Volume 28
Number 1, 1996

The Journal of Transpersonal Psychology

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The transpersonal movement: A Russian perspective on its emergence and prospects for further development 49
V. V. Nalimov & Jeanna A. Drogalina

Transpersonal art and literary theory 63
Ken Wilber

REVIEW
Thoughts without a thinker: Psychotherapy from a Buddhist perspective, Mark Epstein
John J. Miller

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Current year subscriptions—Volume 28, 1996.
To individuals: S24.00 per year; $12.00 either issue.
To libraries and all institutions: $32 per year or $16 either issue.
Overseas airmail, add $13 per volume, $6.50 per issue.

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The Journal of Transpersonal Psychology is indexed in
Psychological Abstracts and listed in
Chicorel Health Science Indexes,
International Bibliography of Periodical Literature,
International Bibliography of Book Reviews,
Mental Health Abstracts,
Psychological Reader's Guide, and beginning in 1982
Current Contents/Social & Behavioral Sciences
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BOOKS FOR REVIEW

Send to Editor, 345 California Avenue, Suite No. 1, Palo Alto, California 94306.

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VOLUME 28, NUMBER 1, 1996
THE JOURNAL OF TRANSPERSONAL PSYCHOLOGY

TABLE OF CONTENTS

Editor's note iv

Inner voices: Distinguishing transcendent and pathological characteristics 1
MITCHELL B. LIESTER

Trauma, psychotherapy, and meditation 31
FERRIS B. URBANOWSKI & JOHN J. MILLER

The transpersonal movement: A Russian perspective on its emergence and prospects for further development 49
V.V. NALIMOV & JEANNA A. DROGALINA

Transpersonal art and literary theory 63
KEN WILBER

Book review 93

Books our editors are reading 95

Books noted 96

About the authors 98

Abstracts 99

Back issues 100

EDITOR'S NOTE

In the study of human experience, a transpersonal approach has considerable capacity to reduce ambiguities.

A classic example is the categorization of the "inner voice" as hallucination or revelation. This widely known, widely misunderstood phenomena has now been reconceptualized by Mitchell Liester as manifesting rather unambiguously along a pathological-transcendent continuum of psychological experience.

Ambiguity has also troubled the relationship between meditation and psychotherapy. Now, as Ferris Urbanowski and John J. Miller report, meditative techniques, when used appropriately with psychotherapy, appear to be capable of reducing the pain and terror of long-standing trauma.

In the arts, ambiguities abound, and contemporary theories of art have yet to completely resolve them. But in a powerful and art-affirming new approach, Ken Wilber proposes an inclusive, sweeping, "holonic" view of the arts. This is an important extension of transpersonal thinking to the turbulent context of art and literary theory.

It is ironic that a study of "the transpersonal movement" should come from a person who survived the radical ambiguities and anti-spirituality of the Russian revolution–ary period (see About the Authors). V. V Nalimov and Jeanna A. Drogalina have given us not only a Russian perspective on "the transpersonal movement" but also a significant analysis of the contents of the *Journal,* 1969-1989.

INNER VOICES: DISTINGUISHING TRANSCENDENT AND PATHOLOGICAL CHARACTERISTICS

Mitchell B. Liester
Colorado Springs, Colorado

HISTORICAL CONSIDERATIONS

Inner voices have been described for thousands of years. One of the earliest known accounts comes from the Athenian philosopher, Socrates, who heard such a voice throughout his life. This voice advised him against certain actions that were not in his best interest, but never told him what to do. Socrates referred to this voice as *daimon,* or "the divine" (Waterfield, 1990, p. 35).

Similar descriptions can be found throughout history. The ancient Egyptians, Romans, Babylonians, Tibetans, and Greeks consulted oracles for guidance (Hastings, 1991). These entranced channelers heard inner voices that were believed to originate from the gods (Guiley, 1991; Jaynes, 1976). The early Hebrews also believed that the inner messages they heard and trusted were divinely inspired. Numerous passages from the Torah described God talking through his followers. One such passage is 2 Kings 21:10 which reads: "Now the Lord spoke through His servants the prophets." In China during the first century A.D., individuals called the *wu* received guidance from inner voices. In eighth-century Japan, the imperial court turned to the *kan-nagi* for advice, and local Japanese villagers used the *kuchiyose* for this same purpose. These trusted advisors relied upon inner voices for guidance (Klimo, 1987). Medieval Jewish rabbis conversed with disincamate teachers known as *maggidim* who spoke via inner voices (Gordon, 1949). Christian mystics heard inner voices which they attributed to divine sources such as angels, the Holy Ghost, and deceased saints (Warren, 1975; Flanagan, 1989; Sackville-West, 1991; Brenan, 1973; Tsanoff, 1968). The Incas spoke directly to the gods via inner voices (Perkins, 1990). Shamans throughout the world also conversed with inner voices (Achterberg, 1985; Hamer, 1980; Niehardt, 1972).

Many revered contemporaries have heard inner voices. Sigmund Freud, for example, related:

> During the days when I was living alone in a foreign city—I was a young man at the time—1 quite often heard my name suddenly called by an unmistakable and beloved voice (Freud, 1960, p. 261).

Respected leaders who have listened to and benefited from inner voices include Mohandas Gandhi, Emanuel Swedenborg, Carl Jung, Martin Luther King, Jr., Paramahansa Yogananda, Black Elk, George Washington Carver, Winston Churchill, M. Scott Peck, General George Patton, Elisabeth Kubler-Ross, Rudyard Kipling, and Krishnamurti.

INTERPRETATIONS OF INNER VOICES

For at least two thousand years, inner voices have been valued as a source of creative inspiration, divine guidance, and intuitive knowledge. Dating back to the time of the ancient Greeks, through the Middle Ages, and continuing into the modem era, these voices were believed to originate from divine sources. During the days of the Old Testament, the act of receiving God's words was known as *revelation,* and the speaking of such words was called *prophesy (Vine's Complete Expository Dictionary of Old and New Testament Words,* 1985, pp. 190, 532). Those who spoke for God were known as *prophets ox seers,* and descriptions from the *Bible* indicate that Moses, Elijah, Samuel, Ezekiel, and other Old Testament prophets transmitted help which originated from the "still small voice" of God, as well as a multitude of disincarnate spirits. Our Western culture's world view, with its rational/logical underpinnings, leaves little room for beliefs in such spirits. The *Bible,* however, which is based upon a spiritual world with spirit beings, contains two hundred and ninety-four references to angels alone, and this does not include the additional references to their incorporeal kin (Strong, 1986). Belief in the divine origins of helpful inner voices is not limited to the Judaic traditions, however, as Christianity, Islam, Buddhism, Taoism, and Hinduism contain similar beliefs (Hastings, 1991).

During the last five to six hundred years, the predominant view of the Western medical model as well as most Western psychology models has been that inner voices are *not* derived from divine sources. Furthermore, the information provided by inner voices is often discounted as irrelevant or untrustworthy. This view likely originated with the fifteenth-century book *Malleus Maleficarum [The Witches' Hammer],* Published by two Catholic theologians, *Malleus Maleficarum* associated inner voices with witchcraft. Following the release of this book, individuals who heard voices were believed to have made a pact with the devil, and thus forsaken Christianity. Henceforth, instead of being viewed as divinely inspired messages, inner voices became associated with satanic influences (McNichol, 1977).

In the sixteenth century, the scientific revolution triggered a shift in the prevailing definition of reality. Unshared sensory experiences were no longer viewed as either divine or satanic in nature, but instead they were attributed to brain pathology. The medical model of schizophrenia, which emerged in the nineteenth century, supported this belief. Kraeplin, who first coined the term "schizophrenia," listed hallucinations among the symptoms of this disorder (Peters, 1991), and later both Bleuler and

Schneider associated hallucinations with schizophrenia as well (Bleuler, 1950; Schneider, 1959).

The view that inner voices are a symptom of mental illness persists to this day, with many contemporaries continuing to associate inner voices with psychopathology. One line of evidence for this psychopathological view comes from our state psychiatric hospitals, where scores of unfortunate individuals are housed because they cannot distinguish the voices of their misfiring brains from the voices of others around them. The fact that deranged killers such as David Berkowitz [aka "Son of Sam"] carried out their heinous acts under the guidance of voices only they could hear (Klausner, 1981) lends further support to the view that inner voices are diagnostic of mental illness.

But despite such evidence linking inner voices with pathology, equally compelling evidence demonstrates their occurrence in the absence of pathology (Posey & Losch, 1983). For example, Sidgewick examined over 15,000 individuals who were free of physical and mental pathology and found that 7.8 percent of men and 12 percent of women reported the occurrence of at least one unshared sensory experience (Sidgewick, 1884, quoted in Slade & Bentall, 1988, p. 69). Furthermore, inner voices have been reported to occur during hypnotic trances (Alexander, 1970; Erickson, 1980), the hypnogogic state (Noyes & Kolb, 1963), as a component of uncomplicated grief reactions (Parkes, 1970; Rees, 1971; Malinak, Hoyt & Patterson, 1979), and in young children who converse with hallucinated playmates via inner voices (Bender, 1970).

In many cultures, inner voices continue to be valued as a source of trans-rational assistance. Bourguignon (1970) found that unshared sensory experiences played an important role in 63 percent of the 488 cultures she surveyed around the world. Furthermore, she found that these experiences have the potential to catalyze transformations on individual and cultural levels.

The belief that such transformations are the products of psychotic symptoms belies an ethnocentric world view. A more plausible explanation is that these helpful inner voices belong to a separate category of experiences, those which have the potential to facilitate growth on individual, interpersonal, and societal levels.

TERMINOLOGY

One of the reasons inner voices have been so widely misunderstood is that the terminology used to describe these experiences is ambiguous. During the last several millennia, a variety of terms have been employed to describe inner voice experiences. For example, the ancient Greeks used the word *phantasia* when discussing experiences which today we would label hallucinations (McNichol, 1977, p. 311). The sixteenth-century saint, Teresa of Avila, used the term *locutions* to describe various types of inner voices (Teresa of Avila, 1989, p. 139).

The word *hallucination* first appeared during the sixteenth century in the book *De Humani Corporis Fabrica,* written by Vesalius. This book contained the phrase:

"but the Arabs are hallucinated" (Johnson, 1978, p. 41). The first English appearance of the word *hallucination* was in a 1572 translation of a work by Lavater, who used the word to refer to strange noises, omens, and apparitions (Slade & Bentall, 1988).

Initially the term *hallucination* was applied to abnormal phenomena only. With time, however, the word came to be associated with *any* unshared sensory experience. This expanded definition of the word persists today, as the *Diagnostic and Statistical Manual of Mental Disorders* demonstrates. The *DSM-IV* defines a *hallucination* as: "A sensory perception that has the compelling sense of reality of a true perception but that occurs without external stimulation of the sensory organ" *(DSM-IV,* 1994, p. 767). This definition is so broad that it subsumes all inner voices with "the compelling sense of reality" under the umbrella of hallucinations.

Although the *DSM-IV* definition goes on to clarify that hallucinations are not necessarily pathological, many individuals continue to associate hallucinations with psychopathology. Some contemporary authors have attempted to correct this misperception by creating new terms to describe inner voices. Fish, for example, recommended the term "phoneme" to describe a hallucinatory voice (Fish, 1962, p. 37). Zuckerman offered the expression "reported auditory sensation" or RAS (Zuckerman, 1970, p. 133). Stevenson suggested we continue to use the word *hallucination,* but reserve it for the unshared sensory experiences of the mentally ill. He then offered a new word, *idiophany,* to describe all unshared sensory experiences (Stevenson, 1983, p. 1611).

Other authors have taken a slightly different approach. While suggesting that the word *hallucination* remain in our vocabulary, they have modified it to discriminate between the unshared sensory experiences that occur in association with pathology from those that do not. Forrer suggested the term "benign hallucination" to describe unshared sensory experiences that occur in the absence of pathology (Forrer, 1960, p. 119). Gumey and Myers distinguished "veridical" from "morbid" hallucinations, depending upon whether or not the experience was linked to a real event (Williams, 1985, p. 244). Others have used the term "pseudohallucination" to describe the hallucinations of the sane (Medlicott, 1958, p. 669).

Despite suggestions such as these, which were intended to clarify the terminology related to inner voices, a blurred definition persists. Much of this confusion can be traced to a failure to discriminate between the various types of inner voices, an error which results in labels being misapplied. Terms such as "inner voice" and "hallucination" continue to be used interchangeably, as if they referred to the same phenomenon. But inner voices are a heterogeneous group of experiences. The auditory hallucinations of schizophrenics, the inner voice of the conscience or superego, the inspirational messages received by artists such as Rudyard Kipling and William Blake, and the revelations heard by Moses, Muhammad, Jesus, as well as other religious leaders are *all* inner voices.

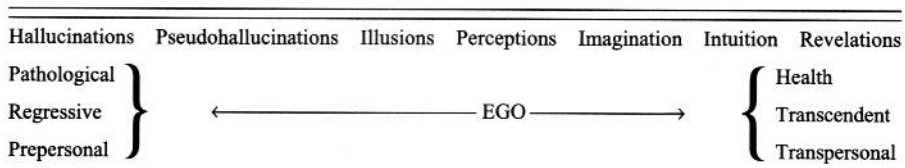
Before appropriate terms can be applied to such experiences, we must first clearly understand that several different types of inner voices exist. A thorough examination of inner voices demonstrates that these experiences exist on a continuum, which

extends from the pathological hallucinations of the mentally ill at one end, to the inspired revelations of the mystics at the other end.

HALLUCINATION-REVELATION CONTINUUM

Sensory experiences exist on a continuum (see Figure 1). In the center of this continuum are experiences associated with the ego (i.e., perceptions). On the left side are experiences connected with increasing degrees of ego disintegration, while the right side of the continuum contains experiences related to increasing degrees of ego transcendence.

FIGURE 1
SENSORY EXPERIENCES



Perceptions are at the center of the continuum. Perception is "the process of organizing and interpreting sensory data by combining them with the result of previous experience" (Kaplan & Sadock, 1985, p. 31). Perception begins when a stimulus is received by a sensory organ. The organ then translates this stimulus into an electrochemical signal which is transmitted through the nervous system to the brain. This message is then decoded and a specific sensory impression arises within consciousness.

An example of a sensory stimulus which provokes a perceptual response is the sound of a person's voice. When an individual speaks, sound waves are created which strike the tympanic membrane of the ear. This sets in motion a chain reaction whereby an electrochemical signal is sent to the brain. The brain then deciphers this signal and a voice is perceived.

Disruption anywhere along this chain of events leads to perceptual abnormalities. For example, sensory messages may be deciphered incorrectly by the brain. This results in what is known as an *illusion.* An illusion is defined as a "perceptual misinterpretation of a real external sensory experience" (Kaplan & Sadock, 1985, p. 163). German physician Hannes Lindemann experienced illusions during his solo crossing of the Atlantic Ocean in a sailboat. As he ate his food supply, Lindemann stored the empty bottles, cans, and jars in his boat:

> The constant and terrible roll of the dugout made the empty containers glug and gurgle as the water in them rose and fell. To me they sounded like the voices of men and women; they shouted and whispered, laughed and giggled, tittered, coughed and mumbled. Their voices became so clear that I finally joined in the discussions (Lindemann, 1958, p. 74).

Another type of perceptual abnormality occurs when a sensory signal arises from within the nervous system rather than from within the sensory organs. This can result

in what are known as *pseudohallucinations.* A pseudohallucination is a vivid sensory image which is recognized to originate from within one's self, rather than from the outside world (Medlicott, 1958). This awareness of the subjective nature of these perceptual aberrations distinguishes them from true hallucinations.

A *hallucination* is defined as "a sensory perception in the absence of an actual external stimulus" (Stone, 1988, p. 75). Hallucinations occur when the individual perceives sensory messages which arise from within but which are mistakenly attributed to an external source. Lori Schiller provides an example in her book, *The Quiet Room.* Describing her struggle with schizophrenia, Schiller wrote:

> The Voices were coming louder and faster, startling me with their surprise visits to my brain. Only I didn't know they were in my brain. I heard them coming at me from the outside, as real as the sound of the telephone ringing (Schiller, 1994, p. 21).

The above types of perceptual abnormalities are found on the left side of the hallucination-revelation continuum. They demonstrate increasing degrees of pathology, ego disintegration, or regression. On the opposite side of the continuum, we encounter experiences which demonstrate increasing degrees of health. The word "health" is used here to indicate not just the absence of pathology, but the exceptional degrees of functioning described by Maslow in his discussion of *B-values* (Maslow, 1968). This right side of the continuum also demonstrates increasing degrees of ego transcendence. Another way of describing this is to view the left side of the continuum as containing *prepersonal* experiences, whereas the right side contains *transpersonal* experiences (Wilber, 1993c).

Moving from perception toward ego transcendence, we first encounter *imagination.* Imagination is "the action of forming mental images or concepts of what is not actually present to the sense" *(Webster's Encyclopedic Unabridged Dictionary,* 1989, p. 711). Imagination thus involves sensory imagery which is known to originate from within.

Moving further in the direction of ego transcendence, we arrive at *intuition.* Intuition consists of direct impressions upon the mind. These impressions may be experienced as sensory messages, however they do not originate from the sensory organs.

At the far right end of the continuum are *revelations.* These trans-sensory messages are experienced as originating from outside of one's self, similar to hallucinations. They may be experienced as a distinct voice, just as hallucinations can be. But rather than pointing to a mental or physical disorder, revelations indicate a state of transcendent awareness.

Confusing experiences on one side of the continuum for experiences on the other side results in serious errors. Wilber has previously described these errors in his discussion of the pre-trans fallacy (Wilber, 1993c). For example, misidentifying experiences from the right side of the continuum for left-sided experiences results in transcendent inner voices being pathologized. An example of this type of error can be found in the preface to *The Maggid of Caro.* Joseph Caro, a sixteenth-century rabbi who has been described as "the most outstanding scholar of his generation" (Gordon,

1949, p. 45), heard an inner voice which served as his inner teacher. But when a number of preeminent twentieth-century psychiatrists were asked to comment on Caro's inner voice, they interpreted it to be: a hysterical manifestation, a projection of the mother, a schizoid mechanism, a hysterical dissociation, and a "hallucinatory projection ... [of] inner craving for supernatural knowledge and power" (Gordon, 1949, pp. 9-17).

Another example of inner voices being pathologized can be found in *The Origin of Consciousness in the Breakdown of the Bicameral Mind* by Julian Jaynes. In this book, Jaynes equated the benevolent voices of Socrates and other historical figures with the hallucinations of today's schizophrenics (Jaynes, 1976). Furthermore, Jaynes made the claim that our ancestors heard inner voices because they were incapable of consciousness as we know it today.

Equally problematic is the confusion of the continuum's left-sided inner voices for transcendent experiences. This results in the elevation of prepersonal voices to the transpersonal level. As David Cooper cautions: "Only a fine line may separate authentic revelation from complete self-delusion" (Cooper, 1992a, p. 53). Over four hundred years ago, St. John of the Cross recognized this trap when he wrote:

> And I am appalled at what happens in these days—namely, when some soul with a penny's worth of meditation experience, if it be conscious of certain locutions [i.e., voices] of this kind in some states of recollection, at once christens them all as coming from God... . This happens very commonly, and many persons are greatly deceived by it, thinking that they have attained to a high degree of prayer and are receiving communications from God. Wherefore, they either write this down or cause it to be written, and it turns out to be nothing, and to have the substance of no virtue, and it serves only to encourage them in vanity (quoted in McCarrol, 1987, p. 9).

Saint John of the Cross was so concerned with this trap that he recommended resisting inner voices altogether (Keating, 1992b, p. 118).

If we are to avoid the error of confusing transcendent inner voices and regressive inner voices, we must first understand more about each type of experience.

TRANSCENDENT INNER VOICES

The contemporary psychological literature contains very few studies examining inner voices which occur in the absence of pathology. Despite this dearth of published studies, the scientific investigation of transcendent inner voices is not as difficult as the current paucity of literature suggests. Heery examined thirty subjects who reported hearing voices, and she divided their experiences into three categories: (1) inner voices as fragmented parts of the self, (2) inner voices characterized by dialogue providing guidance for individual growth, and (3) inner voices where channels opened toward and beyond a higher self (Heery, 1989). Heery's study illustrated a fact that anecdotal reports had previously demonstrated. Some inner voices exhibit characteristic features which have already been described by Maslow, Vaughan, Walsh, and Wilber in their writings about peak and transpersonal experiences.

In his discussion of the "spectrum of consciousness," Wilber defines the *transpersonal bands* of consciousness as: "the area of the Spectrum that is supra-individual, where one is not conscious of one's identity with the All and yet neither is identity confined to the boundaries of the individual organism" (Wilber, 1993a, p. 23). Wilber explained that these bands exist "where the boundary between self and other has not been completely crystallized" (Wilber, 1993b, p. 108). Stated differently, the transpersonal level of consciousness is that level in which there is neither exclusive identification with the ego, nor complete disidentification from it.

Building upon Wilber's cartography, Walsh and Vaughan defined *transpersonal experiences* as: "experiences in which the sense of identity or self extends beyond (trans) the individual or personal to encompass wider aspects of humankind, life, psyche or cosmos" (Walsh & Vaughan, 1993, p. 203). Transpersonal experiences occur as attachments to the ego diminish.

Although Maslow used different terminology, he identified several typical features of transpersonal experiences in his discussion of "peak experiences" (Maslow, 1964). These features can be condensed into three categories: (1) a state of "unitive consciousness" in which the dualities of the ego are transcended, (2) altered perception of time and space, and (3) positive sequelae (adapted from Maslow, 1964, pp. 59-68). A fourth category, intuition, may be added to Maslow's list (Vaughan, 1979). These four traits are typical of transpersonal experiences, and they are also characteristic of transcendent inner voices.

CHARACTERISTICS OF TRANSCENDENT INNER VOICES

Trans-ego

The fundamental defining characteristic of transpersonal experiences is ego-transcendence. Transcendent inner voices illustrate this characteristic in a number of ways. First, these voices are experienced as originating from an external source (i.e., not one's conscious mind). Second, these voices speak of themselves in the first person, while addressing the individual who hears them in the second person. Mystic Joel Goldsmith explains:

> It may take a month, a year, or ten years before you can break the crust of personal sense and finally hear that still small voice within yourself, but when you do, it says to you, "Be still, and know that I am God." It does not say that Joel or Mary is God. No, no! It does not say that William or Robert is God, or Mildred. It always says I (Goldsmith, 1971, p. 20).

A third manifestation of ego-transcendence is the transcendence of dualities. While the ego views the world as an unending series of polarities, these dualities are transcended in the transpersonal realm (Wilber, 1979). For this reason, inner voices appear self-contradictory from the perspective of the ego, but in fact, they express underlying truths. Consider the following example.

As an adolescent, noted author and psychiatrist M. Scott Peck was struggling to decide whether to return to a school he had previously attended, or transfer to a new

school. Despite pressure from his parents, Peck resisted going back because he had been miserably unhappy at his former school. But then, while wrestling with his decision, he experienced the following:

> At the moment of my greatest despair, from my unconscious there came a sequence of words, like a strange disembodied oracle from a voice that was not mine: 'The only real security in life lies in relishing life's insecurity" (Peck, 1978, p. 136-137).

The seeming contradiction in the statement, "The only real security in life lies in relishing life's insecurity," can be resolved once its paradoxical nature is understood. While our rational minds view life in "either-or" terms, transpersonal experiences are of the "both-and" genre. They view parts as components of a larger whole. Opposing aspects are seen as inextricably linked aspects of a common unity. Transpersonal experiences thus provide solutions to problems via a glimpse of "the bigger picture." Security and insecurity are viewed not as contradictory, but as inseparable.

The ego's seemingly endless capacity to create dualities leads us to view these polarities as immutable aspects of our lives. Fear/desire, aversion/addiction, and countless other dualities are viewed as unavoidable aspects of the human condition, rather than characteristics of identification with the ego. In the transpersonal realm, however, these polarities are transcended. The following examples are illustrative.

Nobel Peace Prize winner Martin Luther King, Jr. faced many challenges in his role as leader of the Civil Rights Movement. During the Montgomery Bus Boycott, for example, King received numerous death threats. Yet, King overcame his fears with the support of a benevolent inner voice he identified as God.

> God has been profoundly real to me in recent years. In the midst of outer dangers I have felt an inner calm. In the midst of lonely days and dreary nights I have heard an inner voice saying, "Lo, I will be with you" (Ayres, 1993, p. 95).

Pediatrician Melvin Morse offers additional accounts of inner voices leading to reduced fear, particularly the fear of death (Morse, 1994). One such account involved two young girls, Sandra and Chrissy, who met in a hospital while undergoing treatment for cancer. Sandra went into a coma after she was discharged home, but later regained consciousness and said: "Mommy, I went to heaven and Chrissy came to help me. She told me I shouldn't be afraid because she was there to help me in heaven." After this experience, Sandra's fear of death was nonexistent. It was only later that Sandra's parents learned that Chrissy had already died (Morse, 1994, **p.** 25). Experiences such as this have led Morse to write: "the near-death experience tells us that we all have an inner voice that, if we would listen to it, would tell us that death is not to be feared, and that life is to be lived to the fullest" (Morse, 1992, p. 83).

Transcendent inner voices also have the capacity to help overcome addictions. When Bill was admitted to a New York hospital, his drinking problem was so severe that his physician gave him little chance of recovery. Even Bill himself had little hope that his life could be saved. But then, the following occurred:

> Lying there in conflict, I dropped into black depression. Momentarily my prideful obstinacy was crushed. I cried out, "Now I'm ready to do anything."... Expecting naught, I made this

> frantic appeal: "If there be a God, will he show himself!" The result was instant, electric, beyond description. The place lit up, blinding white. I knew only ecstasy and seemed on a mountain. A great wind blew, enveloping and permeating me. It was not of air, but of Spirit. Blazing, came the tremendous thought, "You are a free man!" Then ecstasy subsided. Still on the bed, I was now in another world of consciousness which was suffused by a Presence. One with the Universe, a great peace stole over me and I thought, "So this is the God of the preachers; this is the Great Reality." But reason returned, my modem education took over. Obviously I had gone crazy. I became terribly frightened (William W,, 1994, p. 260).

Today this chronic alcoholic, who never took another drink, is known as Bill W., one of the cofounders of Alcoholics Anonymous.

Trans-time

Another characteristic of transcendent inner voices is that they are eternal (i.e., they transcend time). The concept of eternity is difficult for those of us raised with a Western perspective of time to comprehend. We tend to think of time as something akin to a very long measuring stick, made up of increasingly smaller segments which we label millennia, centuries, years, months, days, hours, minutes, etc. We associate events with a particular time segment, thus assigning them a relative position on this time line. These relative positions are then categorized as past, present, and future.

This conceptualization leads us to believe that the transcendence of time should allow us to jump from one period in time to another. But this is not what occurs. Instead, the perceived divisions or partitions in time are transcended, resulting in the collapse of past, present, and future into the "eternal now" described by the mystics. Rather than jumping from one segment in time to another, we discover that events exist outside of time. Thus, eternity is experienced not as a very, very long time, but as the dissolution of time (Wilber, 1993b).

So how is this trans-time nature of transcendent inner voices experienced? British poet and mystic William Blake said his poem, *Jerusalem,* which was written entirely by an inner voice, came to him:

> 12 or sometimes 20 or 30 lines at a time, without Premeditation and even against my Will; *the time it has taken in writing* was *thus rendered Non Existent* [my italics], and an immense Poem Exists which seems to be the Labour of a long life, all produce'd without Labour or Study (quoted in Wilson, 1971, p. 78).

During the writing of this poem, time ceased to exist for Blake.

Another description of the timeless quality of transcendent inner voices comes from Helen Schucman. While working as a psychologist at Columbia University, Schucman began hearing an inner voice (Skutch, 1984). Worried that she might be developing a mental illness, Schucman consulted her department chairman. He recommended that she write down what the voice was saying, and more than seven years later, the manuscript for *A Course in Miracles* was completed.

While transcribing from her inner voice, Schucman could stop writing at any point, even in the middle of a sentence, and the voice would resume wherever it had left off (Skutch, 1984). The process of transcribing was unaffected by the passage of time. It was as if time had stopped, or, more accurately, past and present were inseparable.

Trans-space

Because transpersonal experiences are not limited by physical barriers, they provide assistance which is not available through the sense organs. The Oglala Sioux holy man. Black Elk, received such assistance while hunting bison with his father:

> While I was lying there in a bison robe, a coyote began to howl not far off, and suddenly I knew it was saying something. It was not making words, but it said something plainer than words, and this was it: "Two-legged one, on the big ridge west of you there are bison; but first you shall see two more two-leggeds over there" (Neihardt, 1972, p. 151).

The next morning Black Elk and his father met two fellow Lakota, and after walking to the ridge they found eight bison, just as the voice had described.

THE EXPERIENCE OF HEARING TRANSCENDENT INNER VOICES

The previously widely varying descriptions of transcendent inner voices illustrate the difficulties encountered when attempting to describe these experiences to others. They also reflect the diverse interpretations placed upon these experiences by the egos of those who heard them.

At times transcendent inner voices are described as a thought which is different from one's usual thoughts. Willis Harman, for example, reported his encounter with an inner voice as: "a thought that came like a voice that was my own but also strangely different from my usual 'rational' self' (Harman & Rheingold, 1984, p. xiv). Ex–advertising executive, Lee Coit, gave a similar description: "The guidance was usually a thought, but a thought unlike my normal thoughts. It came in the form of a unique concept, a clear insight, a reminder of a remembrance. When it came to me, I had the feeling of'yes, of course'" (Coit, 1991, p. 22).

At other times, transcendent inner voices may be experienced as a thought which seems to originate from someone else's mind. Explaining how his description of Apollo in the poem, *Hyperion,* came to him, English poet John Keats said it was "by chance or magic—to be, as it were, something given to me." When finished, Keats was amazed by his writings as they seemed to be "rather the production of another person" (quoted in Harman & Rheingold, 1984, **p.** 45).

Rebecca Cox Jackson offers a similar account. A free black woman who lived in a Shaker community in New York during the mid-1800s, Jackson said of her inner voice: "These words are spoken in my heart as though a tender father spoke them" (quoted in Noll, 1991, p. 48). Furthermore, she said, "This communication to me has

been in words as clear and distinct as though a person was conversing with me" (quoted in Noll, 1991, p. 48).

Emanuel Swedenborg labeled his inner communications "thought-speech" or "vocal thought" (Swedenborg, 1979, p. 28). Betty Eadie's near-death experience, described in *Embraced by the Light,* offers a similar description. Early in her near-death experience, Eadie was met by three men. As she described:

> [Their] thoughts were communicated from spirit to spirit—from intelligence to intelligence. At first I thought they were using their mouths, but this was because I was used to people "speaking." They communicated much more rapidly and completely, in a manner they referred to as "pure knowledge." The closest word in English we would have to define it is telepathy, but even that doesn't describe the full process (Eadie, 1992, p. 32).

A transcendent inner voice may also be experienced as a voice which seems to originate outside of one's head, as accounts by Lee Coit, Julian Jaynes, and Black Elk illustrate. While standing on a pier overlooking San Francisco Bay, Coit had the following experience:

> A voice behind me said, *"You've Come This Far, What Are You Afraid Of? "* Since the question seemed to be addressed to me, I turned around. Imagine my surprise to find no one there. There was no one on the pier. I was completely alone (Coit, 1991, p. 27)

Professor Julian Jaynes described a similar encounter:

> One afternoon I lay down in intellectual despair on a couch. Suddenly, out of an absolute quiet, there came a firm, distinct loud voice from my upper right which said, "Include the knower in the known!" It lugged me to my feet absurdly exclaiming, "Hello?" looking for whoever was in the room. The voice had had an exact location. No one was there! Not even behind the wall where I sheepishly looked (Jaynes, 1976, p. 86).

Black Elk offers still another account:

> 1 heard a voice that said, "Be careful and watch! Something you shall see." The voice was so clear that I looked around to see who was there, and nobody was there (Niehardt, 1972, p. 156).

Others hear words which are unlike either a thought or a voice. Poet Amy Lowell said:

> Some poets speak of hearing a voice speaking to them, and say that they write almost to dictation... I do not hear a voice, but I do hear words pronounced, only the pronouncing is toneless. The words seem to be pronounced in my head, but with nobody speaking them (quoted in Nelson, 1990, p. 291).

Hildegard of Bingen, who began having religious visions during childhood, reported similar experiences. In her early forties, Hildegard's visions intensified and inner voices instructed her to write, which she did. Hildegard said all of her writings were dictated by the Holy Ghost: "I hear these things not with the bodily ears, nor the thoughts of my mind, nor perceive them through any combination of the five senses, but entirely within my soul" (Flanagan, 1989, p. 196). Helen Schucman provided a

similar description: "It's all internal. There is no actual sound, and the words come mentally but very clearly. It's kind of inner dictation you might say" (Skutch, 1984, p. 56).

ASSOCIATED FEATURES

A variety of non-auditory perceptions may occur in association with transcendent inner voices. *Jonathan Livingston Seagull* author, Richard Bach, not only heard much of the book's dialogue via an inner voice, but also saw the book internally "like a wide-screen technicolor" (Hastings, 1991, p. 131). Joan of Arc heard, saw, touched, and smelled the images of Saint Michael, Saint Catherine, and Saint Margaret (Sackville-West, 1991). Jung experienced inner voices during visions, such as the following one which occurred in 1913:

> I was suddenly seized by an overpowering vision: I saw a monstrous flood covering all the northern and low-lying lands between the North Sea and the Alps. When it came to Switzerland I saw that the mountains grew higher and higher to protect our country. I realized that a frightful catastrophe was in progress. . .. Then the whole sea turned to blood. This vision lasted about an hour. 1 was perplexed and nauseated, and ashamed of my weakness. ... Two weeks passed, then the vision recurred. .. .An inner voice spoke. "Look at it well; it is wholly real and it will be so. You cannot doubt it" (Jung, 1963, p. 175).

On August 1, 1914, less than a year after Jung's initial vision, World War I began.

Inner voices which occur during visions may be accompanied by an unearthly light. Bill W. experienced such a light during the vision which prompted his sobriety. Joan of Arc frequently saw a light in association with her voices. St. John of the Cross experienced a "heavenly light" from which God spoke to him while he was impris–oned (Bucke, 1923, p. 144). Saul had a similar encounter while walking to Damascus: "And suddenly there shined round about him *a light from heaven* [my italics]: And he fell to the earth, and heard a voice saying unto him, Saul, Saul, why persecutest thou me?" *(Bible,* Acts 9:3-4).

POSITIVE SEQUELAE

The effects of transcendent inner voices are generally positive. Both Adolph Hitler and Winston Churchill were keenly aware of their benefits, as the life of each was saved by an inner voice. While eating dinner with his comrades in a trench during World War I, Hitler experienced the following:

> Suddenly a voice seemed to be saying to me, "Get up and go over there." It was so clear and so insistent that I obeyed automatically, as if it had been a military order. I arose at once to my feet and walked 20 yards along the trench carrying my dinner in its tin can with me. Then 1 sat down to go on eating, my mind being once more at rest. Hardly had I done so when a flash and deafening report came from the part of the trench I had just left. A stray shell had burst over the group in which I had been sitting, and every member of it was killed (Langer, 1972, pp. 36-37).

During World War II, Churchill escaped a similar near brush with death. Churchill routinely visited British antiaircraft guns during German air raids, but one night, something unusual happened. Instead of entering the door held open for him and sitting on the near-side of the car where he always sat, Churchill walked around and opened the door on the opposite side of the car and sat there instead. He had never done this before. As the vehicle accelerated, a bomb exploded nearby, nearly causing the car to roll over. If Churchill had been sitting where he usually sat, his weight likely would have caused the car to turn over. Later, his wife found out about this near miss and asked him why he had changed seats that particular night. He responded:

> Something said to me "Stop!" before I reached the car door held open for me. It then appeared to me that I was told I was meant to open the door on the other side and get in and sit there—and that's what I did (Fishman, 1963, p. 125).

These two examples illustrate another characteristic of transcendent inner voices—they seem to have no internal sense of morality. They did not appear to value Churchill's life more than Hitler's.

Sometimes the guidance offered by transcendent inner voices benefits the lives of individuals who did not actually hear the voices themselves. Harriet Tubman, who led slaves to freedom in the North in the 1800s, said: "Twasn't me, 'twas the Lord!" (Noll, 1991, p. 71-73). Every day Tubman held discussions with, and was guided by, an inner voice which she knew as God. Relying upon this guidance, Tubman freed more than three hundred slaves and none was ever recaptured while under her supervision.

At other times, the positive effects are less dramatic, but equally portentous. Mary McLeod Bethune, who was bom the fifteenth child of former slaves, founded the Bethune-Cookman College in Daytona, Florida, organized the National Council of Negro Women, and served as an advisor to four U.S. presidents. Bethune's achievements arc remarkable in and of themselves, but they are even more astounding when one realizes that they were accomplished through the guidance of an inner voice. Bethune explained:

> Herein dwells the still small voice to which my spiritual self is attuned.... These inspirational vibrations are known to me as my inner voice. Therefore, as I come face to face with tremendous problems and issues, I am geared immediately to these spiritual vibrations and they never fail me (Noll, 1991, p. 93).

Inner voices have positively affected the development of other organizations as well. The impact that Bill W.'s encounter with an inner voice had upon the treatment of alcoholism provides another example. As of January 1, 1995, more than one million Alcoholics Anonymous members attended over 50,000 groups in the United States alone, and worldwide AA's membership totaled more than two million (General Service Office of Alcoholics Anonymous, personal communication, 1995).

The far reaching benefits of inner voices are further evident in the influences they have had upon the arts, sciences, social/political movements, and religious traditions.

Arts

The creative arts owe a large debt to inner voices. Dating back to the muses of the ancient Greeks (Dodd, 1957), celebrated artists, award-winning authors, and renowned musicians have benefited from epiphanic messages. Pulitzer Prize recipient Alice Walker received assistance, as well as a few good chuckles, from the inner voices she heard while writing *The Color Purple*. Walker explained:

> Just as summer was ending, one or more of my characters—Celie, Shug, Albert, Sofia, or Harpo—would come for a visit. We would sit wherever I was, and talk, They were, of course, at the end of their story but were telling it to me from the beginning. Things that made me sad, often made them laugh. Oh, we got through that; don't pull such a long face, they'd say. Or, You think Reagan's bad, you ought've seen some of the rednecks us come up under (Walker, 1983, p. 359).

Accounts such as Walker's are not unusual. Rudyard Kipling (Kipling, 1937), Richard Bach (Hastings, 1991), William Blake (Wilson, 1971), Robert Louis Stevenson, John Keats (Harman & Rheingold, 1984), and countless other authors have reported similar encounters with inner voices.

Another example of the artistic inspiration which can result from transcendent inner voices comes from the life of William Edmondson. The first African-American ever to be awarded a one-man show at the New Y ork Museum of Modem Art, Edmondson attributed much of his inspiration to revelations from God. He described one such experience which catalyzed his sculpting career:

> I was out in the driveway with some old pieces of stone when 1 heard a voice telling me to pick up my tools and start to work on a tombstone. I looked up in the sky and right there in the noon daylight He hung a tombstone out for me to make (Fuller, 1973, p. 8).

Sciences

Western culture holds the sciences in a lofty position of esteem, in part due to our affinity for their rational foundation. However, few are aware of the role transcendent inner voices have played in their development. The field of psychology provides an illustrative example.

Psychology, which is so often guilty of pathologizing inner voices, has nonetheless been deeply affected by them. Several of the field's most influential figures heard, and were influenced by, inner voices. Carl Jung, who held conversations with an inner voice throughout his life, even had a name for his inner discussant, referring to him as "Philemon":

> Philemon and other figures of my fantasies brought home to me the crucial insight that there are things in the psyche which I do not produce, but which produce themselves and have their own life. Philemon represented a force which was not myself. In my fantasies I held conversations with him, and he said things which I had not consciously thought. For I observed clearly that it was he who spoke, not I (Jung, 1963, p. 183).

Noted thanatologist Elisabeth Kiibler-Ross provides another example. During a time of personal crisis, Kiibler-Ross decided to leave the University of Chicago where she was teaching a seminar on death and dying. But soon after making this decision, she was greeted by an apparition of a former patient, a woman who had died almost a year earlier, and who now addressed Kiibler-Ross:

> Dr. Ross, I had to come back for two reasons. One, to thank you . . . But the other reason I had to come back is that you cannot stop this work on death and dying, not yet (Kübler-Ross, 1991, p. 34).

Social and Political Movements

Around the world, social and political movements have been deeply affected by inner voices. The previous incidents described by Adolph Hitler, Winston Churchill, and Martin Luther King, Jr. are representative. Mohandas Gandhi also listened to inner guidance from a "still small voice" while guiding India's nonviolent bid for freedom from British rule (Gandhi, 1992, p. 62). During World War I, George Patton heard inner voices urging him to action. He followed their instructions and was awarded the Distinguished Service Cross as a result (Ayer, 1964).

Religious and Philosophical Traditions

Inner voices have profoundly influenced the major spiritual/philosophical traditions of the world. Islam, Buddhism, Hinduism, Taoism, Judaism, and Christianity have all been affected by inner voices. For example, Muhammad, the holy prophet of Islam, heard an inner voice attributed to the archangel Gabriel (Lippman, 1982). This voice served as the source of Muhammad's revelations which were later written down by his followers. Today these revelations comprise the *Koran,* the holy book of Islam. Other spiritual texts reported to have been similarly inspired include *The Tibetan Book of the Dead* and the *Vedas* (Hastings, 1991). Many Taoist scriptures were said to have originated from channeled deities who wrote through the priest (Hastings, 1991).

The history of Judaism is replete with descriptions of inner voices. Often these voices were attributed to God. It was God who called Abraham to go to Canaan, spoke to Jacob in a dream, and communicated to Moses from a burning bush. In the prophetic books, Elijah and other prophets spoke God's words which they received through direction communications, visions, and dreams (Cohn-Sherbok & Cohn-Sherbok, 1994). Post-medieval Jewish rabbis such as Joseph Caro and Moses Hayyim Luzzatto relied upon spiritual guides, known as a *maggidim,* who spoke to them via inner voices (Gordon, 1949; Cohn-Sherbok & Cohn-Sherbok, 1994). In the eighteenth century, Israel be Eleazer, also known as the Baal Shem Tov, founded *Hasidism.* During visions, the Baal Shem Tov was guided by inner voices in spiritual matters (Cohn-Sherbok & Cohn-Sherbok, 1994).

Christianity has been similarly influenced by inner voices. Zacharias (Luke 1:13), Joseph (Matthew 1:20), Mary (Luke 1:28), Mary Magdalene (John 20:13), the

apostles (John 20:19), and Jesus (John 12:28), are just a few of the New Testament figures who encountered guiding inner voices. In the years following Jesus's death, Christians were under the continuing influence of inner voices. During the fourth century A.D., for example, the Desert Fathers of Egypt followed ascetic practices in their spiritual quest. Several of these Desert Fathers, including Saint Anthony who has been called the "father of Christian monasticism," heard inner voices (Keating, 1992b, p. 80). Another was Saint Augustine who heard a voice say: "Take up and read. Take up and read" (quoted in Tsanoff, 1968, p. 14). Augustine interpreted this to be a command from God.

During the Middle Ages and the European Renaissance, a number of important Christians heard inner voices. Saint Francis (Holl, 1980), Catherine of Genoa, Ignatius of Loyola (Cohn-Sherbok & Cohn-Sherbok, 1994), and Hildegard of Bingen (Flanagan, 1989) were a few. Another was a fifteenth-century French peasant girl named Jeanne. She recounted her first experience with an inner voice, with this description:

> I was in my thirteenth year when God sent a voice to guide me. At first, I was very much frightened. The voice came toward the hour of noon, in summer, in my father's garden. I had fasted the preceding day. I heard the voice on my right hand, in the direction of the church. I seldom hear it without [seeing] a light. That light always appears on the side from which I hear the voice (Sackville-West, 1936, p. 51).

With time, Jeanne came to trust the guidance offered by her voices. In fact, at the tender age of seventeen, she left home and joined the army upon the advice of one of her voices. After enlisting, Jeanne was placed in command of the French forces—a testimony to the faith her contemporaries placed in inner forms of guidance. Under Jeanne's leadership, and with the assistance of her voices, the French army successfully liberated their country from the invading British forces. Today Jeanne is better known as Joan of Arc.

Christians from the modern era, such as Saint John of the Cross (Brenan, 1973), Francis de Sales, Marie of the Incarnation (Cohn-Sherbok & Cohn-Sherbok, 1994), Emanuel Swedenborg (Synnestvedt, 1977), Joesph Smith, Jr. (Hastings, 1991), and George Fox were also heavily influenced by inner voices. As a teenager, Fox left home to travel and seek spiritual guidance. But, after listening to various ministers, he found none who satisfied his thirst for answers. Fox then fell into a state of depression. While in this dejected state, he had an experience which changed his life forever:

> I fasted much, walked abroad in solitary places many days, and often took my Bible, and sat in hollow trees and lonesome places til night came on; and frequently in the night walked mournfully about by myself; for I was a man of sorrows in the time of the Lord in me . . . when I had lost all hopes .. . then, oh, then I heard a voice which said, "There is one, even Jesus Christ that can speak to thy condition"; and when I heard it, my heart leaped for joy (quoted in Tsanoff, 1968, p. 61).

Fox went on to found the Society of Friends, or Quakers, as the Friends are better known today. Traditional Quaker worship services are silent so that members can listen for the "still, small voice" within.

Intuition

When it comes to a conventional understanding of the world, the modus operandi of the ego is reason. However, at the transpersonal level, rational thought is transcended. This allows us to experience and understand the world intuitively.

Often misunderstood to be a lucky hunch, intuition involves neither happenstance nor guesswork. A dictionary definition of *intuition* is the "direct perception of truth, fact, etc., independent of any reasoning process" *(Webster's,* 1989, p. 747). Yogananda understood this when he called intuition "the direct grasp of the truth" (Yogananda, 1953, p. 40). Jung also understood the true nature of intuition. He said "[Intuition] does not denote something contrary to reason, but something outside the province of reason" (quoted in Vaughan, 1979, p. 57). Thus, intuition is not irrational but *trans*rational. Mahatma Gandhi said of this type of knowledge:

> There are undoubtedly things in the world which transcend reason. We do not refuse to bring them on the anvil of reason but they will not come themselves. By their very nature they defy reason.... It is not inconsistent with reason, it is beyond it (Gandhi, 1992, p. 64).

Transcendent inner voices are a rich source of intuitive knowledge, as the following examples illustrate. While performing research at Tuskegee Institute, botanist and chemist George Washington Carver relied upon intuitive knowledge which he received from inner voices. Carver illustrated this process in a story he once told about how he had located a particular clay with a color known as "the lost purple of Egypt":

> I talked with God one morning and He led me to it. And when I had brought my friends and we had dug it up, they wanted to dig farther, but I said, "No need to dig farther. This is all there is. God told me." And sure enough there was no more (Clark, 1939, p. 18).

Another example of an inner voice communicating intuitive information is found in *Transformed by the Light* (Morse, 1992). Morse related a story told by a woman named Janice:

> My father had to have a total hip replacement when he was very old. It was a difficult surgery and one that he didn't recover from. After about a week in the hospital, he died of a blood clot that moved into his heart and killed him.
>
> Several weeks after his funeral I woke up early in the morning to see my father standing next to the bed. I got up and walked with him to the living room. He was walking fine, without a limp. All he said was that he had tuberculosis of the bone and he wanted us to know.
>
> I don't know why it was important that we know, but when I checked with his doctor he confirmed that the bone was filled with TB (Morse, 1992, p. 167).

In its purest form, intuition provides opportunities for direct contact with the divine. Ralph Waldo Trine said intuition is "an inner spiritual sense through which man is opened to the direct revelation and knowledge of God . . . and through which he is brought into conscious unity and fellowship with God" (Trine, 1910, p. 39). Yogananda agreed:

> It is through intuition that humanity reaches Divinity. .. . The influence of senses vanishes; intruding thoughts disappear; Bliss-God is realized; the consciousness of "all in One and One in all" dawns upon us. This intuition is what all great savants and prophets of the world possessed (Yogananda, 1953, p. 84).

NEGATIVE EFFECTS OF TRANSCENDENT INNER VOICES

Despite the far reaching positive effects of transcendent inner voices, the experience of hearing these voices is not universally pleasant. Confusion, anxiety, fear, or doubt may occur when individuals hear transcendent voices. Hildegard of Bingen became ill following her initial visionary encounters. Despite her voice's instructions to write down what she saw and heard, Hildegard refused "because of doubt and erroneous thinking and because of controversial advice from men" (Fox, 1985, p. 27). Unable to overcome her illness, she finally yielded and began to write. Only then was she able to get out of her sick bed.

The emergence of inner voices has led some individuals to doubt their own sanity (Landis, 1964). Helen Schucman feared she might be developing a mental illness when her inner voice began dictating *A Course in Miracles* (Skutch, 1984). Black Elk experienced similar fears:

> I was afraid of the stillness when everyone was sleeping, there were many low voices talking ... crows would see me and shout to each other as though they were making fun of me ... sometimes the crying of coyotes out in the cold made me so afraid that I would run out of one tepee into another, and I would do this until I was worn out and fell asleep. I wondered if maybe I was only crazy (Neihardt, 1973, p. 160).

Discomfort may result from what transcendent inner voices tell us. Although it has been said that "the truth shall set you free," the road leading to that freedom can be a bumpy one. Transcendent inner voices don't always tell us what we want to hear and our responses may include resistance, denial, or outright rejection of what these voices offer.

Another problem which arises in association with transcendent inner voices is the condemnation that comes from others who deny the reality of these experiences. Emanuel Swedenborg was charged with heresy for writing books that originated from his inner voices (Synnestvedt, 1977), and Joan of Arc was burned at the stake after being convicted of charges related to her voices (Sackville-West, 1991).

Alternatively, individuals who receive knowledge from transcendent inner voices may be placed on a pedestal, leading to hero worship or other forms of self–devaluation. Some individuals will project their divine capabilities onto others, before they will acknowledge the existence of such qualities within themselves.

Being the recipient of knowledge from transcendent inner voices does not guarantee the use of good judgment. Information received from these voices has been used for destructive as well as beneficial purposes. For example, Adolph Hitler, whose

survival during World War I resulted from a guiding inner voice, continued to rely upon his inner voice when making military decisions during World Was II:

> I carry out the commands that Providence [his inner voice] has laid upon me.... Unless I have the incorruptible conviction—this is the solution—I do nothing. Not even if the whole [Nazi] Party try to drive me to action. I will not act. I will wait, no matter what happens. But if the voice speaks, then I know the time has come to act (quoted in Alschuler, 1987, p. 9).

PATHOLOGICAL INNER VOICES

Pathological inner voices have been well described elsewhere. Therefore, I will limit my discussion here to the most pathological of all inner voices—hallucinations. The word *hallucination* is derived from the Latin *hallucinatio* which means "a wandering of the mind" *(Webster's,* 1989, p. 639). The origin of this term is thus consistent with the American Psychiatric Association's definition, quoted previously.

Hallucinated voices have characteristic features. For example, they generally speak the native language of the hallucinist. This means that an English-speaking schizophrenic hears English voices, a German-speaking schizophrenic hears German voices, and a Japanese-speaking schizophrenic hears Japanese voices.

Also, hallucinated voices tend to speak in single words, brief phrases, or short sentences. Such brevity does not preclude them from unleashing a tirade of hostile attacks, however (Noyes & Kolb, 1963; Bleuler, 1950). In fact, these voices often slander or berate the individual, particularly in those areas where he or she feels most vulnerable.

Hallucinations are messages which originate from the inner, rather than the outer, world. Hallucinating individuals have a difficult time grasping this veridical reality. They find it hard to believe that the origin of the voices they hear is their own brains. Instead, they attribute their voices to a variety of external sources including family members, friends, aliens, plants, animals, or even rocks (Fish, 1962).

Hallucinations in the form of voices often occur in association with mental or physical illnesses. Representative mental disorders include: schizophrenia, schizoaffective disorder, major depression with psychotic features, and bipolar disorder *(DSM-IV,* 1994). Physical disorders may cause hallucinated voices as well. Examples include: infections (Kroll & Bachrach, 1982), endocrine abnormalities (Hall, 1983), nervous system diseases (Mott, Small & Anderson, 1965; Minski, 1933; Murata, Naritomi & Sawada, 1994; Lanska, Lanska & Mendez, 1987), diseases of the ear (Rainer, Abdullah & Altshuler, 1970), systemic diseases (Tishler, Woodward & O'Connor, 1985), medication reactions (Hall, Beresford, Stickney et al., 1985; Pope & Katz, 1988), drug intoxication states (Jarvik, 1970), drug withdrawal states (Saravay & Pardes, 1970), vitamin deficiencies (Bakhai & Muqtadier, 1987), and respiratory disorders (Allen, 1970). Deprivation of food, sleep, or sensory input may have similar effects (Baldwin, 1970; Zuckerman, 1970).

The exact mechanism by which pathological conditions induce hallucinations has not yet been determined. However, recent investigations utilizing positron emission

tomography (PET) and magnetoencephalography (MEG) have discovered alterations in glucose metabolism, auditory evoked potentials, and auditory evoked magnetic fields in the brains of schizophrenic individuals while they are hallucinating (Cleghom, Franco, Szechtman et al., 1992; Silbersweig, Stem, Frith et al., 1995; Tiihonen, Hari, Naukkarinene et al., 1992). Electrochemical changes in the brain are thus believed to play an important role.

The effects of hallucinated voices are typically negative (Miller, O'Connor & DiPasquale, 1993). They cause trouble sleeping (Landis, 1964, p. 133), mental confusion (Landis, 1964, p. 132), poor judgment (Johnson, 1978, p. 66), emotional distress, loneliness, sexual dysfunction (Miller et al., 1993), thought blocking (Johnson, 1978, p. 60), paranoia, delusions (Landis, 1964, p. 175), occupational difficulties (Landis, 1964), and catatonia (Johnson, 1978, p. 90). Self-destructive acts, such as self-mutilation and suicide, may occur (Johnson, 1978, pp. 86-90). Interpersonal functioning is negatively impacted as well. Relationships are disrupted (Miller et al., 1993) and violent acts may be perpetrated (Johnson, 1978, p. 86).

Although the mentally ill are usually less dangerous than the general public, noteworthy exceptions exist. For example, the brutal murders committed by David Berkowitz were incited by inner voices which he heard when the dogs in his neighborhood barked (Klausner, 1981). Berkowitz believed these voices were demons and felt compelled to carry out their demands. He murdered six people and terrorized millions more before he was finally captured.

Hallucinations do not always lead to such destructive sequelae, however. Several studies have found them to be a potential source of assistance. For example, Miller evaluated fifty subjects on a psychiatric inpatient unit and found that fifty-two percent reported benefits from their hallucinations (Miller et al., 1993).

SIMILARITIES AND DIFFERENCES BETWEEN TRANSCENDENT AND PATHOLOGICAL INNER VOICES

Now that we have distinguished pathological inner voices from transcendent inner voices, we can compare and contrast these two types of experiences.

Similarities

Many similarities exist between pathological and transcendent inner voices. First, both are heard with the mind, not the ears. This makes it impossible for others, who cannot hear the voices, to corroborate their content, or even their existence. Only the individual hearing the voices is capable of describing what is heard, as well as what the experience of hearing the voices is like. Others must rely upon observations, extrapolations, or even guesswork when attempting to discern the nature of these experiences.

Second, both types of voices may *appear* to have an outside origin. This is particularly true for those inner voice experiences which are found at the ends of the

hallucination-revelation continuum (i.e., hallucinations and revelations). Just as schizophrenics attribute their voices to external sources, so too mystics often perceive their voices to originate from a source outside of themselves.

Third, both types of voices speak the native language of the individual who hears them, whether it is a hallucination or a transcendent inner voice. A schizophrenic person hears voices in their native tongue. The Spanish mystic John of the Cross heard God speaking to him in Spanish, and Muhammad received revelations in Arabic.

Fourth, both types of voices may be precipitated by disruptions in the normal functioning of the ego. Diseases, drugs, or other consciousness-altering processes may precipitate hallucinations, but they may precipitate transcendent inner voices also. Van Dusen demonstrated this in his study of psychiatric inpatients (Van Dusen, 1972). Van Dusen's subjects described two distinct types of voices which he labeled "lower order" and "higher order hallucinations." Van Dusen noted that the former had "less talent" than the individual whereas the latter were "more gifted." "Higher order hallucinations" were also found to respect the patient's will and were highly symbolic (Van Dusen, 1972, pp. 150-151).

Fifth, both types of experiences may lead to beneficial as well as detrimental sequelae. Hallucinations are not universally harmful, and transcendent inner voices sometimes create problems for those who hear them. Thus, there is overlap between the helpful and harmful effects of both types of experiences.

Differences

Despite these similarities, many distinguishing features highlight the differences between pathological and transcendent inner voices. First, hallucinations tend to be judgmental, critical, and condemning. Transcendent inner voices, on the other hand, tend to be supportive. Second, hallucinations have a reality only in the mind of the individual who hears them. But, transcendent inner voices may offer truths with a validity which can extend beyond the limitations of the ego. Third, hallucinations generally interfere with personal, interpersonal, and societal functioning. Transcendent inner voices, in contrast, generally lead to benefits at each of these same levels. Fourth, transcendent inner voices usually speak in complete sentences or long discourses, which is not true of hallucinations. Finally, hallucinations appear to result from brain malfunctions whereas transcendent inner voices apparently do not.

CULTIVATING TRANSCENDENT INNER VOICES

Transcendent inner voices can occur spontaneously, they can be precipitated by life events, or they can be cultivated. Examples of events which can trigger transcendent inner voices include experiences with death. Pre-death visions (Barrett, 1986; Osis & Haraldsson, 1977), near-death experiences (e.g., Ring, 1980), and apparitions of the deceased (Kübler-Ross, 1991; Moody, 1993; Callanan & Kelly, 1992) have all been associated with transcendent inner voices. Less often, physical or emotional illnesses may trigger transcendent inner voices as well.

The cultivation of transcendent inner voices requires two conditions: (1) receptive awareness and (2) inner silence. The importance of the former was described by Nobel Prize winner Rudyard Kipling who referred to his inner voice as his "Daemon":

> My Daemon was with me in the Jungle book, Kim, and both Puck books, and good care I took to walk delicately, lest he should withdraw. I know that he did not, because when those books were finished they said so themselves with almost the water-hammer click of a tap turned off.. .. When your Daemon is in charge, *do not try to think consciously, Drift, wait, and obey* [my italics] (Kipling, 1937, p. 227).

The second condition, inner silence, is known by many different names including "conscious sleep" (Yogananda, 1953, p. 59), "mind-fasting," "disappearance of the I-thought," and "[the] void that you don't see" (Wilber, 1993b, p. 324).

Inner silence is present always, but we only become aware of it when we refocus our attention away from the so-called "ordinary" objects of consciousness (e.g., the messages of the senses and the thoughts of the mind). Wilber has described this process as "the suspension of thought, of conceptualization, of objectification, of mental chatter. This... is a suspension of space, time, form, and dualism, and in this condition an utter mental Silence prevails" (Wilber, 1993b, p. 302). Kelsey, in very down-to-earth fashion, likened this process to the eating of an artichoke:

> It must be done a leaf at a time, down to the heart. If one tries to take it in a single bite, all he gets is a mouthful of thistles. One has to set aside time for [inner] silence and then turn toward it with composure, letting go of immediate things a little at a time in order to enter a world where dreams and also the energy for life are bom (Kelsey, 1976, p. 104).

Similar poetic instructions are found in *Notes From the Song of Life:*

> Listening is emptying out. It means giving up everything. Remove your inner noise and the silent song will enter in. The song is being sung all the time. The breeze that bears this song comes from deep stillness. It is its nature to enter into any silence it encounters. You do not have to capture the song. It is not possible for you to do so. If you would experience the song you must be silent and listen to the stillness at your core (McCarroll, 1987, p. 31).

How does inner silence facilitate transcendent inner voices? By refocusing attention away from the distracting messages of the senses, the ebb and flow of emotions, and the rambling thoughts of the ego, we reawaken to the transcendent realm of consciousness which is the medium of mystical experiences and direct encounters with the divine. Mystic Joel Goldsmith says: "In quietness, we become a state of receptivity which opens the way for us to feel or become aware of the very presence of God" (Goldsmith, 1956, p. 53).

Although some may find it paradoxical that transcendent inner voices occur during inner silence, this is nonetheless the case. As Dwight Judy said: "[Inner] silence does not necessarily mean that we hear nothing, but rather that in [inner] silence we may begin to hear everything" (Judy, 1991, p. 9). By tuning out the mind's incessant chatter, we begin to notice the more subtle messages of the transpersonal realm. As Satchidananda says: "It's not that you reach God or get God, but you *realize* God. You know that He is already there" (Satchidananda, 1977, p. 147).

Eileen Caddy, one of the founders of the Findhom community, offers a personal account:

> It is in that inner peace and stillness that things begin to happen, and it was in that peace and stillness that I began to hear God's voice. ... All can hear that still, small voice within. Try it. Be still and know that the I AM within you is God, the Beloved. Listen—then live by it. It really does work (Caddy, 1971, p. 11).

More than three quarters of a century ago, Trine described the importance of inner silence when he wrote:

> It may be an aid at first to take yourself for a few moments each day into the quiet, into the silence, where you will not be agitated by the disturbances that enter in through the avenues of the physical senses. There in the quiet alone with God, put yourself into the receptive attitude.. .. Then in the degree that you open yourself... you will feel a quiet, peaceful, illuminating power that will harmonize body, soul, and mind, and that will then harmonize these with all the world. You are now on the mountain top, and the voice of God is speaking to you (Trine, 1910, p. 213).

This refocusing of attention is often achieved through the use of contemplative practices, such as meditation or prayer. Walsh refers to meditation as "the royal road to the transpersonal" (Walsh & Vaughan, 1993, p. 52). Goldsmith calls it "the door to the realm of the Soul" (Goldsmith, 1956, p. 89). Kelsey describes meditation as "the laboratory of the soul" (Kelsey, 1976, p. 38).

The Asian contemplative traditions, with their rich and diverse methodologies, are sometimes viewed as the source of *all* meditation practices. But in fact, the Judaic and Christian traditions have developed their own techniques (Kaplan, 1985; Judy, 1991). In fact, it has been estimated that over one million Israelites participated in meditation practices at the time the Bible was written (Kaplan, 1985). Furthermore, the experience of prophesy, which is so important in the history of Judaism, is said to have been facilitated by the prophet entering a meditative state (Kaplan, 1985). Aryeh Kaplan says:

> The spiritual power and enlightenment that is the most important element of the prophetic experience is not found in the whirlwind or earthquake, but in the "still small voice" of utter tranquility. This is a state that is attained through deep meditation (quoted in Cooper, 1992b, p. 184).

In the Christian tradition, the Desert Fathers utilized a phrase from the scriptures as their focus of meditation (Goleman, 1988). A related technique, *lectio divina,* dates back to the sixth century. This method also involves meditation on scriptures (Judy, 1991). A third practice, the Jesus Prayer, was revealed to the West in the nineteenth century through the book, *The Way of the Pilgrim.* Also known as the Prayer of the Heart, this prayer involves repetition of the phrase "Lord Jesus Christ, Son of God, have mercy on me, a sinner" (Judy, 1991, p. 88). Inner silence is said to be the goal of this practice (Judy, 1991).

Goldsmith says "meditation is prayer" (Goldsmith, 1956, p. 91), and this fact is apparent in the above descriptions. But many different forms of prayer exist (Castelli, 1994), and not all are meditative. One particular style of prayer, known as contemplative prayer, *is* a form of meditation, however.

Father Basil Pennington says contemplative prayer is "beyond thought or feeling or emotion" (Pennington, 1980, p. 114). Keating describes contemplative prayer as:

> the opening of mind and heart, body and emotions—our whole being—to God.... We do not deny or repress what is in our consciousness. We simply accept the fact of whatever is there and go beyond it, not by effort, but by letting go of whatever is there (Keating, 1992a, p. 14).

A specific type of contemplative prayer, *centering prayer,* dates back to the early Christian church. This form of prayer was predominant in the Christian church for nearly one thousand years until the time of the Reformation (Pennington, 1980, pp. 29,34). Similar to the mantra utilized by Eastern traditions, centering prayer employs the repetition of a word or phrase. Saint John Climacus, who was one of the early champions of this style of prayer, wrote: "The beginning of prayer consists in banishing the thoughts that come to us by the use of a single word the very moment they appear. ... During prayer do not let the senses create any images, so as not to be subject to distractions" (quoted in Pennington, 1980, p. 42).

This method of cultivating inner silence was further expounded upon by Saint Gregory of Sinai who said in the fourteenth century: "Keep your mind free from colors, images and forms; beware of the imagination in prayer—otherwise you may find that you have become a fantasist [i.e., a person who fantasizes] instead of a hesychast [i.e., one who pursues inner silence]" (quoted in Pennington, 1980, p. 47). In the fifteenth century, the Russian saint Nil Sorskii offered similar advice: "So as not to fall into illusion while practicing inner prayer, do not permit yourself any concepts, images or visions" (quoted in Pennington, 1980, p. 47).

Another Christian monk, Julian of Vezclay, spoke of the relationship between this method of cultivating inner silence and the emergence of inner voices:

> Let us silence the desires and importunings of the flesh and the vainglorious fantasies of our imagination, so that we can freely hear what the spirit is saying. Let our ears be attuned to the voice that is heard above the vault of heaven, for the Spirit of Life is always speaking to our souls (quoted in Pennington, 1980, p. 44).

CONCLUSIONS

We can understand the true nature of inner voices only if we recognize that these are a heterogeneous group of experiences. A continuum of inner voices exists which includes *both* hallucinations and revelations. Despite our culture's ego-retentive tendency to view intuitive and revelatory inner voices as "unreal," or even worse as symptoms of pathology, these voices are a powerful, influential force in our world. They can offer inspiration, guidance, and intuitive knowledge to those willing to listen.

Transcendent inner voices should not be labeled "hallucinations." In addition to being a blatant example of the pre/trans fallacy in which transpersonal experiences are reduced to prepersonal phenomena (Wilber, 1993c), this pathologizing generates several other negative sequelae as well. First, individuals who hear transcendent voices may experience confusion, fear, or doubt their own sanity. Second, if they tell

others that they hear such voices, they risk criticism or even punishment. Third, the assistance offered by transcendent inner voices may be ignored or discounted. Fourth, a climate of fear and intimidation is generated in which individuals are reluctant to share their experiences with others.

Labeling transcendent inner voices "hallucinations" also discounts the methods which are used to cultivate them. The contemplative practices of prayer and meditation may be naively viewed as attempts at escapism rather than vehicles for experiencing trans-rational states of consciousness. Furthermore, the cultures which employ these methods may be ethnocentrically and cognicentrically viewed as inferior or less evolved. The religious or philosophical traditions of such cultures may be similarly pathologized or discounted.

We can no longer afford to ignore, discount, or pathologize transcendent inner voices. The future survival of our species and our planet hinges upon our ability to access and utilize creative new solutions to global problems. Transcendent inner voices can provide a link to the transpersonal realms of consciousness where, perhaps, solutions to these problems may be found.

In order to access such transcendent assistance, as our ancestors did, and employ it beneficially, three conditions should be present. First, we must be able to distinguish transcendent inner voices from hallucinations. This is sometimes a difficult task, despite the existence of discriminating factors such as those previously mentioned. Spiritual teachers often warn of the dangers encountered when exploring inner worlds, and they emphasize the importance of discernment (Kelsey, 1978) as well as the use of a teacher or guide on this journey (Cooper, 1992b). Second, we must be able to trust in the value of transcendent inner voices, for even if we hear these voices and recognize they are not pathological, they will remain useless to us if we do not trust in their value. Finally, we must be able to integrate the assistance offered by transcendent inner voices into our daily lives. Simply hearing and trusting these voices is not enough. To benefit from them we must learn to apply the help they offer to the individual and collective problems we face.

Regardless of whether we identify the source of transcendent inner voices as God, intuition, creative inspiration, unexplained spiritual phenomenon, messages from the collective unconscious, or our own higher Selfs wisdom, these voices have spoken to our predecessors throughout human history. They can speak to us today, if we will listen, and if we apply the discernment and understanding that is also available to us in this modem era.

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TRAUMA, PSYCHOTHERAPY, AND MEDITATION

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INTRODUCTION

An extensive literature has evolved over the past thirty years which has supported the use of a range of meditative techniques for the treatment of various medical and psychological conditions (Benson & Wallace, 1972; Benson, Frankel, Apfel et al., 1978; DelMonte, 1985; Fulton, 1990; Goldberg, 1982; Kabat-Zinn, Lipworth & Burney, 1985; Kabat-Zinn, Lipworth, Burney & Sellers, 1986; Kabat-Zinn et al., 1992; Miller, Fletcher & Kabat-Zinn, 1995; Moyers, 1993; Murphy & Donovan, 1988; Noetic Science Institute Staff, 1993). During the past decade there has been a growing literature on the adjunctive use of various Eastern meditative techniques with traditional psychotherapeutic models to enrich and enhance the therapeutic process and promote psychological healing and states of well being (Atwood & Maltin, 1991; Bogart, 1991; Craven, 1989; DelMonte; 1989,1990; Gear, 1991; Kutz, Borysenko & Benson, 1985; Kutz et al., 1985). It is also becoming more apparent that some of the non-ordinary states that can be achieved through meditation parallel the non-ordinary states of hypnosis and self-hypnosis, and all these techniques can be used to work with trauma survivors (Benningfield, 1992; Briere & Runtz, 1987; Coulson, 1993; Spiegel & Cardena, 1990). A recent article described the phenomena of the unveiling of previously repressed memories or emotions through meditation practice in clinical and non-clinical settings (Miller, 1993). This same phenomena frequently occurs during the process of psychotherapy with individuals who have significant past histories of trauma. Adverse effects of meditation have been previously described (Castillo, 1990; Epstein & Lieff, 1986; Miller, 1993; Shapiro, 1992).

Although meditation is sometimes viewed incorrectly as an escape from reality or only a form of relaxation, in fact it is a courageous and sometimes painful exploration of an individual's inner world and can greatly facilitate psychological development in ways that traditional psychotherapy cannot. This is a valuable capability when applied to the deprivations arising from the neglect of emotional and self-empower-

ing capacities, or the psychological atrocities that can be hidden in seriously impaired families (Anderson, Martin et al., 1993; Grinfeld & Reisman, 1993). Today, therapists are challenged to guide many adult individuals back through their childhood pain, allowing them to relive past trauma in a safe environment. Meditation practice can facilitate this process and may allow the therapeutic work to proceed at a much faster rate than therapy alone.

Meditation is generally of two types, the practice of concentration or mindfulness. Often a meditator will combine them, either in a single meditation session or during the course of meditation practice. Concentration meditation (CM) can be thought of as developing a laser beam quality of attention. The instructions are to place the mind's attention on a single object, i.e., the breath, a mantra, a prayer, a candle flame, a visualized color, etc. Whenever the mind's attention wanders from that object, the meditator redirects her/his attention back to that object, allowing the distraction to move outside the sphere of the mind's attention. As concentration strengthens, it is often accompanied by states of calmness, relaxation, and equanimity. Common physiological changes include a decrease in heart rate, blood pressure, respiratory rate, and muscle tension (Benson & Wallace, 1972; Murphy & Donovan, 1988; Noetic Science Institute Staff, 1993).

Mindfulness meditation (MM) can be viewed as developing a spotlight quality of attention, whereby any passing mind-object can become the object of the mind's attention (Kabat-Zinn, 1990, 1994; Levine, 1979). MM encourages an experiential exploratory stance towards whatever mind-object presents itself in a given moment, with the intention of deepening one's understanding of the nature of the mind and growing in wisdom towards eventual liberation from suffering. MM involves developing over months and years an attentional stance of moment-to-moment stability and presence which allows the meditator to experience whatever arises in the field of consciousness. The initial stages of this form of meditation usually involve practicing CM to develop a degree of stability of attention.

In MM, the meditator is encouraged to investigate the mind-object from a stance of calmness and neutrality; free of judgment, self-involvement, and conclusions. Krishnamurti (1973) described this meditative stance as "choiceless awareness," and this aspect of MM is well described in the traditional Buddhist literature (Thera, 1962). As the meditator's mindfulness deepens, she/he is more able to embrace the present moment as it is, free of reflexive and habitual thoughts and behaviors which usually cloud present moment experience. The increasingly direct contact with the present moment often reduces stress, fear, anxiety, and dysphoria, mind states often associated with some past experience which is distorting the present moment reality.

The Body Scan (BS) is a technique that combines features of both MM and CM. The instructions are to begin by grounding oneself with the breath, and then to systematically direct the breath and the mind's attention through the body from the toes upward to the head and then the entire body. Typically this technique takes from thirty to forty-five minutes. It develops concentration by its focus on staying with the breath and directing it to the various body parts. Simultaneously, mindfulness is strengthened by directing one's attention to a constantly changing object. For individuals with

a past history of physical or sexual abuse, as the abused body region is approached, there may be flashbacks of the abuse, or fear and anxiety, as the unconscious wants to keep these memories outside of the individual's conscious awareness.

The development of attentional stability is a process that must be carefully constructed for trauma survivors. It is important for the client to establish a sense of being grounded, of being connected with the physical world. Walking meditation is a good beginning concentration practice to do this, as it develops a sense of being connected with one's body without approaching areas of the body that may trigger trauma flashbacks (particularly in those who have suffered sexual abuse), and it brings a sense of feeling grounded, connected with the earth. Walking meditation simply involves placing one's attention on the process of lifting, moving, and placing one's feet during the process of walking. When the mind is observed to have wandered, the instructions are to let the distraction go with the next outbreath and to return one's attention to the process of walking. The pace of walking can vary from very slow to very fast.

Although the meditation instructions sound simple, beginning meditators are often frustrated and discouraged by the frequency of the mind's wandering. As the background "chatter" of the mind quiets, a common experience is the unveiling of past memories or their associated emotions (e.g., flashbacks) that had long been forgotten and in some cases totally repressed. If the unveiled memory/emotion is significant enough, it may not be possible to simply let it pass and return to the primary object. The unveiling of a past trauma which had been repressed can be quite overwhelming to the meditator, and the resulting initial psychological turmoil may be far greater than the presenting symptoms which led to the use of meditation as the treatment intervention in the clinical setting (Miller, 1993).

Through the practice of MM, the meditator encounters a wide range of psychological states, both pleasant and unpleasant. If unresolved or repressed material from the past surfaces with its original intensity, the instructions are to maintain a non-judgmental awareness of this material and observe the process of the mind rather than the specific content. As mindfulness strengthens, the meditator is better able to face increasingly more difficult material with calmness and equanimity. Similar to what often happens during the process of psychotherapy, previously repressed material continues to arise as the meditator becomes more skillful at working with it. Through continued practice the individual begins to recognize the various patterns of her/his mind and begins to disentangle her/himself from automatic thoughts and responses that often have their root in some past experience or family or societal pattern, thus allowing more conscious choices to develop.

Initial psychological symptoms which motivate the individual to present for treatment often become the door to the individual's unconscious which may be filled with unimaginable emotional pain and traumatic memories. The individual may have an accurate intellectual memory of the details of the trauma but may have totally walled off the associated emotional/affective memory and/or the associated memory of the bodily sensations experienced during the trauma. Many trauma survivors defend against this deep and intense pain by employing a variety of psychological defenses.

Defenses may include: a life of constant activity, substance abuse, self-defeating behaviors which they are consciously unaware of (e.g., the repetition compulsion), anxiety, depression, shame, guilt, dissociation, and in extreme cases, dissociative identity disorder. As severe trauma often arrests various aspects of psychological development, survivors often find themselves stuck at a particular developmental age. This stunted psychological growth is well described in recovering substance abusers (Blanken, 1993). In some cases an individual's defense against past trauma can actually result in productive behaviors as viewed by an outsider, e.g., a workaholic who excels in the workplace. It is also common for trauma survivors to function at varying psychological age levels in different psychosocial situations, but generally, healing from the trauma must occur before psychological growth can take place.

A common experience for trauma survivors during meditation practice is the unveiling of the past trauma which had been previously suppressed or repressed. This frequently results in an initial increase in psychological turmoil. Meditators should be encouraged to self regulate and to stop any practice that causes distress beyond the level they are willing to tolerate. However, within this turmoil is the potential to heal the past trauma and to continue the psychological growth process. The ability to face difficult and painful psychological material often increases as the meditator develops greater attentional stability through meditation practice. For trauma survivors who have self-medicated their inner pain with substance abuse, the first step is sustained sobriety. Meditation practice is incompatible with active use of drugs or alcohol. Once sobriety seems established, painful memories and emotions can begin to be approached and some meditation practices can be introduced. Concentration meditation practices, particularly attending to the breath and walking meditation, may be useful as initial practices. Throughout recovery, meditation can be used in various ways to help the individual work through difficult material as it arises.

This paper explores the process of healing past trauma and increasing the client's awareness of how her/his past affects her/his present through a combination of psychotherapy and meditation techniques. In this approach, the therapeutic alliance is emphasized, and the meditation techniques include Mindfulness Meditation (MM), Concentration Meditation (CM), a Body Scan (BS), and light hypnotic trance states. The therapist must draw upon his or her in-depth experience with meditation as well as the psychotherapeutic diagnostic formulation to skillfully decide when, what meditative techniques, and what frequency of practice will be appropriate for a particular client. The client's prior experience with any meditative practice will assist the therapist in this decision. The following five case reports demonstrate the integration of meditation with traditional psychotherapy and the diverse ways the therapy may evolve based upon the biography of each individual client.

CASE ONE: CATHERINE

This thirty-one-year-old married white woman came to therapy suffering from anxiety with agorophobic features. She experienced frequent panic attacks and also suffered from chronic nausea. She is an only child. She described her father as being

alcoholic, verbally abusive, and as having had "loose hands" with her when she was an adolescent. She is married to a school teacher who she describes as being alcoholic and verbally abusive.

When she came to therapy, she was having difficulty going to her work as a dental hygienist. She was also eager to be able to go to visit her parents, a trip that had been planned for some time and that required her to go on an airplane, something she felt she could not do.

Her greatest love and main interests are her animals. She is an avid rider and has horses, dogs, and cats. She teaches riding at a summer camp. She eats well and exercises regularly. She is health conscious. For seven months preceeding coming to therapy she saw a counselor/meditation teacher and had been doing concentration meditation using a mantra. As suggested by the counselor, she was also doing positive affirmations.

The therapist and client discussed the importance of her having an inner "safe place." After a light trance induction by the therapist, the client brought from memory a place where she felt safe. A cueing mechanism was introduced so she could go to that place at will.

Following the establishment of her safe place, mindfulness meditation was introduced, using the breath as the grounding object. Within two weeks she described herself as being able to move her attention to her breath when anxiety arose, aware of the anxiety in the background. She stated that by focusing her attention on the breath as she started to feel anxious, she was able to maintain some level of attentional stability, which made her realize that anxiety was present but that it was not her, not her total being. In therapy sessions she was able to be present with material that she had previously pushed away . Her previous coping strategy, to try to control everything and finding herself very anxious when this was not possible, gave way to being able to entertain issues and new ways of coping as she grew in her ability to maintain attentional stability.

It became clear that prior to age eight she had been a fun-loving, joyful child. Her anxiety began with a family move across country, her mother's illness in conjunction with and following this move, and her sense of being miserable and out of control, unable to affect the circumstances of this time. In addition, her grandfather and an uncle died during this time period, her first experience of death and loss. During this period, in addition to having frequent episodes of anxiety, she also began to somatize, which she describes as the beginning of her hypochondriasis.

The therapist closely monitored the frequency, duration, and compliance of her meditation practice to ensure that it was being appropriately utilized. As she continued to practice meditation, and her ability to return to the breath developed, she found herself less controlling, less afraid of becoming ill, and more able to be present with her fears. In addition to practicing focusing on the breath, she also practiced awareness of body sensations and emotions which brought deeper awareness of the actuality of what was going on in her body and with her feelings. Previously her fear

of even approaching body sensations or feelings had kept her in a fearful tension of trying not to be aware. Bringing awareness to body sensations and feelings allowed old experiences to emerge, including vivid memories of frightened helpless feelings during the time of the family move and of her mother's illness. She also had vivid memories of her father fondling her when she was an adolescent. Being able to return to and center herself on the breath gave her the ability to feel in charge of these memories and to work with them in the therapy relationship.

Within three months she was able to go on a plane to visit her parents. She was also able to go in cars with friends and to go out to restaurants, something she had previously been unable to do. She also returned to work and was able to maintain a regular work schedule.

In the course of her therapy, her ability to allow the truth of her family history (paternal alcoholism, inappropriate sexual advances by her father) and of her marriage (emotional distance, her husband's alcoholism and abuse) became stronger and clearer as she became more skilled in focusing her attention at will and maintaining attentional stability. As a consequence, she became more able to be present with her fears and began to experience through her meditation practice that her fears, her anxiety, and her hypochondriasis were parts of her but were not her whole being. Consequently, she became stronger in her sense of self, was able to confront family members appropriately, and was able to set self-protecting and self-respecting boundaries.

She described her changing relationship to her anxiety as follows: "When I first came here, my anxiety was in control of me; after a while the anxiety would come, knock me over, I would find my breath and be able to come back to center. Then, after a while, the anxiety would come, and I would be there with my breath, breath and anxiety both present, and the anxiety didn't bother me. After a while the anxiety seemed to just kind of fade away."

Comments

Catherine's case demonstrates how an individual can work on both egolessness and developing a stronger ego simultaneously through the combined practice of psychotherapy and meditation. She was able to create a "safe place" for herself which allowed her to give up her previous need for control, and working with MM and CM, she was able to transform her symptoms and traumatic memories into passing mind objects rather than "self." At the same time, she developed a stronger sense of "self " and was able to confront family members with a new confidence and set appropriate limits with them. This case also clearly demonstrates how attentional stability, or MM, can be a powerful tool. By grounding herself with attention to her breath, she was then able to use MM to give space to the anxiety and fear, and to explore them from a place of calmness but alert presence. This exploration led her to the childhood traumas that contributed to the development of her described symptoms, and paradoxically the giving up of control actually gave her more control in her life.

CASE TWO: PENELOPE

When she came to therapy, Penelope was a thirty-three-year-old white female, a medical professional, separated from her husband of ten years. She was engaged in trying to come to a sense of self and self-assertiveness as she disengaged herself from her emotionally abusive husband. Her relationship with her family, including mother, father, and one sister, and a strong relationship with a grandmother, was close. Her family, particularly her parents, had had a profound role in her life—supportive, sometimes controlling and constraining, sometimes volatile but always from a ground of love. She has been a meditator in the Zen Buddhist tradition for twelve years.

The course of therapy included the ongoing practice of meditation to continue her development of attentional stability. Focused attention was used to investigate feelings. A particular emphasis of therapy was the bringing forth of sub-personalities while in a light trance. (Her ability to work in light trance was greatly aided by her familiarity with various states of consciousness, developed through her practice of meditation.) These sub-personalities revealed to her the richness, scope, skills, and capabilities of her personality. She was able to investigate these sub-personalities and to orchestrate them in a self-empowering and self-realizing manner.

During one session, while in light trance, she spontaneously entered into a flashback in which she was being sexually assaulted. She cried out various protests and fears in a child's voice, and her body shook convulsively. The therapist was able to explore the experience with her as she was reliving it and was able to bring her from the experience, out of trance, into the present.

Reconstructing the previously repressed experience with the therapist, she realized she had been sexually assaulted by the gardener of nearby neighbors at the age of seven. Reliving this experience, gaining self-perspective and self-understanding of her unconscious patterns, and being able to process it with her therapist, aided her in eventually releasing herself from the long-term emotional abuse of her marriage. She felt she may have been more vulnerable to choosing an abusive relationship, carrying the unrealized memory, shame, and self-blame of her early sexual abuse.

She is presently legally and physically divorced from her first husband and is in a mutually supportive and respectful relationship.

Comments

Penelope's case demonstrates the power of an abreaction in transforming one's life from previously destructive patterns which are rooted in unconscious material. She had no conscious awareness of the sexual abuse that victimized her at age seven. Her experience with meditation with resulting awareness of altered states of consciousness and attentional stability facilitated her de-repression of traumatic childhood sexual abuse and allowed her the attentional stance to remain with this traumatic

material out of trance. She was then able to integrate this past trauma into her present-day life and understand her previous "need" to be in an abusive relationship (i.e., a repetition compulsion).

CASE THREE: LINA

Lina came to therapy as a depressed twenty-four-year-old with a flat affect, married to a charming, extroverted, active drug addict. She was trying hard to meet the demands and needs of her husband, feeling that she was entitled to personhood only through him. She felt she had a good, steady job and was known as a reliable employee. She tried very hard at everything in her life and kept falling into despair. She was afraid of becoming like her mother who was negative, isolated, and depressed. She described her father as endlessly patient and accommodating. She suffered from headaches and described being depressed since childhood.

Initial work involved establishing a solid therapeutic relationship and introducing the body scan and concentration meditation. These practices helped her to begin to focus at will and also opened up the possibility of repressed material surfacing. Within five months she revealed eating issues, self-cutting, and suicidal thoughts.

Over the next two years Lina began oscillating between seeing the damaging nature of her marriage and desperately needing the marriage. Attentional stability developed by practicing concentration meditation was of some help to her in tolerating these swings. During this time she was hospitalized for suicidal depression and was tried on several antidepressants which provided little relief. Her increasing ability to stabilize herself by bringing her attention to the present moment at will helped facilitate her hospital discharge.

Following her hospitalization she again began self-cutting. At this time she revealed to her therapist her repeated rape by a cousin when she was four years old and which persisted for several years. This horrendous rape involved her cousin repeatedly thrusting pencils into her vagina. She revisited her sense of fear and helplessness and her sense of doing something wrong. Although her parents eventually discovered that "something was going on" and stopped her cousin's behavior, the matter was never discussed, and she continued to feel ashamed and as if she had done something wrong.

From this point on her work in therapy was focused on ego development, from age four on, including the use of MM and light trance regression. Through regression in light trance, pre-four-year-old emotional states (which revealed powerful energy and a great enthusiasm for life), as well as the emotions of the trauma and of other life experiences, were explored. This work of opening fully to affect was facilitated by Lina being able to stabilize herself through coming to the breath and hence to the present moment at will, whether in session or at home. Walks in nature also involved shifting her attentional focus from difficult psychological material to observing the external beauty which surrounded her and provided a respite from the emotional pain. She also consciously practiced mindfulness at her workplace. Through these practices, Lina developed a powerful ability to move herself out of rumination involving content, to her actual experience of the present moment.

Over the course of the next two years, Lina continued to develop ego strength. Early in this time period, she divorced her husband. Self-abusive behaviors, including cutting, stopped. She continued to experience depression and struggled with self-motivation and with interpersonal relationships. Her mindfulness practice proved to be an ever present tool that she carried with her throughout her healing journey.

At this time Lina presents developmentally as a mature woman. She is in a marginally satisfying primary relationship and continues to be prone to depression which manifests from her sense of isolation. She has a strong connection with the natural world and knows how to skillfully use this connection. She continues to work on interpersonal relationships and on self-monitoring her tendency to isolate, which manifests in negativity and feeling critical of others and of herself. Her increased ability to function in the world is reflected in her coping skills, including regular exercise, in significant job promotions, in her attractive appearance which shows self-care and self-respect, and in her attention to her possessions and her home. Perhaps her most important "skill" is her ability to experience herself as more than her "story," as more than her particular struggles. Her ongoing practice of mindfulness has enabled her to return her attention to the present moment and to experience a spaciousness and a reality beyond her own being, even as she continues to explore that being.

Comments

Lina's case demonstrates another example of the simultaneous development of strengthened ego and egolessness. Lina presented as a significantly personality-disordered individual, with self-cutting, suicidal ideation, depression, an eating disorder, and dependence on a dysfunctional relationship from which she obtained her identity at the time of presentation to therapy. After developing a strong therapeutic alliance she began to share her painful inner world and self-destructive behaviors. Through the use of present moment awareness, which she successfully developed using a variety of meditative techniques, she was able to consciously remain with painful affect, fear, and memories through sustained, non-judgmental attention. During her time in therapy she eventually revealed quite painful events from her past including the severe sexual abuse by her cousin. She was able to develop ego strength which gave her the self-confidence to divorce her husband and to stop all self-cutting behaviors. Alongside of the development of her ego was the understanding of herself as someone who was more than the content of her past traumas and experiences. Her continued practice of MM and connection to the natural world allows her to access that spaciousness of being that is not limited to "self" and provides a source of renewal and peace that cannot be found in the biographical self.

CASE FOUR:PAT

This married woman in her thirties came to counseling with her husband, Eric. They are the parents of three young children and are themselves members of large families (Pat coming from a family of thirteen children and Eric coming from a family of six children). Both came from Roman Catholic families, with Pat's family being particularly devout. They appeared very tense and eager to make a good impression.

The presenting problems were Pat's functionally limiting neck, shoulder, and back pain, as well as her migraine headaches. They also described a number of family and work stresses, including the recent death of one of Pat's sisters who died from a brain tumor.

After three visits, it became clear that Eric was not interested in participating further in the counseling process. It was the therapist's impression that the process was far too threatening to the defense structure and the sense of "self in the world" that he had constructed. Pat made the commitment to continue.

Pat and the therapist made an excellent therapeutic alliance. This was a very important element of the therapy as it was clear that trust was a difficult issue. A family theme was not to trust anyone outside the family. Mistrust, dissension, power struggles, and backbiting were rampant within the large, extended family.

It rapidly became clear that Pat had an oppressive upbringing, including the powerful communication that original sin is a given and life is a struggle to be good and to expiate one's sinfulness. She was repeatedly struck for such offenses as not sweeping the floor properly.

At a young age she was given the care of five younger children and numerous household responsibilities. During a protracted childhood illness she was confined to her bed and to her room and was beaten for leaving in an attempt to find some company. In school she was shy and fearful and was quickly branded "stupid." Currently, she was experiencing frequent feelings of "being crushed" and would often have spontaneous images of a hand being raised to strike her. Nights were a fearful time for her, a time of nightmares, demons, and the fear of going crazy. She prayed often and fervently to the Virgin Mary, seeking her protection.

CM was introduced as a concentration and focusing practice which could complement her practice of prayer and which would be helpful in bringing her to a place of non-judgmental peace. Specifically, Pat was instructed to practice by choosing a number of "mindfulness bells" in her life, i.e. sounds at which she would stop and take her attention to the breath, and following three breaths, allowing her mind to clear. As this practice developed she was often able to quiet her mind, an experience that resulted in her body becoming more relaxed. As her body/mind became quieter, she began to experience more spaciousness in her mind. The practice of MM was introduced, which involved watching thoughts and feelings. This resulted in her being able to become aware of fears as they arose, without being consumed by them. This ability segued into the investigative work of the therapy.

Extensive therapy work was done regarding her childhood, including regressions to access various childhood experiences. In therapy, the processing of these relived experiences helped her to see them from the perspective of her adult self, rather than in the self-blaming terror of her child self. The combination of the therapy work and her ability to bring awareness to her thoughts and feelings resulted in an ability to make perceptual shifts regarding her own self-worth.

She also began working with a physician who helped her design a physical therapy, self-care, and exercise program to work with her severe neck pain. In all of this work she took great self-responsibility, with commitment and great energy. She began to be able to honor her strengths, to assert herself in her family, to set appropriate boundaries within her family, with her husband and children, with her parents, siblings, and extended family. She began to speak the truth as she saw it and to honor the love and good intentions present in her family. As she began to experience herself as a person of self-worth and goodness, she began to express these qualities in her family. Birthdays were never celebrated in her family. In all the years of their growing up, none of the thirteen children had ever had a birthday party. Pat began sending birthday cards to her siblings on their birthdays.

Therapy lasted thirteen months, with monthly follow-up visits for another six months. The deep love she feels for her family, her ongoing practice of MM, in combination with her faith and practice of prayer, help her to bring awareness to her own thoughts and feelings and to the ongoing challenge of her family dynamics.

Comments

This case provides a good example of integrating an individual's religious belief system with CM and MM and the therapeutic process of psychodynamic psychotherapy. It must have been confusing for Pat to be oppressed and physically abused by her devout Catholic family and yet use the Virgin Mary, a central figure in the Catholic tradition, as her source of protection and refuge. Certainly her experience with prayer and her strong faith set the stage for her to be able to skillfully use various meditation practices during her healing process. Having suffered from Post Traumatic Stress Disorder, and feeling powerless in her inner childhood world, through her positive therapeutic alliance she was able to access experiences from her painful childhood and reframe her relationship to them through an adult's mind. The experience of spaciousness she achieved through her meditation practice opened her world to a larger sphere of consciousness which empowered her to open the prison door of her past and walk out into the sunshine of life. Despite her family's attachment to the family culture of oppression and suffering, she was able to break free of this family culture and have the self-confidence to change her relationship to family members in a positive and healthy way.

CASE FIVE: JOHN

This well-groomed, attractive, professional man in his mid-thirties was motivated to begin therapy by the collapse of his marriage. Fiercely attached to his wife and his two young daughters (ages three and five), he was devastated by his wife's request for a separation.

His family history revealed a nightmarish upbringing in a family that looked perfect from the outside. His physician father (who died during John's adolescence) was a

pillar of his church and his community; his mother, the compliant, supportive wife. Inside the house, the father was abusive, violent, and visited terror on his wife and four children (three boys, one girl). The mother was alcoholic and non-protective of her children. After his father's death, John's mother married a man who had left the priesthood. This was also an abusive relationship for John, though of a lesser magnitude as John was seventeen and better able to shield himself. John grew up feeling alone, abandoned, unprotected, helpless, and enraged. In their desperate need to protect their individual selves, John and his siblings felt isolated and unconnected to one another.

John, intelligent and energetic, adopted an intellectual defense system and did well professionally. He married a beautiful, optimistic woman whose family dealt with emotions by not acknowledging them. He swung between being protective and caretaking of her, or being confrontive and rageful. His anger was terrifying to her.

The heart of John's therapy revolved around his deep, pre-verbal belief in his worthlessness and "badness," and his sense of possibility in coming to know and believe in his wholeness. The drive of his strong life force, and his need to be a "good boy," brought him to learning and studying many things that became useful in his therapy. Among them were his participation in Alanon, which he extended to participation in an Adult Children of Alcoholics (ACO A) group, his ten-year practice of Transcendental Meditation (a form of CM), and his practice of T'ai Chi. His ability to concentrate and to focus his attention were great assets in the course of his therapy, as well as his understanding of being present with and working with his body. His good physical condition and his athletic pursuits (including running, biking, and skiing) were helpful in relieving stress and in helping him to reinforce his ability to be in the present moment.

A strong therapeutic alliance was established. Initial work involved regression in light trance to various ages, specifically to his sobbing, fearful two-year-old, to his anarchistic eleven-year-old boy, and to an adolescent personae. Each of these perso–nae were named and each wove in and out of the therapy as John renegotiated his childhood. A strong transference relationship developed in which John frequently identified the female therapist as his mother. Concurrent with this work, John was continuing his practice of CM and was using his ability to volitionally focus, to shift his attention at will. This greatly facilitated his ability to move in and out of difficult material.

After four months of therapy he was calmer and more able to acknowledge his rage and grief. At that time he participated in a Tavistock group process workshop, exploring his relationships and place in groups. He also began conversations with his siblings which resulted in "get togethers," including a camping trip with his brothers, in which they began to share memories and experiences of their childhood. During the camping trip, one brother came out of the tent carrying his belt. When he snapped it, the other brothers all laughed, remembering their father snapping his belt as a precursor to beating them.

The ongoing work of struggling with shame, resentment, fear, and anger continued, stimulated in the present by the process of his separation and subsequent divorce. A

form of meditation called Metta (translated as loving kindness meditation, where the individual initially focuses love and positive energy towards someone he respects and loves, then towards himself, then towards someone for whom he has negative feelings) was introduced, and John practiced regularly as he tried to see himself as basically whole and good. As he began to have flashes of self-worth, the practice of awareness of his thoughts and feelings was introduced. Up until that time the therapy had focused on his reliving of his feelings, traveling through his childhood, acknowledging, allowing, and opening the possibility of seeing his experience from a non-blaming perspective.

One year into therapy he reported, "I'm sitting on top of the floodgates; I don't know which way it will go." At this point, he was able to be more aware of his feelings and to allow them. The transference relationship was interpreted and articulated with awareness and less fear of rejection.

Six months later he "fell through to himself," describing the feeling as being "out of the birth canal." He was able to be present with great sadness and described himself as "being himself" and able to be on his own. To the therapist he looked much softer and seemed more centered. He was much more flexible and less fearful in his ability to relate. The therapist's sense was that John's heart had opened to himself, a feeling with which John concurred. He described himself as "being in the water" and began to exhibit more adolescent behaviors. He had previously joined a men's group, and his interest in the men's movement deepened.

Five months after this breakthrough, following his session, he backed into the therapist's car in the office parking lot. He immediately returned to the office, on the defensive, ready to do battle. When the therapist's reaction was one of non-judgment, it seemed the final capstone on his ability to trust. During the following two months, his ability to trust himself deepened, and he began to have an experiential awareness of interdependence. During this time his mother had a stroke. He began to be aware of her, of her life, of her sense of separateness. He began to find himself feeling forgiveness.

At this time (two years after beginning therapy), he and the therapist decided it was time to end their work together and that it would be helpful for him to deal with issues regarding his father by working with a male therapist. He was referred to an older male therapist, who shared much of his interest in story, metaphor, and poetry.

The transfer to the male therapist was made with the understanding that there would be from "time to time" visits with the female therapist. The relationship and the work that had been done were honored by John and his therapist. Follow-up sessions were made four months later after John's completion of a vision quest and nine months later following his mother's death.

Comments

This case demonstrates how an individual with significant experience with meditation can flourish in the psychotherapeutic environment with the aid of well developed

concentration and the ability to be present with attentional stability. Despite ten years of practicing CM, and outwardly appearing successful, he remained trapped in his childhood prison of feeling worthless, shameful, angry, and afraid. Through a positive therapeutic alliance combined with his ability to move in and out of painful affect through his CM, he was able to access those traumatized parts of his childhood that were contributing to his misery and the breakup of his marriage. The introduction of MM helped him to disidentify with automatic negative self-judgmental thoughts and begin to access his wholeness. As he became more able to love, respect, and accept himself, his heart opened to others, including his mother who had been a key player in his dysfunctional childhood.

DISCUSSION

As the above cases demonstrate, meditation and psychotherapy can complement each other quite well in therapeutic work with the appropriate client. Also, the individual simultaneously learns powerful tools, such as CM and MM, to carry with them as they grow and meet challenges throughout their life.

In the meditation community, a common focus of meditation practice is to transcend the ego, a state of egolessness. For an individual with a solid ego structure this can be a liberating experience with associated bliss, a feeling of oneness with all of the universe, and the perception of a profound spiritual experience. However, for the trauma survivor, entering into egolessness can be a horrifying experience in which they may feel a deep emptiness and disintegration of whatever fragment of a self had existed. Rather than bliss, this can lead to states of terror, anxiety, hopelessness, fear, despondency, and in rare cases, psychosis. Paradoxically for some, egolessness becomes a haven of peace and refuge, as the trauma survivor can temporarily leave the memories and scars of their past abuse.

This paper has explored a model in which a trauma survivor works with a psychotherapist who is an experienced meditator and who is able to tailor meditation practices to the level of trauma of each client in order to facilitate healing without flooding the client with previously repressed or suppressed memories or emotions. These meditation practices are offered to aid the client in developing attentional stability and the ability to be present with whatever material arises. This promotes the ability of the client to work with that material and to experience that she/he is more than her/his trauma, pain, and past (an experience of egolessness). The use of light trance in many of the cases presented reflects the importance of the client being able to retrieve memory—both painful ego-wounding and ego-supportive material. Although the suppression of past experience limits one's sense of wholeness, when all of experience can be accepted, one is able to be with an essential wholeness and with the wounding and wholeness of others. Accessing previously repressed or suppressed memories or emotions, in combination with the development of attentional stability, creates a powerful healing modality which strengthens the ego as well as inviting experiences of egolessness. This phenomena appears to be in sharp contrast to the implications of the often quoted phrase "You have to be somebody before you can be nobody" (Engler, 1986). Based on the authors' observations, spiritual/psychological growth is rarely linear, as evidenced by the fact that many people are more highly

developed in one capacity than in others, e.g., more developed intellectually than emotionally or spiritually. The power of integrating meditation into the psychotherapeutic process arises from its ability to help individuals access a calm, nonjudgmental open awareness towards parts of themselves which they come to realize is not their whole being. Initially CM is usually taught so the client may begin to experience states of peace and tranquility with its associated bodily relaxation. Once grounded in attentional stability and calmness, the practice of MM can be introduced. Feelings, emotions, memories, traumas, and other "ghosts" from their past can then be examined as the client is comfortable, using attentional stability to move in and out of these unpleasant states as tolerated by the client. It is a process that usually occurs over an extended period of time.

The pace and structure of the meditation practice and of therapy should arise from a solid and trusting therapeutic alliance and from consultations and agreements made between client and therapist. The trauma survivor may meet with the psychotherapist weekly at times and then may engage in self-directed meditation for periods of time with less frequent contact with the therapist, but knowing that the therapist is available. At other times the meditation practice may be too difficult, and focusing on individual or group therapy with minimal or no meditation may be indicated.

From the authors' experience, a group MM-based stress reduction program may be very valuable. For some trauma survivors the intensive practice and the relational context of MM-based stress reduction is valuable early in recovery. For severe experiences of trauma, the classes may be most helpful after the trauma has been re-experienced in the holding environment of individual therapy.

For clients such as those described here, the skillful use of meditation practice in conjunction with psychotherapy has a number of positive attributes. It provides great flexibility in the therapy, allowing the client to work at an appropriate pace for her/him. It acknowledges and provides for the incorporation of a number of treatment modalities, which can significantly reduce treatment cost. It is empowering for the client, as she/he learns a practice which enables her/him to be ever more present with whatever mental content presents itself. The practice of meditation involves substantial amounts of time spent "being present with" a particular object of concentration (e.g., the breath) or "just sitting with" whatever presents itself, without judging any of the thoughts, feelings, sensations, etc., that move through the field of awareness. The development of the ability to be fully present in this way creates an internal holding environment that brings an ever deepening experience of self-trust and self-reliance. As this ability develops, there is a movement from the holding environment created by the therapist, to a powerful, self-generated holding environment. This ability may reduce the length of therapy and affect its structure. Clients may have a period of weekly therapy and then a period of seeing the therapist infrequently as they continue and deepen their meditation practices. In addition, the meditation practice gives the client a lifetime practice, a way to work with whatever life presents, a way to be more fully present moment to moment, a way to be more fully alive.

The five cases described here demonstrate the wide range of clinical presentations which can benefit from the addition of a meditation practice to traditional psychotherapy. The most important feature of combining psychotherapy with meditation is

the psychotherapist's personal experience with and understanding of meditation practice. This practice cannot be approached as a "cookbook" treatment learned by reading about it, attending a seminar on it, and then using it in one's psychotherapy practice. Rather, these meditation practices need to be an integral part of the therapist's own personal life so that a genuine understanding of the process of what happens during meditation is well understood.

Eastern psychologies tend to downplay the importance of the "self," whereas Western psychologies focus on fixing a "defective self." Blending these two opposing perspectives on growth and healing may be more powerful than using either alone. Just as one can learn how to skydive *and* scuba dive simultaneously, one can work with a client to help her/him develop a stronger ego and simultaneously access states of egolessness. The above cases provide several models for how this can be approached. Psychotherapy is an art as well as a science, and each client is a unique art form to be guided along her/his own personal path of healing and growth.

In its deepest essence, the healing journey is one of entering into the eternal present moment where the mind state of "tranquil but alert" presides. It is in this state that we are freed from the memories, traumas, and family and societal beliefs about ourself and our world and are able to experience our essential wholeness in a way that allows us to most skillfully and compassionately live our lives. For trauma survivors who have often had to limit their participation in life, this is a freedom they never thought possible.

A Note on Working in the Current Climate of Cost Containment in Mental Health: Meditation has been known to reduce medical utilization (Orme-Johnson, 1987). An important consideration by the therapist in the context of today's cost-driven mental health climate is the likelihood that the length of therapy will vary according to the depth of a client's trauma. The pace of therapy can be accelerated by the combination of meditation and psychotherapy described in this paper and by the utilization of mindfulness meditation-based stress reduction programs, support groups, individual meditation practice, and in the setting of structured meditation retreats. However, it should always be kept in mind that healing from severe trauma cannot be rushed! In the cases discussed, it is evident that work occurred over various periods of time and involved various modalities. It is also evident that some individuals' healing journeys are more complex and longer than others. If primary responsibility of the psychotherapist is always to the client, this treatment approach may present new challenges and new opportunities for the psychotherapist working in today's managed care environment.

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THE TRANSPERSONAL MOVEMENT: A RUSSIAN PERSPECTIVE ON ITS EMERGENCE AND PROSPECTS FOR FURTHER DEVELOPMENT*

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> According to Dostoevsky, religion is a sort of therapy. It helps people to remove inner tension in situations when reality cannot be changed (Yu. G. Kudryavtsev, 1991).

A NEW VISION OF HUMAN NATURE

This is the report of a computerized scientometric study of *The Journal of Transpersonal Psychology* for the years beginning with its first issue in 1969 and extending through 1989. We interpret the results of the analysis in terms of the evolving development and vision of the transpersonal movement, and from observations about the movement from a Russian perspective.

Describing the process of the *Journal*'s emergence, its editor commented in 1990 as follows:

> Clearly, none of us had reached perfection, and our personal idiosyncrasies were still quite apparent. But we were gradually becoming aware, individually and as a group, that a

*We wish to thank our colleagues Dr. V.D. Myatlev (computer programming) and T.N. Lyubimova and T.I. Murashova (computer data processing). The work was sponsored by the Center of Complex Human Studies at the Institute of Philosophy of the USSR Academy of Sciences.

This paper is a modified version of one published in Russian by: V.V. Nalimov and J.A. Drogalina. (1993). Transpersonalnoye dvizhcniye: istoriya i perspectiva [Transpersonal movement: History and perspective], pp. 116-129. In V.V. Nalimov, *Quest for other meanings*. Moscow: Progress.

Part of pages 51 and 52 will appear as a chapter in a forthcoming book. *Everything is according to the way: Voices of Russian transpersonalism*. T.R. Soidla & S.I. Shapiro (Eds.) (1996). Brisbane: Bolda-Lok. In press.

The present study was translated into English by A. Yarkov.

> psychology focused primarily on the self or the actualizing person neglected a larger context. About this time one of our editors reformulated a Zen aphorism, and in retrospect it expresses much of what we had learned:
>
> > To study psychology is to study the self.
> > To study the self is to forget the self.
> > To forget the self is to be enlightened by all things.
>
> As our interest expanded to include a more-than-personal orientation, we saw that, as an expansion of psychology, such a perspective needed its own identity, its own voice and structures, to support the different attitudes and values that were associated with it. This is what led us to conceptualize a transpersonal orientation, one that extended across, through, and beyond personal psychological boundaries. It also led Anthony Sutich and Abraham Maslow, and others in our working group, to create *The Journal of Transpersonal Psychology* in 1969, eight years after they had begun the *Journal of Humanistic Psychology*. The new journal was well received from the start, and a membership group, the Association for Transpersonal Psychology, was soon formed. Today the *Journal* and Association are supported by about 4,000 subscribers and members (Vich, 1990, p. 48).

Further, Vich outlines the position that the *Journal* occupies in the contemporary world:

> Given this brief retrospective, I want to suggest that much work is yet to be done. Our entire culture is going through wave after wave of change, and interest in transpersonal topics is growing rapidly. Psychologists have an especially important role in understanding and interpreting these changes. They need to pay attention to transpersonal factors in psychotherapy, education and training, organizational behavior, social attitudes and values, cultural conflicts, and in a broader sense, the fate of humanity in a world at risk. Psychologists who are experienced in and who understand the basic nature of transpersonal practices and ideas have a special contribution to make to their students, clients, friends, and colleagues (p. 49).

Transpersonal psychology challenged not only traditional, positivist-flavored psychology but also science when it is oriented toward the mechanistic vision of the world. The struggle is still going on. Currently the transpersonal vision of human nature is somewhat on the side of the main road of academic science. However, it is becoming more widely recognized, as is obvious from the fact that the new journal is indexed in eight indices:

Chicorel Health Science Indexes,
International Bibliography of Periodical Literature,
International Bibliography of Book Reviews,
Mental Health Abstracts,
Psychological Reader's Guide.

Also, starting with 1982:

Current Contents/Social & Behavioral Science,
Social Science Citation Index,
Contenta Religionum.

The above list shows that transpersonal psychology is also beginning to acquire a transdisciplinary nature.

Ideas and methods of transpersonal psychology are regularly discussed at international conferences. We shall indicate here only those in which we personally participated.

In the fall of 1988 in Santa Rosa, California, the Tenth International Conference on transpersonal psychology was held for ten days. In the fall of 1990 the Second European Conference on transpersonal psychology took place in Strasbourg, France. It should be emphasized that the transpersonal movement is in no way isolated. It evolves in a broad field of a contemporary spiritual search for a nonideological-bound world.

In spring 1988 in Hanover, Germany, the International Congress "Man and Nature" was held with an audience of 2,000. Among those who took the floor were philosophers, theologians, scholars, and representatives of the arts. The task of the Congress was to reveal the entire spiritual and intellectual wealth of our planet. Every day the work would start at 7:00 in the morning with meditation sessions carried out in different Eastern and Western traditions. This, on one hand, brought the Congress closer to transpersonal psychology and, on the other hand, bewildered and even irritated the local press.

The title of the international symposium that took place in spring, 1990, in Chanon, France, is also noteworthy: "Man and Planetary Consciousness: Human Freedom and Boundaries." Finally, we can mention a "counter" example: also in spring, 1990, in San Francisco the international conference "Consciousness in Science" was held, organized by the American division of the Bhaktivedanta Institute based in Bombay. At that event, Oriental thought was to meet the paradigm of Western science. Indeed, during the Conference's first two days, rigorous positivism prevailed and was overcome only some time later.

IS RUSSIA PREPARED TO PARTICIPATE IN THE SEARCH FOR A NEW VISION OF HUMANITY?

The answer to the query proposed in the above title can surely be positive. The search for free, nonconfessional spirituality started in Russia as long ago as the eighteenth century, and was related then to the emergence of Freemasonry. In 1788, a Russian translation of the *Bhagavad-gita* was published in Moscow (Smirnov, 1960). Later, free spiritual quest proceeded in several directions. In the nineteenth century, Dostoevsky occupied a significant place. He was not only the greatest Russian writer but also an outstanding philosopher of the Christian idea permeating everyday life. Then came Lev Tolstoy, with his attempts to embody the Christian idea into life in an honest manner, without compromise; he subjected the social hypocrisy of the Orthodox Chinch to sharp criticism. At the end of the nineteenth century, Orthodox Christianity became somewhat less rigid. Original, Christian-oriented philosophers appeared. V. Solovyov formulated the conception of positive universal unity ("the true unity not counteropposing to multiplicity"), the teaching of the soul and its Sophia element, of human God-likeness opening up the road to salvation. P. Florensky (the orthodox theologian with a mathematical background, also known for his work on art and technical physics) continued to elaborate the concept of Sophia.

S. Bulgakov, a theologian and philosopher (a "legal Marxist" in his youth) was very important for his views on cosmic topics and also the Sophia element; he perceived nature as a living creature.

The notion of Sophia comes from ancient Greece and represents a teaching of semantic saturation and arrangement of things. In Bulgakov's writings, divine Sophia acquires an image of eternal virginity; the world proves to be Sophia in the making; he regards each person as both individual and all-humanity (Zin'kovsky, 1989).

In its Russian interpretation, the teaching of Sophia and all-humanity has something in common with the outlook of transpersonal psychology, although this school of psychology seems to more frequently reflect a Buddhist worldview rather than a Christian one.

Such well-known names of occult figures in the West as N. Roerich, G. Gurdjieff, and P. Ouspensky are also linked to Russian roots. The internationally known philosopher, N. Berdyaev (who also began as a "legal Marxist"), also belongs to Russia.

The range of religious and philosophical thinking in the former Russia was astonishingly broad. The intellectuals, not satisfied with either traditional classic philosophy, or Marxism, or scientism (then in its formative stage), or the Orthodox Christian Church frozen in the past, were involved in a constant quest. As to common people, all kinds of sects' developed in their midst, although severely suppressed.

In the 1920s, the spiritual quest went on. Interest was displayed in such trends of thought as theosophy, anthroposophy, the teachings of ancient Oriental cultures, and Western esotericism rooted in gnosticism. Books by Yu. Nikolaev (1913), E. Schure (1977), W. James (1902), and R. Bucke (1923) were very popular.

In some circles, an attempt was made to construct a transcultural outlook based on the entire variety of past spiritual experiences (traditions) without its being opposed to modem science. The past was thus interpreted within the culture of the present. But in the 1930s, totalitarianism began to exterminate all dissidence.

In our day, when ideological pressure has so thoroughly decreased, there is new hope for spiritual resurrection. It is natural, on the one hand, to reevaluate the past, and, on the other hand, to also comprehend the contemporary quest for spirituality in the West. Hence the interest in our country today in the transpersonal movement.

Our task in Russia seems to be not to join the transpersonal movement thoughtlessly but to form a complementary trend of thought. This is similar to the formation of the conception developed by V.V. Nalimov. It is close to the ideas developed by transpersonal psychologists but does not completely coincide with them. We can say that they complement each other.

What is common to the two approaches includes: rejection of reductionism in describing the nature of consciousness; recognition of the transpersonal nature of personality and its being open to cosmic principles; awareness of the part played by meditation[2] both as a means of studying human consciousness and as a therapeutic

tool; and interest in manifestations of altered states of consciousness, no matter what their origin.

What is different is the form of theoretical construction. In contrast to most perspectives in transpersonal psychology, Nalimov 1) constructs a distinctly deductive (axiomatized) model of personality using the language of mathematical concepts; 2) makes comparison to certain notions of theoretical physics; 3) proceeds, on one hand, from initial concepts of Plato and their further evolution in Western philosophy, and on the other, from a Christian world outlook more than from Buddhist philosophy. In accordance with this, the central idea of Nalimov's conception is the teaching of meaning as an organizing principle of human nature.[3]

SCIENTOMETRIC ANALYSIS OF *THE JOURNAL OF TRANSPERSONAL PSYCHOLOGY*

We have carried out the analysis of *The Journal of Transpersonal Psychology* beginning with its emergence in 1969 up to 1989 inclusive.[4] The total number of papers published during this period is 222 (we shall call them "sources"). Twenty-five percent of them did not have any reference lists. The rest collectively contained 5,446 references.

Chief Authors of the Source Articles

In twenty-one years, a total of 156 authors[5] published their papers in the *Journal,* the most active among them (five or more papers) being:

Chinen, A.	5	Tart, C.	5
Epstein, M.	5	Walsh, R.	8
Goleman, D.	7	Welwood, J.	11
Lukoff, D.	6	Wilber, K.	6
Ram Dass/Alpert	7		

The authors of the first issue of the *Journal* were: T. Armor, R. Assagioli, A.H. Maslow (two papers), A. Maven, M.H. Murphy, and A.J. Sutich. The paper by Maslow from this issue, entitled "Various Meanings of Transcendence," is still well-known in our day.

Note that the authors of *The Journal of Transpersonal Psychology* frequently cite the authors of the papers published in the same issue. The total number of the citations is 352. The most cited (five or more times) among them are the following authors:

Welwood, J.	39*	Sutich, A.	16	Lukoff, D.	10
Goleman, D.	33	Tart, C.	16	Epstein, M.	7
Walsh, R.	25	Grof, S.	15	Chinen, A.	5
Wilber, K.	23	Maslow, A.	11	Weide, T.	5

*The number of citations, including self-citation.

Actually, each author in the list is well known in transpersonal psychology by his contribution to its development, and seven authors are cited fifteen to forty times.

Key Words of Source Papers

Key words from the titles of source papers were isolated. The list of these words was supplemented by semantically charged key words borrowed from the texts of the papers. The following words, listed by frequency of occurrence, proved to be most significant:

transpersonal	47	states	14	practice	5
meditation	40	Buddhist	13	rational	5
psychology	39	self	10	transcendence	5
therapy	37	death	8	biofeedback	4
consciousness	21	mind	7	LSD	4
experience	21	human	6	psychiatric	4
spiritual	14	physicists	5	shamanism	4

The most frequently occurring word is, naturally, the word "transpersonal," then words with very similar frequencies were "meditation," "psychology," and "therapy." We may conclude that these four most frequently occurring words collectively help outline the contents of the new discipline. The frequency of the occurrence of the words "consciousness" and "experience" was equal but lower than the four basic key words. The word "Buddhist" is also very significant for the transpersonal trend of thought. At the same time the word "Christian" is of a much lesser frequency, occurring only twice in the titles of source papers. The word "philosophy" occurs only once. Among Western philosophers only J.P. Sartre is mentioned and only once.

Journals Cited in Source Papers in The Journal of Transpersonal Psychology

During the first twenty-one years of its existence, 364 other journals and 49 collections of papers were cited in the *Journal.* Sources in the references (i.e., the basic sources for the *Journal)* are identified as "journals" if there are indications of periodicity, such as year, volume, issue. If the editor and place of edition are given, the source is identified as a "collection of papers." Note that although the classification is sufficiently conventional, it does not distort the general picture.

The total number of papers in the journals and collections of papers was 2,549.[6]

All the sources identified as journal were ranked by the number of references to them. The alphabetized list below enumerates the journals referred to at least five times (the right-hand column is the number of references).

American J. of Psychiatry	44	*EEG and Clinical Neurophysiology*	37
American J. of Psychotherapy	19	*Hospital and Community Psychiatry*	5
American Psychologist	13	*Human Development*	10
Annals of the N. Y. Academy of Sciences	21	*Indian J. of Medical Research*	9
Archives of General Psychiatry	49	*Indian Psychology*	10
British J. of Psychiatry	9	*International J. of Clinical and Experimental Hypnosis*	24
Biofeedback and Self-Regulation	8	*International J. of Psychoanalysis*	30
Crystal Mirror	9	*International J. of Parapsychology*	11
Dissertation Abstracts International	18	*J. of Abnormal Psychology*	19

J. of Altered States of Consciousness	6	*Perspectives in Biological Medicine*	8
J. of the American Psychoanalytic Association	22	*Philosophical Quarterly*	11
J. of the American Society for Psychical Research	11	*Psyche*	8
J. of Clinical Psychology	12	*Psychedelic Review*	9
J. of Consulting and Clinical Psychology	20	*Psychiatry*	20
J. of Consulting Psychology	10	*Psychoanalytical Review*	21
J. of Counseling Psychology	15	*Psychoanalysis and Contemporary Thought*	6
J. of Humanistic Psychology	62	*Psychological Review*	13
J. of Nervous and Mental Diseases	32	*Psychologia*	61
J. of Projective Techniques and Personality Assessment	8	*Psychological Bulletin*	9
J. of Religion and Health	7	*Psychological Reports*	17
J. for the Scientific Study of Religion	13	*Psychology Today*	14
J. for the Study of Consciousness	6	*Psychophysiology*	11
J. of Transpersonal Psychology	352	*Psychosomatic Medicine*	22
Main Currents in Modem Thought	12	*ReVision*	31
Perceptual and Motor Skills	16	*Res. J. of Philosophy and Social Sciences*	10
		Schizophrenia Bulletin	9
		Science	23
		Scientific American	9

Studies in Comparative Religion	2	*Zygon: The Journal of Religion and Science*	3
The American Theosophist	2	*Physics Today*	1
Transcultural Psychiatric Research Review	4		

The five journals under the line should not, as a matter of fact, belong to the list, as they occur less than five times. However, they are listed to emphasize that the authors of the transpersonal approach do not yet pay sufficient attention to the trends represented by these journals. That they appear at all is a noteworthy indication of surpassing the boundaries of purely psychological problems, thus attaching to the transpersonal approach an interdisciplinary flavor, a trend that may continue.

In the most recent six years in this study, the range of the journals cited narrowed. The remaining journals had the following frequencies of occurrence:

Psychology		Psychiatry	
American Psychologist	6	*International J. of Clinical and Experimental Hypnosis*	5
J. of Clinical Psychology	7	*Psychoanalysis and Contemporary Thought*	6
J. of Consulting Psychology	7	*Psychoanalytical Review*	6
J. of Abnormal Psychology	8	*Schizophrenia*	8
J. of Humanistic Psychology	9	*Psychotherapy*	10
Human Development	10	*J. of the American Society for Psychical Research*	11
J. of Transpersonal Psychology	152	*J. of the American Psychoanalytic Association*	16
Medicine		*Archives of General Psychiatry*	20
J. of Nervous and Mental Diseases	7	*American J. of Psychiatry*	22
Interdisciplinary approach		*International J. of Psychoanalysis*	22
J. for the Scientific Study of Religion	7		
ReVision	14		

In the Psychology section, the greatest contribution comes from *The Journal of Transpersonal Psychology* because of self-citation.

Psychiatry includes general psychiatry, and psychoanalysis, as well as psychotherapy. The latter seems to provoke the interest towards shamanism (two collections of papers). This subject is certainly related to the problems of consciousness as well.

The category of interdisciplinary approach includes *ReVision: The Journal of Consciousness and Change.* Here, again, we have a collection of papers related to the problems of consciousness as well as the comparison of Eastern and Western psychological paths.

The number of references changes over five-year periods. In the most recent six years, it increased substantially, while the number of journals decreased. Out of fifty-six titles only twenty journals and seven collections of papers remained. Such a reduction of topics may indicate that in the process of development, the transpersonal trend has concentrated its subject with an emphasis on therapy. This conjecture is also supported by the key words in the publications cited, where "therapy," "experience," and "consciousness," as well as "meditation" and "psychology," have the greatest weight.

Also, in the list we found journals which were cited through all the time periods. They are journals on psychiatry, hypnosis, and psychology, and among these, the *Journal of Humanistic Psychology* and *The Journal of Transpersonal Psychology* have a very high rate of citation.

It is of interest also to examine the distribution of journals with respect to their specialization (though it cannot be always done unambiguously). In the following classification of the journals listed above, the first figure denotes the number of references, the second, the number of journals:

Hypnosis	24	1	humanistic	62	1
Medicine	97	5	clinical & consulting	57	4
including: general	28	3	general	169	10
neurophysiology	37	1	transpersonal	352	1
neurology	32	1	Psychotherapy	60	6
Interdisciplinary journals	39	1	Psychophysiology and psychosomatics	33	2
General scientific journals	71	4	Religion	20	2
Parapsychology	11	1	Consciousness: altered states of consciousness	6	1
Psychiatry	122	4	study of consciousness	6	1
Psychoanalysis	79	4	Philosophy	33	3
Psychology: anomalous	19	1			
Oriental	9	1			

We would like to emphasize the following observations:

1) *The Journal of Transpersonal Psychology* is cited approximately twice as often as journals of general psychology.

2) Journals of general and psychoanalytic psychiatry have a high citation rate.

3) A high citation rate also occurred for medical journals including neurology and neurophysiology. This indicates the links between the new transpersonal trend and the classical methods of science in studying higher nervous activity, and underlines not only the idea of succession but also the interdisciplinary nature of the new approach.

4) We would also like to emphasize parallels to the development of humanistic psychology, from which *The Journal of Transpersonal Psychology* is distinguished.

5) We are intrigued by the apparent remoteness from the field of philosophy. It would be fair to note, however, that in the depths of the transpersonal trend, a new philosophy may be emerging based on the experience of researchers with various states of consciousness.

Citations of Monographs

In this study of the *Journal,* 1,320 books were found to be cited during twenty-one years. A.H. Maslow (1908-1970), one of the founders of the transpersonal move–ment, has three books counted among those highly cited, the total number of their citations being fifty-three:

The Farther Reaches of Human Nature, 1971 = 15;
Toward a Psychology of Being, 1962/1968/1969 (all editions) = 24;
Religions, Values, and Peak-Experiences, 1970= 14.

W. James (1842-1910), who wrote convincingly of the reality and psychological significance of religious experience, is cited thirty-nine times:

The Varieties of Religious Experience, 1902/1929/1958/1963 = 28
The Principles of Psychology, 1980 = 11

Also, R. Assagioli (1888-1974), the founder of the trend called psychosynthesis, published *Psychosynthesis,* 1965/1971/1976, which was cited twenty-five times; S. Grof, *Realms of the Human Unconscious: Observation from LSD Research,* 1975/ 1976 = 22; P. Kapleau, *The Three Pillars of Zen,* 1965/1966/1967/1980 = 22; K. Wilber's books are cited forty-nine times, the most frequent being *The Atman Project: A Transpersonal View of Human Development,* 1980 = 12 and *The Spectrum of Consciousness,* 1977= 16.

Note that the list of cited books by C.G. Jung contains forty-seven different titles with a total citation frequency of eighty-seven. Each of his books though, is usually cited only once or twice, with two cited more often namely:

Psychology and Religion, 1958 = 7
Memories, Dreams, Reflections, 1961/1965/1966 = 6

Key Words in Cited Publications (Journals, Books, Collections of Papers)

The titles of the printed matter cited in the *Journal* over twenty-one years use the following words most frequently (figures denote the frequency):

Buddhism, -istic, -a	201	mysticism	194	therapy	338
consciousness	375	practice	103	transcendence	115
experience	345	psychology, -ist	475	transpersonal	116
human	150	Self	202	yoga	175
meditation	565	shamanism	77	Zen	217
mind	146	states	228		

If this list is compared to key words occurring in the source papers (p. 54), the word "transpersonal" is no longer dominant and there is a higher frequency of "meditation," "psychology," "consciousness," "experience," "therapy"—which is almost identical to the group of key words identified in the source papers.

These five words outline the branches of knowledge and fields of activities from which the transpersonal movement has primarily proceeded. Note again the high frequency of the word "Buddhist," while "Christian" occurs much less often. The list of significant key words includes "yoga," "Zen," and "shamanism," testifying to the interest towards therapeutic practices preserved in the traditions of other cultures. Here an interdisciplinary approach is also apparent.

Comparison of the List of Authors Cited in The Journal of Transpersonal Psychology *with the List of Scholars Entering the Dictionary* Psikhologiya

We also compared the authors in the Russian dictionary *Psikhologiya* [Psychology] (Petrovsky & Yaroshevsky, 1990), which formed the foundation of Russian psychological science, with the authors referred to by the transpersonal movement in *The Journal of Transpersonal Psychology*.

The significance of the latter is estimated by total citation rate, and that of the former by the linear measurement of the dictionary entry. These two rank estimates seem to be comparable, since in both cases the length of a text is estimated, though for the *Journal* it is reduced to the number of citations.

Only 13 names out of 139 occur as both a reference in the *Journal* and an entry in the Russian dictionary *Psikhologiya* (the figures denote total citation rate):

Maslow, A.	95	Piaget, J.	6	Hall, G.	1
Jung, C.	87	Rogers, C.	6	Selye, H.	1
Freud, S.	59	Darwin, C.	2	Skinner, B.	1
James, W.	52	Homey, K.	2	Spencer, G.	1
Frankl, V.	8				

It should be noted that the dictionary *Psikhologiya* contains the names of authors who gained a foothold in such areas of the past paradigm as psychology, psychiatry, pedagogy, neurophysiology, and, partially, classical philosophy. The transpersonal

movement that has emerged as a response to the problems related to the contemporary state of mental and spiritual health is outside the paradigm. Hence it follows that the paradigm lags behind the urgent contemporary tasks. If out of 139 scholars mentioned in the dictionary only thirteen are cited in *The Journal of Transpersonal Psychology,* that means there is only 10.07% overlap with the scientific foundation of Russian academic psychology. Another approach to the evaluation of overlapping is possible: to compare the total length of the text allotted to all the names in the dictionary and the length of the text related to the authors cited in *The Journal of Transpersonal Psychology.* The overlapping is still only 12.08%, and therefore, both procedures yield similar results.

That the paradigm is lagging behind contemporary psychological problems is also testified to by the item in the dictionary devoted to A. Maslow, which does not contain the information that as one of the founders of transpersonal psychology he developed a new concept of human nature.

External Citation of the Authors from The Journal of Transpersonal Psychology

We would have liked to conclude this paper by demonstrating the citation of all the authors of the *Journal* under study during the entire period of its existence. But this task could not be fulfilled since we did not yet have a computerized version of citation indices, and an analysis could not be accurately accomplished manually. Therefore we limited ourselves to a partial study which, nevertheless, allows us to obtain certain characteristics of the new trend.

We selected the most active authors who published their papers in the *Journal* not less than five times. Their citation rate was estimated by means of data provided by the Institute for Scientific Information (ISI) in two editions: *The Science Citation Index* and *The Social Science Citation Index.*

The most cited author is D. Goleman (N = 49), whom we noted earlier was both one of the most active authors of *The Journal of Transpersonal Psychology* and the most cited author of the same journal, followed by R. Walsh = 26, C. Tart = 17, J. Welwood = 15, K. Wilber = 10, S. Grof = 9, A. Sutich = 9, A. Maslow = 5. R. Assagioli has no external citation.

The data confirmed the conclusions that the new trend of transpersonal psychology has not become part of the mainstream paradigm. The latter resists, which indicates that the growing trend is not merely new but in a sense contrary to the existing paradigm.

Also note that the key words of the transpersonal trend started to include such words as "experience" and "therapy," i.e., concepts related to practical application of the ideas.

This signifies a form of recognition, and for this reason it is of interest to trace the dynamics of external citation. If it increases, the transpersonal trend develops. Below is a list of all authors in *The Journal of Transpersonal Psychology,* 1984, volume 16

and their external citation rate. This year was selected as the starting point for a five-year period, since such a period is taken as a unit for cumulative editions of the ISI publications previously cited. Also, this is a period sufficient for citations in press to have appeared.

For external citation of authors who published their papers in *The Journal of Transpersonal Psychology* in 1984, volume 16, the data are based on *The Science Citation Index* (1985-1989) (first column) and *The Social Science Citation Index* (1985-1989) (second column):

Komito, D.R.	none	none
Engler, J.	none	none
Welwood, J.	none	I - (self-citation)
Wilber, K.	none	1. *Psychotherapy* - 1 *
p. 75		2. *Philosophy and Social Criticism* - 1
Wilber, K.	none	1. *Psychotherapy* - 1
p. 137		2. *Journal of Counseling and Development* - 1
		3. *Psychological Reports* - 1
Asante, M.K.	none	none
Epstein, M.D.	none	none
Gross, R.	none	none
Shafranske, E.P.	none	1.*Journal of Humanistic Psychology* - 1
		2. *Professional Psychology* - 1
Armstrong, T.	none	none

•The title of the journal where the given author is cited, and the number of citations.

Note again that the table above indicates only the first authors (without their ranking according to the contribution into the trend development). Also, in the third five-year period of the *Journal's* existence, the external citation belongs not to the entire group but to specific authors constituting about twenty percent of the total list. These authors are Wilber, entering the group of the most active authors of the transpersonal movement, and Shafranske who does not enter any of the above identified groups.

Once again the conclusion is supported that the transpersonal movement has not yet acquired recognition, although a group of authors has formed having a common response. Actually these are authors, founders of schools, and carriers of ideas.

CONCLUSION

1. The transpersonal movement seems to be a trend with at least three noteworthy characteristics: 1) it has a demonstrated outlook; 2) it emphasizes therapeutics; 3) it accepts the scientific approach. There is also a professional participating group in its activities.

2. The specific feature of the new trend is its open recognition of the transpersonal principle in humans and their nonrational nature. These premises determine the peculiarities of related new therapies.

3. The new trend is not controlled by any doctrine. It is this circumstance that allowed it to enlist the participation of many gifted researchers.

4. The transpersonal movement seems to be the first trend in psychology which strives to truly become an interdisciplinary branch of human knowledge. It proceeds from different trends of psychology and psychiatry; neurophysiology and neurology; anthropology; Oriental studies; religious studies and mystical experience, including shamanism, Buddhism and Zen Buddhism: there is also an as yet weak connection to both philosophy and contemporary physics. Thus, through the transpersonal move–ment, a road to a complex study of human nature has been opened.

5. The difference from traditional psychological trends enables us to now speak about new growth evolving in the future of our culture.

6. We hope that in the future the boundaries of the transpersonal approach will be substantially expanded to link up with Western philosophy (of the past and present); contemporary science, primarily mathematics and theoretical physics, and perhaps even cosmogony. If we wish to approach the solution of the notorious problem of consciousness-matter, we shall have to find a language to describe both the semantic world and that of physical phenomena. The evolution of physics has long been going the way of geometrization of its concepts (Kalinowski, 1988). Hence it is natural to turn to geometrization of semantic concepts (Nalimov, 1989a) and, therefore, to mathematics (Nalimov, 1989b) and theoretical physics.

7. The above analysis is of interest from the scientometric position as well. This is illustrated by the present study which demonstrates the usefulness of a quantitative evaluation of the process of emergence and development of a new scientific disci–pline, one that has unfolded before our very eyes.

NOTES

'Sectarianism was a specific self-therapy of society. The diversity of sects was astonishing. On the one hand, there was, for example, a sect of *khlysly,* incorporating the ritual of collective sex (perhaps coming from Tantrism); on the other hand, in the sect of *scoptsy,* self-castration was the result of a specific rcinterpretation of the New Testament. To be able to evaluate the diversity of sectarianism, it seems relevant to tell the reader about a preacher who belonged to the *Molokan* sect. He was well aware of the polymorphous nature of Biblical language: interpreting any Biblical phrase, he could use all its polysemantic treasures. During the Gulag Odyssey, intellectuals had a chance to meet sectarians closely. They had amazing staunchness and self-command, and adherence to specific moral principles. But it was no less amazing to see their sharp loathing of science.

We would also like to mention that, in the institutional monasteries, the teaching of hesychasm (the Greek word denoting "peace," "silence," "renunciation") was smoldering, coming from Nil Sorsky and even earlier, through Byzantium, from Egyptian and Sinai ascetics. The "Jesus prayer" practiced in hesychasm was a form of meditation.

[2]The study of meditation in our country is presented in detail in Nalimov (1982) (chapters devoted to this subject were written together with J. A. Drogalina). This book was not published in Russian until 1995 as publication was forbidden in our country. A review of the book can be found in *The Journal of Transpersonal Psychology* (Grof, 1982).

[3]Nalimov's concept was best expressed in a book in Russian (Nalimov, 1989a). An English summary can be found in the paper by Drogalina (1990) published in a journal close to the transpersonal movement as well as in an article by Nalimov (1989b) in a journal dedicated to the philosophy of mathematics.

[4]There are computer-generated lists of: 1) all papers published in *The Journal of Transpersonal Psychology, 2)* all papers cited in the source articles, both lists in alphabetical order. Each reference-article in the list both facilitates bibliographic search and gives an idea of the article's contribution to the informational flow, because the number of references indicated is its citation index.

[5]What we mean is the name of the first author (according to scientometric standards).

[6]The total number of references was 5,446, since not only journals and collections of papers were cited but also books, newspapers, reports, and theses, as well as proceedings of conferences and symposia. Some part of these sources, other than books, might have been referred to as journals if they had periodicity indications.

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TRANSPERSONAL ART AND LITERARY THEORY

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> *In the process of understanding and interpretation, part and whole are related in a circular way: in order to understand the whole, it is necessary to understand the parts, while to understand the parts it is necessary to have some comprehension of the whole.*
>
> —David Couzens Hoy

> *Thus the movement of understanding is constantly from the whole to the part and back to the whole. Our task is to extend in concentric circles the unity of the understood meaning. The harmony of all the details with the whole is the criterion of correct understanding. The failure to achieve this harmony means that understanding has failed.*
>
> —Hans-Georg Gadamer

INTRODUCTION

The aim of this essay is to introduce the essentials of a transpersonal art and literary theory, covering the nature and meaning of art in general and artistic/literary interpretation in particular—what might be called *transpersonal hermeneutics*. I offer this as an explicit example of transpersonal studies in general (Wilber, 1995a), or the application of the transpersonal orientation to fields other than the specifically psychological.

I will cover both art and literary theory, but with an emphasis on visual art, which is actually a "trickier" and in some ways more difficult case, since it usually lacks narrative structure to help guide the interpretation. A subsequent essay (Wilber, 1997) focuses specifically on a "four-quadrant" analysis of literary signification and semiotics in general.

It is no secret that the art and literary world has reached something of a cul-de-sac, a dead end. Postmodern literary theory is a perfect, and typical, example of the "babble of interpretations" that has overcome the art world. It used to be that "meaning" was something the author created and simply put into a text, and the reader simply pulled it out. This view is now regarded, by all parties, as hopelessly naive.

Starting with psychoanalysis, it was recognized that some meaning could be unconscious, or unconsciously generated, and this unconscious meaning would find its way into the text even though the author was unaware of it. It was therefore the job of the psychoanalyst, and not the naive reader, to pull this hidden meaning out.

The "hermeneutics of suspicion," in its many forms, thus came to view artworks as repositories of hidden meaning that could be decoded only by the knowing critic. Any repressed, oppressed, or otherwise marginalized context would show up, disguised, in the art, and the art was thus a testament to the repression, oppression, marginalization. Marginalized context was hidden subtext.

The Marxist variation was that the critics themselves existed in the context of capitalist-industrial social practices of covert domination, and these hidden contexts and meanings could be found in (and therefore pulled out of) any artwork created by a person in *that* context. By extension, art would be interpreted in the context of racism, sexism, elitism, speciesism, jingoism, imperialism, logocentrism, phallocentrism, phallologocentrism.

Various forms of structuralism and hermeneutics fought vigorously to find the "real" context which would, therefore, provide the real and final *meaning,* which would undercut (or supersede) all other interpretations. Foucault, in his archaeological period, outdid them both, situating both structuralism and hermeneutics in an *episteme* that was itself the cause and context of the type of people who would even want to do hermeneutics and structuralism in the first place.

In part in reaction to some of this, the New Criticism (e.g., Wimsatt & Beardsley, 1966) had said, basically, let us ignore all of those interpretations. The artwork, in and by itself, is all that really matters. Ignore the personality (conscious or unconscious) of the author, ignore the historical setting, the time, the place, and look solely at the structural integrity of the artwork itself (its regime, its code, its internal pattern). "Affective stylistics" and "reader-response" theory reacted strongly to all that and maintained that, since meaning is only generated in reading (or in viewing) the artwork, then the *meaning* of the work is actually found in the *response* of the viewer. The phenomenologists (e.g., Iser, Ingarden) had tried a combination of the two: the text has gaps ("spots of indeterminacy"), and the meaning of the *gaps* can be found in the reader.

And deconstruction came along and said, basically, you're all wrong. (It's very hard to trump that.) Deconstruction maintained that all meaning is context-dependent, and contexts are boundless. There is thus no way to control, or even finally to determine, meaning—and thus both art and criticism spin endlessly out of control and into the space of unrelenting ambiguity, never to be seen or heard from again.

Postmodern deconstruction, it has finally been realized, leads precisely and inevitably to nihilism: there is no genuine meaning anywhere, only nested deceptions. And this leaves, in the place of art as sincere statement, art as anarchy, anchored only in egoic whim and narcissistic display. Into the vacuum, created by the implosion that is so much of postmodernism, rushes the ego triumphant. Meaning is context-dependent, and contexts are boundless, and that leaves art and artist and critic alike lost in

aperspectival space, ruled only by the purr of the selfcentric engine left driving the entire display.

The laments are loud and well-known. Painter and critic Peter Fuller (in Passmore, 1991, p. 16):

> I feel that we are living through the epilogue of the European professional Fine Art tradition—an epilogue in which the context and subject-matter of most art is art itself.

And art historian Barbara Rose (in Passmore, 1991, p. 16):

> The art currently filling the museums and galleries is of such low quality generally that no real critical intelligence could possibly feel challenged to analyze it.... There is an inescapable sense among artists and critics that we are at the end of our rope, culturally speaking.

But who knows? Perhaps meaning is in fact context-dependent, and perhaps contexts are indeed boundless. Is there any way that this state of affairs can be viewed so as to actually restore a genuine sense of meaning to art and its interpretation? Is there any way to ground the babble of interpretations that has finally self-deconstructed? Is there any way that the nested lies announced by postmodernism could in fact be nested truths? And could this spell the endgame of the narcissism and nihilism that had so proudly announced their own ascendancy?

Could, in short, a transpersonal orientation save art and literary theory from itself?

CONTEXTS WITHIN CONTEXTS ENDLESSLY

We live in a world of holons. "Holons"—the word was coined by Arthur Koestler to indicate *wholes* that are simultaneously parte of other wholes: a whole quark is part of a whole atom; a whole atom is part of a whole molecule; a whole molecule is part of a whole cell; a whole cell is part of a whole organism.... In linguistics, a whole letter is part of a whole word, which is part of a whole sentence, which is part of a whole paragraph ... and so on.

In other words, we live in a universe that consists neither of wholes nor of parts, but of whole/parts, or holons. Wholes do not exist by themselves, nor do parts exist by themselves. Every whole simultaneously exists as a part of some other whole, and as far as we can tell, this is indeed endless. Even the whole of the universe right now is simply a part of the next moment's whole. There are no wholes, and no parts, anywhere in the universe; there are only whole/parts.

As I have tried to suggest in *A Brief History of Everything* (Wilber, 1996), this is true in the physical, emotional, mental, and spiritual domains. We exist in fields within fields, patterns within patterns, contexts within contexts, endlessly. There is an old joke about a King who goes to a Wiseperson and asks how is it that the Earth doesn't fall down? The Wiseperson replies, "The Earth is resting on a lion." "On what, then, is the lion resting?" "The lion is resting on an elephant." "On what is the elephant resting?" "The elephant is resting on a turtle." "On what is the...." "You can stop right there, your Majesty. It's turtles all the way down."

Holons all the way down, in a dizzifyingly nested fashion, without ever hitting a foundation. The "postmodern poststructuralists"—usually associated with such names as Derrida, Foucault, Lyotard, and stretching back to George Bataille and Nietzsche—have been the great foes of any sort of systematic theory or "grand narrative," and thus they might be expected to raise stem objections to any overall theory of "holons." But a close look at their own work shows that it is driven precisely by a conception of holons within holons within holons, of texts within texts within texts (or contexts within contexts within contexts), and it is this sliding play of texts within texts that forms the "foundationless" platform from which they launch their attacks.

George Bataille, for instance. "In the most general way,"—and these are his italics—*"every isolable element of the universe always appears as a particle that can enter into composition with a whole that transcends it. Being is only found as a whole composed of particles whose relative autonomy is maintained* [a part that is also a whole]. These two principles [simultaneous wholeness and partness] dominate the uncertain presence of an *ipse* being across a distance that never ceases to put *everything* in question" (Bataille, 1985, p. 174).

Everything is put into question because everything is a context within a context forever. And *putting everything in question* is precisely what the postmodern poststructuralists are known for. And so in a language that would soon become quite typical (and by now quite comical), Bataille goes on to point out that "putting everything into question" counters the human need to arrange things violently in terms of a pat wholeness and smug universality: "With extreme dread imperatively becoming the demand for universality, carried away to vertigo by the movement that composes it, the *ipse* being that presents itself as a universal is only a challenge to the diffuse immensity that escapes its precarious violence, the tragic negation of all that is not its own bewildered phantom's chance. But, as a man, this being falls into the meanders of the knowledge of his fellowmen, which absorbs his substance in order to reduce it to a component of what goes beyond the virulent madness of his autonomy in the total night of the world" (Bataille, 1985, p. 174.)

The point is *not* that Bataille himself was without any sort of system, but simply that the *system is sliding*—holons within holons forever. So the claim to simply have "no system" is a little disingenuous. Which is why Andre Breton, the leader of the surrealists at the time, began a counter-attack on this part of Bataille, also in terms that are echoed by today's critics of postmodernists: "M. Bataille's misfortune is to reason: admittedly, he reasons like someone who 'has a fly on his nose,' which allies him more closely with the dead than with the living, but *he does reason.* He is trying, with the help of the tiny mechanism in him which is not completely out of order, to share his obsessions: this very fact proves that he cannot claim, no matter what he may say, to be opposed to any system, like an unthinking brute" (Bataille, 1985, p. xi).

Both sides are correct, in a sense. There is system, but the system is sliding. It is unendingly, dizzifyingly, holonic. This is why Jonathan Culler, perhaps the foremost interpreter of Jacques Derrida's deconstruction, can point out that Derrida does *not* deny truth per se, but only insists that truth and meaning are *context-bound* (each

context being a whole that is also part of another whole context, which itself...). "One could therefore," says Culler, "identify deconstruction with the twin principles of the *contextual determination of meaning* and the *infinite extendability of context*" (Culler, 1982, p. 216, my italics).

Turtles all the way up, all the way down. What deconstruction puts into question is the desire to find a final resting place, in either wholeness or partness or anything in between. Every time somebody finds a final interpretation or a foundational interpretation of a text or artwork (or life or history or cosmos), deconstruction is on hand to say that the final context does not exist, because it is also unendingly a part of yet another context forever. As Culler puts it, any sort of final context is "unmasterable, both in principle and in practice. *Meaning is context bound, but context is boundless* " (Culler, 1982, p. 123, my italics).

Even Jurgen Habermas, who generally takes Breton's position to Derrida's Bataille, agrees with that particular point. As Habermas puts it, "These variations of context that change meaning cannot in principle be arrested or controlled, because contexts cannot be exhausted, that is, they cannot be theoretically mastered once and for all" (Habermas, 1990, p. 197).

That the system is sliding does *not* mean that meaning can't be established, that truth doesn't exist, or that contexts won't hold still long enough to make a simple point. Many postmodern poststructuralists have not simply discovered holonic space, they have become thoroughly lost in it. George Bataille, for example, took a good, long, hard look at holonic space and unfortunately went insane, though which is cause, and which effect, is hard to say.

As for our main topic, we need only note that there is indeed system, but the system is sliding: The universe is composed of holons—contexts within contexts within contexts—all the way up, all the way down.

MEANING IS CONTEXT-DEPENDENT

The word "bark" means something very different in the phrases "the bark of a dog" and "the bark of a tree." Which is exactly why all meaning is context-bound; the identical word has different meanings depending upon the context in which it is found.

This context-dependency seems to pervade every aspect of the universe and our lives in it. Take, for example, a single thought, say the thought of going to the grocery store. When I have that thought, what I actually experience is the thought itself, the interior thought and its meaning—the symbols, the images, the idea of going to the grocery store.

Now the internal thought only makes sense in terms of my cultural background. If I spoke a different language, the thought would be composed of different symbols and have quite different meanings. If I existed in a primal tribal society a million years

ago, I would never even have the thought "going to the grocery store." It might be, "Time to kill the bear." The point is that my thoughts themselves arise in a *cultural background* that gives texture and meaning and context to my individual thoughts, and indeed, I would not even be able to "talk to myself" if I did not exist in a community of individuals who also talk to me.

So the cultural community serves as an *intrinsic background* and *context* to any individual thoughts I might have. My thoughts do not just pop into my head out of nowhere; they pop into my head out of a cultural background, and however much I might move beyond this background, I can never simply escape it altogether, and I could never have developed thoughts in the first place without it. The occasional cases of a "wolf boy"—humans raised in the wild—show that the human brain, left without culture, does not produce linguistic thoughts on its own.

In short, my individual thoughts only exist against a vast background of cultural practices and languages and meanings and contexts, without which I could form virtually no individual thoughts at all. But my culture itself is not simply disembodied, hanging in idealistic mid-air. It has *material components*, much as my own individual thoughts have material brain components. All *cultural* events have *social* correlates. These concrete social components include types of technology, forces of production (horticultural, agrarian, industrial, etc.), concrete institutions, written codes and patterns, geopolitical locations, and so on. And these concrete material components—the actual *social system*—are crucial in helping to determine the types of cultural worldview, within which my own thoughts will arise.

So my supposedly "individual thought" is actually a holon that has all these various aspects to it—intentional, behavioral, cultural, and social. And around the holonic circle we go: the social system will have a strong influence on the cultural worldview, which will set limits to the individual thoughts that I can have, which will register in the brain physiology. And we can go around that circle in any direction. They are all interwoven. They are all mutually determining. They all cause, and are caused by, the other holons, in concentric spheres of contexts within contexts indefinitely.

And this fact bears directly on the nature and meaning of art itself.

WHAT IS ART?

The simplest and perhaps earliest view of the nature and meaning of art (and thus of its interpretation as well) is that art is *imitative* or *representational,* it copies something in the real world. The painting of a landscape copies or represents the real landscape. Plato takes this view of art in the *Republic*, where he uses the example of a bed: the painting of a bed is a copy of a concrete bed (which is itself a copy of the Ideal Form of a bed). Notoriously, for Plato, this puts art in a rather bad position: it is making copies of copies of the Ideal, and is thus doubly removed and doubly inferior. Later theorists would "upgrade" this Platonic conception by maintaining that the true artist is actually copying the Ideal Forms directly, seen with the mind's eye, and thus is performing a "perfectionist" artistry—as Michelangelo said, "The beauty which stirs and carries up to heaven every sound intellect."

Aristotle likewise takes the view of art as imitative or copying the real world, and in one form or another this notion of art as *mimesis* has had a long and profound influence: the *meaning* of art is that which it represents.

The grave difficulty with this view, taken in and by itself, is that it unmistakably implies that the better the imitation, the better the art, so that a perfect copy would be perfect art, which lands art squarely in the province of *trompe l'oeil* and documentary photography: a good likeness on a driver's license photo would be good art. Moreover, not all art is representative or imitative: surrealist, minimalist, expressionist, conceptual, and so forth. So while some art has representative aspects, *mimesis* alone can account for neither the nature nor the value of art.

With the rise of the Enlightenment in Europe, two other major theories of the nature and meaning of art gained prominence, and they are both still quite influential today. Not surprisingly, these theories would spring respectively from the great rational and great romantic currents that were set in motion in the seventeenth and eighteenth centuries, and which, translated into the artistic domain, came to be known generally as formalist and expressivist (rational and romantic).

And at this point, the question became, not so much *what* is art, but *where* is art?

ART IS IN THE MAKER

If the nature, meaning, and value of art are not simply due to art's imitative capacity, perhaps the essence of art lies in its power to *express* something, and not simply to *copy* something. And indeed, in both the theory and practice of art, emphasis often began to turn from a faithful copying and representing and imitating—whether of religious icons or of a realistic nature—to an increasingly expressionistic stance, under the broad influence of the general currents of Romanticism. This view of art and its value was given strong and quite influential voice by theorists such as Benedetto Croce (*Aesthetics*), R.G. Collingwood *(Principles of Art),* and Leo Tolstoy *(What is Art?).*

The basic conclusion of these Romantic theorists: art is, first and foremost, the *expression* of the feelings or intentions of the artist. It is not simply the imitation of an external reality, but the expression of an internal reality. We therefore can best *interpret* art by trying to understand the *original intention* of the maker of the artwork itself (whether painter, writer, composer).

Thus, for Tolstoy, art is the "contagion of feeling." That is, the artist expresses feeling in the artwork which then evokes that feeling in us, the viewers; and the quality of the art is best interpreted by the quality of the feelings it expresses and "infects" us with. For Croce—arguably the most influential aesthetician of the 1900s—art is the expression of emotion, itself a very real and primal type of knowledge, often cosmic in its power, especially when expressed and evoked by great works of art. And Collingwood made the original intention of the artist so utterly primary, that the inward, psychological vision of the artist was itself said to be the actual art, whether or not that vision ever got translated into public forms.

This view of art as the expression of an original intention or feeling or vision in the artist gave rise to what is still perhaps the most widespread school of the *interpretation* of art. Modem "hermeneutics"—the art and science of interpretation—began with certain Romantically-inspired philosophical trends, notably in Schleiermacher and then Wilhelm Dilthey, and continuing down to this day in such influential theorists as Emilio Betti and E D. Hirsch. This approach, one of the oldest and in some ways the most central school of hermeneutics, maintains that the key to the correct interpretation of a text—considering "text" in the very broadest sense, as any symbol requiring interpretation, whether artistic, linguistic, poetic—the key to correct interpretation is *the recovery of the maker's original intention,* a psychological *reconstruction* of the author's (or artist's) intentions in the original historical setting.

In short, for these approaches, since the *meaning* of art is the maker's original intention, a *valid* interpretation involves the psychological reconstruction and recovery of this original intention. The hermeneutic gap between the artist and viewer is closed to the extent there is a "seeing eye to eye" with the artist's original meaning, and this occurs through the procedures of valid interpretation based on original recovery and reconstruction.

It is no accident that the *theory* of art as expression was historically paralleled by the broad trends of expressionism in the *practice* of art itself. The nineteenth-century expressionists and Post Impressionists, including Vincent van Gogh, Paul Gauguin, and Edvard Munch, directly opposed the Realist and Impressionist imitation of nature (van Gogh: "Instead of trying to reproduce exactly what I have before my eyes, I use color more arbitrarily so as to express myself more forcibly"); from there to the Cubists and Fauves (Matisse: "What I am after above all is expression"); to Kandinsky and Klee and the abstract expressionism of Pollock, Kline, and de Kooning. In its various manifestations, expressionism was not just a stylistic or idealizing alteration of external representation, but an almost complete and total break with the tradition of imitation.

No sooner was this theory (and practice) of art as expression put forth, than another offshoot of the broad Romantic movement—psychoanalysis—pointed out that many human *intentions* are in fact *unconscious.* And further, these intentions, even though unconscious, nonetheless can make their way in disguised forms into everyday life, perhaps as neurotic symptoms, or as symbolic dreams, or as slips of the tongue, or, in general, as compromise formations expressing the conflict between a forbidden desire and a censoring or repressing force. The psychoanalyst, trained to spot the symbolic expression of these hidden desires, could thus *interpret* these symbols and symptoms to the individual, who in turn would thus gain, it was duly hoped, some sort of understanding and amelioration of his or her distressing condition.

In the sphere of art and literature, this inevitably meant that the original maker (artist, writer, poet) would, like everybody else, have various unconscious intentions, and these intentions, in disguised forms, *would leave traces in the artwork itself* It followed then with mathematical precision: 1) if the meaning of art is the original intention expressed in the work; and 2) if the correct interpretation of art is therefore the reconstruction of this intention; but 3) if some intentions are unconscious and leave only symbolic traces in the artwork, then 4) an important part of the correct

interpretation of an artwork is the unearthing and interpreting of these unconscious drives, intentions, desires, wishes. The art critic, to be a true critic, must also be a psychoanalyst.

ART IS IN THE HIDDEN INTENT: SYMPTOMATIC THEORIES

This soon opened a Pandora's box of "unconscious intentions." If the artwork expressed the unconscious Freudian desires of the artist, why limit it to Freudian themes? There are, after all, several different types of unconscious structures in the human being, the list of which soon exploded. The artist exists in a setting of techno-economic structures, the Marxists pointed out, and a particular artwork will inexorably reflect the "base" of economic realities, and thus the correct interpretation of a text or work of art involves highlighting the class structures in which the art is produced. Feminists soon caught the fever, and aggressively tried to suggest that the fundamental and hidden structures were primarily those of gender, so that even Marxists were driven by the unconscious or thinly disguised intentions of patriarchal power. Womanists (feminists of color) very rapidly outflanked the mainstream feminists with a criticism whose opening line was, in effect, "We can't blame everything on the patriarchy, white girl...And so the list would go: racism, sexism, elitism, speciesism, anthropocentrism, androcentrism, imperialism, ecologism, logocentrism, phallocentrism.

All of those theories might best be called *Symptomatic Theories*: they view a particular artwork as symptomatic of larger currents, currents the artist is often unaware of—sexual, economic, cultural, ideological. They generally grant that the meaning of art is the expression of an original feeling, intention, or vision of the artist. But they immediately add that the artist might have, or exist in, structures of unconscious intention, and these unconscious structures, generally not available to the awareness of the artists themselves, would nonetheless leave symbolic traces in their works of art, and these traces could be spotted, decoded, deciphered, and interpreted by the knowing critic. A *valid* interpretation is thus one that decodes and exposes the hidden intentions, whether individual or cultural.

ART IS IN THE ARTWORK

While there may be much truth to each of those positions—and we will shortly return for an assessment—nonetheless, few critics would concede that intentions alone, conscious or unconscious, define the nature and value of art.

In part as a reaction to these originally Romantic and expressivist versions of art, there arose various more "formal" interpretations of art and literature; and this, as I suggested, was in large measure a legacy of the more *rational* side of the Enlightenment agenda.

This Enlightenment rationalism had several profound influences on art theory and practice. The general atmosphere of Enlightenment scientific realism soon translated almost directly to the realist trends in literature and painting (Zola, Balzac, Flaubert,

Courbet), and from there to the Impressionists, who repudiated so much of the Romantic-expressionist trends and sought instead to capture "immediate visual impressions" rendered intensely and impersonally, the emotions of the artist being quite secondary at best (Monet, Renoir, Manet, Pissarro, Degas), as well as the objective rendering of contemporary and actual experience, sometimes verging on the documentary, and always in sympathy with a realist attitude.

But Enlightenment rationalism also entered art theory and practice in a rather strict and dry sense, namely, in the view that the nature and value of art is to be found in the *form* of the artwork itself. Much of this *formalism* had its modem origin in Kant's immensely influential *Critique of Judgment*, but it would soon be powerfully expressed in music theory by Eduard Hanslick and in the visual arts by Roger Fry and Clive Bell. Formalism would likewise find its way into literary theory, most significantly with the Russian formalists (Jakobson, Propp); the American New Critics (Wimsatt and Beardsley); the French structuralists (Levi-Strauss, Barthes), neo-structuralists (early Foucault), and post-structuralists (Derrida, Paul de Man, Hartman, Lyotard).

For formalism in general, the *meaning* of a text or an artwork is found in the formal relationships between elements of the work itself. A valid interpretation of the work, therefore, involves the elucidation of these formal structures. In many cases, this was (and is) coupled with an aggressive denial of the importance or significance of the maker's original intention. Indeed, the artist or the author or subject was pronounced "dead"—totally irrelevant to the work—as in Barthes's famous "death of the author" ("amputate the art from the artist"). Language itself replaced the author as the producer of the text, and structural analysis (in its original, neo-, or post- forms) became the only sure method of artistic interpretation. The "death of the subject" meant as well the death of the subject's original intention as a source of valid interpretation, and "What comes after the subject?" became the new rallying call.

In the rather influential American New Criticism, this view was expressed most "forcefully by Monroe Beardsley and William Wimsatt, Jr. In their now famous essay, "The Intentional Fallacy," they conclude bluntly that the *maker's intention* is "neither available nor desirable as a standard for judging the success of a work" of art (Wimsatt & Beardsley, 1966). It was to the artwork itself that the interpreter and critic must essentially look. After all, they maintained, how can you know the intent of the artwork if it is not expressed in the art itself? Where else could you possibly look? Intentions that don't make it into the artwork might be interesting, but they are not, by definition, part of the artwork. And thus interpretation should center first and foremost on elements intrinsic to the artwork considered as a whole in itself.

Similar formalist theories of art were put forth in music by Hanslick (*The Beautiful in Music),* who maintained that the meaning of music was in its internal forms (melody, rhythm, harmony); and in the visual arts by Roger Fry *(Vision and Design)* and Clive Bell *(Art),* who both maintained that the nature and meaning of art was to be found in its "significant form" (Cezanne, for both of them, being the great exemplar).

In all of these versions of formalism, the locus and meaning of art is *not* in the intention of the artist, nor does it lie in what the artwork might *represent,* nor what it

might *express*. Rather, the nature and meaning of art lies in the formal or structural relationship of the elements manifested in the artwork itself. And thus *valid* interpretation consists primarily in the elucidating of these forms and structures.

ART IS IN THE VIEWER

As the modem world of the Enlightenment and its Romantic rebellion gave way to the postmodern world, yet another extremely influential trend in art and literary criticism emerged. Just as formalist theories killed the artist and centered solely on the artwork, this new trend further killed the artwork itself and centered solely on... the viewer of the art.

For these various theories of "reception and response," the meaning of art is not found in the author's original intention, nor is it found in any specific features of the artwork itself. Rather, these theories maintain, since the only way we actually get to know a work of art is by viewing it (looking, listening, reading), then the primary locus of the meaning of the artwork can only be found in the *responses* of the viewers themselves.

Thus, according to this view, the nature and meaning of art is to be found in the history of the reception and response to the artwork; and likewise, a *valid* interpretation of the artwork consists in an analysis of these responses (or the cumulative history of these responses). As Passmore summarizes it, "The proper point of reference in discussing works of art is an interpretation it sets going in an audience; that interpretation—or the class of such interpretations—is the work of art, whatever the artist had in mind in creating it. Indeed, the interpreter, not the artist, creates the work" (Passmore, 1991, p. 34).

These theories trace much of their lineage to the work of Martin Heidegger, whose hermeneutic philosophy broke with the traditional conception of truth as an unchanging and objective set of facts, and replaced it with the notion of the *historicity* of truth: human beings do not have an unchanging *nature* so much as a changing *history*, and thus what we call "truth" is, in important ways, historically situated. Moreover, we come to understand the historicity of truth not so much through scientific empiricism but rather through *interpretation* (through "hermeneutics"), just as, if you and I want to understand each other, we must interpret what we are saying to each other ("What do you mean by that? Oh, I see"). Interpretation lies at the very heart of the historicity of truth.

Heidegger's hermeneutic philosophy has had an immense influence on art and literary theory, principally through two major students of his work: Hans-Georg Gadamer and Jacques Derrida. We briefly mentioned Derrida in connection with structuralist and post-structuralist theories, which locate the meaning of a text in chains of formal signifiers (and according to "post-structuralism," the chains of signifiers are endlessly "sliding"). Gadamer's influence has been equally widespread; he is now arguably the foremost theoretician of aesthetics.

For Gadamer, even a "purely" aesthetic event, such as looking at an abstract painting, is not merely a simple sensory occasion. The moment we start to ask what the

painting means, or how it affects us, or what it might be saying—the moment the mute stare gives way to meaning—then we are inexorably stepping out of the "merely sensory" and into language and history. We are stepping into the linguistic world, which itself can only be understood by *interpretation*: What does that *mean*? And all meaning exists in history; that is, all meaning is marked by historicity. What a painting means to us, today, will be different from what that painting means to, say, people a thousand years from now (if it means anything at all). In other words, for these theorists, we cannot isolate meaning from the ongoing sweep of history.

The work of art, accordingly, exists in this historical stream, which brings forth new receptions, elicits new responses, gives new interpretations, unfolds new meanings as it flows. And, according to this view, the artwork is, so to speak, the sum total of its particular historical stream. The artwork is not something that exists by itself, outside of history, isolated and self-regarding, existing only because it looks at itself; rather, the only way we know the artwork is by viewing and interpreting it, and it is those interpretations, grounded in history, that constitute the overall art.

AND SO *WHERE*, EXACTLY, IS ART?

We have seen that the major theories of art disagree sharply on the nature, locus, and meaning of art. Intentional theories locate art in the original intent or feeling or vision of the maker. Formalist theories locate the meaning of art in the relationships among elements of the artwork itself. Reception and response theories place the nature and meaning of art in the viewer. And symptomatic theories place the locus of art in larger currents operating in a mostly unconscious fashion in the artist and viewer alike.

In fact, the whole of art theory can be seen as a spirited attempt to decide exactly what the *locus* of art is, and therefore where we can find or locate the *meaning* of an artwork—and thus, finally, how we can develop valid *interpretations* of that art. In short: What and where is art?

And I am saying, the nature and meaning of art is thoroughly *holonic.* Like every other entity in the universe, art is holonic in its nature, its locus, its structure, its meaning, and its interpretation. Any specific artwork is a holon, which means that it is a whole that is simultaneously a part of numerous other wholes. The artwork exists in contexts within contexts within contexts, endlessly.

Further—and this is the crucial point—*each context will confer a different meaning on the artwork*, precisely because, as we have seen, all meaning is context-bound: change the context, you elicit a different meaning.

Thus, all of the theories that we have discussed—representational, intentional, formalist, reception and response, symptomatic—all of those theories are basically correct; they are all true; they are all pointing to a *specific context* in which the artwork subsists, and without which the artwork could not exist, contexts that therefore are genuinely *constitutive* of the art itself—that is, part of the very being of the art.

And the only reason those theories disagree with each other is that each of them is trying to make its own context the only real or important context: paradigmatic, primal, central, privileged. Each theory is trying to make its context the only context worth serious consideration.

But the holonic nature of reality—contexts within contexts forever—means that each of these theories is part of a nested series of truths. Each is true when highlighting its own context, but false when it tries to deny reality or significance to other existing contexts. And a comprehensive art and literary theory—covering the nature, meaning, and interpretation of art—will of necessity be a holonic theory: concentric circles of nested truths and interpretations.

The study of holons is the study of nested truths. And now we can see exactly how postmodernist deconstructionists took a wrong turn at holons and got hopelessly, helplessly lost. They looked clearly at holonic space and then, rather like Bataille, went properly insane: reality consists not of nested truths but of nested lies, deceptions within deceptions forever, precisely the features of a psychotic break. They have it exactly backwards, the photographic negative of a reality they no longer trust. And once having stepped through that inverting mirror and into Alice's Wonderland, nothing is ever what it seems, which leaves only the ego to impose its will, and nothing real to resist it—leaves the nausea of nihilism and narcissism to define a world that no longer cares.

Not nested lies, but nested truths. A comprehensive art and literary theory will of necessity be concentric circles of enveloping truths and interpretations. We can now very briefly follow the story of art from its original impulse forward, honoring and including each of the truths in this development that is envelopment, as each whole becomes part of another whole, endlessly, miraculously, inevitably.

THE PRIMAL ART HOLON

Without in any way ignoring the other numerous contexts that will determine the artwork, in many important ways we can date its beginning with an event in the mind and being of the artist: an interior perception, feeling, impulse, concept, idea, or vision. From exactly where, nobody knows, the creative impulse bubbles up. Many contexts no doubt precede it; many more will follow. But let us start the story here, with the primal artistic perception or impulse, and let us call that the *primal holon* of art.

This primal holon may in fact represent something in the external world (the basis of imitative or representational theories). But it might also express an interior state, whether a feeling (expressionism) or an idea (conceptualism). Around that primal holon, like the layers of a pearl growing around an original grain of sand, will develop contexts within contexts of subsequent holons, as the primal holon inexorably enters the historical stream that will govern so much of its subsequent fate.

The primal artistic holon itself, even when it first bubbles up in the consciousness of the artist, nonetheless instantly arrives into numerous contexts that *already* exist,

contexts into which the primal holon is instantly subsumed: perhaps unconscious structures in the artist; perhaps structures in the artist's culture; perhaps larger currents in the universe at large, about which the artist might know little. And yet those larger holons have their fingerprints all over the primal holon from the very first instant of its existence: they indelibly stamp the primal holon with the codes of the larger currents.

But the theories that focus on the primal holon are, of course, the expressivist theories. For these theories in general, the *meaning* of art is the primal holon—the original intent of the maker—and therefore a correct *interpretation* is a matter of the accurate *reconstruction* and *recovery* of that original intent and meaning, that primal holon. Thus, we are to *understand* the artwork by trying to accurately understand the original meaning that the artwork had for the artist.

And this makes sense to most of us. After all, when we read Plato's *Republic,* we want to know, as best we can, what Plato originally meant. Most of us do not want to know what the *Republic* means to my grandmother; we want to know what it means for Plato.

In this task of recovering the original meaning, these *traditional hermeneutic theories* do indeed rely, to some extent, on other contexts. They might look at other works by the same maker (which often show a pattern that helps to explain individual works); at other works in the same genre (which might highlight originality); and at the expectations of the original audience (e.g., the fools in Shakespeare's comedies are always jousting and punning in ways that most modems find tiresome and dull, but Elizabethans—the original audience—enjoyed and expected comedies to have this structure, and thus this expectation would be a part of the original intention of the author, which helps us to understand and interpret it). All of these other contexts will help the interpreter determine and recover the original meaning of the artwork (the text, the book, the painting, the composition). But, for these intentional theories, all of these contexts are, in a sense, secondary to—and none of them constitutive of—the primal holon.

No doubt that attempting to "reconstruct" and "recover" this original intent is a very delicate, difficult, and in some ways endless task. And it might even be that this attempt is, in the last analysis, more of an ideal than a pragmatic possibility. But this is no warrant to simply dismiss this original intent as if it did not exist at all, which is what virtually every subsequent theory of art and its interpretation has done. Art certainly cannot be limited and confined to the primal holon; but neither can it ignore it. And the idealized attempt to recover as much of the original, primal holon as is pragmatically possible: this will always be part of a comprehensive theory of interpretation in general—including, of course, art and literary interpretation as well.

Nonetheless, the attempt to pin art down to just the primal holon and its expression is precisely where the trouble begins. All of the definitions that attempt to limit art to the original intention and its expression—all of them have failed in very significant ways. The reason, of course, is that the primal holon is a whole that is *also* a part of other wholes, and so the story inescapably continues....

For example, even if we agree that art is found first and foremost in the original intention of the artist, it is now widely acknowledged, as we were saying, that the artist can have unconscious intentions: patterns in his or her work that can be clearly spotted by others but might not be consciously known to the artists themselves.

UNCONSCIOUS INTENTIONS

No doubt, as the primal holon bubbles up, it bubbles up through structures of the artist's own being, some of which are unconscious. Freud himself was perhaps the first to dwell on these unconscious structures and their influence on the actual features of the artwork, most famously in his essay on Leonardo da Vinci (an essay which, interestingly, Freud always said was his own favorite work). As Freud points out, Leonardo da Vinci had suggestively recalled, "This writing distinctly about the vulture seems to be my destiny, because among the first recollections of my infancy it seemed to me that as I lay in my cradle a vulture came to me and opened my mouth with its tail and struck me many times with its tail inside my lips" (Schapiro, 1994, p. 154).

In the psychoanalytic interpretation, this fantasy is a key to both Leonardo's infancy and the origins of his homosexuality (a fellatio fantasy), and is therefore also a key to interpreting much of his artistic endeavors. That is, whatever primal artistic holons that might well up in Leonardo's psyche, they well up through the structures of his unconscious desires. The primal holon therefore inexorably arrives on the scene already set in contexts of this unconscious wish. And thus, if the meaning of art is to be found in the original intent of the maker, then some of this meaning is unconscious because some of the intentions are unconscious. It is, therefore, the job of the psychoanalytic interpreter to discern and elucidate these deeper contexts, these background holons, within which the primal holon arises.

And that is surely true enough, and surely part of the overall story we wish to tell. Although, equally surely, it is not the entire story, nor is it the entire locus, of the artwork. To begin with, once we acknowledge that there are unconscious structures in the artist (as well as viewer and critic), we are immediately allowed to ask, What is the actual nature and extent of this unconscious? Are there not other unconscious structures besides the narrowly Freudian? When we look into the depths of the psyche of men and women, is sex and aggression really all that we will find?

The answer, of course, is No. Subsequent psychological and sociological research has demonstrated a plethora of largely unconscious structures, patterns, codes, and regimes, each of which has a hand in governing the shape of our conscious intentions. We already mentioned several of these background structures, these deeper and wider holons: linguistic, economic, cultural, historical, and so on. It is these background holons, these wider contexts, to which all of the "symptomatic theorists" look in order to discern deeper and wider meanings in the particular artwork, because, once again, context determines meaning, and thus wider contexts will disclose deeper meanings, meanings and patterns perhaps not obvious in the artist or the artwork alone.

I will return to these larger symptomatic theories in a moment. Let me first point out that, even in the "individual psyche," research has unearthed, in addition to the Freudian unconscious, several important *levels* of usually unconscious contexts. In particular, the schools of existential-humanistic and transpersonal psychology—the so-called "third" and "fourth" forces of psychology (in addition to behaviorism and psychoanalysis)—have discovered and confirmed numerous "realms of the human unconscious," realms that are in many cases the very key to understanding conscious life.

The human being, like all entities in existence, is a holon, a compound individual, composed of physical, emotional, mental, existential, and spiritual or transpersonal dimensions. And all of those structures serve as background contexts through which our surface consciousness moves. And just as an unconscious "Freudian" structure can color and shape our conscious intentions, so any of these deeper realms can ride hidden in the Trojan horse of our everyday awareness.

We need not go into all the detailed evidence; for our simpler purposes it is enough to note that, according to transpersonal psychological theory, there is in fact a *spectrum of consciousness,* reaching from the isolated and individual ego, at one end, to states of "unity consciousness" and "spiritual union" at the other. This overall spectrum of consciousness consists of at least a dozen levels of awareness, each with a very recognizable structure (including instinctual, Freudian, linguistic, cognitive, existential, and spiritual levels).

And the essential point is that any or all of these dimensions can contribute—consciously or unconsciously—to the artist's overall intention which eventually finds expression in the artwork. And thus a familiarity with the spectrum of consciousness would give the discerning critic a palette of interpretations quite beyond the more limited Freudian array, by elucidating deeper and wider contexts of awareness.

Thus, part of a comprehensive or holonic theory of art interpretation and literary criticism would include all of these various realms of the human unconscious as they manifest in the intention of the primal holon and its subsequent public display (the artwork and its reception). Human intentionality is indeed "onion-like": holons within holons of intentionality—an extraordinary spectrum of consciousness.

The various schools of intentionality—covering the entire spectrum of consciousness—are most definitely on the trail of a very important aspect of the nature and meaning of art. But again, these theories—whether focusing on conscious or unconscious realms—are still, by their very nature, partial and limited. They tend to ignore the technical and formal features of the artwork itself, and thus cannot account for, say, the importance of the structure of musical harmony and melody, or plot structure and function in a narrative, or the technical applications of types of paint, or the structural conditions for various artworks, and so forth.

For all these reasons and more, many theorists began to look more closely at the actual structure and function of the artwork itself, divorced from either maker or

viewer. For the fact is, when the artist attempts to express the primal holon in an actual work of art, that primal holon runs smack into the material conditions of its medium: the rock of a sculpture, the actual paint and canvas of a painting, the various instruments and their players in a musical composition, the actual grammar and syntax of a narrative: the primal holon is instantly clothed in a medium that has its own structure, follows its own rules, imposes its own limits, announces its own nature. The primal holon is now a part of another whole, the overall artwork itself.

THE ARTWORK HOLON

Art theories have historically gone back and forth in a wave of action and reaction between two extremes: trying to determine the artist's original meaning, or, tiring of that seemingly *endless* task, looking elsewhere for a way to interpret the meaning of art. The most common is to focus on the artwork itself, that is, on the *public piece of artwork* (the painting, the book, the performed play, the musical), which we will simply call the *artwork holon.*

The great strength—and great weakness—of this approach is that it intensely focuses on only one context: the public artwork as it is immediately perceived. All other contexts are bracketed or basically ignored: the maker's intentions (conscious or unconscious), the historical set and setting, the original audience expectations, the history of reception and response—all are bracketed, removed from the story, thrown out of court when it comes to judging the success or failure of the artwork.

These theorists have their reasons for these exclusions. How are we to know, they ask, what the artist's original intentions for the artwork are, except to look at the artwork itself? If the artist had intentions that didn't make into the artwork, well then, the artist has simply failed in that regard; intentions that didn't make it into the artwork are, by definition, not part of that artwork, so they can and should be ignored (to assume otherwise is the "intentional fallacy"). And why should we even ask the artist what he or she *really* meant? Just as you and I are not always the best interpreters of our own actions (as our friends will attest), so artists are not always the best interpreters of their own works. Thus, in all cases, we must simply look to the artwork itself, and judge it on its own terms, as a whole unto itself: the artwork holon.

And that is what all artwork theories do. They judge the art as an intrinsic whole, and the meaning of the artwork is to be found in the *relationships among the elements or features of the work itself* (i.e., the relations among the "sub-holons" constituting the artwork). We already looked briefly at many variations on this theme: formalism, structuralism, neo-structuralism, post-structuralism, New Criticism—applied to music, visual arts, poetics, linguistics, and literary theory.

However limited, the merits of this approach are nonetheless obvious. There are indeed features of artworks that stand, relatively, on their own. True, the artwork is actually a whole that is *also* a part of other wholes. But the "wholeness" aspect of any holon can indeed be focused on; the wholeness aspect is very real, very genuine. Various formalist and structuralist theories have rightly gained a permanent foothold in the repertoire of legitimate interpretive tools precisely by focusing on the whole–

ness aspect of any holon. Doing so, such theorists have offered a list of qualities that many find valuable in the artwork: criteria such as coherence, completeness, harmony of elements within the whole; but also uniqueness, complexity, ambiguity, intensity.

All of which tell us something interesting about the artwork holon itself; none are to be excluded. Still, we cannot in the last analysis forget that every whole is also a part; it exists in contexts within contexts within contexts, each of which will confer a new and different meaning on the original whole, a meaning that is *not* obvious, and *cannot* be found, by looking at the individual holon itself.

Imagine, for example, you are watching a game of cards, perhaps poker. All of the cards are being used according to rules, but the interesting fact is that none of these rules are written on the cards themselves—none of the rules can be found on the cards. Each card is actually set in a larger context which governs its behavior and meaning, and thus only by taking a larger perspective can the actual rules and meanings of the card in that game be discovered and correctly interpreted. Focusing merely on the card itself will miss the rules and meanings it is obeying.

Just so, the very *content* of an artwork itself will be determined in part by the various *contexts* in which the primal holon arises and in which the artwork holon exists. Here's a quick example, which pinpoints the inadequacy of focusing on the artwork holon alone:

A PAIR OF WORN SHOES

In his essay entitled "The Origin of the Work of Art," Heidegger interprets a painting of a pair of shoes by van Gogh in order to suggest that art can disclose truth. And however much we might agree with that general conclusion, Heidegger's path, in this particular case, is a prime example of what can go so horribly wrong when holonic contexts are ignored.

The painting to which Heidegger refers is simply of a pair of rather worn shoes, facing forward, laces undone, and that is pretty much all; there are no other discernible objects or items. Heidegger assumes they are a pair of peasant shoes, and he tells us that he can, with reference to the painting alone, penetrate to the essence of its message:

> There is nothing surrounding this pair of peasant shoes in or to which they might belong, only an undefined space. There are not even clods from the soil of the field or the path through it sticking to them, which might at least hint at their employment. A pair of peasant shoes and nothing more. And yet.

And yet, Heidegger will reach deeply into the form of the artwork, all by itself, and render the essence of its meaning:

> From the dark opening of the worn insides of the shoes the toilsome tread of the worker stands forth. In the stiffly solid heaviness of the shoes there is the accumulated tenacity of her slow trudge through the far-spreading and ever-uniform furrows of the field, swept by a

> raw wind. On the leather there lies the dampness and saturation of the soil. Under the soles there slides the loneliness of the field-path as the evening declines. In the shoes there vibrates the silent call of the earth, its quiet gift of the ripening com and its enigmatic self–refusal in the fallow desolation of the wintry field. This equipment is pervaded by uncom–plaining anxiety about the certainty of bread, the wordless joy of having once more withstood want, the trembling before the advent of birth and shivering at the surrounding menace of death. This equipment belongs to the *earth* and it is protected in the *world* of the peasant woman. From out of this protected belonging the equipment itself rises to its resting-in-self (Schapiro, 1994, pp. 135-136).

That is a beautiful interpretation, beautifully expressed, lodging itself carefully in the details of the painting, which makes it all the sadder that virtually every statement in it is wildly inaccurate.

To begin with, these are van Gogh's shoes, not some peasant woman's. He was by then a town and city dweller, not a toiler in the fields; under its soles there are no com fields, no slow trudging through uniform furrows, no dampness of the soil and no loneliness of the field-path. Not an ounce, nary a trace, of enigmatic self-refusal in the fallow of the desolation of the wintry field can be found. "Van Gogh's painting is the disclosure of what the equipment, the pair of peasant shoes, *is* in truth," exclaims Heidegger.

Perhaps, but Heidegger has not come near that truth at all. Instead—and while not in any way ignoring the relevant features of the artwork holon itself—we must go outside the artwork, into larger contexts, to determine more of its meaning.

Let us go first to the maker's intent, as van Gogh himself described it, or rather, talked generally about the circumstances leading up to the painting. Paul Gauguin shared a room with van Gogh in Arles, in 1888, and he noticed that Vincent kept a pair of badly worn shoes which seemed to have a very important meaning for him Gauguin begins the story:

> In the studio was a pair of big hob-nailed shoes, all wom and spotted with mud; he made of it a remarkable still life painting. I do not know why I sensed that there was a story behind this old relic, and I ventured one day to ask him if he had some reason for preserving with respect what one ordinarily throws out for the rag-picker's basket (Schapiro, 1994).'

And so Vincent begins to recount the tale of these worn-out shoes. "My father," he said, "was a pastor, and at his urging I pursued theological studies in order to prepare for my future vocation. As a young pastor I left for Belgium one fine morning, without telling my family, to preach the gospel in the factories, not as I had been taught but as I understood it myself. These shoes, as you see, have bravely endured the fatigue of that trip."

But why exactly were these shoes so important to Vincent? Why had he carried them with him for so long, beaten and worn as they were? It turns out, Gauguin continues, that "Preaching to the miners in the Borinage, Vincent undertook to nurse a victim of a fire in the mine. The man was so badly burned and mutilated that the doctor had no hope for his recovery. Only a miracle, he thought, could save him. Van Gogh tended him forty days with loving care and saved the miner's life."

It must have been an extraordinary forty days, deeply etched on van Gogh's soul. A man so badly burned, so horribly in pain, that the doctor had abandoned him to certain and gruesome death. For more than a month, Vincent at his side. And then a vision came upon Vincent, a vision that he disclosed to his friend Gauguin, a vision that explains why this incident was so important to him.

Gauguin begins at the beginning: "When we were together in Arles, both of us mad, in continual struggle for beautiful colors, I adored red; where could one find a perfect vermilion? He, with his yellowish brush, traced on the wall which suddenly became violet:

I am whole in Spirit
I am the Holy Spirit

"In my yellow room—a small still life: violet that one. Two enormous worn-out misshapen shoes. They were Vincent's shoes. Those that he took one fine morning, when they were new, for his journey on foot from Holland to Belgium. The young preacher had just finished his theological studies in order to be a minister like his father. He had gone off to the mines to those whom he called his brothers....

"Contrary to the teaching of his wise Dutch professors, Vincent had believed in a Jesus who loved the poor; and his soul, deeply pervaded by charity, sought the consoling words and sacrifice for the weak, and to combat the rich. Very decidedly, Vincent was already mad."

"Vincent was already mad"—Gauguin repeats this several times, thick with irony; that we all should be graced enough to touch such madness!

Gauguin then tells of the explosion in the mine: "Chrome yellow overflowed, a terrible fiery glow.... The creatures who crawled at that moment... said 'adieu' to life that day, goodbye to their fellow-men.... One of them horribly mutilated, his face burnt, was picked up by Vincent. 'However,' said the company doctor, 'the man is done for, unless by a miracle----------'

"Vincent," Gauguin continues, "believed in miracles, in maternal care. The madman (decidedly he was mad) sat up, keeping watch forty days, at the dying man's bedside. Stubbornly he kept the air from getting into his wounds and paid for the medicines. A comforting priest (decidedly, he was mad). The patient talked. The mad effort brought a dead Christian back to life."

The scars on the man's face—this man resurrected by a miracle of care—looked to Vincent exactly like the scars from a crown of thorns. "I had," Vincent says, "in the presence of this man who bore on his brow a series of scars, a vision of the crown of thorns, a vision of the resurrected Christ."

At this point in telling Gauguin the story, Vincent picks up his brush and says, referring to the "resurrected Christ": "And I, Vincent, I painted him."

Gauguin finishes: "Tracing with his yellow brush suddenly turned violet, Vincent cried

I am the Holy Spirit
I am whole in Spirit

"Decidedly, this man was mad."

Psychoanalysis, no doubt, would have some therapeutic interpretations for all of this. But psychoanalytic interpretations, relatively true as they might be, do not in themselves touch any deeper "realms of the human unconscious," such as the existential or the spiritual and transpersonal. And thus, as I earlier pointed out, if we look to transpersonal psychology for a finer and more comprehensive account of the deeper dimensions of human awareness, we find a compelling amount of evidence that human beings have access to higher or deeper states of consciousness quite beyond the ordinary egoic modes—a spectrum of consciousness.

And at the upper reaches of the spectrum of consciousness—in the higher states of consciousness—individuals consistently report an awareness of being one with the all, or identical with spirit, or whole in spirit, and so on. The attempt of more limited psychologies, such as psychoanalysis, to merely pathologize *all* of these higher states has simply not held up to further scrutiny and evidence. Rather, the total web of crosscultural evidence strongly suggests that these deeper or higher states are potentials available to all of us, so that, as it were, "Christ consciousness"—spiritual awareness and union—is available to each and every one of us.

A transpersonal psychologist would thus suggest that, whatever other interpretations we wish to give to Vincent's vision, the overall evidence most clearly suggests that it was very probably a true vision of the radical potential in all of us. These higher states and visions are sometimes intermixed with personal pathologies or neuroses, but the states themselves are not pathological in their essence; quite the contrary, researchers consistently refer to them as extraordinary states of *well-being.* Thus, Vincent's central vision itself most likely was not pathological, not psychotic, not madness at all—which is why Gauguin keeps poking fun at those who would think that way: decidedly, he was mad. Which means, decidedly, he was plugged into a reality that we should all be so fortunate to see.

Thus, when Vincent said he saw the resurrected Christ, that is exactly what he meant, and that is very likely exactly what he saw. And thus he carried with him, as a dusty but dear reminder, the shoes in which this vision occurred.

And so, you see, an important part of the primal meaning of the painting of these shoes—not the only meaning, but a primal meaning—is very simple: these are the shoes in which Vincent nursed Jesus, the Jesus in all of us.

THE VIEWER HOLON

Whatever one might think of that interpretation, one thing is certainly obvious: a merely formal or artwork approach—Heidegger's, for example—would miss important meanings of van Gogh's painting. Many modems will stop short of my transpersonal interpretation—would it help if 1 pointed out that Gauguin finishes his account

with this?: "And Vincent took up his palette again; silently he worked. Beside him was a white canvas. I began his portrait. I too had the vision of a Jesus preaching kindness and humility."

Are we modems too jaded for this? Ah, well, whether we accept this transpersonal aspect of the interpretation, we can easily accept the rest of the account—the mining accident, nursing the man, and so on—as providing some very crucial contexts which confer various added meanings to the artwork holon itself (since meaning, as always, is context-bound).

Thus, the various artwork approaches (which are true but partial) suffer by overlooking the primal holon (the maker's intent in all its levels and dimensions). But they also attempt to ignore the viewer's response. These theories consequently cannot account at all for the role that interpretation itself plays in helping to *constitute* the overall nature of the art.

The artist did not parachute to earth, antiseptic and isolated and hermetically sealed. Both art and artist exist only in a stream of history, and thus the primal holon itself *never* arrives in a *tabula rasa,* a clear and blank slate formed only by the artist's isolated intention. Rather, the primal holon itself is shaped, *even as it is forming,* by a cultural background. And this cultural background is historical through and through—it is itself unfolding in history.

Thus, without in any way denying any of the other meanings of the artwork, from the primal intention of the maker to the formal elements of the artwork itself, nonetheless the fact remains: when I view the artwork, it has *meaning for me.* Each and every time a viewer sees a work and attempts to understand it, there is what Gadamer so unerringly called a "fusion of horizons"—as I would also put it, a *new holon emerges,* which itself is a new context and thus carries new meaning.

Obviously, *the* meaning of an artwork does not reside solely in my particular response to it. Other people might have different responses. But the general point is that the meaning of an artwork cannot be divorced from the overall impact it has on viewers. And in a stronger version, "the viewer" simply means the entire cultural background, without which meaning would not and could not exist in the first place. This great intersubjective background, this cultural background, provides the ocean of contexts in which art, artist, and viewer alike necessarily float.

Even when the artist is first starting to work on a piece, he has somebody in mind; some sort of viewer looms in his awareness, however briefly or fleetingly; the *intersubjective* background is already a *context* within which his subjective intentions arise. The viewer response is thus *already* at work in shaping the art. The cultural background of interpretations is *already* a part of the very makeup of the artwork. And as the artwork goes public, it will enter a stream of further historical interpretations, each of which will form yet another layer in that temporal and historical pearl. And each new, emerging, historical context will confer a new meaning on the pearl, a new layer to the pearl which will in fact be an intrinsic part of the pearl itself, a whole that becomes part of yet other wholes and is changed in the process itself.

To give a crude example, think of the controversy today surrounding Columbus's voyage of 1492. If, as an example, we pretend that his voyage is an artwork, then what is the meaning of that art? Even a few decades ago, the meaning was something like this: Columbus was a rather brave fellow who, against some very difficult odds, made a perilous voyage that discovered the Americas—the New World—and thus brought culture and civilization to a fairly primitive and backward people.

Today, many people would give the meaning more like this: Columbus was a sexist, imperialist, lying, rather cowardly low-life, who went to the Americas on a voyage of plunder and pillage, in the process of which he brought syphilis and other scourges to the peace-loving peoples he everywhere met.

The meaning of the original artwork not only looks different, it *is* different, based on its subsequent history of reception and response. There is no way to avoid this *historicity,* this constitutive nature of interpretations. Subsequent contexts will confer new meaning on the art, because meaning is always and inevitably context-bound. And the viewer-response theories, in their various forms, focus on this history of response as constitutive of the art.

Thus, these reception and response theories maintain, as one critic explains it, that artistic meaning "is not a function of its genetic origin in an author's psyche [the primal holon], nor of purely intrinsic relations between the printed marks on a page [formalist theories], but of its reception in a series of readings constituting its history of influence, [which] stresses the temporality and historicity of understanding and interpretation" (Hoy, 1978, p. 9).

The partial truths of viewer response are surely part of any holonic theory of art and its interpretation. And yet, as with every other approach we have seen, the true but partial notions of viewer response, when they pretend to be the whole story, become not only distorting but outright comical.

And it is the *viewer-response theories,* coupled with the *symptomatic theories,* that have almost totally dominated the postmodern art scene—in theory and in practice—thus leading, as we earlier suggested, into increasingly narcissistic and nihilistic views.

Start with viewer response.

THE WONDER OF BEING ME

Art critics have always been in a slightly awkward situation: the unkind word is "parasitic." Flaubert's view was typical: "Criticism occupies the lowest place in the literary hierarchy: as regards form, almost always; and as regards 'moral value' incontestably. It comes after rhyming games and acrostics which at least require a certain inventiveness" (Passmore, 1991, p. 27).

Couple this parasitism with another awkward fact: more than one social commentator has seen the baby boomer generation defined by a rampant narcissism, and if one item marks narcissism, it is a refusal to take a back seat to anybody.

From which it follows, art and literary theory in the hands of the boomers was going to be a wild affair. As parasitic collided with grandiosity, something would have to give. The critic needed desperately to get out of the back seat and into the driver's seat.

The means for this glorious promotion were provided, as I suggested earlier, by viewer-response theories coupled with symptomatic theories, together parading under the broad banner of poststructural postmodernism. If the nature and meaning of art lies solely in the viewer—"the interpreter, not the artist, creates the work"—and if only knowing interpretation is valid, then *voila:* the critic alone creates all art.

And so it came about that the viewer response—that is to say, me—became the alpha and omega of art, which placed the critic—that is to say, me—in the very center of the creative act, not to mention at the very heart of the artworld. Thus Catherine Belsey in her *Critical Practice:* "No longer parasitic on an already given literary text, criticism constructs its object, produces the work" (Passmore, 1991, p. 27).

Which, of course, comes as news to most artists. The partial truths of viewer response became a platform from which the critic as sole creator gained (and still has) enormous currency. The embarrassing dilemma for this brand of postmodernism is that it completely erases the artwork itself, and thus it ends up with a viewer-response theory that has nothing to actually respond to.

If the artwork is not there to respond to, your ego alone remains. All of this has played precisely into the two trends, barely concealed, of extremist postmodernism—namely, nihilism and its hidden core of narcissism—as the more observant critics have recently begun to note. David Couzens Hoy points out that "freeing criticism from its object"—that is, erasing the artwork by emphasizing viewer response—"may open it up to all the possibilities of rich imaginations; yet if. . . there is now no truth of the matter, then nothing keeps it from succumbing to the sickness of the modem imagination's obsessive self-consciousness." Criticism thus becomes "only the critic's own ego-gratification." The culture of narcissism. "Then a sheer struggle for power ensues, and criticism becomes not latent but blatant aggression," part of "the emergent nihilism of recent times" (Hoy, 1978, pp. 164-165).

These viewer-response theories, as I said, were particularly coupled with symptomatic theories—the most influential being Marxist, feminist, racist, and imperialist (post-colonial studies). The idea being, recall, that the meaning of art is found in the background social and economic contexts, contexts that are often masquerades for power and ideology, and contexts that therefore confer a specific meaning on art produced in those contexts, meanings that the knowing critic can pull out by highlighting and elucidating the particular background structures.

All true enough; and all partial, lopsided, and distorted when taken in and by themselves. These views have promoted the notion, given currency by Foucault's early work, that truth itself is culturally relative and arbitrary, grounded in nothing but shifting historical tastes, or power and prejudice and ideology. Since truth is context-dependent, the argument goes, then it is completely relative to changing contexts. All truth is therefore *culturally constructed*—the social construction of gender, the social

construction of the body, the social construction of pretty much everything—and because all truth is culturally constructed, there are and can be no universal truths.

Unfortunately, that view itself is claiming to be universally true. It is making a series of strong claims that it insists are true for *all* cultures (the relative nature of truth, the contextuality of claims, the social construction of all categories, and so on). This view thus claims that there is no universal truth at all—except for its own, which is universal and superior in a world where nothing is supposed to be universal or superior at all. It's not simply that this stance is hypocritical to the core, concealing its own structures of power and domination; as an added bonus, the sheer narcissism of the stance once again rears its wonderful horrible head.

But *contextualism,* on which these symptomatic theories are all based, means neither arbitrary nor relativistic. It means determined by contexts that constrain the meaning. In other words, "context" means "constraints," not chaos. These contexts are neither arbitrary, subjective, idiosyncratic, merely constructed, or radically relative, contrary to the abuse to which these theories have been subjected by extreme postmodernists.

Thus, even Foucault abandoned this "merely constructivist" approach to knowledge; he called it "arrogant." And even a foremost interpreter of Gadamer's very strong version of the historicity of truth could explain that "since no context is absolute, different lines of interpretation are possible. But this is not radical relativism, since not all contexts are equally appropriate or justifiable.... Contextualism demands justifying reasons for interpretations, and these reasons can be assumed to be as factual or 'objective' as any objectivist could produce. [Therefore] the choice of context or framework is far from arbitrary" (Hoy, 1978, p. 69).

Thus, meaning is indeed context-dependent (there are only holons!), but this means neither arbitrary nor relative, but firmly anchored in various contexts that *constrain* the meaning. And, of course, these contexts—whether in artist, artwork, viewer, or world at large—must themselves be real contexts, actually existing contexts. We are not allowed to arbitrarily dream up contexts; any old context will not do. Rather, the context that is being used for interpretation must itself be justified according to the total web of available evidence.

And this puts many symptomatic theories at a great disadvantage, because too many of these approaches take a rather specific and often quite narrow context and make it the sole, dominating, hegemonic context within which all interpretations must be registered, whether imperialist, racist, capitalist, ecologist, feminist.

The results, as I said, have become often quite comical, as minor truths are blown up to cosmic proportions. Alfred Kazin, recently called "the greatest literary critic in America" in *The New Republic*, reports on a typical scene, a session on Emily Dickinson at the Modem Language Association in 1989. The session was entitled "The Muse of Masturbation," and, says Kazin, "it was thronged," the point being "that the hidden strategy of Emily Dickinson's poetry is in her use of 'encoded images of clitoral masturbation to transcend sex-role limitations imposed by the nineteenth-century patriarchy.'" Kazin: "The basic idea was that Dickinson loaded

her work with references to peas, crumbs, and flower buds in order to broadcast secret messages of forbidden onanistic delights to other female illuminati" (Benfey, 1995).

It is one thing to expose a context; quite another to impose one. And too much of symptomatic theory is, alas, the imposition of the critic's particular context and ideology, bereft of confirming truth or evidence or justification (since, after all, there is no truth, only social constructions, why bother with evidence in the first place?).

And thus, from the uncontested fact that all truth is context-dependent, and that contexts are boundless, we have finally arrived, slipping and sliding, at the dizzy notion that all truths are merely subjective and relative, arbitrary and constructed. Truth is whatever you want, which leaves us nothing at all, except that shell of nihilism filled with the thickest of narcissism, a postmodern pastry from hell.

CONCLUSION

Let us realign the postmodern scene more adequately: Contexts are boundless means, not nested lies and arbitrary constructions governed by egoic whim, but nested truths anchored in wider and deeper realities. The nihilistic and narcissistic spin is dismantled right at the beginning, and a relativism without meaning gives way to richly textured contexts of value and meaning that ground sound interpretations. That all things are holons means that all things are contexts within contexts forever, and each context confers a new and genuine meaning upon the original holon itself.

Thus, to *locate* art is to situate it in its various contexts. Art includes in its development that is envelopment:

—the primal holon or original intent of the maker, which may involve numerous levels of the psyche, both conscious and unconscious, reaching from the individual self to the transpersonal and spiritual dimensions (the spectrum of consciousness).

—the artwork holon itself, the public work materialized, in both its form and content.

—the history of reception and response—the numerous viewer holons—that in important ways are constitutive of the overall work.

—the wider contexts in the world at large, economic and technical and linguistic and cultural contexts, without which specific meanings could not be generated in the first place.

Each of those are wholes that are parts of other wholes, and the whole confers meaning on the parts which the parts themselves do not possess. Each wider whole, each broader context, brings with it a new meaning, a new light in which to see the work, and thus constitute it anew.

Thus, any particular *meaning* of an artwork is simply the highlighting of a particular context. The *interpretation* of an artwork is the evoking and elucidating of that

highlighted context. *Justifiable* interpretation means verifying that a particular context is indeed real and significant, a justification procedure that, like any other, involves a careful look at the total web of evidence.

And the *understanding* of an artwork means to hermeneutically enter, to actually enter as far as possible, the contexts determining the art, a "fusion of horizons"—the emergence of a new holon—in which the understanding of a work of art is simultaneously a process of self-understanding, liberating in its final effect. To understand the art I must to some degree enter its horizon, stretch my own boundaries, and thus grow in the process: the fusion of horizons is a broadening of self.

Thus, the validity criteria for justifiable interpretations of art and literature rest, in the last analysis, on what the critic thinks is the nature and locus of meaning in an artwork. And I am saying, it is holonic. There is no single correct interpretation because no holon has only one context. There are as many legitimate meanings as there are legitimate contexts, which does not lead to nihilism but cornucopia. This is far from arbitrary and relative, because while there is no one right interpretation, there are plenty of wrong ones (the necessary and important fallibilist criterion is most definitely part of artistic interpretation).

"Interpretation is dependent upon the circumstances in which it occurs.... A strategy for finding a context may be essential to all interpretation as a condition for the very possibility of interpretation," points out Hoy (1978, pp. 69,76). Indeed so, but not just as a condition for the possibility of interpretation, but rather of existence itself: there are only holons.

A comprehensive theory and practice of art and literary interpretation is thus the multidimensional analysis of the various contexts in which—and by which—art exists and speaks to us: in the artist, the artwork, the viewer, and the world at large. Privileging no single context, it invites us to be unendingly open to ever-new horizons, which broaden our own horizons in the process, liberating us from the narrow straits of our favorite ideology and the prison of our isolated selves.

CONTEMPLATING ART

Let me return to what art is finally all about. When I directly view, say, a great van Gogh, I am reminded what all superior art has in common: the capacity to simply take your breath away. To literally, actually, make you inwardly gasp, at least for that second or two when the art first hits you, or more accurately, first enters your being: you swoon a little bit, you are slightly stunned, you are open to perceptions that you had not seen before. Sometimes, of course, it is much quieter than that: the work seeps into your pores gently, and yet you are changed somehow, maybe just a little, maybe a lot; but you are changed.

No wonder that for the East and West alike, until just recent times, art was often associated with profound spiritual transformation. And I don't mean merely "religious" or "iconographic" art.

Some of the great modem philosophers, Schelling to Schiller to Schopenhauer, have all pinpointed a major reason for great art's power to transcend. When we look at any *beautiful object* (natural or artistic), we suspend all other activity, and we are simply aware, we only want to contemplate the object. While we are in this contemplative state, we do not want anything from the object; we just want to contemplate it; we want it to never end. We don't want to eat it, or own it, or run from it, or alter it: we only want to look, we want to contemplate, we never want it to end.

In that contemplative awareness, our own egoic grasping in time comes momentarily to rest. We relax into our basic awareness. We rest with the world as it is, not as we wish it to be. We are face to face with the calm, the eye in the center of the storm. We are not agitating to change things; we contemplate the object as it is. Great art has this power, this power to grab your attention and suspend it: we stare, sometimes awestruck, sometimes silent, but we cease the restless movement that otherwise characterizes our every waking moment.

It doesn't matter what the actual *content* of the art is; not for this. Great art grabs you, against your will, and then suspends your will. You are ushered into a quiet clearing, free of desire, free of grasping, free of ego, free of the self-contraction. And through that opening or clearing in your own awareness may come flashing higher truths, subtler revelations, profound connections. For a moment you might even touch eternity; who can say otherwise, when time itself is suspended in the clearing that great art creates in your awareness?

You just want to contemplate; you want it never to end; you forget past and future; you forget self and same. The noble Emerson: "These roses under my window make no reference to former roses or to better ones; they are for what they are; they exist with God today. There is no time for them. There is simply the rose; it is perfect in every moment of its existence. But man postpones or remembers; he does not live in the present, but with reverted eye laments the past, or heedless of the riches that surround him, stands on tiptoe to foresee the future. He cannot be happy and strong until he too lives with nature in the present, above time" (Emerson, 1969).

Great art suspends the reverted eye, the lamented past, the anticipated future: we enter with it into the timeless present; we are with God today, perfect in our manner and mode, open to the riches and the glories of a realm that time forgot, but that great art reminds us of: not by its content, but by what it does in us: suspends the desire to be elsewhere. And thus it undoes the agitated grasping in the heart of the suffering self, and releases us—maybe for a second, maybe for a minute, maybe for all eternity—releases us from the coil of ourselves.

That is exactly the state that great art pulls us into, no matter what the actual content of the art itself—bugs or Buddhas, landscapes or abstractions, it doesn't matter in the least. In this particular regard—from this particular context—great art is judged by its capacity to take your breath away, take your self away, take time away, all at once.

And whatever we mean by the word "spirit"—let us just say, with Tillich, that it involves for each of us our ultimate concern—it is in that simple awestruck moment,

when great art enters you and changes you, that spirit shines in this world just a little more brightly than it did the moment before.

NOTE

'Quoted in chapters 5 and 6. Schapiro deals with the question: to which of the several paintings of shoes Heidegger and Gauguin are referring. Since Heidegger says his point can be made with any of the various paintings, my general conclusion is unaffected by the final outcome of this issue. Gauguin has given two extremely moving accounts of this story; I have combined them for fullness of detail.

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EPSTEIN, M. *Thoughts without a thinker: Psychotherapy from a Buddhist perspective.* New York: Basic Books, 1995. $22.00, cloth; $12.50, paper; xii + 242 pp.

Today, when meditation is being used at many levels in psychotherapy, psychiatry, and general medicine, *Thoughts Without a Thinker* is a particularly timely contribution. As a practicing psychoanalyst in New York City, and contributor to this *Journal,* Mark Epstein, M.D., has been a meditator since his undergraduate and medical student days at Harvard University. Throughout this clear and useful book he draws upon his experience as a clinician, meditator, and psychotherapy patient. With this background he convincingly demonstrates the parallels and complementary nature of Western psychotherapy and Eastern meditative practices. Epstein describes Buddhist psychology as a

> ... *depth* psychology. It is able to describe, in terms that would make any psychoanalyst proud, the full range of the human emotional experience... the Buddha may well have been the original psychoanalyst. ..

The book is divided into three sections—The Buddha's Psychology of Mind, Meditation, and Therapy. In the first section the author presents Buddhist psychology in a language that can be understood by the Western psychodynamic psychotherapist. This model is presented as one that can take Western psychoanalytic theory one step further by guiding the individual into eventually embodying the concept of *no self,* a concept that may be difficult for Westerners to understand and accept. *No self* does not mean that we do not exist, but rather that our moment-to-moment awareness is a constantly changing field of thoughts, feelings, sensations, and emotions, with no solid ego structure that contains all of these changing mind-states as a concrete self. It is this illusory image of a concrete self that is the primary source of human suffering and is accepted by most Western psychological models as a concrete entity in need of restructuring. Epstein: "All of the insults to our narcissism can be overcome, the Buddha proclaimed, not by escaping from them, but by uprooting the conviction in a 'self that needs protecting." Such a concept of *no self* stands in sharp contrast to Western psychoanalytic models that attempt to heal a defective self, itself the result of prior psychological trauma.

The description of the process of meditation and its relationship to psychodynamic theory and practice is the focus of the second section. The foundation of all meditative practices is training in paying attention to the mind's content with no judgment, justification, or denial of what is observed. Rather, the purpose is to grow in wisdom and to begin to uproot qualities of mind that lead to the meditator's suffering and that of others. The meditator is not attempting to disown or deny any thoughts, feelings, sensations, or emotions that arise in the mind, but rather to investigate their nature and inquire into their origin in an experiential, non-judgmental observation. During the initial states of meditation practice, it is common for biographical material to arise, as occurs in the early stages of psychodynamic psychotherapy. A significant difference between the two models is that the meditator is instructed to observe the process and not the content of whatever material arises, thereby becoming more familiar with the patterns and tendencies of their flow of consciousness. Eventually, the meditator

understands that there is no core self that is angry, blissful, hurt, or humiliated, but rather these are all passing mind-objects that have as much power over us as we allow them. Rather than practicing meditation to escape from a perceived painful existence, the practice of meditation becomes the vehicle to carry us to the metaphorical shore of psychological freedom where happiness and contentment can be found. Epstein:

> The meditative practices of bare attention, concentration, mindfulness and analytic inquiry speak to issues that are at the forefront of contemporary psychodynamic concern; they are not about seeking some otherworldly abode.

And further:

> Bare attention is the technique that best defines the Buddhist approach to working with our own minds and emotions. It is impartial, open, nonjudgmental, interested, patient, fearless, and impersonal. In creating a psychic space analogous to, but not identical with, Winnicotts' transitional space of childhood, it facilitates the ability to transform psychic disturbances into objects of meditation, turning the proverbial threat into a challenge, and is therefore of immense psychotherapeutic benefit.

Therapy, the third section, demonstrates how the principles of Buddhist psychology can be integrated into Freud's model of psychotherapy, which involved "Remembering, Repeating, and Working Through." Previously repressed or suppressed material, sometimes traumatic in nature, can arise in meditation. At these times psychotherapy may be indicated to address the affectively loaded material that presents itself during meditation practice, and which can prevent the meditative process from deepening. Meditation and psychotherapy *can* be complementary.

Meditation develops a quality of mind which can be defined as an objective, impersonal, nonjudgmental, sustained attention which is grounded in choiceless awareness. This quality of mind is the very quality that Freud described as "evenly suspended attention." He felt that this attentional stance was an essential quality for a good psychoanalyst, and he apparently developed this meditative technique on his own, unaware that the Buddha had taught it 2,500 years earlier.

For nearly a century most psychoanalysts have been unaware of the rich therapeutic possibilities of the integration of Buddhist psychology with the evolving model of human consciousness in the West. In *Thoughts Without a Thinker,* Mark Epstein provides us with a valuable contemporary map of the territory in which Eastern and Western models of consciousness can be integrated and thereby create a whole that is greater than its constituent parts. For the transpersonal therapist, *Thoughts Without a Thinker* can serve as a valuable guide and reference to aid in the continued integration of transpersonal theory into clinical practice. This book should become a classic, to be read by anyone interested in the psychology of the human mind.

John J. Miller

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Jeanna A. Drogalina writes, "My story is simple. I was educated as a linguist, worked as a translator in the oil and gas industry until I met Vasily Vassiliyevich (V.V. Nalimov) twenty-one years ago and joined his laboratory. I was lucky to become the one who can assist and share his ideas."

Mitchell B. Liester, M.D., is a psychiatrist in private practice in Colorado Springs, Colorado. His current research interests include the cultivation of inner silence utilizing hesychastic practices and the inner voices which sometimes follow the near-death experience.

John J. Miller, M.D., is a psychiatrist in private practice at Harris Street Associates in Newburyport, Massachusetts and also works as a consulting geriatric psychiatrist at several nursing homes through North Essex Mental Health Centers in Newburyport. His clinical interest in the interface of meditation and psychiatry grows out of his personal mindfulness practice and his previous work with Jon Kabat-Zinn, Ph.D., at the University of Massachusetts Medical Center in Worcester. He also served as the consulting psychiatrist at the Insight Meditation Society in Barre, Massachusetts.

V V. Nalimov was bom in 1910, the son of a professor father who died in a Soviet Gulag in 193 8, and a surgeon mother who died in a military hospital in the 1919 typhus epidemic. His studies at Moscow University were interrupted by political conflict with the Komsomol, and he worked in an electrotechnical institute 1931 -36, during which he published on the photoelectrical effect in 1933. October 31,1936, he was arrested and sentenced to five years imprisonment in a Gulag, which extended to eighteen years of repressed status. After years of labor at woodcutting and gold-field mining, he got into the local metallurgical plant and in 1943 was appointed chief of the laboratory under a conditional discharge. In 1949 he was arrested a second time and sentenced to exile for life in Kazakhstan, where he worked in a metallurgical laboratory. In 1954, after Joseph Stalin's death, Nalimov was released. In 1959, in the Institute of Rare Metals, he organized a mathematical group to process experimental data in computers, and in 1965 he was invited to be Assistant Director in the Moscow University Interfaculty Laboratory of Statistical Methods. In 1975 the laboratory was dismantled and Nalimov was named head of the Laboratory of Mathematical Theory of Experiment in the Biological Department of Moscow University. Currently he is on University staff as Scientist-in-Chief. His many publications include *Realms of the Human Unconscious: The Enchanted Frontier* and other English language books published through ISI Press, and a recent autobiography published in Moscow (Progress) in Russian, *Kanatokhooets* [Tightrope walker],

Ferris B. Urbanowski, M.A., has been a practicing meditator since 1972. She is presently a student of Zen Master Thich Nhat Hanh. She currently teaches in the University of Massachusetts Medical Center Stress Reduction Program. She is also a member of the Stress Reduction Clinic Professional Training Staff. With Pam Erdmann she designed and began a series of Relational Brief Therapy groups based on Mindfulness Meditation entitled "Mindfulness Councils." She is the author of *Yoga for New Parents.*

Ken Wilber is one of the leading contributors to transpersonal theory and serves on the Board of Editors of this *Journal* His many books include *Sex, Ecology, Spirituality; A Brief History of Everything;* and forthcoming, *The Eye of Spirit: An Integral Vision for a World Gone Slightly Mad.*

REVIEWER

See note above, *John J. Miller.*

Liester, Mitchell B. Inner voices: Distinguishing transcendent and pathological characteristics.—Hearing voices that others do not hear is often considered diagnostic of mental illness. Although it is true that mentally ill individuals sometimes hear voices, it is equally true that individuals who are not mentally ill hear voices also. In fact, throughout the history of humankind, respected leaders and common folk alike have benefited from hearing inner voices. This article examines historical and contemporary accounts of inner voices, and reviews the terminology which has been used to describe these experiences. Seven different categories of inner voices are described. Pathological hallucinations and transcendent revelations are demonstrated to be two similar, yet distinct classes of inner voices which exist on a continuum, referred to as the "hallucination-revelation continuum." Finally, methods for cultivating transcendent inner voices are discussed.

Nalimov, V.V. & Drogalina, J.A. The transpersonal movement: A Russian perspective on its emergence and prospects for further development.—Describes a transdisciplinary context for the "transpersonal movement" and its relation to historical psychospiritual systems in Russia. Offers a quantitative analysis of the contents of *The Journal of Transpersonal Psychology,* 1969-1989, including: chief authors, key words, sources cited, key subjects, comparison of authors to those in a Russian dictionary. The study concludes that the "movement," through 1989, emphasizes therapeutics, accepts a scientific approach, is open to non-rational topics, is not controlled by doctrine, is interdisciplinary, has implications for cultural growth, needs a stronger tie to philosophy, and that quantitative research on the movement is useful.

Urbanowski, Ferris B. & **Miller,** JOHN J. Trauma, psychotherapy, and meditation.—This paper presents a model whereby meditation practices are interwoven in the process of traditional psychotherapy to facilitate healing and empower the client. Initially a review of the various meditative techniques is provided, focussing on Mindfulness Meditation and Concentration Meditation. Five actual therapy cases are presented to demonstrate the diversity of treatment approaches with this model based on the individual client's personal biography, which are each followed by comments about that particular case. The paper then discusses how combining meditation practice with psychotherapy can simultaneously develop ego strengthening as well as meaningful experiences of egolessness, even for the trauma survivor. The importance of the psychotherapist's personal practice of meditation is also emphasized. A strong therapeutic alliance as well as trust between client and therapist is the cornerstone of this integrated approach. The paper concludes with a brief discussion of how the combined treatment of meditation with psychotherapy may decrease mental health care utilization, yet enhance the psychotherapeutic process in this era of managed care and cost containment.

Wilber, Ken. Transpersonal art and literary theory.—This essay and analysis introduces a transpersonal art and literary theory, covering the nature and meaning of art in general and artistic/literary interpretation in particular—what might be called transpersonal hermeneutics. The emphasis is on visual art. Wilber re-examines art and its various interpretations: art as hidden intent; art as in the viewer; art as in the maker; art as in the artwork; deconstructivism and boundless contexts; related critical theories. The author proposes a "holonic" conception of art which is inclusive of other interpretations and holds contexts within contexts endlessly, in an artwork holon and a viewer holon. A new analysis of a van Gogh painting demonstrates the holonic approach in which there is no correct single interpretation, but there is an unending openness of ever-new horizons. The author concludes that great art has the power to take us out of ourselves, to take the breath away, to produce timeless contemplation.

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