op, then you will have to invent something better. That is what you are looking at.

That is why many people want to go for the op. They are saying, "If I stick with hopelessness, I won't have to invent something. I don't want to have to do that. So, give me the hopelessness in my mind and soul. That is what I am going to keep inventing – hopeless, hopeless, hopeless – because then I'm buffered off from having to step out there and do something like be the blind guy or the guy with no legs."

Fitts: It gets worse because the people who aren't willing to go to hopelessness invented things like QAnon. So now we have hope porn to keep you on the couch, and you don't have to do anything because the QAnon troops are going to show up and reinvent your world and save everything. So, you don't have to get busy.

Rappoport: There is that, too. You're right.

I think I should tell the Yeats story at this point. These two people saved a village, and Yeats' wife saved a marriage, and in doing so, saved two lives.

Yeats is one of the great poets of all time. He was 52 years old, and had been pursuing a woman named Maud Gonne for decades. He was trying to get her to marry him. She was his ideal, and kept turning him down and turning him down.

Finally, for the last time, around 1928, she turned him down. He knew she was

going to turn him down, so his final proposal was half-hearted, and her turn-down was half-hearted. They were done.

So, he meets Georgie. She was 25 years old and highly intelligent. He proposed marriage, and she accepted.

Four days after the wedding, if not sooner, she realized that this was a disaster. She knew the marriage was doomed and it wasn't going to work out. We didn't get the explanation, but one can imagine why.

At the same time, Yeats is poetically exhausted and at the 'end of his rope'. It's the feeling of, "I've done everything I can do. The language no longer holds any secrets for me. What am I going to write? My life is basically over." On that note, he got married to a 25-year-old.

So four days after the wedding, she said to him out of the blue, "I've been experimenting with automatic writing where I sit and I take dictation from various teachers, and I write down whatever they tell me."

His ears perked up, and he was intrigued. She said, "Let me show you," and she did.

What came out on the page was indecipherable to the reader. The reader would say, "What does this mean? What are they talking about? I have no idea." They are words you had never seen before, juxtapositions, or whatever.

Yeats was fascinated and said, "Let's work together. You keep turning out the automatic writing, you and I will devise these metaphysical systems to explain all of this – what it means and what it is and so forth," and they proceeded with this over the course of years to work on this and come up with an unbelievable number of these systems – some of which people have never heard of. They had diagrams, etc.

A book was eventually published called *A Vision*, which contains much of this automatic writing. It resulted in about 300 pages, which was nothing compared to all of the output.

Multiple scholars have made various explanations of this story about Georgie, the wife of Yeats, and what really happened. The version I prefer is she saw that the marriage was doomed with no chance the day after the wedding. Three days later, she invented this pretext, “I can do this thing called ‘automatic writing’”, hoping that he would be interested.

He was interested, and so she went on to invent great quantities of this automatic writing from which, by the way, Yeats – with ever the watchful eye – carefully looked at and extracted fantastic phrases and words and key little passages. He then twisted this around to incorporate in his new poems, and he gained new energy and life to write some of the greatest poems he’s ever written.

This was all her doing. She invented – in my version of the story – the whole ‘shebang’. The marriage survived, they found love, had two children, and stayed together – all on the ‘wings’ of invention.

This was like the two peoples in the village – one with no legs and one blind – who saved the village. This was her, with his eventual collaboration, saving the marriage, saving their lives, and saving their time together. This was catapulting his life’s work into a new dimension.

Fitts: I hate to be the hypermaterialistic investment banker that I am, but she probably helped save their checkbook, too.

Rappoport: Probably, but it was brilliant. She was desperate. You wake up the day after your wedding, and think, “This is a disaster. I just married this 52-year-old world famous poet, and it’s going to be a horror show. I can’t possibly stay with him. What can I do? I’ll try this because I’m desperate and there is nothing else to invent that I can think of.”

It worked so brilliantly that lives are created on top of this and because of this.

Fitts: There is a story that I always tell, and you are probably sick of me telling it, but I love it. It was the time that I interviewed you on *The Matrix Revealed*. I had three different phones and three different power sources, and there was so much interference. I was in a hotel in California, and I had to use all three

phones and all three power sources during the entire interview. I was so proud of myself because you never noticed.

Can you imagine that all the electricity in the hotel room went out? I couldn't believe it.

Rappoport: I had no idea.

Fitts: It was a great interview. It was on your collection, *The Matrix Revealed*, and the Ellis Medavoy interviews.

For those of you who don't know, for many years you would give these in-depth interviews to people who had been high up in the machinery of control – Mr. Global's machinery. So, it would be a priest from the Vatican or a PR person. I always thought Ellis Medavoy probably worked for the executive committee on the Council of Foreign Relations.

You were deeply interested in the nuts and bolts of how control is created and how official realities are simulated. They were fascinating. I would wait every week for my next interview because I loved them.

I was telling people about them, and we were talking about the Ellis Medavoy interviews and how our world is simulated and created, and about our official reality. The following week I had a subscriber contact me and say, "I've always gone to all of these New Age seminars where they tell you that you can invent your world. I always went, and I never got anything. But it was by hearing Jon Rappoport explain how Mr. Global invents my world for me that I realized that I can invent my world. If Mr. Global can invent the simulation, then I can, too." She said, "It's by seeing how I've allowed my world to be invented for me that I've realized I have this power, and I can do it, too."

It was quite remarkable.

Rappoport: That was my point. That is why I wanted to really do those interviews; I wanted to show people how they were doing it.

Fitts: We can do it, too.

Rappoport: Let's you and I simulate, and then say, "We started off as a simulation, but now it isn't anymore; now it's as real as real can get."

That's the thing. There is a crossover moment when you realize that it's not just imagination anymore; it's now that the imagination has become reality. It's not as if I just thought it and it suddenly appeared on my desk. There is work involved; you pursue it, and so on.

Then you look back and say, "Well, look at what we did here. We started off with an idea and imagining, and now this time later, here it is. It's real. It has happened."

Fitts: The revolution starts when we all say, "I reject the world that you are inventing for me. I prefer to invent my own."

That starts with a sovereign individual as opposed to us all buying into 'the great smoosh'. When you give one of these rants about why we all have to join the Borg for the greater good, I call it 'the great smoosh'.

Walk us through this. If we want to learn more about your work, and if we want to read your work, I try to get the emails. They are always blocking your emails. Just walk through how we access your work, how we access the imagination work, and the exercises. Walk us through how we get your material.

Rappoport: The website is <http://NoMoreFakeNews.com>. It's been there for 20 years now. I can't believe that, but it's true.

Once you go there, you will see three graphics, *The Matrix Revealed*, *Exit from the Matrix*, and *Power outside the Matrix*. Each one of these is a huge collection. In its own way, each one ultimately has to do with imagining and inventing the world that you really want. That's the easiest way to order these and access these.

It goes back to what we were saying at the beginning. What is the thing that you have the most faith in? That is going to lead you to, "This is what I want to imagine."

“Okay. I can see it. You can see it.”

I’ve had people say to me, “This is what I imagine,” and then they explain it to me.

I say, “Well, it’s very clear to me. I hope it’s as clear to you. You are the one who imagined it. What are you waiting for?”

I’m looking at Blake again:

He who doubts from what he sees
Will ne'er believe, do what you please.
If the sun and moon should doubt,
They'd immediately go out.

To see a world in a grain of sand,
And a heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour.

Fitts: That is one of my favorites from Blake.

Rappoport: If that doesn’t inspire you to say, “Yes, there is more to my world than I thought there was,” then I can’t help you.

To see a world in a grain of sand,
And a heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour.

One of the things that I say in the article on Blake is that he could take a nursery kind of rhythm and elevate it all the way to heaven. That is something I’ve never seen before in any poet – to have that ability.

You don’t look back afterwards and say, “That was just a nursery rhyme.” No, he is just taking that easy rhythm, and he is saying, “I’m going to take this, and

I'm going to make it infinite. Here you go.”

Fitts: In my first year of college, I took a full year course on the Romantics. So, it was a full year of studying the Romantics. I also took a full year course on studying Shakespeare. That was one of the best educational experiences of my life.

I thoroughly studied the Romantics, which I loved. When I was preparing for this conversation with you, one of the things that I noted was that in 2002, BBC did a poll of the 100 greatest Britons. Blake came up as number 38, and I think he is the only Romantic on the list.

I did a search for Wordsworth (William). Where is Wordsworth? I couldn't believe Wordsworth wasn't even on the list. Shakespeare was number 5, and Blake was the first poet. Shakespeare was a poet, but Blake was certainly the first Romantic and the first poet. I realized that was remarkable that someone as transcendent and energetic as Blake is that popular, and he is.

Rappoport: Something similar happened. This wouldn't be the case anymore, but something similar happened in America with Walt Whitman. People bought his book, *Leaves of Grass*, by the scores. He became a hero.

Read *Song of Myself* or *I Sing the Body Electric*, and see what he is actually saying.

Fitts: It's very transcendent.

Rappoport: There you have it. Now look at what is happening with the lockdowns and the masks and the vaccines, and the most dismal, vicious, horrendous, materialistic program.

Fitts: With vision, faith, and imagination, the goal is to destroy it. If you've ever watched *The Neverending Story*, this is the Nothing. The Nothing is on the march, and they are literally trying to persuade you that there is nothing; they are trying to destroy all meaning.

Rappoport: That is exactly what they are doing.

If you were to take 500 churches where the pastors are boring, and they are willing to admit that people sleep during their services, you could say, “Look, read Whitman. Don’t give a sermon. Read William Blake. Read Yeats. Read Dylan Thomas. Just read them out loud, and give it all you’ve got.” Something will happen to these parishioners. When they hear a certain line, somebody is going to go, “Wait a minute.”

Some child who is 12 years old is going to wake up when he hears this, and he will never forget that Sunday. It’s going to change his life. This is the power of these poets.

People will say, “What are you talking about? That takes time, and we don’t have time.”

Fitts: You need to know where your power will come from.

Rappoport: It’s all buried in the cellar. Just take it out of the cellar and put it out there. Then you will hear people saying, “‘To see a world in a grain of sand and a heaven in a wild flower.’ Hmmm. Read that again. Where did you get that from?”

There are going to be some people who think, “I remember reading something like that once.” Lives change on that basis.

Fitts: Before we close, can I read you one of my favorite poems?

Rappoport: Please.

Fitts: I love Blake, but this is very apropos of what you have given our lives so many times, Jon. It’s from Robert Penn Warren, and it’s called *Tell Me a Story*.

I live in Tennessee, and you live in the South now. This is very southern:

Long ago, in Kentucky, I, a boy, stood
By a dirt road, in first dark, and heard
The great geese hoot northward.

I could not see them, there being no moon
And the stars sparse. I heard them.
I did not know what was happening in my heart.
It was the season before the elderberry blooms,
Therefore, they were going north.
The sound was passing northward.

Tell me a story.
In this century, and moment, of mania,
Tell me a story.
Make it a story of great distances, and starlight.
The name of the story will be Time,
But you must not pronounce its name.
Tell me a story of deep delight.

Jon Rappoport, we love you to pieces.

Rappoport: I love you, too, Catherine.

Fitts: Every time I turn around, I call you my Foo Dog because you back off the Nothing.

Any last words for us before we sign off?

Rappoport: No, I think the poem does it all. I love being able to sit here and talk with you about this. It's just so great. Thank you so much.

MODIFICATION

Transcripts are not always verbatim. Modifications are sometimes made to improve clarity, usefulness and readability, while staying true to the original intent.

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