



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Research Commons

<http://researchcommons.waikato.ac.nz/>

Research Commons at the University of Waikato

Copyright Statement:

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

The thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognise the author's right to be identified as the author of the thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from the thesis.

**Proactive lucidity:
Superconsciousness,
creativity, and the
virtually
real**

A thesis submitted in partial fulfilment of the requirements for the degree of
Doctor of Philosophy

by

Marian Maré

Department of Psychology
University of Waikato
New Zealand

2004

Abstract

This thesis considers the significance and relevance of the distinction between artificial and natural environments and virtual reality experiences which seem to directly confront the question *what is reality?*. In focusing on challenges and changes to human conceptions of reality, current discourse on virtual technologies and their implications tends to assume that existing conceptions of time and space are fundamentally altered. This study investigates the creative resource that apparently exists beyond the commonly accepted spatial and temporal boundaries of human experience. The nature, processes, and forms of virtuality and dream lucidity encountered by demonstrably-creative, artistically-imaginative, technically-competent productive artists and composers involved with the visual media, are identified and investigated. Related consciousness experiences are further explored.

Among the common factors in patterns which appear to most vitally prefigure and accompany the actual production of innovative art works, this study finds a strongly perceived and contextualised awareness of creative drive and a sense of directionality in that perception to be most significant.

Integral theory, transpersonal psychology, holonic structuralism, feminist epistemology, and a participatory approach to research, guide and inform the conduct of these case studies. The introductory chapters explain the meaning of the term *integral*, outline the philosophy behind integral psychology, introduce the topic of location in respect of spirit and consciousness and art, and propose the dimensions of creativity.

Longitudinally obtained results initially gathered under the focal headings of: forms of awareness, creative process and technology, and associated context, show that the foundations of most of the important issues in our lives cannot be found in physical space with simple location. Non-simple locus and *worldspace*, an idea which will be developed with reference to a theory of holons throughout the thesis, are addressed in terms of their phenomenologically-real referents. Context-dependency is reviewed in terms of multidimensional life experiences and reality as a whole, and the topic of integral semiotics is raised.

This thesis unfolds a case for transpersonal healing and creativity enhancement through receptive multiple-state consciousness and lucid rehearsal. Proactive lucidity is found to be the deliberately receptive experience of extra-awareness, perception-enhancement, self-reflective insight, and natural activities which spontaneously occur during and across various 'altered' or 'multiple' states of consciousness. Such states include lucid dreams, witnessing dreaming, within-dream visions, and similar trance-like re/visualisations. This study finds proactive lucidity to be an invaluable problem-solving resource in helping people cope creatively with life issues.

The latter chapters summarise the participants' insights into what they discern as causal factors underlying the core issues which deeply link the broad-ranging topics raised and explored in the course of this study. They identify parallels which indicate a form of inbuilt directionality in the developmental stages of human life and consciousness, and suggest how the spiritual domain might be related to creative currents in matter and life and mind.

By way of real examples and metaphoric imagery, this study then proposes that these currents-in-conflict explain the devastating effects and consequences of a grand-scale hegemony of reductionism which manifests as a widespread loss of the spiritual in the West. It also explains the resultant collapse of the multidimensional Kosmos into a monological cosmos.

Finally, in terms of transpersonal interpretation and superconsciousness, this study suggests there is actual form and structure in certain leanings or moral intuitions fundamental to human and non-human alike. It further suggests that in working for the individual such intuitions work for the greater good.

The core of this thesis is about the exciting way a group of people exhibit their creative processes by using proactive lucidity to transcend ceilings. This study finds that the greater the depth of consciousness (=height of awareness) the clearer the intuition of the ground of creativity from which it issues and of which it is comprised.

ACKNOWLEDGEMENTS

Due to the controversial nature of much of the information in this thesis, some key people who have influenced its delivery may well prefer to remain unmentioned. However, I have done my best to research and represent the views I express with accuracy and integrity, so my thanks are here extended, and confined, to those key people who have most directly helped me to deliver this final product.

The research participants: Creative talent, insightful artistry, innovative technical expertise and an apparently inbuilt sense of direction in the pursuit of their craft, express but a few of the characteristics I readily associate with the participants. Their stories at the centre of this project were willingly given in the hope that other people might benefit as a result. If there was a bigger word than THANKYOU I would say it now.

Professor Jane Ritchie: You have powerfully affected my approach to knowledge and academic research. You guided me through feminist methodology in a way that challenged my perceptions and galvanised my subsequent thoughts. Professor Jane, as a role model for university women and as an advocate of quality opportunities for all people, you are in my opinion unsurpassed. Your empowerment policies for self and community, and your supportiveness, cheerful positivity, and graciousness in the face of adversity, have encouraged and shaped me in their praxes. My heartfelt thanks. Your influence runs deep.

Dr William McArthur: For giving me the benefit of your huge knowledge, quality guidance, and constructive criticism, I remain extremely grateful. I have been told by experts that supervising me is no task for the faint-hearted, and your supervisory strength and influence kept me focused on meaningfulness and accuracy for the duration. Thank you for your astuteness in calling the challenges that forged the way ahead. I also appreciate that you trusted me to run with new ideas before exercising your skill and knowledge and endless patience to ensure that my enthusiasm for exploration and innovation were wisely tempered with sound judgment, manageable parameters, strong methodology, and robust theory. Your advice that I delve deeper in order to most closely attribute seed ideas to originating sources, determined that I researched more branches of literature far more extensively than was my intention. This was hard work, but it dispelled preconceptions I had not realised I harboured, and in the process expanded my own horizons.

In addition to my chief supervisor Professor Jane Ritchie, my principal research supervisor Dr William McArthur, and those members of the Psychology Department - academic, technical, administrative, secretarial - who have facilitated my endeavours with their knowledge and expertise in a variety of ways, I wish to formally thank the following honorary consultants for whose specialist insights I am immeasurably

grateful: Dr Douglas Pratt (Eastern & Western religions and phenomenology); Dr David Lumsden (classical reality and problems of philosophy); Dr John Patterson (issues in social science research, and biodiversity); Dr Robert Isler (experimental psychology, and VR applications); Dr Kumar Vigneswaran (forensic psychiatry); Ms Linda Nikora (Maori psychology and spirituality).

Dr Teresa Baer-Doyle: Dr Teresa, you mentored and introduced me to feminist epistemology with insights that overturned my comprehension and revolutionised my approach to knowledge.

IAN and SAM and BILL: When the ideas are overflowing it is great to know who is ready, willing, and able to brainstorm the possibilities, dissect propositions and provoke intriguing speculations. The supportive friendship of my creative fellow explorers, Ian Whalley and Samuel Burton and Bill McArthur (again), has contributed a great deal to the refinement and development of ideas, especially those that relate to cutting edge technology in the multimedia arts, music, and virtual reality. And thankyou Sam, for the untold studio hours you gave with such dedication and goodhumour, experimenting and refining on my behalf when I was ready to settle for less.

MARIANNE and SANDY and JAN: Your support, especially during difficult times, has sustained and encouraged me to the finishing post in a variety of ways. Marianne, you role-modelled determination as you strove to achieve your own doctorate ‘against the odds’, and that keen eye for detail in proof reading my ‘final’ draft located more academic housekeeping points in need of my attention than I care to remember! Sandy, your own experience “at the coalface” (your words) provided me with insights which helped me to identify little gems of understanding in the participants’ accounts which might otherwise have escaped my attention. Jan, your enthusiasm for what you insisted were my achievements, and your unfailing belief in my ability, were an intangible but significant part of the very practical administrative assistance you gave whenever the chips were down. Dr Marianne Lammers, Ms Sandra Ruru, Ms Jan Stevenson - thankyou my friends.

To you all I owe a debt of gratitude. The advice and help was yours, any mistakes or misjudgments are mine.

BENITO, my husband: You are always there, in my dreams, my waking reality, and the space we created that I might do my academic ‘thing’. To unconditional love...

SPECIAL ACKNOWLEDGEMENTS

To the University of Waikato Postgraduate Council for affording me the inaugural award of the Wilf and Ruth Malcolm Postgraduate Scholarship. Without your generosity I could not have done this work. My sincerest thanks.

HE MIHI AROHA MOTUHAKE

Ki ngā pūmanawa, ngā tuarā, rau rangatira ma, na koutou nei au i whāngai ki nga taonga motuhake hei whakamāro tiritiri i aku kupu whakaari. Na koutou i uhi mai te korowai manaaki hei mirimiri i taku wairua, kia whakapakaritia aku kohikohinga kōrero kia tū mataara ai ahau i roto i aku rauhanga. He mihi tino aroha tēnei ki a koutou katoa... Noho mai rā koutou i runga i o koutou taumata rangatiratanga...

Te Uruoteao

Heemi Kingi

Hinekahukura Aranui

Sandra Roimata Morrison

Te Arawa

Ngati Tautahi i roto o Ngāpuhi

Ngati Maniapoto

Te Arawa

Pai Mārire.

Te Aotuhirangi

Te Arawa

I start with several related assertions based on observation, intellectual learning and academic research, and personal life experience: (1) Human development unfolds in specific stages that extend beyond those ordinarily recognised by Western psychology; (2) Only by moving successfully through each developmental stage is it possible first to develop a healthy sense of individuality, and then ultimately to experience a broader identity that transcends and includes the personal self.

This thesis presumes to briefly cover vast ground; historically, from the BigBang right up to the postmodern present. And it seeks along the way to make sense of the often contradictory ways that human beings have evolved; physically, emotionally, intellectually, morally, spiritually. Whilst much of the research is set in the frame of Western developmental psychology, in part underpinned by feminist epistemology, I draw on a working knowledge of major Eastern contemplative philosophy and a family background steeped in Judaic, Christian, and Maori cultural traditions.

In the course of my own explorations I encountered many theorists with grand claims for the particular version of the truth they were promoting. I came to realise that, almost invariably, their conclusions had been reached by choosing sides - celebrating one set of capacities and values while excluding others. My earlier work in a biochemistry laboratory taught me to conduct broad based investigations and read outcomes in a way that was unlikely to lead to apparently obvious but entirely erroneous conclusions. The omission of quite basic tests could too easily mask the efficacy of whole sets of results.

In presenting my perspective on a more integral psychology I follow theorist of the transpersonal Ken Wilber's advocacy of a more embracing and comprehensive approach than is common in mainstream psychology. Subsequently, my research sets out to envision, honour, and incorporate truths from a disparate array of fields: physics and biology, the social and systems sciences, art and aesthetics, developmental psychology, contemplative mysticism; as well as from opposing philosophical movements ranging from neoplatonism to modernism, idealism to postmodernism. This is not as extreme or impractical as it may, at first glance, seem. It simply involves the recognition that a given truth-claim may be valid without being complete and true but only as far as it goes, and that this must be seen as part of other and equally important truths.

Perhaps the most powerful tool brought to bear in this thesis is the notion that there are four realms of development, each of which describes an irreducibly different form of truth. For example, exterior forms of development - the form generally most favoured by mainstream psychologists - are those which can be measured objectively and empirically. But I contend that this form of truth will only take you so far, for any comprehensive development also includes an interior dimension that is subjective and interpretive and depends on consciousness and introspection; and beyond that, both interior and exterior development take place not just individually but in a cultural and socially-networked context.

Hence the four realms:

(1) the interior/subjective-individual 'I' realm; (2) the interior/collective-cultural 'We' realm; (3) the exterior/objective-individual 'It' realm; (4) the exterior/collective-social/institutional 'Network-of-Its' realm) none of which can be reduced to another. For example, a behaviourist cannot understand someone's interior experience solely by looking at that person's external behaviour or the physiological correlates.

In the dialectic of progress no epoch, time, place, is privileged. Each stage of evolution transcends the limits of its predecessor but simultaneously introduces new ones. The process continues, and Spirit is found in the process itself [NB: Spirit with capital S denotes the inherent quality of what I regard as the intelligent animating essence of human vitality, whereas spirit with small s refers to a more general quality].

This study focuses on creative productivity in relation to states, stages, and forms of awareness, experienced in lucid (naturally present) and virtual (technology generated or enhanced) environments. Straightforward strategies pertaining to the functional utility of productive thought are aligned with technological innovation in the creative process.

Origins are explored in the early chapters, with thoughts on the material cosmos and the emergence of life. Questions like: what drove chaos into order? how did matter give rise to life? what evolutionary currents are afoot? is there a 'spirit of ecology'? does it really matter? are addressed [NB: My use of 'single speech marks' in general emphasises my interpretation of perceptions held or expressed in different words by other people].

The emergence of mind (consciousness) and the evolution of this consciousness through six major stages in human development is explored, as is the status of men and women in each of those stages. Questions such as: why did some of those stages emphasise the male and some the female gender? does this shed any light on today's gender wars? are the same currents at work in human and cosmic evolution? how does past human development relate to today's human problems? if we do not remember the past are we condemned to repeat it? are addressed.

Questions such as how and why did religion historically give way to psychology? are also considered. It used to be that if you were inwardly disturbed/agitated/seeking answers you talked to a priest; now you talk to a psychiatrist - and they rarely agree with each other. How might this relate to the creative currents in matter and life and mind? This too is considered.

Wilber's thesis of macroevolution (which highlights the extraordinary nature of patterns or laws or habits that keep repeating themselves, running from matter to life to mind) contends that the human stages of development illustrate a larger project of evolution-in-general. My research investigates the proposition and extension of this evolutionary thread into the higher stages of consciousness and the spiritual.

	PAGE
Abstract	i
Acknowledgements	iii
Foreword	vi
Contents	viii
Format and synopsis by chapter	xiv - xvii
A. INTRODUCTION AND LITERATURE REVIEW [chapters 1+2]	
<u>Chapter 1: An integral perspective on psychology, art and literature</u>	1
In search of the source of art	1
Primal perception original intent	2
Unconscious intentions	2
Conscious and unconscious contribution	3
Realigning postmodernism	3
Idealism and bedrock reality	3
Reasoning the ghost in the machine	4
Paths to knowledge	5
Exterior/naturalistic/empiric-analytic approaches	5
Interior/introspection and interpretation approaches	5
An integral view and the spectrum of consciousness	7
Consciousness and the great wisdom traditions	8
Holons, holarchy and hierarchical structure	8
Perennial dimensions of manifest reality	10
The transcendent/immanent paradox	10
Matter body mind soul spirit	11
In Vedantic Hinduism	12
Mahayana Buddhism	12
Matter	13
Body	13
Mind	13
Soul	13
Spirit	13
Soul, psychology, and evolutionary holarchy	13
Spirit and the Atman Project	14
Involution, evolution, and human development	14
A more integral philosophy	15
Toward an integral theory of interpretation and meaning	16
Historical shifts	16
Contexts within contexts endlessly	17
In search of meaning	18
The nature and meaning of art	18
A variety of perspectives	19
In summary	21
In conclusion	23

	PAGE
<u>Chapter 2: Creativity</u>	2 4
Creativity in context	2 4
The Kosmos	24
Autopoiesis, homeostasis, ultrastability	25
The pattern that connects	25
Agency and communion	26
Transcendence and dissolution	27
Four drives	29
Creative emergence	31
Order, directionality and consciousness	3 4
Evolutionary tendency, and depth	34
Explicate/implicate reality theories: As I see it	35
- Bohm's reality theory	35
- Wilber's holographic paradigm	36
Inherent directionality	36
Complexity and simplicity	37
Creativity	38
B. METHODOLOGY [chapter 3]	
<u>Chapter 3: Methodology</u>	3 9
Methodological considerations	3 9
Integrating the processes of philosophy and contemplation	39
Orienting oneself to navigate the realms of consciousness	40
Epistemological aspects	4 1
Participatory research	41
Power feminism	41
Conciliatory transpersonalism	42
Integral philosophy	42
Instrumental knowledge	43
Interactive knowledge	44
Critical knowledge	45
Conscientization	46
Integral theory	4 6
Fitting the pieces together	46
The integral approach	47
The research design	4 8
The case studies	48
Aims, objectives, procedures	49
The general aim	49
Specific aims	49
The object	49
The research objectives	49
Procedural overview	49
Rationale for the design methods	50
Description of the research method	51
Recruitment and selection of the key participants	51
Consent to participate in the research	52
Right of withdrawal from the research	52
Discreteness and cultural sensitivity	52
Procedural constructs/Research framework	53
The subsequent survey	54

	PAGE
Ethical issues	5 4
Ethical approval	54
Additional ethical considerations and practices	55
Confirmation of data	55
Clarification of ownership	55
Shared assessment	55
Consideration of benefits of participation	55
Ethical considerations in dream and non-ordinary consciousness research	56
Information gathering	5 7
Development of the interview schedules	57
Interview setting	57
Interview conduct and feedback process	58
Data analysis	5 9
Summary of conduct	60
C. RESULTS AND DISCUSSION [chapters 4+5+6]	
<u>Chapter 4: The Case Studies</u>	6 1
Participants' profiles , characteristics-in-common, and special interests	6 2
Commonalities in creative praxis, emergent themes and patterns	65
Forms of awareness	6 7
Lucid dreaming	67
Witnessing dreaming	69
Witnessing dreamless/deep sleep	71
Visions	74
- Visions when awake	75
- Visions within lucid dreams	78
Parallel realities	81
Multiple roles	86
Summary	9 0
<u>Chapter 5: On location: Art, spirit, and consciousness</u>	9 2
Locating art	9 2
What is art?	92
Where is art?	95
Locating meaning	9 8
Interpretation and understanding	98
Contemplating art	99
What if?	101
Locating consciousness	1 0 1
Toward an integral theory of consciousness	101
Perspectives on consciousness	1 0 5
Temporary states vs stable traits	105
Major perspectives	106
1. Cognitive science	107
2. Introspectionism	107
3. Neuropsychology	107
4. Individual psychotherapy	107
5. Social psychology	107
6. Clinical psychiatry	107
7. Developmental psychology	107
8. Psychosomatic medicine	108
9. Nonordinary states of consciousness	108
10. Eastern and contemplative traditions	108
11. Quantum consciousness approaches	108
12. Subtle energies research	109

	PAGE
New theory: Integral semiotics	111
Worldspace and the location of referents	112
Worldspace	112
Locating spirit	114
Spiritual praxis and the search: the gateless gate	119
Ever-present awareness	120
1. The pure Self, the transpersonal Witness, is an ever-present consciousness	121
2. Spirit is not an object; it is radical, ever-present Subject.	123
3. The Witness is not a separate entity set apart from what it witnesses.	124
4. Remembrance and recognition is the ultimate nondual practice that undoes the separate-self.	125
In conclusion	128
<u>Chapter 6: Proactive lucidity</u>	130
A case for transpersonal healing and creativity enhancement	130
Manifestations of proactive lucidity in distinctive phenomenological states	130
Shades of lucidity	132
Proactive lucidity and states of awareness	135
Proactively resolving potential problems in lucid states	137
Major findings	137
1. A source of motivation and guidance in creative enterprise	138
2. A means of coping with the effects of difficult life experiences	138
Discussion of findings	139
Motivation and guidance in creative enterprise	139
Making choices about content and delivery	139
Controlling time to appreciate and later reproduce dream content	139
Producing the artifact	140
Generation of philosophical, poetic, enterprising thoughts.	140
Expansion of capabilities and options	140
Proactive lucidity as an inspirational trigger	141
Proactive lucidity as a spiritual process	141
Proactive lucidity as a means of enabling the cycles and seasons of nature to manifest in art	141
Proactive lucidity in relation to creative endeavour	142
An East-West synthesis	142
Manifestations of proactive lucidity	143
Summary of findings	144
Conclusion	144
D. LINKS AND FINDINGS [chapters 7+8]	
<u>Chapter 7: Radically to be</u>	145
Spirit-in-action	145
1. The pattern that connects	145
2. The 'secret impulse' of evolution	145
3. All too human	146
4. Postmodern revolution	147
5. The four corners of the Kosmos	149
6. How Spirit actually manifests in the world [The two hands of God]	150
- Nonhuman interpretation	152
- Spiritual interpretation	153
- Inadequate interpretation	155
7. Attuned to the Kosmos, the four faces of Spirit	156
8. Dignity and disaster	157
Further reaches of Spirit: in the realms of the superconscious	157
Higher stages of development	158
Sabotaging authenticity	158
Realms of the superconscious	159
The developmental process continues	160
The psychic level	162
The subtle	163

	PAGE
- Archetypes	163
The causal	165
The nondual	167
Summary	169
<u>Chapter 8: Reductionism on the grand scale</u>	172
The widespread loss of the Spiritual in the West	172
Transpersonal consciousness and spiritual intuition	172
Interpreting our spiritual intuitions	173
The Self-only ego-error	173
The Nature-only eco-error	174
Spirit and the postmodern mind	175
Spiritual shifts and human evolution	176
Foraging: in which Spirit is interwoven with earthbody.	176
Horticulture: in which Spirit demands sacrifice.	176
Agrarian: in which spiritual steps are arrayed in a great chain-of-being.	176
Modernity: in which the Great Chain unfolds in evolutionary time.	177
Postmodernity: in which nothing is pre-given.	177
The point	177
Third Wave	177
Fat society and the culture gap	178
Zero depth: denial of dimensional depth	178
Environmental ethics	179
Environmental axiology	179
Bioequality	179
Animal rights	179
Graded complexity of life	179
Human stewardship	179
An integral approach to environmental ethics	179
Ground value	180
Intrinsic value	180
Extrinsic value	180
Rights and responsibilities	180
The basic moral intuition	183
Tapuwairua	183
Future developments: rejecting the hegemony of reductionism	185
E. FINALE [chapter 9]	
<u>Chapter 9: Findings, reflections, recommendations</u>	187
Concluding thoughts and related explanations	187
Isomorphism	187
Creative expression and abstract structure	189
Concluding summary	192
Findings	193
Primary findings	193
Secondary findings: Part 1	203
Secondary findings: Part 2	207
Conclusion on the findings	209
Methodological considerations and implications	209
Potential limitations in the research	209
Identification of characteristics targeted for study	209
Motivational factors distorting the results	209
Acquiescence	209
Hawthorne Effect and selective memory	210
Ethical issues	210
Respecting the participant's rights	210
Researcher commitment to the process extending beyond the requirements of a thesis	210
Some advantages of the methodological approaches used in the research	211
Feminist epistemology	211
Participatory research and serendipitous occurrences	211

	PAGE
Commentary on the research design and validity of the study	212
Internal validity	213
1. Selection	213
2. Testing [Pretest sensitisation]	213
3. Instrumentation	214
4. Maturation	214
5. Systematic drop-out	214
6. Diffusion	214
7. Compensatory rivalry or demoralisation	214
8. Experimenter bias	214
9. The Hawthorne effect	215
External and construct validity	215
Summation	215
In conclusion	216
Recommendations for further research	216
Are lucid dreams the virtual interface	216
Is lucid dreaming the natural superhighway to multi-mode knowledge?	216
Within-dream therapy	216
Condensed and controllable multi-frame time?	216
Dream-sharing?	217
Artificialised lucidity-enhancement [Interactive 'dream-share' in the virtual environment]	217
Seasons and cycles in lucid and virtual cyberspace	217
Normality and developmental arrest [The psychopathology of the average?]	217
Catalysing transpersonal development capabilities	217
Positron emission tomography [PET]	218
Cultural artifacts [Lucid dreams and their analogues in virtual reality]	218
Replicating an analogue of the lucid dream state in virtual reality	218
Simulacra and lucid dream images	218
Implications of programming [Portable PET scanning applications]	219
Presumptuous intervention: The virtual Lascaux analogue	220
Concluding concerns and recommendations [Personal viewpoint]	220 - 221
F. REFERENCES	222 - 240
G. APPENDICES	241
1. Chapter 1: Enactive paradigm; Representative theorists [Figure 1]	241
2. Chp 1: Evolutionary progressions [Figs 2 and 3]	242
3. Chp 3: Lucidity theories and references [LaBerge & Gackenbach, 2000]	242a+b+c
Methodology-related documents	243 - 248
Raeburn & Rootman's interactive Quality of Life Model [Fig 3.1]	249
4. Chp 3 & Chp 7: Levels of evolution [Fig 4]; Validity claims [Fig 5]	250
5. Chp 5: Semiology, Semiotic referents, Worldspaces	251 - 252
Participants approaches to consciousness [Table 5.1; Fig 5.1]	253
6. Chp 6: Proactive Lucidity and the literature	254 - 257
Graphics key and comment	258
Graphics [Figs 6.1 - 6.4b]	259 - 260
7. Chp 7 & Chp 5: Wilber's Quadrants [Fig 6]	261
Chp 7: Quadrants detail [Fig 7]	262
Structures of consciousness [Fig 8]	263
Structures of consciousness correlated with pathologies and treatments [Fig 9]	263
8. Chp 8: Reductionism on the grand scale: Further comment	264 - 269

Structure and synopsis

Thesis format and synoptic overview by chapter

This 9-chapter thesis is presented in 5 parts (apart from the preface, references and appendices). The parts are: A.Introduction and literature review (chapters 1+2); B.Methodology (chapter 3); C.Results and discussion (chapters 4+5+6); D.Links and findings (chapters 7+8); E.Finale (chapter 9).

Synopsis of the chapters

Chapter 1: An integral perspective on psychology, art and literature

records the underpinnings of my search for the source of art, and draws heavily on the works of integral theorist and physicist Ken Wilber, transpersonal psychologists Roger Walsh and Frances Vaughan, and structuralist Arthur Koestler's holonic theory. The term *holon* refers to an entity that is itself a whole and simultaneously a part of some other whole. Based on Koestler's (1979) theory, Wilber (1995) refers to a holon as a whole/part - an explanation of holons, holarchy, and hierarchical structure is included in this chapter, with further explication and diagrams in the Methodology. The significance of holonic structure in terms of my research unfolds as the thesis progresses. This chapter explains the meaning of the term, integral, outlines the overall philosophy behind integral psychology, presents an integral art and literary theory, and introduces the topic of location in respect of spirit and consciousness and art.

Every exploration has its starting point. For various reasons, and in no way ignoring the numerous contexts that will determine the end product, I start with the premise that the beginning of an artwork can probably be dated to an event. For similarly various reasons I surmise that this event could have been: an interior perception, a feeling, an impulse, a concept, an idea, or a vision, in the mind and being of the artist. Although the actual origin and precise location of the initiating creative impulse is generally considered unknowable, I never-the-less consider it in this exploration. While it is likely that many contexts precede my starting-point (and many more may follow), I start the exploration by regarding the primal artistic perception as the *primal holon* or initiating creative impulse (or genesis circumstance or simple beginning) of the artwork in question. Whether or not this perception represents something else, the possibility would not invalidate my search for the source. Such representation of the start of art is not problematic, for if that which is represented was in the external world it could be the basis of imitative or representational theories; and if it expressed an interior state or feeling it could be the basis of expressionism; or, if an idea, conceptualism. All such possibilities are neither problematic nor invalidatory of the search.

Chapter 2: Creativity contextually elaborates what I mean by creativity. I believe there are signifiers of change directly linked to creative urge, and suggest there are knowable factors associated with the imminent creation of a newform. I propose that these factors include a more strongly perceived awareness of one's creative drive, and a sense of directionality in that perception. In the course and development of one's creative life it

seems likely that most people, artists for example, become more skilful in the execution of their craft, more adept at knowing (and perhaps managing) those life factors that work for them in the production of an art work. I propose that the recognition of such factors is a learnable skill that can be applied to evoke the kind of positive change that is conducive to creative productivity and problem resolution. I present as an objective of this study, the intention to isolate, identify, and investigate the common factors in those patterns that appear to most vitally prefigure and accompany the actual production of an art work.

This chapter also describes and explains what I mean by the terms I associate with creativity and creative emergence: terms such as autopoiesis, homeostasis, ultrastability; agency and communion; transcendence and dissolution; order, directionality and consciousness; implicate/explicate reality theories; and issues of drive pertaining to evolutionary tendency and depth. Links are made by means of *orienting generalisations* - strategic statements that underpin arguable facts which I contend can be regarded as givens in this context.

Chapter 3: Methodology is concerned with the conceptual theoretical and research aspects of knowledge and knowledge generation. This chapter is divided into seven sections that cover the epistemological, ontological, methodological and ethical considerations incumbent in this study.

Chapter 4: The case studies are contained in two main categories: the longitudinal case studies with the original group of research participants who have contributed information, recorded changes, monitored progress and evaluated developments since 1993; and the criterion-selected case studies with three additional participants who have contributed since early 1998. The first group comprises 5 men (Adam, Abe, Andy, Daniel, Dean) and 2 women (Esther, Ranea). The second group comprises 3 women (Tess, Janet, Mira) who were recruited on the same basis as the people in the first group with the added criterion that they be female, primarily to increase the ratio of women to men in the team for possible gender based or related comparisons. This chapter is quality-rich in quotations that contextually mark significant experiences which link art, consciousness, and spirituality, in the lives and understandings of the participants.

From the onset, and despite many obvious differences, a surprising variety of characteristics in common began to emerge within the group. Certain factors began to assume a provocative significance that had previously been overlooked or taken-for-granted by all concerned. Features of processes that had been utilised and strategies that had been employed also began to attract notice. As more commonalities (and parallel differences) unfolded, certain themes and patterns became evident, and add substance to the developmental character of this study. Following an introductory section on the participants, this chapter proceeds with the emergence of these themes and patterns.

By tracking the distinguishing links, an elucidation of the topics that most directly evoked these themes was made possible. Longitudinally obtained results pertaining to these topics were initially gathered for reporting under the focal headings of: Forms of awareness; Creative process and technology; and Associated context. However, due to the size of the study, selected primary results on creative process and technology, and associated context, are subsumed for evaluation under the singular heading: Forms of awareness. [An in-depth analysis of the former two follows in a later thesis].

Chapter 5: On location: Art, spirit, and consciousness. Set in terms of location and illustrated by the participants' experiences, chapter 5 reviews the significance of the nature and meaning of art, spirit, and consciousness. The participants reveal and elaborate the fact that the foundation/s of most of the important issues in our lives cannot be found in physical space with simple location. This finding is acknowledged, and issues of non-simple locus (eg: interior depth) and worldspace (consciousness-in-common) are addressed in terms of their phenomenologically-real referents. The matter of context-dependency is re/considered in terms of (seamlessly multidimensional) life experience/s and reality as a whole. An integral theory of consciousness is proposed, and the topic of integral semiotics is raised.

Chapter 6: Proactive lucidity unfolds a case for transpersonal healing and creativity enhancement through receptive multiple-state consciousness and lucid dreaming. In this chapter I explain various ways in which proactive lucidity affected the lives of the talented productively-creative people who participated in the case studies. Proactive lucidity is identified as the deliberately receptive experience of extra-awareness, perception-enhancement, self-reflective insight, and natural and spontaneous activity occurring during and across various (altered or multiple) states of consciousness such as lucid dreams, witnessing dreaming, within-dream visions, trancelike re/visualisations, and mindful prayer (obsecration, invocation). Proactive lucidity is found to be an invaluable problem-solving resource in helping people cope creatively with life issues.

Chapter 7: Radically to be summarises the participants' insights into what they discern as causal factors underlying the core issues which deeply link the collectively broad-ranging topics raised and explored in the course of this study. Understandings of characteristics relating to developmental stages of human life and consciousness, interpretations suggesting the direction of such development, and participants' reflections on the recognition of evolutionary patterns that pertain to four major dimensions of life are here reviewed. This chapter deals with matter, life, mind, spirit, and the evolutionary currents that unite them. The first part, Spirit-in-action, revisits origins, with thoughts on the material cosmos and the emergence of life. The second part, Further reaches of Spirit in the realms of the superconscious, reviews the emergence of mind, the evolution of consciousness through six major stages in human development, the status of men and women in each stage, and considers how the Divine (sacred/more than humanly excellent, gifted or beautiful) domain might be related to the creative currents in matter and life and mind.

Chapter 8: Reductionism on the grand scale: the widespread loss of the Spiritual in the West addresses that loss, considers ascending and descending currents-in-conflict, looks squarely at dominance and these two incompatible Gods-of-the-West, elucidates the collapse of the Kosmos, and unpacks God by way of focusing on how we interpret our spiritual intuitions, enact our environmental ethics, and view/project future developments - as did the participants.

In our [post]modern West there is a tendency to deny validity to all of the transpersonal stages of consciousness and the self consciousness of spirituality addressed in this thesis. In the first part of the chapter I offer the research to: acknowledge as real what I refer to as the widespread loss of the spiritual in the West; demonstrate the historical genesis of this rejection; illustrate by way of the participants' real examples and metaphoric imagery what this means.

An expression such as 'the collapse of the multidimensional Kosmos into flatland' may sound melodramatic, but it is not, for it expresses the devastating effect and consequence of the so-called spiritless in the world and beyond. The second part of the chapter, which focuses on transpersonal interpretation and superconsciousness, suggests there are certain leanings or moral intuitions fundamental to human and non-human alike, which, in working for the individual, work for the greater good. The participants' experiences suggest there is actual form and structure in such intuitions, and that the greater the depth of consciousness (=height of awareness), the clearer the intuition of the ground from which it issues and of which it is comprised. With a strong sense of self worth and wonder, the participants - each as individually evolving agents in collectively evolving communion/s - continue to seamlessly unfold their place in the (pre)forming of an ever emergent future not yet written.

Chapter 9: Research findings, reflections, and recommendations

This final chapter lists the research findings. Then, as is the convention in psychology, the thesis ends with reflections on the methodology and suggestions for further investigation. These reflections are presented under the headings: Methodological considerations and implications - which covers potential limitations in the research and advantages of the methodological approaches used; Commentary on validity and the research design; Recommendations for further research.

Proactive lucidity: Superconsciousness, creativity, and the virtually real

Part A

INTRODUCTION AND LITERATURE REVIEW

Chapter 1

**An integral perspective on psychology,
art, and literature**

An integral perspective on psychology, art and literature

This section of the thesis, which records the underpinnings of my search for the source of art as a beginning of creativity, draws heavily on the works of integral theorist Ken Wilber and transpersonal psychologists Roger Walsh and Frances Vaughan. It explains the meaning of the term *integral*, outlines the overall philosophy behind integral psychology, presents an integral art and literary theory, and introduces the topic of location in respect of spirit and consciousness and art.

In search of the source of art

Every exploration has its starting point. Mine is grounded in a search for the source of art. For various reasons, and in no way ignoring the numerous contexts that will determine the end product, I start with the premise that the beginning of an artwork can probably be dated to an event such as: an interior perception, a feeling, an impulse, a concept, an idea, or a vision, in the mind and being of the artist. And although the actual origin and precise location of the initiating creative impulse is generally considered unknowable, I never-the-less consider it in this exploration. While it is likely that many contexts precede my starting-point, and no doubt many more will follow, I start the exploration by regarding the primal artistic perception as the primal holon (or initiating creative impulse or genesis circumstance or simple beginning) of the artwork in question (cf: Husserl's 1991/1950 primordial beginning and the origins of geometry; Heidegger's 1992/1928 existentialism and phenomenology; and Schutz's 1967 common sense approach to phenomenological sociology, which base the importance of origins on subjectively perceived phenomena).

Koestler (1964, 1976) first used the term *holon* to refer to an entity that is itself a whole and simultaneously a part of some other whole. Based on Koestler's holonic theory, Wilber (1995) refers to a holon as a *whole/part* (an explanation of holons, holarchy and hierarchical structure follows in this chapter, with further explication and diagrams in the chapter on Methodology). I regard the initiating perception as the primal holon - an heuristic device framed to aid analysis (cf: Weber, 1963) - as I believe that whether or not that perception represents something else, the possibility would not invalidate my search for the source. Such representation of the start of art is not problematic, for if that which is represented was in the external world it could be the basis of imitative or representational theories; and if it expressed an interior state or feeling it could be the basis of expressionism; or if an idea, conceptualism. All such possibles are neither problematic nor invalidatory of the search.

Whatever the case, contexts within contexts of subsequent holons will develop around the primal holon as it inexorably enters the historical stream that will govern so much of its subsequent fate. While Wilber (1997) symbolises this process in terms of the layers of pearl growing around an original grain of sand, de Beauvoir (1974) might express that grain of sand, necessarily embedded in that environment, as a *pearl-becoming* (cf: Heidegger, 1929). Even when the primal artistic holon first presents in the consciousness of the artist, it is instantly subsumed into numerous already-existing contexts.

Whether unconscious structures in the artist, the artist's culture, or larger currents in the universe-at-large that the artist may know very little or nothing about, those larger holons indelibly imprint the primal holon with the codes of the larger currents from the very first instant of its existence.

Primal perception original intent For expressivist theories which focus on the primal holon, the meaning of art (the original intent of the maker) is primal. So a correct interpretation is a matter of the accurate reconstruction and recovery of that original intent and meaning. In other words, in order to understand the artwork it is necessary to understand the original meaning the artwork had for the artist (cf: Gadamer, 1992/1960; Habermas, 1972/1968; Ricoeur, 1981).

The task of uncovering original meaning, as with traditional hermeneutics, relies to some extent on indicators in other contexts. For example: other works by the same maker could show a pattern that helps to explain an individual work/artifact, while other works in the same genre might highlight originality. The expectations of the original audience, which probably influenced the intentions of the author, could also add to an interpreter's understanding of the work. Although attempting to re/construct and recover original intent is a very delicate, difficult, lengthy (in some ways endless) exercise, and in the last analysis perhaps more of an ideal than a pragmatic possibility; dismissing it as if it did not exist at all - which, as Wilber (1997) points out, is what virtually every theory of art/interpretation since phenomenological hermeneutics has done - is unacceptably dismissive.

While Wilber asserts that the pragmatically possible (here the attempt, albeit idealised, to recover as much as possible of the author's original intent) is an essential part of integral studies in general, he is adamant that any attempt to confine art and its meaning to the primal holon and its expression is precisely where trouble begins and limiting-theories fail in very significant ways. The reason lies in non-acknowledgement of the whole/part nature of everything (eg: even if we agree that art is found primarily in the original intent of the artist, the artist can have unconscious intentions - patterns in his/her work which can be clearly spotted by other members of that community, but which are not known to the artist), and the story unavoidably continues....

Unconscious intentions: The primal perception/holon emerges through structures of the artist's own being, some of which are unconscious. Freud is generally regarded as the first person to dwell on these unconscious structures and their influence on the actual features of the artwork (Schapiro, 1994), but in the vast expanse of the human psyche there is a plethora of patterns, codes, and regimes, each of which influences the shape of conscious intentions, that extend way beyond the narrow Freudian/psycho-analytic structures of sex and aggression. Wilber (1997) points out that it is to these wider contexts (eg: of linguistic, economic, cultural, historical structures) that the symptomatic or hidden intent theorists look to discern deeper and wider meanings (eg: a valid interpretation is one that decodes and exposes hidden intentions, whether individually or culturally held).

In addition to the Freudian unconscious of mainstream behaviourism and psychoanalysis, research in the so-called third and fourth forces of existential-humanistic and transpersonal psychology has discovered and confirmed numerous realms of the human unconscious - realms that I, like Wilber, believe could be the key to understanding conscious life. The human being is a complex individual composed of physical, emotional, mental, existential, and spiritual/transpersonal dimensions, and all of these structures serve as background contexts through which our surface consciousness moves. Thus, as an unconscious Freudian structure can colour and shape our conscious intentions, any of the deeper (existential/transpersonal) realms can likewise affect our everyday awareness. This proposition is central in this thesis.

Conscious and unconscious contribution: A key tenet of transpersonal psychology is that there is a spectrum of consciousness, a continuum reaching from the isolated and individual ego at one end to states of unity consciousness and spiritual union at the other (Wilber, 1977, 1984, 1993, 1995, 1997; Walsh, 1993, Walsh & Vaughan, 1992, 1993; Tart, 1983, 1988, 1993). This overall spectrum consists of at least twelve levels of awareness, each with a characteristically recognisable structure (including instinctual, Freudian, linguistic, cognitive, existential, and spiritual levels). The point to note in this thesis is that any and all of these dimensions can consciously or unconsciously contribute to the artist's overall intention which eventually finds expression in the artwork.

Realigning postmodernism: Theories of interpretation that concentrate on socially-embedded systems (eg: Marxist, social feminist, imperialist, ecologist systems) can be categorised as *symptomatic* theories. The majority of symptomatic theories focus on the wider currents in the social system (eg: the forces of production, geopolitical locations, modes of information transfer, social class distinctions, income distribution, structures of linguistic signifiers) - the wider social contexts which impact on the artist and the artwork. Certain such theories seek to disclose, decode and interpret unconscious intentionality.

It can be argued that too much of symptomatic theory is the imposition of bias (eg: the critic's pet context and ideology bereft of confirming truth or evidence or justification; or the attitude 'since there is no truth, only social constructions, why bother with evidence in the first place?'). Thus, from the uncontested fact that all truth is context-dependent and contexts are boundless, one winds up with the 'dizzy notion' that all truths are merely subjective and relative, arbitrary and constructed, and that truth is whatever you want it to be. In terms of knowledge theory, and in line with Wilber's propositions, I will argue for a much needed realignment of the postmodern view.

Idealism and bedrock reality: Mental health has consistently been defined as being in touch with reality. While Gackenbach (2004, citing Seligman's *Positive psychology* 2003) points out that the entire model of 'get real equals mental health' is now being seriously challenged, it is interesting to note that despite prevailing scientific norms, bedrock reality, according to stated beliefs of eminent physicists in that hardest of

sciences (eg: Sir James Jeans), apparently exists in the mind of some eternal spirit. An idealistic trend in modern physics goes back at least to the twin revolutions of relativity and quantum theory. Certainly the majority of the twelve or so pioneers in these early revolutions were idealists or transcendentalists of one sort or another (Wilber, 1997, cites Einstein's *Spinozist pantheism*, Heisenberg's *Pythagorean-Platonic archetypes*, Schroedinger's *Vedanta idealism*; de Broglie, 1955, asserts that *the mechanism demands a mysticism*; Woolley, 1993, cites Planck's *inner harmonic*). These pioneering physicists were united in the belief that the universe does not make sense and cannot be explained satisfactorily without the inclusion in some profound way, of consciousness itself.

When you think about it, the common acceptance of BigBang theory suggests that virtually everyone who ponders what was there before the [first] BigBang is leaning to idealism, since the first microatomic particles seem to have been following constant mathematical laws which did not develop but somehow pre-existed the [first] BigBang. In the context of all that hard science it is surely ironic that the reality upon which our sanity is said to depend is so linked to the mind of spirit.

Reasoning the ghost in the machine: A major problem with the spiritual/ghost-in-the-machine line of reasoning is that unless one has quantifiable evidence or physics formulae to support hypotheses, the conclusions sound too tenuous, speculative, and far-fetched. Also, too many theologians, Eastern and Western, have used the gaping loopholes in the scientific materialistic account of nature to promote their particular versions of God. Perhaps this is why most researchers - from cognitive behaviourism to artificial intelligence, psychological connectionism to biological psychiatry - tend to stay close to a materialistic explanation of mind, psyche and consciousness.

Fundamental reality, according to Walsh & Vaughan (1993), is assumed to be the material/physical/sensorimotor world, with mind reduced to (or worse, believed to be) little more than the sum total of representations or reflections of that empirical world. The brain, in scientific-objective terms, is said to be a biomaterial information processor and the information it processes consists of nothing but representations of the empirical world, with the subjective domain of consciousness reduced to an epiphenomenon generated in the wake of "random neuronical... physiological fireworks" (p.123). The mind hauntingly remains the ghost in the machine whether the machine be computer, biomaterial-processor, whatever (Koestler, 1976; Wilber, 1995, on reduction of mind; the computationalist *no computation without representation*, Jackendoff, 1987; Woolley, 1993; and Ryle's concept of mind 1989/1949).

I will contend that in objectivist approaches - arguably typified in Dennett's (1991) strangely widely-esteemed *Consciousness explained* [in which Consciousness seems to be explained away], objective representations are sent through a variety of connectionist networks to variously generate the *illusion* of consciousness. Such attempts to deny (explain) the existence of consciousness add up to an extraordinary amount of causal activity for so much nothingness. For as Walsh & Vaughan (1993) and Wilber (1995)

spell out, when we introspect we do *not* experience our own interior consciousness as "analog and digital bits scurrying through information networks" or "neurotransmitters hustling between dendritic pathways" (p.108), we find a world of images and desires, hungers and pains, thoughts and ideas, wishes and wants, intentions and hesitations, hopes and fears, that we know in an immediate and direct fashion.

These interior data may be part of extensive chains of mediated events, but the point is they are givens, for at the moment of introspection interior states are simply there, they show up and we witness them to the extent we choose. We experience an information bit dashing through a connectionist pathway as we experience knowing any/all concepts in an interior conscious apprehension where digital bits and bytes like any other concept are experienced as hopes, fears, and so on. Thus, in line with Wilber's and Walsh & Vaughan's assertions: my subjective and interior world, known by many names (eg: consciousness, awareness, mind, psyche, idea, idealism), appears to be very much at odds with my objective and exterior description of the world also known by many names (eg: material, biophysical, brain, nature, empirical, materialism).

Paths to knowledge [see Appendix 1, Fig.1, p.241]

In the quest for knowledge, theorists (from psychology to theology, philosophy to metaphysics, anthropology to sociology) have tended to walk either:

- (1) the objective-exterior-positivist-empiricist-materialist-brain path, or
- (2) the subjective-interior-introspective-hermeneutic-idealist-mind path.

Exterior/naturalistic/empiric-analytic approaches take the physical or empirical world as most fundamental, and all theorising must be carefully tied to or anchored in empirical observables. For example: in psychology this is evident in both classical and cognitive behaviourism/s where cognitive structures are granted reality only to the extent they manifest in observable behaviour; in sociology it is evident in classical positivism and also in structural-functionalism and systems theory where cultural productions are taken to be significant to the extent that they are aspects of an objective social action system. Even in theology and metaphysics this naturalistic approach starts from certain empirical and material givens then attempts to *deduce* the existence of spirit on the basis of empirical realities. Wilber (1997) illustrates this point with the example of Thomas Aquinas variously arguing from design for the existence of God - starting from certain natural facts he attempts to show *these facts demand an Author*, as it were. Carter's anthropic principle (Wheeler & Zurek, 1982; and Barrow & Tipler, 1986; cited in Bullock *et al*, 1988, pp.36-37) is another example, which basically maintains: because the existence of humans is incalculably improbable, yet they exist, the universe simply must have been following a hidden design from the start.

Interior/introspection and interpretation approaches start with the immediacy of consciousness itself. While the importance of empirical or objectivist data is not denied, the definition of the word *data* is taken to be *direct experience* - and the only genuinely direct experience each of us has is his/her own immediate interior experience.

In other words, primordial data is consciousness, intentionality, immediate lived awareness; and all else, from the existence of electrons to the existence of neuronal pathways, are and always will be secondary deductions derivative to the primary fact of immediate lived experience. Thus in psychology, where the objectivist approach produces varieties of behaviourism, the subjectivist approach shows up in the various schools of depth psychology (eg: psychoanalysis, Jungian Gestalt, phenomenological-existential, humanistic, and the many contemplative and meditative psychologies of both the East and the West), all of which take immediately apprehended interior states and direct experiential realities as their starting point and there anchor their theories. Meaning and interpretation of psychological symbols, symptoms and signs (rather than behaviour) are focal.

In sociology, where the objectivist approaches are interested in explaining empirical behaviour, the subjectivist approach shows up in the very influential schools of hermeneutics (the art and science of interpretation) and interpretive sociology (understanding symbolic productions). In theology and metaphysics, where the objectivist approach starts with certain empirical and material facts and attempts to deduce the existence of transcendental realities from those facts, the subjective and introspective approach turns the light of consciousness directly onto the interior domain in search of spirit in the disclosures of that data. Meditation and contemplation become the paradigm/exemplar/praxis upon which all theorising must be based.

In philosophy generally there remains a colossal divide between modern Anglo-Saxon approaches (British-American empiric-analytic approaches begun principally by Locke and Hume but made famous by G.E. Moore, Bertrand Russell, and early Ludwig Wittgenstein), and Continental approaches (beginning most notably with Kant and running in various ways and different guises through Schelling, Hegel, Nietzsche, Schopenhauer, Heidegger, Derrida, and Foucault). Wilber (1997) refers to the prevailing Wittgensteinian *no empirical pictures, no genuine philosophy* Anglo-Saxon attitude, which, by way of citing theorists from Schelling to Foucault, he claims the great Continental philosophers found to be “impossibly naive, shallow... even primitive” (p.8) for they linked the so-called empirical world not just to observation/perception but to interpretation. These two approaches, according to Wilber, have persistently existed in virtually all fields of human knowledge precisely because there is something profoundly significant in each; and this is what his integral vision is dedicated to honouring and incorporating. McArthur (2002) suggests a silence by too many philosophers on too many aspects of consciousness may explain this gap in understanding (cf: Merleau-Ponty, 1962; and see Appendix 1, p.241). As I see it, the objective world and its inter-objective correlates is set in subjective and intersubjective contexts and backgrounds that in many ways govern what is, and can be seen to be, in that empirical world.

The point is that every human being is multi-aspectival. We each have a subjective aspect (sincerity, truthfulness), an objective aspect (truth, correspondence), an intersubjective aspect (culturally constructed meaning, justness, appropriateness), and an interobjective aspect (systems and functional fit). Our different knowledge claims are

grounded in these very real domains, and to deny any one domain is to invite severe self-contradiction. For example: where empiricists use interpretation in the act of denying its importance, extreme constructivists and relativists use universal truth in order to universally deny its existence. Wolf (1991, 1993) points to the ugly means by which extreme aestheticians manipulate and market beauty to claim moral goodness, worthiness, etc. Integral studies aim to include the moment of truth in each of these approaches (empiricism, constructivism, relativism, aestheticism) so that stripped of their claims to be the only type of truth and thereby released from their contradictions they become a genuine rainbow coalition.

An integral view and the spectrum of consciousness

Where integral studies are in general dedicated to an all-level all-realm approach to consciousness and behaviour (Wilber, 1995; Murphy, 1992), the more specific school of transpersonal psychology has historically taken immediate lived experience, consciousness including nonordinary awareness, introspection, and interpretation as its fundamental starting point/s (Walsh & Vaughan, 1993). According to Wilber, various multidisciplinary researchers, working in the field of transpersonal psychology in particular, are currently aiming to map the spectrum of stages, structures, and states of human consciousness, including realms of the human unconscious. Wilber (1997) calls for a Human Consciousness Project similar to the *Human Genome Project* - the spectacular work by the many biological and medical scientists who mapped all the genes in the sequence of human DNA - an achievement which promises to revolutionise our ideas of human growth, development, disease and medical treatment (Dawkins, 1982, 1989). A parallel Consciousness Project converging the entire sequence of the 'genes' of awareness onto a master template of the various stages, structures and states of consciousness available to human beings would, if taken into account, dramatically alter every discipline it touches (Murphy, 1992). Although many specifics still need to be intensively researched, Wilber indicates that the spectrum appears to range from instinctual to egoic to spiritual modes, from prepersonal to personal to transpersonal experiences, from subconscious to selfconscious to superconscious structures, from prerational to rational to transrational states, from body to mind to spirit; giving not only an ontology of holons of being but also an epistemology of holons of knowing.

[An explanation of the term holon follows].

Gackenbach (2004) more moderately reminds that there are *various* sites (not one major effort) where research into consciousness has been ongoing, and points out that while there is a sense of cooperation among some researchers, there is more disagreement - to the point of ignoring each others work. In commenting on the diversity and contentiousness of the field, Gackenbach adds that while there are major breakthroughs happening in acceptance of such research by main frame establishments, the coordination and acceptance implied by Wilber has far from happened.

Integral theorists acknowledge and advocate the all-inclusive spectrum as the best available map of the intentional aspect of human beings (ie: the individual-subjective-interior realm of human knowledge and being). They claim dedication to an all-level all-

realm view of human consciousness and behaviour covering the various levels and dimensions in the intentional, behavioural, cultural and social aspects of human beings.

Consciousness and the great wisdom traditions

The Christian mystic assertion that men and women have (at least three) eyes of knowing: the empirical eye of flesh which in disclosing the physical and sensory world apprehends physical events; the eye of mind which in disclosing the linguistic and logical world apprehends images, desires, concepts and ideas; and the eye of contemplation which in disclosing the soul and spirit apprehends spiritual experiences and states (Parsons, 1997; Wilber, 1997), is a simplified version of the spectrum of consciousness, reaching from body to mind to spirit. Historically this concept, studied as the great chain of being (Lovejoy, 1964/1936), has been the dominant official philosophy of the larger part of civilised humankind through most of its history, and as Huston Smith (1991/1976) points out, the world's great wisdom traditions - from Taoism to Vedanta, Zen to Sufism, Neoplatonism to Confucianism - are based on the great chain concept (ie: on some version of the spectrum of consciousness).

Holons, holarchy and hierarchical structure: Postmodern critics expounding the no-grand-narratives axiom of philosophers such as Foucault (1980), Derrida (1982), and Lyotard (1984) claim that the very notion of a Great Chain based on ranking and hierarchy is oppressive. Wilber (1997) describes such complaints as rather unsophisticated for two main reasons: (1) the antihierarchical antiranking critics are themselves engaged in hierarchical judgments of ranking (eg: they claim their view is better than the alternatives); (2) the Great Chain actually was what Koestler (1976) called a holarchy (ie: a series of concentric circles or nests with each senior level transcending but including its juniors), a ranking of increasing inclusiveness and embrace that cumulatively includes more and more of the world and its inhabitants. Thus Wilber described the all-inclusive all-embracing upper (or spiritual) reaches of the spectrum of consciousness as "a type of radical universal pluralism" (p.33).

The world, our lifeworld (Ihde, 1990), is arranged holarchically (Koestler, 1976) - containing fields within fields within fields - and precisely because of this, a disruption or pathology in one field can reverberate throughout an entire system and things can go profoundly wrong. According to Wilber, the cure for this pathology is in all cases essentially the same: the pathological holons (NOT the holarchy *per se*) need rooting out of any diseased system so the holarchy can return to harmony. In concurrence with Koestler (1976) and Eisler's (1987) propositions, Wilber describes pathological holons as "any holons that have usurped their position in the overall system by abusing their power of upward or downward causation" (p.43). For example: where shadow holons refuse integration the cure may lie in psychoanalysis; where monarchical or fascist holons oppress the body politic the cure may lie in democratic social revolutions; where cancerous holons invade a benign system the cure may lie in medical interventions; where opaque ideology usurps open communication the cure may lie in critical social theory; where patriarchal holons dominate the public sphere the cure may lie in radical feminist critiques, and so on. I agree that the cure lies not in throwing out the holarchy

Any hierarchy, including the feminist hierarchy that values linking as better than ranking, can be put to severe abuse repressing or marginalising certain values, and this too condemns pathological or dominator hierarchies, not hierarchies in general. Eisler (1987) reminds of the big difference between actualisation and dominator hierarchies, and as Wilber (1997) points out: the Great Chain since its inception was a profound actualisation holarchy quite apart from the abuses to which it was sometimes (often) put.

However, and apart from such abuses, even at their best these wisdom traditions still neglected crucial items (McArthur 2002's silences), in particular: (1) the recognition that the very earliest stages of human development can play a decisive role in subsequent growth (eg: Freud's pioneering work, and Grof's perinatal work); and (2) they did not clearly recognise that the various levels of interior consciousness have correlates in the other realms of human life (ie: the intentional-behavioural-cultural-social aspects of the different levels of body-mind-soul-spirit, were neglected).

Although the contemplative traditions were extremely weak in their understanding of the stages leading up to the mental-ego (ie: from instinct to ego) they were unexcelled in tracing human growth from mental and egoic modes to transmental and spiritual modes. The opposite prevails in main frame psychology where work from ego to spirit remains barely recognised. I will argue that a full spectrum approach to psychology and psychiatry should rigorously embrace the move from ego to spirit. For as the spectrum develops, the ability to trace and elucidate the unfolding of developmental lines of consciousness such as cognition, affect, moral sense, object-relations, self-identity, modes of space and time, motivations and needs, etc (from pre-egoic to egoic to trans-egoic modes) becomes more viable as the means become more evident.

In any living entity pathology can occur at any point in growth, and precisely because the spectrum of consciousness develops, various misdevelopments can occur at any stage of this unfolding. Thus the spectrum of consciousness is also a spectrum of different types of possible pathologies: psychotic, neurotic, cognitive, existential, spiritual; and the full spectrum approach to psychology and psychiatry needs to incorporate a full range of treatments that address these different types of pathologies.

With a multidimensional all-level all-quadrant approach to human consciousness and behaviour we can more appropriately correlate quadrant-specific activities. Researchers such as Alexander, Gackenbach, Grof, Krippner, Mason, Wolf, have already begun the work to: correlate states of meditative awareness with types of brainwave patterns; monitor physiological shifts that occur with spiritual experience; follow the levels of neurotransmitters during psychotherapeutic interventions or the effects of psychoactive drugs on blood distribution patterns in the brain; while social and systems scientists are working to: trace the social modes of production and see the corresponding changes in cultural worldviews; follow the historical unfolding of cultural worldviews and plot the status of women and men in each period; or trace the modes of self that correlate with different modes of technoeconomic infrastructure... all without attempting to reduce one to another.

In highlighting the importance of a multidimensional approach for a truly comprehensive overview of human consciousness and behaviour, I will argue that today's integral studies can succeed where the great wisdom traditions failed. In tracing the spectrum of consciousness not just in its intentional but also its behavioural, social, and cultural manifestations we should more clearly spot those areas where the traditions were all too embedded in the social injustices of the day - from sexism to speciesism to militarism to ethnocentrism.

Modern-day integral studies have reconnected with the world's great wisdom traditions, honoring and incorporating many of their essential and pioneering insights, while, at the same time, adding new methodologies and techniques previously unavailable. This is multiculturalism in its best and deepest sense, cherishing cultural differences, but set in a truly universal context (Wilber, 1997, p.35).

Perennial dimensions of manifest reality

The wisdom traditions generally subscribe to the notion that reality manifests in levels or dimensions, with each higher stage being more inclusive and therefore closer to the Godhead or Spirit (Pratt, 1993, 1997). That is, religions tend to assert spirit as the prize one gets at the top of the ladder of life. I believe this view is inadequate and thereby misleading (and later suggest a revision). Central to what Wilber (1993) elaborates as the "perennial philosophy of reality" (ie: the essentially similar features of reality across cultures and the ages) is the notion of the great chain (pp.214-222). This continuum of being, or spectrum of consciousness, encompasses (in Western terms) insentient non-conscious matter at one end and superconscious all-pervading spirit or godhead at the other. In between, other dimensions of being are arranged according to their individual degrees of: reality (Plato), actuality (Aristotle), inclusiveness (Hegel), consciousness (Aurobindo), clarity (Leibniz), value (Whitehead), knowingness (Garab Dorje). Various belief systems claim there are many discrete yet continuous dimensions to being. Some give five (matter, body, mind, soul, spirit), others claim just three (matter, mind, spirit).

The transcendent/immanent paradox: Spirit, according to Wilber (1997), is both the highest goal of all development and evolution and the ground of the entire sequence, as fully present at the beginning as at the end; prior but not 'other' to this world (cf: Klein, 1994). In a sense spirit is the summit of being - the highest rung on the ladder of evolution (ie: transcendental by nature) - but it is also the wood out of which the entire ladder and all its rungs are made (ie: immanent by nature).

Klein's (1994) feminist view of this paradox includes a discussion on being/becoming in which she considers the tensions between essentialist and postmodernist perspectives on (women's) spirituality and religion. According to Klein, de Beauvoir's famous emphasis on "becoming" (p.301) can be seen as prefiguring an entire corpus of feminist postmodern reflection on the elusive nature of self and subjectivity; whilst Butler's contentious rejoinder "[But] how can one 'become'... if one wasn't... all along?" (Butler, 1990, p.111), can be seen as expressing a crucial piece of the essentialist resistance to postmodern theories. Klein acknowledges as many differences among essentialists as among postmodernists (Kristeva, 1994/1981; Irigaray, 1985; Schor, 1989), but asserts it is reasonable to note that much contemporary feminist theory falls somewhere between the essentialist and postmodern positions suggested by these statements.

Klein (1994) and Wilber (1997) variously describe Spirit as the *isness* the *suchness* and the *essence* of everything that exists. Under the umbrella of feminist philosophy, Klein corollaries the compatibility that adherents of Eastern philosophical and religious traditions (eg: Tibetan Buddhists) perceive between conditioned subjective states (akin to postmodern feminisms) and the unconditioned (akin to essentialist feminisms). In the process of arguing that an expanded understanding of subjectivity can change the nature of the tension between feminist essentialist and postmodern perspectives, Klein challenges an underlying bias toward mastery implicit in postmodern narratives. Klein, who uses selected material from Indian and Tibetan Buddhist sources to elaborate her standpoint, asserts that Eastern philosophical/religious traditions recognise positions analogous to the essentialist and postmodern positions yet read that relationship to be far more compatible than most contemporary feminists would consider it to be. This difference in perception, according to Klein, is due largely to the way/s in which subjectivity is understood.

Historically, failure to take both these transcendental and immanent aspects into account has led to some very lopsided and politically dangerous views of spirit. Traditionally the patriarchal religions have tended to over-emphasise the transcendental nature of spirit thus condemning earth, nature, body, and woman to an inferior status (Haraway, 1989, 1991; Walsh & Vaughan, 1993; Klein, 1994). Prior to that the matriarchal religions tended to emphasise the immanent nature of spirit alone, and the resultant pantheistic worldview equated the finite/created Earth with the infinite/uncreated Spirit (Pratt, 1994; Parsons, 1997; Wilber, 1997). And these lopsided views of both matriarchal and patriarchal religions have had horrible consequences, from brutal and large scale human sacrifice for the fertility of the earth Goddess to wholesale war for God-the-Father.

However, in the midst of these outward distortions, the esoteric inner core of the wisdom religions has avoided dualities (eg: Heaven or Earth, masculine or feminine, infinite or finite, ascetic or celebratory) and centred instead on their union or integration. This union (eg: of Heaven and Earth, masculine and feminine, etc) was made explicit in the tantric [inseparability] teachings (Stott, 1984) of various wisdom traditions (eg: from Neoplatonism in the West to Vajrayana in the East); and according to Wilber it is this nondual core to which the term *perennial philosophy* most applies.

Matter body mind soul spirit [refer Appendix 2, Figs. 2, 3, 4, pp.242, 250]

In the individual human being the levels in the spectrum of consciousness (as it appears in the three largest wisdom traditions Judaism/Christianity/Islam, Buddhism, Hinduism) are probably most easily understood in the familiar Christian terms of matter, body, mind, soul, spirit. Compared, for example, with less familiar terminologies such as: Koestler's spheres of the holarchy of the great-nest-of-being (Walsh & Vaughan, 1993); or Vedantic Hinduism's five *koshas* - sheaths of consciousness (Maharishi, 1969, 1990/1972); or Mahayana Buddhism's eight *vijnanas* - levels of consciousness (Buddhaghosa, 1994/1976). I briefly outline the Vedantic and Mahayana parallels, certainly not to minimise the very real differences between these traditions but rather to highlight certain deep structure similarities that they share; which I suggest in this thesis testifies to and

affirms the genuinely universal nature of many of their insights. I find too, that in seeking to faithfully communicate foreign concepts, the expressions that come to mind act not just to clarify the impression I have of that unfamiliar framework but also to enhance the native understanding I have of my own cultural equivalent.

In **Vedantic Hinduism** matter-body-mind-soul-spirit 'equate' to five *koshas* (sheaths/spheres) of annamayakosha-pranamayakosha-manomayakosha-vijnanamayakosha-anandamayakosha (Maharishi, 1969). Metaphorically (and in the nicest way) I compare this nest of concentric spheres with an onion; peel back the sheathed layers enfolded beneath its skin to symbolically reveal: food (*annamayakosha* - the outer sheath); emotional-sexual bioenergy (*pranamayakosha* - the next layer in); rational-abstract mind (*manomayakosha*); intuition/subtle-higher-mind (*vijnanamayakosha*); and spiritual and transcendental bliss (*anandamayakosha* - the innermost core and the essence that permeates the whole 'thing') (Appendix 2, Fig.3, p.242).

Vedanta also groups these five sheaths into three major realms: gross, subtle, and causal (Alexander, Davies, *et al*, 1990). The gross realm is correlated with the lowest level in the holarchy-of-being (the physical body), the subtle realm is correlated with the three intermediate levels (the emotional/sexual body, the mind, and the higher/subtle mind), and the causal is correlated with the highest level (the archetypal spirit, which is sometimes said to be largely-unmanifest/formless) (see Appendix 4, Fig.4, p.250). Furthermore, Vedanta relates these three major realms of being with the three major states of consciousness: waking, dreaming, and deep dreamless sleep (Gackenbach, 1987; Alexander, Davies *et al*, 1990). Then there is a fourth dimension which is beyond (but includes and thereby integrates) the three states of gross subtle and causal manifestation (Maharishi, in Alexander, Davies *et al*, 1990).

Thus, the Vedanta version of five sheaths is almost identical to the Judeo/Christian/Muslim version of matter, body, mind, soul, spirit (cf: Griffiths, 1983); as long as soul is understood to mean not just a higher self or higher identity, but higher or subtler mind and cognition.

Mahayana Buddhism: The central psychological model in Mahayana Buddhism is the eight *vijnanas* - the eight levels of consciousness (Buddhaghosa, 1994/1976). The first five are the senses; next is the *manovijnana* (the mind that operates on sensory experience); then *manas* (both higher mind and the centre of the illusion of the separate self). It is the *manas* that looks at the next highest level, the *alayavijnana* (supra-individual consciousness), and mistakes it for a separate self or substantial soul (see the Atman Project in the following section); and beyond these eight levels as both their source and ground is the pure *alaya* (pure Spirit).

Also in the higher mystical traditions (eg: Vedanta, Mahayana Buddhism) soul has the additional meaning of 'a contraction' which has to be dissolved (Wilber, 1997) or a knot which has to be untied (what Hindus and Buddhists call *ahamkara*, Pratt, 1997) before the soul can transcend itself (cf: Judeo-Christian notion 'die to itself' Parsons, 1997) and thereby break through the final barrier to enlightenment.

[Soul] is both the highest level of individual growth we can achieve, and also the final barrier...to complete enlightenment or supreme identity, simply because as transcendental witness it stands back from everything it witnesses. Once we push through the witness position, then the soul or witness itself dissolves and there is only the play of nondual awareness....The gap between subject and object collapses, the soul is transcended...and pure spiritual or nondual awareness...arises. You realise that your intrinsic being is vast and open, empty and clear, and anything arising anywhere is arising within you, as intrinsic spirit, spontaneously (Wilber, 1997, p.47).

Throughout this thesis unless otherwise specified, my use of the terms: matter, body, mind, soul, spirit, in respect of the spectrum of consciousness as it appears in the individual human being, incorporates the above insights and is based on what I understand to be a consensus of meaning/s commonly expressed by Wilber (1997), Pratt (1993, 1997, 1998), and Parsons (1997).

Matter means the physical universe as it appears in our own physical bodies (ie: those aspects of our existence covered by the laws of physics); and whatever else we may mean by the word *matter* in this case it means the dimension with the least amount of consciousness (some would say none).

Body in this case means the emotional ‘animal’ body, sex, hunger, vital-life-force, etc (ie: those aspects of existence studied by biology).

Mind is the rational, reasoning, linguistic, imaginative psyche/mind (studied by psychology).

Soul is the higher, subtle, archetypal, intuitive mind, and the essence or indestructibility of our own being (studied by theology).

Spirit is the transcendental summit/‘Godhead’ and immanent presence of our being; both the highest goal and the ground of all development (eg: ‘personal growth’) and sequential evolution (studied by contemplative mysticism).

Soul, psychology, and evolutionary holarchy

Evolutionary holarchy, the holistic study of the development and self-organisation of fields within fields within fields, is once again, a dominant theme in many scientific and behavioural disciplines (Wilber, 1997). This may not always be obvious, as it tends to resurface with a variety of different names along with some interesting new insights. For example, Aristotle [384-322BCE]’s *entelechy* (de Anima, the soul) updated, is now known in the sciences of complexity as: *morphogenetic fields* (eg: Sheldrake’s *nested hierarchy of morphogenetic fields*, 1981, 1990) and *self-organising systems* (eg: *general system theory*, von Bertalanffy, 1968; *catastrophe theory*, Thom, 1975; *cybernetics*, Weiner, 1949; *nonequilibrium thermodynamics*, Prigogine & Stenger, 1984; *cellular automata theory*, von Neumann, 1990/1951; *autopoietic system theory*, Maturana & Varela, 1992; and various other *chaos*-type theories: Gleick, 1988). In other words, an understanding that was embraced as one straightforward word, soul, over 2000 years ago is now virtually impossible to find. Soul the-real-thing may still simply be there, but ‘soul’ in the academic context is so confusingly splattered about a multitude of diverse fields and so heavily disguised under a squash of complicated labels that it may as well be pronounced clinically dead.

A somewhat tongue-in-cheek Wilber describes this scenario as a “temporary derailment” of the great-hierarchy-of-being by way of a variety of materialistic reductionisms, from scientific materialism to behaviourism to positivism, which apparently came to a head in the nineteenth century. Quotably:

That...attempt to reduce the holarchy of being to its lowest level, matter...was particularly galling in psychology, which first lost its spirit, then lost its soul, then lost its mind, and was reduced to studying only empirical behaviour or bodily drives, a restriction that at any other time or place would be considered...insanity (Wilber, 1997, p.48).

The homecoming of the holarchy-of-being and its self-organising principles means that [post]modern psychology can reconnect with its rich roots in the perennial philosophy of not just the West but also the East. However, as Wilber points out, although one of the unifying paradigms in modern thought is evolutionary holarchy (eg: Laszlo, Jantsch, Habermas, Lenski, Dennett), most orthodox schools of inquiry only admit the existence of matter and body and mind (ie: three-fifths of the holarchy-of-being); the ‘other’ dimensions of soul and spirit are not yet accorded the same status (cf: Klein, 1994; and Haraway, 1989, 1991 on domination by otherisation). Thus, my integral agenda is to reintroduce the other two-fifths: soul and spirit.

Acknowledgement of the full spectrum of consciousness would alter the course of all the modern disciplines it touches, and as I see it, the first and immediate impact would be on the field of psychology itself.

Spirit and the Atman Project

This section addresses a peculiar paradox, the human attempt to find Spirit in ways that prevent it and force substitute gratifications, a drive Wilber describes as the Atman Project. Much of Wilber’s current material and an increasingly significant proportion of the grounding theories fundamental to both transpersonal psychology and integral studies stem directly from, or have at their core, the theories he first expounded in *The spectrum of consciousness* (1977) and *The Atman Project* (1980). More recent works tend to posit/(re)locate those core theories within ever-broadening contexts. Wilber’s writing of *The Atman Project* and *Up from Eden* (1981), which together covered ontogeny (the origin & development of an individual), and phylogeny (the evolutionary development of humankind across phenomenological time/history) ended what he called his “flirtation with Romanticism and its attempt to make regression into a source of salvation” (Wilber, 1997, pp.51-52).

Involution, evolution, and human development: Involution is the movement whereby all things fall away from a consciousness of their union with the Divine and thus imagine themselves to be separate and isolated monads, alienated and alienating (cf: Leibniz’ *Monadology*, 1686/1714; Russell, 1937/1900; Solomon, 1989).

Consciousness, a pivotally vital feature of human development, brings evolution in transcendence of ego. While there is a falling away from Godhead/Spirit/the primordial ground, this fall - the truth the Romantics tried unsuccessfully to explicate, for development is NOT regression in service of ego - serves to aid evolution. Wilber (1997) points out that once involution has occurred and spirit becomes unconsciously involved

in the lower and lowest forms of its own manifestation, evolution can occur. Spirit unfolds in a great spectrum of consciousness: from the BigBang to matter to sensation to perception to impulse to image to symbol to concept to reason to psychic to subtle to causal occasions [Appendix 7, Fig.8, p.263] on the way to its own “shocking self-recognition, Spirit’s own self-realisation and self-resurrection” (p.55). In each stage, from matter to body to mind to soul to spirit, evolution becomes more conscious - more and more aware, more and more realised, more and more awake - with all the joys and all the terrors inherently involved in that dialectic of awakening (cf: Walsh & Vaughan’s 1993 adventure of consciousness; Bragdon 1990, 1993; and Grof & Grof’s 1990 spiritual emergence/emergency). In Wilber’s words:

At each stage of this process of Spirit’s return to itself, we...remember, perhaps vaguely, perhaps intensely, that we were once consciously one with the very Divine itself. It is there, this memory trace, in the back of our awareness, pulling and pushing us to realise, to awaken, to remember who and what we always already are (Wilber, 1997, p.56).

To search in the world of time and space and object for what is timeless spaceless and non-object can only be fruitless, for spirit is not an object that can be grasped in the world of commodities and commotion; and this search for Spirit in ways that prevent its realisation effectively forces us to settle for substitute gratifications. In other words, our nonconscious search for Spirit (nonconscious because it was never actually lost, only unrealised-by-us) and our consequently-unresolved deep need/intuition for what Spirit brings (cf: fruit-of-the-Spirit: conscious connection to the HolySpirit aspect of God; Bible, eg: Romans 8:23; Parsons, 1997) acts to propel us through and lock us into an alienative life of substitution. And that: *the attempt to find Spirit in ways that prevent it and force substitute gratifications*, the historical nightmare of the fruitless search in time for that which is finally timeless, is what Wilber (1980) identified and coined as the Atman project. By applying this principle affecting the individual in the immediate context of his/her subjective world to various contexts (eg: anthropology and the evolution of cultures, sociology and the institution of social structures, philosophy and the quest for the real), Wilber (1995, 1997) contends that the structure of the universe is driven by the Atman project (cf: Parsons 1980 commentaries on E. White’s works including *The great controversy*).

A more integral philosophy: Integral philosophy as with any philosophy is of the mental domain, and with mental devices alone it cannot step beyond that sphere. It can not replace other modes or functions of knowing. It cannot replace empirical science, contemplative meditation, or even other mental modes - from literature to poetry to psychoanalysis to mathematics to linguistics. But it is powerfully there, at the heart of the mental world, coordinating and elucidating all modes of knowing, dimensions of value, levels of being. And while it does not actually generate meditative data, it firmly acknowledges the existence and importance of that data in its own coordinating and elucidating activities. Wilber (1997) describes this as “mandalic reason at its finest and most encompassing” (p.95) for it knows the difference between relative truth, which it can divulge; and absolute truth, for which it must yield to the eye of contemplation.

[See: *Integrating the processes of philosophy and contemplation* in Methodology, chapter 3].

Aesthetics is the study in philosophy of the Beautiful, which is typically bound up with the study of art and artworks, as well as the metaphysical, epistemological, and ethical concerns for the True and the Good (Solomon, 1989). Integral philosophy thus mentally coordinates the Good and the True and the Beautiful.

Empirical science is an important part of the endeavour to be attuned to the many moods, flavours, facets and forms of the Kosmos (Wilber, 1997). Endeavours to truly befriend the Kosmos are a very important part of the integral vision. Integral philosophy attempts to include and coordinate the many faces of: the Good (which in line with Wilber I will present as the 'we' of Spirit) the True (the 'it' of Spirit) and the Beautiful (the 'I' of Spirit), as they all evolve across the entire spectrum of existence - from their sensory forms (seen with the eye of flesh) to their mental forms (seen with the eye of mind) to their spiritual forms (seen with the eye of contemplation) - Wilber's "pluridimensional Kosmic mandala of unending embrace" (p.95). Science enables us to touch the True (the It of Spirit). With morals we touch the Good (the We of Spirit). What then for the Beautiful (the I of Spirit) itself? The question I seek to answer in this exploration is: what is the Beauty that is in the eye of the Beholder when we (the Beholders) are in the the eye of Spirit?. That is: as the 'I' of Spirit, what do we finally see?

Toward an integral theory of interpretation and meaning

In order to see clearly, first I step away from the narcissistic neverland of self-reflecting mirrors and move on from the dead end of static relativities that seem to characterise so much of the world of postmodern art and literature. Also, re/introducing the essentials (eg: structure and agency-in-communion) of a genuinely integral form of theory (in this instance applying to the merits, meaning, and interpretation of art in the phenomenological context of its unfolding and reception-in-the-world) must, I suggest, embrace a multirealm analysis of literary signification and semiotics in general.

Historical shifts: The simplistic view that meaning was something the author created and put into artform for the viewer/receiver to simply pull out, is now regarded as hopelessly naive by all parties. Starting with psychoanalysis, it was recognised that some unconscious or unconsciously-generated meaning would find its way into the artwork or text even though the author was unaware of this, and it was the job of the expert psychoanalyst or knowing critic (not the naive reader/viewer/receiver!) to decode and extract this hidden meaning. As repositories of hidden meaning, artworks could be decoded only by the expert. In the many forms of this "hermeneutics of suspicion" (Ricoeur, 1995/1981, p.535) any repressed, oppressed, or otherwise marginalised context would show up in the art, which thus became a testament to the repression, oppression, marginalisation. That is, marginalised context was hidden subtext.

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

structuralism and hermeneutics vigorously vied to reveal the real context which would provide the *final* meaning that would undercut/supersede all others, until Foucault outdid the lot by situating them in an *episteme* that was itself cause and context.

Partly in reaction the focus of critique changed. The prevailing attitude basically became: ignore all of those interpretations (eg: the conscious or unconscious personality of the author, the historical setting, the time, place, etc) because the internal validity/structural integrity of the artwork itself (eg: its regime, code, internal pattern) is all that really matters (Passmore, 1991). Strong reaction by critics (eg: those espousing affective stylistics and reader-response theory) basically maintained that since meaning is only generated in reading/viewing or otherwise-experiencing the artwork, the true meaning of the work was actually in the response of the experiencer.

In a combination of these perspectives (ie: the work has gaps/spots-of-indeterminacy), phenomenologists (eg: Iser, Ingarten) asserted that the meaning of the gaps could be found in the reader/viewer/experiencer. Until along came 'you're all wrong' Derrida-and-the-deconstructionists who, in declaring all meaning is context-dependent and contexts are boundless, basically determined there is no way to control or determine meaning, and thereby art and criticism spin endlessly out-of-control into Wilber's space of endless ambiguity where postmodern deconstruction inevitably self-annihilates (cf: Brodribb, 1985 and her 1992 feminist critique of Lyotard's 1984 postmodern condition as evidenced in *Les Immatériaux*; and my own 1993 papers: *Postmodern images of perfection: Immateriality, antimatter, eugenics and the mother-machine*; and *MIDI and the nonbody: A critical look into music and biotechnology*).

Where there is no genuine meaning there is only deception; and art as sincere statement becomes art as anarchy, anchored only in egoic whim and narcissistic display.

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 (Fuller, in Passmore, 1991, p. 16).

However, if meaning is context-dependent, and given that contexts are boundless, the question becomes: is there an orientation that could ground the self-deconstructed interpretations, convert the deceptions of postmodernism into truths, restore a genuine sense of meaning to art, overturn the ascendancy of narcissism and nihilism, and in effect (following Wilber's line of logic) 'save art and literary theory from itself'? These issues are addressed in this thesis.

Contexts within contexts endlessly: We live in a world of holons (whole/parts) - wholes that are simultaneously parts of other wholes (Koestler, 1976) - nested holons. The postmodern poststructuralists (eg: Derrida, Foucault, Lyotard, and stretching back to Bataille and Nietzsche) profess to be foes of any sort of systematic theory or grand narrative and thus predictably object to any overall theory of holons. However, a close look at their work shows that it is driven by a conception of texts within texts within texts (contexts within contexts within contexts) holons within holons within holons, the sliding play that forms the platform from which they launch their attacks. Everything is put into question - this is what postmodern poststructuralists do - because everything is

a context within a context forever. The claim to have no system (eg: Bataille, 1985) is disingenuous. There is a system, a *sliding* system (eg: Breton, in Holtzman, 1994), holons within holons forever. Culler, probably the foremost interpreter of Derrida's deconstruction, points out that Derrida does not deny truth *per se*, but rather insists that truth and meaning are "context-bound" (p.123), context being boundless:

One could...identify deconstruction with the twin principles of the contextual determination of meaning and the indefinite extendibility of context (Culler, 1982, p.215).

What deconstruction puts into question is the desire to find a final resting place in either wholeness or partness or anything in between.

In search of meaning: Context-dependency seems to pervade every aspect of the universe and our lives in it. Meaning is context-dependent. For example [and cf: Wilber's quadrant system, thus bracketed]:

(a) I have a single thought to do something. I experience the thought and its meaning the symbols, images, idea of the something I intend to do. [UL/subjective/individual/internal/ 'I'= intentional realm];

(b) But this thought only makes sense in terms of my cultural background, which gives texture, meaning and context to my thought. The cultural community serves as intrinsic background and context to any thoughts I might have; individual thoughts which can only form and exist against a vast background of cultural practices, languages, meanings and contexts (cf: rare cases of 'wolf-boy' humans raised in the wild, which show that the human brain left without culture does not produce linguistic thoughts on its own). [LL/intersubjective/collective/ 'we'= cultural realm];

(c) And my culture is not disembodied, hanging in idealistic mid-air, it has material components; much as my individual thoughts have material brain components. All cultural events have social correlates. [UR/objective/individual/external/ 'It'= behavioural realm];

(d) concrete social components such as types of technology, forces of production (horticultural, agrarian, industrial, digital/virtual etc), concrete institutions, written codes and patterns, geopolitical locations etc; which crucially impact in helping to determine the types of cultural worldview within which my own thoughts will arise, that together comprise the actual social system [LR/interobjective/collective/network 'its'=social realm].

So my supposedly individual thought is actually a holon comprised of the inextricably-interwoven, mutually-determining aspects/holons of my multirealm (intentional, behavioural, cultural, social) lifeworld - concentric spheres of contexts within contexts indefinitely: the social system strongly influences the cultural worldview, which sets limits to the individual thoughts I can have, which registers in the brain physiology, and so on around the circle in any direction - a fact which bears directly on the nature and meaning of thought, art (and everything else).

The nature and meaning of art

As with thought and the outcomes it engenders, so too with art and meanings made manifest through paintings music, literature, dance, film, (indeed all creative pursuits). The context/s in which a work arises and into which it is received are manifold - for art

by nature and the meanings drawn from it are multi-aspectival, inextricably-interwoven, and mutually-determining; causing and being caused by each other in concentric spheres of context dependency (cf: Bogzaran, 2001, 2003).

Among the different views of the nature and meaning of art and thus its interpretation, the simplest and probably the earliest is that art is imitative or representational (Plato, Aristotle), it copies something in the real world. For expressivist theories which focus on the primal holon, the meaning of art is primal, and to understand the artwork it is necessary to understand the original meaning the artwork had for the artist - so correct interpretation is a matter of accurate reconstruction and recovery of the maker's original intent and meaning (Croce, Collingwood). Although the pragmatically possible (albeit idealised) attempt to recover as much as possible of the author's original intent is an essential part of integral studies, such re/construction remains a very delicate, difficult, lengthy and in some ways endless exercise. In my opinion, theories which confine artworks and their interpretation to a particular pigeonhole (eg: original intent theories) thereby limiting their nature and meaning to the constraints of that environment, fail to acknowledge the whole/part nature of art (of things, of everything).

Unconscious intentions are an unknowable factor in expressivist/original intent theory. In the vast expanse of the human psyche, a plethora of patterns and codes and regimes influence conscious intentions. Hence, hidden intent interpreters look/ed to the wider contexts of linguistic, economic, cultural, historical structures to discern the deeper and wider meanings which they use/d to inform their symptomatic theories.

In addition to the Freudian unconscious of mainstream behaviourism and psychoanalysis, research in the so-called third and fourth forces of existential-humanistic and transpersonal psychology confirms numerous realms of the human unconscious that could be the key to understanding conscious life (cf: Alexander *et al*, 1987, 1990; Gackenbach, 1987; Murphy, 1992). Any and all of these dimensions can consciously or unconsciously contribute to the artist's overall intention which eventually finds expression in the artwork (Bogzaran, 2003). I believe structures and dimensions of physical, emotional, mental, existential and spiritual/transpersonal life serve as background contexts through which our surface consciousness moves. I will argue that in the same sort of way unconscious Freudian structures can colour and shape our conscious intentions, any of the deeper existential/transpersonal realms can likewise affect our everyday awareness. This proposition is central in this thesis.

A variety of perspectives: Historically, having tired of the apparently endless task of trying to determine the artist's original meaning, theorists reacted by looking elsewhere for a way to interpret the meaning of art, most commonly focusing on the artwork itself, judging it on its own terms (Passmore, 1991). Art is judged as an intrinsic whole and the meaning of the artwork is to be found in the relationships among the elements or features (sub-holons) of the work itself. As already mentioned, there are many variations on this theme (eg: formalism, structuralism, neo and poststructuralism), all applied to music, visual arts, poetics, linguistics, literary theory, etc (Holtzman, 1994).

The merits of this artwork-in-terms-of-itself approach, while limited, are obvious. For example, the approach offers a list of quality-criteria such as coherence, completeness, harmony of elements within the whole that is the artwork; as well as features such as uniqueness, complexity, ambiguity, intensity (Passmore, 1991). However, while none of these important characteristic features are to be excluded, meaning that is not obvious cannot be found by looking solely at the individual holon, whether the individual be a person or any specific work-of-art. In other words, the content (primordial beginnings) of an artwork will be determined in part by the various contexts in which the primal holon arises and in which the artwork holon exists (cf: Klein's 1994 feminist parallel on emptiness, content, process, and presence-with-a-difference; Wilber's 1997 critique of Heidegger's interpretation that Van Gogh's painting of worn shoes can disclose truth, pp. 121 -126; and Bogzaran's 2004 experience of Lucid Art and hyperspace lucidity).

Various (true but partial) artwork approaches suffer because they overlook the maker's intent and also attempt to ignore the viewer's response (Passmore, 1991). Consequently such theories cannot account for the role that interpretation itself plays in helping to constitute the overall nature of the art. Even as the primal holon is forming it is shaped by a cultural background which is historical through and through, for it never arrives in a blank slate formed only by the artist's isolated intention. Without in any way denying the other meanings of the artwork, from the primal intention of the maker to the formal elements of the artwork itself, when 'I' view the artwork it has meaning for 'me'. Every time a viewer sees a work and tries to understand it there is a fusion of horizons (Gadamer, 1992/1960) - a new holon emerges, and in the changing pattern of this new context there is new meaning.

The meaning of an artwork obviously does not reside solely in my (or any individual viewer's) particular response to it; but meaning cannot be divorced from the overall impact it has on its viewers; for we the intersubjective cultural background collectively provide the ocean of contexts in which art, artists, and viewers alike must float. Even before an artwork goes public and enters the stream of historical interpretations, perhaps before the first mark is made or the first note played, and in part because we are social animals, the artist has some sort of viewer response in mind, however fleetingly.

Reception and response theories typically maintain 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, cited in Wilber, 1997, p.128). By way of numerous examples Wilber then points out that it is the viewer-response theories coupled with the symptomatic theories (Marxist, feminist, racist and imperialist/postcolonialist theories being the most influential), together under the broad banner of poststructural postmodernism, that have almost totally dominated the postmodern art scene in both theory and practice, thus leading, as earlier suggested, into increasingly narcissistic and nihilistic ramblings.

Put bluntly: if the nature and meaning of art lies solely in the viewer (ie: the interpreter not the artist creates the work), and if only 'knowing' interpretation is valid, then it is the critic alone who creates all art. Thus the viewer (me) became the alpha and omega of art, which placed the critic (me) in the very centre of the creative act and the artworld - which is fine for poststructural postmodernist academics, but news to most artists. What continues to amaze me is (1) that such partial truths ever became the platform from which the critic-as-sole-creator gained (and still has!) such enormous currency, and (2) the inevitable (but apparently not obvious) self/destructiveness of a brand of postmodernism that completely and totally erases the artwork itself and thus ends up with a viewer-response theory that has nothing to critique - for if the artwork is not there to respond to, ego alone remains.

While it is one thing to expose a context it is quite another to impose one:

Freeing criticism from its object [*ie: erasing the artwork by emphasising viewer-response*] may open it up to all the possibilities of rich imaginations; but if...there is now no truth of the matter, then nothing keeps it from succumbing to the sickness of the modern imagination's obsessive self-consciousness [*ie: criticism becomes 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... [*and part of*] the emergent nihilism of recent times (Hoy, cited in Wilber, 1997, p.130).

Symptomatic theory, as suggested earlier, is (too) often comprised of unsubstantiated impositions of the critic's pet context and ideology, and a disposition to enable uncontested facts (eg: like *all truth is context dependent and contexts are boundless*) to be transposed into highly questionable notions (like *all truths are merely subjective and relative, arbitrary and constructed, and truth is whatever you want it to be*).

Thus, I believe a much-needed realignment of the postmodern scene calls for:

- (1) contexts to be treated as boundless means (cf: the Hegelian *purpose of history* 1990/1817) NOT nested non-truths and arbitrary constructions built on ego, but nested truths anchored in wider and deeper realities;
- (2) the nihilistic and narcissistic spin to be dismantled at the beginning, so meaningless relativism gives way to richly textured contexts of value and meaning that ground sound interpretation; and
- (3) each new context to confer a new genuine meaning upon its origin, the original primal holon, NOT dispose of everything I, for whatever reason, might designate as other (ie: as all things are contexts within contexts, each new context transcends but includes and thereby honours its forebears/origins).

I will argue that if one is to predicate a map by which the realms of art, consciousness, and creativity might be navigated, LOCATION has to be the critical factor.

In summary: Deep exploration of the art realm necessitates that the issue of location be appropriately (more deeply) addressed. Wilber proposes an integral theory of art and literary interpretation that comprises the multidimensional analysis of the various equally important contexts in and by which art exists and speaks to us - in the artist, the artwork, the viewer, and the world at large. By being open to ever new horizons we

broaden our own and thereby liberate ourselves from the constraints of bias, our favourite (or any one) ideology, and the prison of our isolated selves.

In an integral theory of art-literature-interpretation (such as Wilber's 4-quadrant mapping taxonomy):

(1) The actual material artwork/artifact (eg: the painting, book, music, song, film, dance, display) comprises/occupies the objective-exterior-material 'it'-realm [Wilber's UR-quadrant]. Theories that concentrate on this artwork holon (eg: the formalist theories) focus on the relation between the elements in the material signifying artwork (ie: the actual form of the artwork holon as it exists in public space).

(2) The original intention of the artist/maker (the artwork being, in part, an expression of this original intent) comprises/occupies the subjective-interior-introspective 'I'-realm [Wilber's UL-quadrant]. This is the site of the spectrum of consciousness as it manifests in any individual, which means there is actually a spectrum of intentionality available to all of us, including of course the artist/maker. This I believe, is significant, as any or all of these levels of consciousness and intentionality might have a hand in the formation of the primal holon, the original intent of the artist that eventually finds expression in the public material artwork. Theories of interpretation that concentrate on this primal holon (such as the expressivist and intentionality theories which seek to reconstruct and recover the original intent of the maker/creator; and also certain symptomatic theories when they seek to disclose, decode, and interpret any individual unconscious intentionality) focus on intentionality - conscious and unconscious - in the artist/maker (ie: the primal holon as it exists in the individual).

(3) The cultural background in which the artist's original intent arises (eg: the vast pool of collective signifieds and worldviews within and upon which individual meaning floats, governing which decisions can and will be made) comprises/occupies the intersubjective-collective-cultural 'we'-realm [Wilber's LL-quadrant]. Theories that concentrate on this historically-embedded background (the reception and response, viewer response, and certain symptomatic theories) focus on the cultural construction of meaning (ie: the wider and deeper cultural context/s in which both the primal and the artwork holons exist and are set).

(4) The entire interobjective social system in which the artist's original intent, cultural background, and artwork exist (ie: the sum total of the material, structural, institutional, technoeconomic systems and the vast pool of collective signifiers that govern the materialities of communication and the social action system in general) comprises/occupies the interobjective-collective-social 'network its'-realm [Wilber's LR-quadrant]. Theories of interpretation that concentrate on socially-embedded systems (such as Marxist, social feminist, imperialist, ecologist - that is, the majority of symptomatic theories) focus on the wider currents in the social system (ie: the forces of production, geopolitical locations, modes of information transfer, social class distinctions, income distribution, structures of linguistic signifiers - all the wider social context/s which considerably impact on the artist and the artwork).

Integral art and literary theory (and integral semiotics in general: see later section) explicitly includes all of these realms-of-being and all of the developmental levels within each realm; and as Wilber (1997) demonstrates in his integral hermeneutics, it does so (NOT as an eclecticism, but) as a coherent explication of the very structure of holons.

In conclusion, this section of the thesis has introduced the topic of location in respect of spirit, consciousness, and art. [Further discussion and explication in terms of research conducted follows in a later chapter]. The overall philosophy behind integral psychology has been presented, along with an explanation of the meaning of the term *integral*. An example of the basic structure, components, contents, and characteristics of an integral art and literary theory which links to creativity in various environments has been outlined to illustrate the fundamental features of any integral study, in particular the model of integral consciousness that is proposed later in this thesis.

As McArthur (2002) notes, the strength of Wilber's holonic theory lies in its ability to embrace gaps caused by silence, and cope with even the most rapidly changing patterns. Whereas other theories tend to ossify and become dead metaphors, the holonic theory intrinsic in Wilber's integral model expresses its own living dynamic.

Upon the threshold of what some people might regard as an age of unreality, being able to make sense of patterns and (future) possibilities in a 'high-tech' world that is changing in ways that disrupt people's perspectives and lives at an ever-increasing rate, has become a necessary function of life. In a technology-textured rapid-change climate of instant-delivery consequences, distinguishing substance from the insubstantial and what matters from the immaterial, becomes something of a balancing act. We need to be ready for the challenge.

And so, to return the last word to theorist of the transpersonal and pioneer of integral studies, Ken Wilber:

There is probably no crazier...field than 'lit crit,' overrun as it is with political agendas parading as interpretive methods, congested as it is with constructed deconstruction, postimperial imperialism, anti-female feminists, universal anti-universalists, and other assorted self-contradictions. Art and literary theory might seem a rather narrow, esoteric, and specialised field, but I consider it the absolute litmus test for any integral theory (Wilber,1997, p.xviii).

Proactive lucidity: Superconsciousness, creativity, and the virtually real

Part A

INTRODUCTION AND LITERATURE REVIEW

Chapter 2

Creativity

CREATIVITY

I believe there are signifiers of change directly linked to creative urge, and suggest there are knowable factors associated with the imminent creation of a newform. I propose that these factors include a more strongly perceived awareness of one's creative drive and a sense of directionality in that perception.

Creativity in context

In the course and development of one's creative life it seems likely that most people, artists for example, become more skilful in the execution of their craft, more adept at knowing, and perhaps managing, those life factors that work for them in the production of an art work. I propose that the recognition of such factors is a learnable skill that can be applied to evoke the kind of positive change that is conducive to creative productivity and problem resolution. An objective of this study is to isolate, identify and investigate the common factors in the patterns that appear to most vitally prefigure and accompany the actual production of an art work.

This chapter describes and explains what I mean by creativity and the terms I associate with it. It does so by means of *orienting generalisations* - strategic statements that underpin arguable facts which I will contend can be regarded as givens in this context (further explication in the Methodology). In line with Wilber's expositions and explication of associated theories and propositions (eg: Laszlo, 1987; Koestler, 1964, 1976; Whitehead, 1957/1929), my explanations are presented under the following headings (some of which are labelled to align with Wilber's 1995 treatise on *The web of life* and *The pattern that connects*, pp.3-79).

- | | |
|--|---|
| - The Kosmos | - Order, directionality and consciousness |
| - Autopoiesis, homeostasis, ultrastability | - Evolutionary tendency and depth |
| - The pattern that connects | - Implicate/explicate reality theories |
| - Agency and communion | - Inherent directionality |
| - Transcendence and dissolution | - Complexity and simplicity |
| - Four drives | - Creativity |
| - Creative emergence | |

The Kosmos: The Pythagoreans (6th century BCE) introduced the term, Kosmos. Although at the turn of the millennium (2003) it is usually translated as 'cosmos', the original meaning of Kosmos was "the patterned nature or process of all domains of existence, from matter to mind to God, and not merely of the physical universe" (Wilber, 1996, p.19). *Physical only* tends to be what both *cosmos* and *universe* refer to and mean today. Many cosmologies/cosmologists have a materialistic bias, a prejudice that somehow supposes the physical cosmos to be the 'most real' dimension, and everything else is explained with ultimate reference to this material plane. Like Wilber, I return to the term Kosmos which contains the realms of the cosmos (the physiosphere), the bios (the biosphere), the psyche or nous (the noosphere), and theos (the theosphere or divine domain).

Autopoiesis, homeostasis, ultrastability: Autopoiesis, according to Maturana & Varela (1992), is the self-replication that occurs only in living systems and *nowhere* in the cosmos. The point I want to stress here is that autopoiesis is an *emergent*.

Autopoiesis was the term coined for a special case of homeostasis in which the critical variable of the system that is held constant is that systems own organisation.

Homeostasis is the widespread disposition (often used as an explanatory principle in biology and psychology) of living beings, including people, to maintain a state of equilibrium in the face of changing conditions; whether physical, chemical, psychological (Hunter, 1988). Ultrastability is the term used in cybernetics to describe the capacity of a system in homeostasis to return to an equilibrial state after perturbation by unknown or unanalysed forces, against the intervention of which the system was not explicitly designed (Beer, 1988). In cybernetics this disposition is generalised mathematically to include all (not only biological) systems that maintain critical variables within limits acceptable to their own structure in the face of unexpected disturbance.

The new sciences dealing with self organising systems such as autopoietic system theory (Maturana & Varela) and chaos-type theories, are known collectively as the sciences of complexity. Such systems/theories include: general system theory (Weiss, Bertalanffy), cybernetics (Wiener), non-equilibrium thermodynamics (Prigogine), cellular automata (von Neumann), catastrophe theory (Thom), dynamic systems theory (Shaw, Abraham), chaos theory (Gleick). In the light of these theories certain types of very important gaps or leaps in nature, expressed in emergents, now make sense, and seem somehow inevitable, in ways that early science found incomprehensible.

Wilber traces several of these leaps, or profound transformations, in the course of evolution in the Kosmos (refer *Sex, ecology, spirituality: The spirit of evolution*, 1995). While haggling continues and theorists agree to differ about whether or where exactly matter/cosmos becomes life/bios, what I want to draw attention to, and reiterate as the fact Wilber claims it to be, is the proposition that *autopoiesis is a major and profound emergent*, the first orienting generalisation pertaining to what I want to communicate about creativity.

The pattern that connects: From matter to life to mind there are characteristic patterns of evolution in the various realms wherever such transformation occurs [cf: entelechy (Aristotle); morphic unit/field (Sheldrake); regime or code or canon (Koestler); deep structure (Wilber)]. Wilber (1995) isolates twenty such patterns and explains what is involved in terms of tenets (intrinsic principles). He evokes Koestler's (1976) holonic theory and asserts that reality is composed of *whole/parts*. Koestler's term *holon* refers to an entity that is itself a whole and simultaneously a part of some other whole (see my explanation of holons, holarchy, hierarchical structure, in the previous chapter). And despite the 2000 year old philosophical squabble between atomists and wholists over 'which is ultimately real, the whole or the part?' I will argue the answer is neither/both, there are whole/parts in all directions: all the way up, all the way down. Even subatomic particles disappear down into an infinitely virtual cloud of probability

waves, just as there is no ultimate whole ‘up’ or ‘out there’ that isn’t part of some other whole, indefinitely, forever. Time passes, and today’s wholes are tomorrow’s parts. Even the Whole of the Kosmos is a part of the next moment’s whole, indefinitely.

Thus I will argue that everything is basically a holon of some sort or another. I will argue that reality is composed of holons, NOT subatomic particles, for to take that approach privileges the material physical universe, which then means that everything else - from life to mind to spirit - has to be derived from subatomic particles. Of course a subatomic particle is itself a holon, so is a cell, so too a symbol, an image, a concept - so before all these entities are anything else, each is a holon. So the world is not composed of atoms or symbols or cells or concepts, as Wilber (1995, 1996) points out and elaborates in many ways that illustrate holon theory and NOT an atomistic view, it is composed of holons. Under Wilber’s tenet 1 (ie: “Reality as a whole is not composed of things or processes, but of holons”, p.35), and given this assertion as an orienting generalisation, it follows that the next step is to see what all holons in the cosmos, bios, psyche, and theos have in common.

[This Wilber (1995) does. Starting with the notion of holons, and proceeding by a combination of a priori reasoning and a posteriori evidence, Wilber attempts to discern, conclude, refine and check by examining diverse domains - from cellular biology to physical dissipative structures; from autopoietic systems to the making of computer programmes; from the structure of language to DNA replication. His findings comprise twenty tenets which he reports in pp.35-78)... Wilber’s tenet 2 basically states that all holons share certain characteristics, such as how they unfold, and the common patterns they display].

Agency and communion: Given that every holon is a whole/part, it has two tendencies, drives to maintain both its wholeness (its own identity, autonomy, agency); and its partness (its place in the family/culture/community upon which its existence depends and is sustained). If it fails to preserve its own agency (its capacity to maintain its own wholeness in the face of environmental pressures which would otherwise obliterate it) it ceases to exist. Simultaneously, it has to fit with its communions as part of other wholes or it ceases to be. As Wilber (1995, 1996) makes clear, this is true for atoms, cells, organisms, ideas; from atoms to molecules to animals to humans. If any holon fails at agency or communion, it is simply erased and ceases to be.

Both of the tendencies are equally crucial and important, as an excess of either will destroy its identifying pattern and thereby ‘kill’ the holon. As Wilber points out: even a moderate imbalance (whether by alienation and repression it manifests as pathological agency, or whether by fusion and indissociation it expresses itself as pathological communion) will lead to structural deformity, whether we are talking about the growth of a plant or the growth of the patriarchy.

A point of significance in respect of [my view of] the creative achievements of the participants in this study and of creativity more generally, pertains to this primordial polarity (rudimentary disparity) that certain theorists (eg: Koestler, Wilber, Jantsch) identify as running through all domains of manifest existence. It was, for example, archetypally expressed in the Taoist principles of *yin* (communion) and *yang* (agency).

According to Koestler:

On different levels of the inorganic and organic hierarchies, the polarisation of 'particularistic' [agency] and 'holistic' [communion] forces takes different forms, but it is *observable on every level* (Koestler, 1976, p.63).

Also, I believe that this is significant in the psychological and political levels of self-organisation, particularly with regard to the male and female value spheres and to political theories of rights (agency) and responsibilities (communion).

According to Jantsch (1980), who asserts that it was not sufficient to characterise these systems simply as open, adaptive, nonequilibrium, or learning systems (communion), they were also self-transcendent and thereby became a new whole with its own new forms of relative autonomy (agency).

[Wilber's tenet 2 actually states: "Holons display four fundamental capacities: self-preservation, self-adaptation, self-transcendence, and self-dissolution" (1995, p.40). Thus agency and communion are vital horizontal capacities of the characteristics holons share under Wilber's tenet 2].

Transcendence and dissolution: That which is vertically built up can vertically break down, and the pathways in both cases are essentially the same (Gardner, 1972; Jantsch, 1980; Jakobson, 1990; Murphy, 1992; Holtzman, 1994; Wilber, 1995). When a holon does break down or become unglued, it tends to decompose into its subholons, dissolving along the same vertical sequence by which it was built up, from holons down into subholons down to their subholons, etc (eg: cells break down to molecules which break down to atoms, etc). Wilber elaborates this vertical decomposition as self-dissolution [pp.44-46]. Jantsch expresses this in terms of retreat and points to 'system memory':

A structure...forced to retreat in its evolution...does so along the path which it has come.... This implies a primitive, holistic *system memory* which appears already at the level of chemical reaction systems (Jantsch, 1980, p.49).

Jakobson, elaborating language acquisition, points out that "new additions are superimposed on earlier ones and dissolution begins with the higher strata", and comments on "the amazingly exact agreement between the chronological succession of these acquisitions and the general laws of irreversible solidarity which govern the synchrony of all the languages of the world" (cited in Wilber, 1995, 44-45). Holtzman (1994) similarly alludes to dissolution process in his discussion of Chomsky on generative and transformational grammars. [See also the section on rule-governed creativity in my paper on Abstract Worlds, 2003].

Jakobson likewise refers to "stratified phenomena which modern psychology uncovers in the realm of the mind" (quoted in Gardner, 1972, pp.199-200; and Wilber, 1995, pp.44-5). Jantsch's (1980) "system memory" (p.49) could be said to have broad application in all branches of psychology - from the abnormal psychiatries, through forensic profiling, to psychoanalysis, industrial and personnel psychology, through behaviour modification (Watson to Jenny Craig) and into its further infomercial reaches of do-it-yourself wellbeing.

It is the building-up process, the reverse of dissolution, that I actually want to address. This focal process of new holons emerging can be framed (for example) in the question: how did inert molecules come together to form living cells in the first place?. Evolution operates in part by natural selection, but the standard neo-Darwinian explanation is, at best, inadequate.

[For example, take the standard notion that 'wings evolved from forelegs'. Ridiculous. Say it takes a good 100 mutations to produce a functional wing from a leg. A halfwing is no good as a leg and no good as a wing... you cannot run, you cannot fly, it has no adaptive value whatsoever, and pretty soon you're dinner. The wing-thing will only work if these 100 mutations happen all at once, non-lethally, in one animal, and simultaneously the same thing occurs in another animal of the opposite sex. These two must then find each other, have sex, and offspring with real functional wings! Random mutations cannot begin to explain this. Indeed, how could anyone actually believe it in the first place??]

However, once such a transformation *has* occurred natural selection will indeed select the better wings from the less workable wings. By what means transformations occur (certainly not the standard notion abovementioned) apparently nobody has a clue. The extraordinary thing is, extraordinary transformations do occur.

In what their authors variously relate as the phenomenon of “quantum evolution” (Simpson, cited in Murphy, 1992, p.26) or “punctuational” evolution (Eldredge & Gould, cited in Murphy, 1992, p.26) or “emergent evolution” (Murphy, 1992, p.181), radically novel emergent and incredibly complex holons do come into existence in a huge quantum leap-like fashion with no evidence whatsoever of intermediate forms (refer: Jakobson, 1990; Prigogine & Stenger, 1984; Gleick, 1988). Thus, theorists such as Jantsch (1980), Murphy (1992), and Wilber (1996) sometimes generalise evolution as self-realisation through self-transcendence.

Jantsch raises an aspect of this topic that has significance in feminist circles. According to Jantsch (unlike Koestler who tended to lump self-adaptation and self-transcendence together and use them interchangeably because both embodied a type of ‘going beyond’):

Self-transcendent systems are evolution’s vehicle for qualitative change and thus ensure its continuity; evolution in turn, maintains self-transcendent systems which can only exist in a world of interdependence. For self-transcendent systems, Being falls together with Becoming (Jantsch, 1980, p.11).

In feminist epistemology generally, and in particular with many feminist philosophers of religion, the notion of ‘Being and Becoming’ remains a pivotal issue in tensions between (generally opposing) advocates of essentialist and postmodernist theories of knowledge. For example, see Klein’s (1994) corollary on the compatibility adherents of Eastern philosophical and religious traditions (eg: Tibetan Buddhists) perceive between conditioned subjective states (akin to postmodern feminisms) and the unconditioned (akin to essentialist feminisms); and the section ‘Born or becoming?’ in my own theory of *Multiple modes of subjectivity*:

Evolution is a wildly self-transcending process with the capacity to go beyond what went before. Wilber’s (1995) explication that self-transcendence (far from being metaphysical or occult as some critics claim) is simply a system’s intrinsic capacity to “reach beyond the given and introduce some measure of novelty” (p.44) provides the next orienting generalisation I want to communicate about creativity.

That is: the drive to self-transcendence is built into the very fabric of the Kosmos itself.

Four drives: All holons, being whole/parts, have four drives (Wilber, 1995). These drives (or capacities or pulls or forces), the two horizontal opposites: agency (or self-preservation, the pull to be whole) and communion (or self-accommodation, the pull to be part); and two vertical opposites: self-transcendence (the move to higher levels) and self-dissolution (the move to a lower level) are in constant tension. *[Wilber's tenet 2 states just this; and the rest of his 20 tenets look at what happens when these forces play themselves out].*

Types of common patterns variously shaped by and in turn shaping these drives can be found and traced in the evolution of holons wherever they appear, and thus the sort of unity that applies to and continues to accompany evolution, becomes evident. For example, horizontally: the more agency (the more intensely a holon preserves its own individuality, its wholeness) the less it serves its communions (its partness in larger or wider wholes) and vice versa (ie: the more it is a part the less it is its own whole, even if one argues that 'its whole is to be part'). For example, an inert element (eg: helium, neon, krypton, xenon) is one that (due to the wholeness of its electron structure) intensely resists joining with other elements to form compounds - it retains its agency and resists communion.

Of particular interest in this study, the upwardly-vertical self-transcending drive produces life out of matter, mind out of life, and (I suggest) stages of spirit out of 'higher' mind. Directionally and in terms of its unifying quality (eg: by extrapolation of certain predictability factors apparently inherent in its known dynamic), further evolution into even higher spiritual stages seems likely.

Regarding the nature of this dynamic [reported in a later chapter on *proactive lucidity*], it should be noted that the continuous process of self-transcendence produces (by virtue of quantumlike leaps and creative jumps) its own discontinuities. For example, mind cannot be reduced to life, and life cannot be reduced to matter (as the upward vertical drive is by nature self transcendent) yet the commonality of patterns in each and all these domains, continues. So in that sense it could be said that the Kosmos hangs together unified by a single process, as Wilber initially suggested.

The constant tension across all domains shows up in everything from the battle between self-preservation and species preservation, to the battle/s between: rights (agency) and responsibilities (communion); individuality and membership; personhood and community; coherence and correspondence; self-directed and other-directed; autonomy and heteronomy (Wilber's exemplars, p.45). The question that illustrates this point is (for example): how can I be both my own wholeness (realise my own full potential) and be a part of something larger without sacrificing one or the other? Part of the answer, at all stages of evolution including human, involves self-transcendence to new forms of agency and communion that integrate and incorporate both partners in a supersession of multirealm growth (ie: not just a wider horizontal expansion but a deeper or higher vertical emergence). Which is why Jantsch, Murphy, and Wilber say (in effect) that evolution is the result of self-transcendence at all levels, and why it is self-realisation

through self-transcendence.

The constant horizontal tension between agency and communion extends even to forms of pathology. Wilber (1995) and Raeburn & Associates (1993, 1994, 1996) variously advocate multidimensional quality of life profiling for wellbeing, health promotion and rehabilitation. Raeburn & Associates, whose community psychology based programmes (eg: *Unstress* 1993, *Superhealth Basic* 1994) embrace being/becoming/belonging, suggest simple ways of addressing undue tensions that can occur on any given level where too much agency/individuality leads to a severing (repression and alienation) of the rich networks of communion that sustain individuality in the first place. Where, for example, the typical male pathology tends to be hyperagency (fear of relationship - like the inertness of helium), too much communion leads to a loss of individual integrity, fusion with others, indissociation, a blurring of boundaries, and a meltdown loss of autonomy; the typical female pathology tends to be hypercommunion/fear of autonomy. The one leads to domination the other to fusion - which, in feminist terms, respectively played themselves out in the patriarchy and the matriarchy.

As the horizontal tension is between agency and communion, the constant vertical tension is between self-transcendence and self-dissolution; and these forces complexly interact with each other on any given level. For example: both too much agency and too much communion lead to breakdown, which is a constant problem in human affairs, where the desire to find 'larger meaning' often leads to too much communion or fusion with a 'greater cause' and this fusion is mistaken for transcendence, whereas it is simply loss of autonomy and release from responsibility [perhaps the attraction?].

The point is that these four forces are operative in even the simplest of holons. Complex or simple, every holon must preserve its own pattern (agency over time) and it must register and react to its environment (its communions in space). If it does not respond appropriately, too much or too little of either agency or communion will destroy its identifying pattern and thereby it will be erased.

I believe there are signifiers of change directly linked to creative urge, and I think it may be possible (not necessarily desirable) to purposefully introduce (inject, manipulate) influencing factors at the interface of change, in order to increase the likelihood of effecting desired outcomes. That is, sort of 'genetically engineer' or 'technologically enhance' aspects of certain creativity factors known to give rise to specific results.

I suspect there is more flexibility in the nature of what we generally accept is nature, pre-determined and therefore inevitable, and that potentially equally-likely outcomes (cf: Heisenberg; Schrodinger; Gleick) can become a matter of choice rather than chance. As I see it, the nature in this is the fact of choice and its manifestation in the deepest level of life existence - the sort of creative soul choice that finds life in, and issues from, the deep realms of body-mind-spirit. Doing something for no better reason than because we can, is scant good reason to do it. Anything can be ethically justified by using rules selectively, even when the act of conveniently isolating a subject from its integrally connected contexts is known (or not) to be immoral, by the instigator.

Since the advent of the Human Genome Project, and with it the certain knowledge that vital facets of human life could be predetermined at genetic level, Humankind's capabilities in respect of its Self, changed. Irrevocably. For once something not-yet-known is found, it cannot be undiscovered; and once a new technology is here it cannot be disinvented. The incumbent heaven/hell of choices that inevitably accompany decisions to purposefully proceed, in turn must be addressed. For despite the supposed neutrality of technoscientific knowledge, owning the ability to irrevocably modify what-is, is a powerful capability and a powerful vehicle for the delivery of outcomes 'good' or 'evil'. As with responsibilities and privileges of social and individual choice, the significance of the positively-creative upward transformational pull of spiritual influence becomes increasingly important.

The knowing and mapping of human genes ostensibly provides biogeneticists with the choice to technologically manipulate aspects of these genes and thereby engineer the gene-pool in a human being and thereby change human life. Knowing/mapping states and stages of consciousness (meaning-neutral mental-states) across the spectrum of mind could provide psychiatrists and psychologists with parallel options. Knowing and mapping the related holonic patterns associated with these realms (a previously impossible undertaking that the advent of the supercomputer and associated advances in allied technoscientific fields renders conceivably possible) could offer insights on options we have not yet envisaged (cf: Gackenbach *et al*, 1998).

It could be said that it is the dynamic of interaction that embraces quantum leaps (ie: the discontinuities produced in the continuous process of self-transcendence) that is of focal interest in this study. For as I see it, the quantum-moment when a virtual newform is born (eg: an innovative artwork-to-be is lucidly conceived), and the quantum-moment that signals the imminence of evolutionary shift (self-transcendence on both micro and macro scales), involve/are the same sort of creative jump.

Creative emergence: As evolution is in part a self-transcendent process it always goes beyond what went before, and in so doing, new entities come into being. "New patterns unfold, new holons issue forth" (Wilber, 1995, p.46). Tenet 4, which states: "Holons emerge holarchically" (p.49), continues (pp.49-51) to explain how. In this process of unfolding/issuing newness, unions created out of fragments are built, and wholes emerge out of heaps. "The Kosmos, it seems, unfolds in quantum leaps of creative emergence" (p.24). Hence the reason one level cannot be reduced to its lower components (ie: a holon cannot be reduced to its subholons). By way of example: while analysing the whole into its constituent parts is a completely valid endeavour, what you have is parts not the whole (eg: take a watch apart, analyse its parts, but they will not tell you the time - timetelling was an integral part of the watch, not so the sum of the parts).

Creative emergence is in evidence everywhere. Laszlo (1987, p.36), Hofstadter (1989, p.308), Varela, Thompson & Rosch (1993, pp.88,90), Mayr (1982, p.63), Popper (1980), Foss & Rothenberg (1987, p.151), Sheldrake (1981, p.74), von Bertalanffy (1968, p.74,87), Mitchell, (1985, p.59), Holtzman (1994), Wilber (1995); each and all

and many more reiterate and substantiate in terms of their diverse fields of expertise that we live in a universe of creative emergence. There is nothing new in that realisation.

I believe there are certain essential key concepts that are, in essence, universally applicable. As I see it, there are foundation principles that each of us needs in order to think about and make sense of anything else at all. Creativity is such a concept (and principle and category). Whitehead's (1957/1929) category of the ultimate includes only three such concepts: creativity, one, many. Wilber (1995), essentially in accordance with Whitehead's original proposition, and further to his own explications and insights regarding Koestler's (1964, 1976) theory of holons, proposes there are two ultimate categories: creativity and holons on the basis that holon is one/many.

Explication: Wilber's proposition explains that Whitehead's prehensive unification is the 'present subjective holon' passing as object into the 'succeeding present subjective holon' so that every holon prehends its entire actual universe, and lives on in the prehensive unification of all its descendants [causality], with the whole series showing gradation [hierarchy/holarchy], DEPENDING on the degree of creativity injected into the stream at any given moment.

Further to, and in the light of Wilber's (1995,1996) explications, I propose that there is but one ultimate category within which Whitehead, Koestler, Wilber's propositions are subsumed (ie: transcended and included). Rather than existing separately, I propose that the Whitehead-Wilberian one/many is intrinsic to creativity.

Thus my one ultimate category, an ultimately-nameless YHVH principle, in fact manifests under many names: Creativity, Holon, Spirit, Consciousness, Art, Life... I propose, also, an explanation for the integral dynamic/process that unifies this(my) claim in terms of the means (unifying glue) by which the-Kosmos-hangs-together. This includes an explication of the common theme (song/uni-verse) essential to: Pratt's (1997, 2001) phenomenologically-grounded unpacking of The Creator in Creation; Parsons (1998, 2001) understanding of the HolySpirit aspect of the triune/trinity God as Spirit-in-action; Holtzman's (1994) essential vibration and ultimate mantra; and the essential nature of Wilber's "God-in-the-making" (1995, p.510; 1996, p.24). I represent/explain this dynamic as *proactive lucidity* (see later chapter so named). I also endeavour to express something of its universally applicable nature by way of locating its presence in-and-via the functional utility of its manifest character (see later section: Integral theory of semiotics).

The point I want to make about creativity and creative emergence is the extent and depth of what it is. The phenomenology of creativity reaches across, stretches beyond, and embraces all realms of being at every level and stage of development. It is certainly not confined to the realm of the cosmos/physiosphere where so many academics with that Western predilection for the supposed superiority of scientific truth seem pleased to put it. For *emergence* as used in science, does not actually *explain* a thing. It only *describes* what in fact happens (cf: behaviourism in psychology), a perfectly legitimate enterprise as far as it goes. But scientific emergence, as with any theory built on this basis, is intrinsically superficial and subsequently inadequate outside its own surface in the greater context of multidimensional life generally.

New forms emerge, and not out of thin air. Consider the BigBang. Scientists claim that first there was absolutely nothing, then BANG! something. Out of sheerest emptiness manifestation arises. This is a beyond-weird nightmare for traditional science because it puts a time-limit on (what I think of as) sillychance mutations. Sillychance, or random molecular interactions as Baumgardner (1999) more politely puts the dubiously scientific happenstance, is claimed to explain the emergence of life in a cosmos said to be 12 to 15 billion years old. And 12 to 15 billion years is supposedly plenty of time for random interactions of atoms and molecules to generate life. But as with the thousand randomly typing monkeys eventually managing to type out a Shakespeare play (another splendid scientific example of ‘how chance gives rise to...’), simple arithmetic proves this ludicrously wrong.

Computations show the chance for monkeypower to produce a single Shakespeare play to be about one in ten thousand million million million million million million, let’s say a billion billion years. And in a universe 12 to 15 billion years old that does not come close to explaining the creation of human life by random molecular interaction. As Baumgardner, geophysicist and chief developer of the TERRA code (a 3-D finite element programme for modelling the earth’s mantle and lithosphere) points out from a wad of (anything but simple) calculations and references: “simple arithmetic reveals this to be no more than irrational fantasy” (p.207). Calculations done by scientists (from Hoyle, 1981 two decades ago, to Baumgardner) consistently show that 12-15 billion years is not enough time to produce even a single enzyme by chance.

I take the stance that something other than chance is pushing the universe. Chance is what the built-in, formative, self-transcending drive of the Kosmos overcomes. This drive has direction, it is going somewhere. Its ground is Spirit, unbounded, unqualifiable. Its drive is the creation/organisation of Form into increasingly coherent Form/s - be it the development of a child from inception in the waiting world of its mother’s uterus to the development of that same being-in-the-world beyond the confines of its earlier life; or be it the birth of a star in the night sky.

The ground (pre-BigBang and now) of this transformative drive that gives rise to and proceeds in the essence of the newform-to-be, is what Klein (1994) and Wilber (1995) in different ways elaborate as Emptiness. This is the term used in Eastern wisdom traditions to express that which means ‘the unbounded or unqualifiable’. It is NOT the sort of reduced one-dimensional nothingness that is inert and unyielding. And although creativity is an absolute some religious creationists equate with their own ideal of a god they can imbue with the characteristics that promote their own egoic inclinations (starting with the ‘fact’ that if you do not believe in this particular god you fry in hell for ever), this ‘unbounded or unqualifiable’ is NOT the mythic god of that brutal fundamentalist notion.

This multidimensionally-unified ground of Emptiness, unbounded, gives rise to and unqualifiably is, manifestation itself. New forms emerge, and that creativity is ultimate.

I realise in saying these things that I have to be very careful. Already, in trying to translate into words what I experience as my YHVH principle, I am aware of venturing out from a sanctuary of privacy and into potentially hostile territory. I often feel the same trepidation about the music I compose, when I express in sound form, insights that are particularly meaningful to me. I represent them as new music or sonic art because I believe that is the best or sometimes the only way I can share them. I believe in and do not doubt the potential usefulness of what I am able to do, but at the same time realise the difficulties of offering abstracted sound to someone who expects the melodic harmonies I can also produce. Likewise, concerning this thesis, I am keenly aware that I may be generating difficulties for myself in mentioning Spirit at all. Even so, I think difficulties arising (should they) will not preclude the initially desired outcome.

My point is: there is an undertaking in behavioural psychology to read/interpret the mind by way of its behavioural correlates, so I see no reason it should not undertake to read/interpret the spirit in similar manner. I am not here arguing the viability (or not) of this cross-realm procedure inherent in the practice of behavioural psychology, I am proposing the parallel validity of acknowledging spirit by way of its manifestation in behavioural correlates.

Also, it is my experience that whatever the apparent constraints of a particular discipline academic or not, success in subjective terms of help given (by whatever means it is sought and/or received), is primarily determined in the spirit of the practitioner (the person/s involved) wherever domiciled. For spirit responds to spirit whatever our level or stage of development, whatever our state-of-mind, whatever our physical or mental capabilities. It is the means: ground, circumstance, content and impulse, by which we (self)determine the quality of our own lives and the environment at large.

Order, directionality and consciousness

Evolutionary tendency and depth: Evolution has directionality, a broad meandering general tendency to move in the direction of increasing: complexity, differentiation/integration, organisation/structuration, relative autonomy, purpose/goal (Murphy, 1992; Wilber, 1995). Murphy and Wilber refer to this directionality or telos (purpose or goal) of the Kosmos (cf: Aristotle's teleological view of reality; Solomon, 1989, pp.70-78) as the self-transcending drive to go beyond yet include what went before and thus increase its own depth or interiority. In other words, depth is a *relationship* or opening among holons (not simply a quality like sensation, impulse or idea). Depth, whatever the extent of manifest consciousness, is the unqualifiable *within* of the form or surface *without*.

[NB: In saying consciousness or depth is unqualifiable, Wilber evokes the Mahayana Buddhist notion of *Shunyata* (pure Emptiness), and the Yogachara Buddhist notion that pure Emptiness and pure Consciousness are synonymous, because Consciousness is ultimately Emptiness - the opening or clearing in which the form of all beings manifest themselves. Wilber's interpretation is a sort of Zen reconstruction of Heidegger that dispenses with Dasein *per se* and de-anthropocentrizes depth. The Being of beings is depth, unqualifiable, finally Emptiness, consciousness as such; but since Dasein does participate self-reflexively in depth, Dasein can realise Emptiness... in the transpersonal domain.]

I adopt the stance that there is no rock-bottom to depth (ie: no lower limit to serve as a standard for whether the most primitive holons, eg: quarks, are *totally* or only *mostly*

devoid of rudimentary forms of consciousness or prehension); and that the actual amount of consciousness within any form however simple (or complex) is relative.

[For example: Whitehead saw prehension as the irreducible atom of existence; some biologists (eg: Margulis) assert that cells possess consciousness, some claim plants show protosensation; animal rights activists insist most animal forms show rudimentary feelings; many orthodox theorists claim consciousness does not really emerge until primates and humans. Klein (1994) maintains that literally all sentient beings possess a God-conscious mind and that liberation involves a realisation of that all-pervading consciousness].

The point I want to make is not *where* exactly the bottom line is drawn but rather that it marks the distinction between interiority and exteriority, and that this distinction is not an emergent quality but rather a relationship that exists from the first moment a boundary is drawn (ie: from the moment of creation). As with consciousness, there is a spectrum of depth which evolution unfolds. Depth, the consciousness within, is everywhere form is. Consciousness is simply what depth looks like inside. And Spirit, which is likewise everywhere, meets us on our own terms by way of consciousness. As depth increases, consciousness increasingly awakens as Spirit increasingly unfolds. Spirit unfolds itself in each new transcendence, which it also enfolds into its own being at the new stage.

[Wilber constantly points out that there are different ways of saying the same thing, eg: transcends and includes, brings forth and embraces, creates and loves, Eros and Agape, unfolds and enfolds].

The term/s *unfold/enfold* tend to evoke (what I regard as distracting) reference to Bohm, physicist and former colleague of Einstein. Much continues to be made of Bohm's often quoted (but in my opinion misleadingly monological and reductive) notions of implicate/explicate order. My comment on the topic of explicate/implicate reality theories aligns with Wilber's (1982, 1997) refutation/s of Bohm's initial theory of Wholeness and the implicate order (1980) and Bohm's subsequent reassertions of his explicate/implicate theory.

Explicate/implicate reality theories As I see it:

(1) **Bohm's reality theory** is based on his notions of implicate/explicate order.

Reality is the explicate physical world (matter) and the implicate unmanifest (spirit), and a movement that comprises enfolding the whole (the implicate order) and unfolding from the whole (the explicate order). Bohm bases his theory on physics, and his physics is deeply and profoundly monological. Bohm then attempts to extend this monological conception (which is fine in its own field, the Newtonian physical world) into dialogical and translogical realms. At this point the monological approach which was appropriate in its own domain becomes a 'monological madness' that violently distorts the other realms (cf: Eisler's 1987 and Wilber's 1997 dominator and pathological hierarchies). My central difficulty with Bohm's theory of implicate/explicate order and his subsequent discussions of 'dynamical holonomy' is that they force reality into a reductive two-tier monological model which allows only physics and spirit (and nothing in between). And the fact it is so widely evoked in the academic world is a worry.

(2) **Wilber's holographic paradigm** is a reality theory which contends that pluridimensional life experiences (eg: material factors, physical growth, psychological perceptions, mental realisations, spiritual intuitions) or realities that are explicate at one

developmental level of a person's actualisation holarchy (cf: Koestler, 1976; Eisler, 1987) are implicate at the next. Wilber's critique thus preserves Bohm's moment of truth concerning movement from an enfolded implicate order to an unfolded explicate order, and goes on to elucidate that what is explicitly whole at one level is an enfolded part of the next (this conflicts with Bohm). Wilber (1982, 1997) constructs an explicate-implicate relation at each level in the "Great Holarchy... of Whole Life experience" and thereby refutes what he calls Bohm's "massive reductionism" (1997, p.210).

According to consistent assertions by Wilber (1982 to 1997) and Alexander *et al* (1987 to 1990), human development moves hierarchically from physical and sensorimotor, then beyond the ceiling of Piagetian stages, to cosmic and ultimate consciousness, with each stage differentiating and integrating its predecessors. During this growth, progressively deeper levels of consciousness are differentiated, each continuing to operate at its own characteristic level of refinement while being hierarchically reorganised within an increasingly integrated whole (Alexander *et al*, 1990; Wilber, 1997). Thus, while the *content* of each developmental growth is quite different, the *form* of development is essentially similar.

Inherent directionality: "To say that the future does not influence the present is untenable doctrine" (Peirce, cited in Wilber, 1995, p.76). For thousands of years the secret impulse (Holtzman, 1994) of the grand synthesis that Laszlo (1987) explained as evolution has been thought to have an inherent directionality. This movement toward increasing depth, increasing intrinsic value, increasing consciousness, has been variously described (eg: Aristotle's *teleology*, Thom's *Catastrophe* theory and Gleick's *Chaos* theory *attractors*, Wilber's *increasing telos and deep structure*, Sheldrake's *morphic/morphogenetic field*, Peirce's *essence of psychical phenomena*, Habermas' *relentless built-in pressure toward mutual understanding*, Jakobson's *means/end*, even Freud's *omega point/end-of-development* in genital organisation and integrated ego, and Derrida's *différance* - the inherent force within us that leads to self-manifestation).

The regime, canon, code, or deep structure of a holon acts as a magnet, an attractor, a miniature omega point, for the *actualization* of that holon in space and time. That is, the end point of the system tends to 'pull' the holons actualization (or development) in that direction, whether the system is physical, biological, or mental (Wilber, 1995, p.74).

Even in the physiosphere, as Wilber points out, the entelechy (regime/canon/deep-structure/morphogenetic field) of a holon governs the final form of its actualisation, whether from an electron cloud or a chaotic attractor of complex systems. The essence of Sheldrake's position on morphic resonance takes into account that the behaviour of holons studied in science (the natural monological sciences) have settled into habits so fixed, so stable, with such a minimum of creativity, that their behaviour approaches (and thus mistakenly appears to follow) immutable laws.

My point being: historically (certainly until Heisenberg's 1927 uncertainty principle, which essentially points out that the root of uncertainty lies not in imperfect measurement but in the system itself) the nature of science was mistakenly taken to be essentially

predictive because the holons studied (ie: mass moving through space over time/rocks-in-motion) showed minimal creativity. That is, while it may be fine to scientifically reconstruct why something (eg: a rock) acted in a particular way, it is not fine to thereby predict that it would act *only* in that way. This sort of science does not work for rocks and it certainly does not work for human behaviour. Looking back, it is not so difficult to see that this ideal of knowledge as predictive power would ruin virtually every field it was applied to (including rocks) because its very methods would erase any creativity it would find. Thus, by some incredible default in the thinking world of academia, the ‘really real’ reality of the physical sciences was largely responsible for the collapse of the Kosmos into the cosmos and the levelling of multidimensional reality to a flat and faded landscape (Wilber’s flatland) *defined* by a *minimum* of creativity and thereby *attributed* with *maximum* of predictive power.

I decided to closely follow Wilber’s thesis and adopt his metaphor of flatland for three main reasons: because it instantly evokes the obvious relative blandness of a surface landscape without contour, because it brings to mind the dullness of monological thought without the brightness of multidimensional colour, and because from the depths of my own multicultural background and understanding I cannot envision truth as being spacially-positing or physically-grounded in a one-dimensional monochromatic flatness of spirit-lost land. Thus flatland is the term that expresses an end result: the collapse of the multidimensional Kosmos into flat land.

Complexity and simplicity: The emergence of a new level of complexity also brings with it a new simplicity, a simplification of system function precisely because the new single whole is simpler than its many parts (Laszlo, 1987; Wilber, 1995). Differentiation produces partness (creates a new many-ness), integration produces wholeness (creates a new one-ness). Differentiating processes are obviously necessary for the undeniable novelty and diversity created by evolution, but integration is just as crucial. As Wilber points out: “the pattern of a holon is its integrative coherence” thus Whitehead’s view that the ultimate character pervading the universe is a drive toward the endless production of new syntheses or integrations (p.68). Whitehead called this drive “creativity... the eternal activity... the underlying energy of realization”; and as Lowe added: “nothing escapes it” (Lowe, 1966, p.36). Thus, as many a mother intuitively through the birth of her child, and as Wilber pointed out about Whitehead’s all important dictum: “The many [differentiation] become one [integration] and are increased by one [the new holon]” (Wilber, 1995, p.69). This means:

- Because the universe has direction, we ourselves have direction;
- There is meaning in the movement, intrinsic value in the embrace;
- We are part and parcel of this immense intelligence.

This immense intelligence, by any other name, according to: Whitehead (1957/1929), Lowe (1966), Laszlo (1987), Wilber (1995), Pratt (1997), Parsons (1998), is Spirit-in-Action/God-in-the-making. In Wilber’s words:

Spirit-in-Action/God-in-the-making. In Wilber's words:

We don't need to think of God as some mythic figure outside the display, running the show. Nor... as some merely immanent Goddess, lost in the forms of her own production. Evolution is both God and Goddess, transcendence and immanence... immanent in the process itself, woven into the very fabric of the Kosmos; but it everywhere transcends its own productions and brings forth anew in every moment... [and] the Spirit in us is invited to become self-conscious... even, as some would say, superconscious (Wilber, 1996, p.42).

Creativity: Perhaps, as poets claim and physicists from Einstein to Baumgardner suggest, we do lie in the lap of immense intelligence. Perhaps, as writers such as Emerson suggest: that immense intelligence, which in its every movement creates anew its own creativeness, is, by any other name: Spirit. Perhaps, as scientists, sages, artists, philosophers, alike, in the languages of their various discourses have said: the evolutionary sequence really is from matter to body to mind to soul to spirit, each transcending and including, each with a greater depth and greater consciousness and wider embrace. And perhaps, as Wilber suggests: in the higher reaches of evolution, just maybe an individual's consciousness does indeed touch infinity - a Kosmic consciousness that is "Spirit awakened to its own true nature" (p.42).

This song sung by mystics and sages the world over is at least plausible, which is more than can be said about scientific materialism - the story in which Consciousness and Kosmos, aided and abetted by Sillychance, BigBang their way into a shiny FlatEarth future where ZeroCreativity reigns supreme.

My view of Creativity embraces: Parson's (1998, 2001) and Pratt's (1997, 2001) explanations of the HolySpirit aspect of God/The Creator-in-Creation as Spirit-in-action; the experience of creativity (ie: of the creative passion, process, and productivity) expressed in the case studies (chapter 4) and chapter 6 *Proactive Lucidity*; and the views elaborated in the latter chapters of this thesis.

In explaining the magnitude of Creativity and illustrating what it means in respect of the dynamics referred to in the previous chapter, I challenge all positions of privilege and warn of the dangers of reductionism. Patterns associated with creativity and the currents of change flowing in around and through our technoscientificallly-textured lifeworld, interlace. I propose that to transcend the constraints of its own discipline, science needs art, and suggest ways in which this is being achieved with new technologies. The following chapters explore the means by which a group of people, high-achieving innovators and artists, exhibit their creative processes to transcend 'ceilings'.

One moment of self-conscious enlightenment, in which the realisation of 'what always already is' becomes startlingly clear, and the nightmare treadmill of self-abnegating evolution ends. That is all it takes. And convoluted legacies of strange gods (like scientific materialism) can be drawn to a resolving place in the bigger picture, and there, in a manner of speaking, simply evaporate into the night sky.

Creativity. What always already is: Being/becoming, Spirit-in-action, Consciousness, Art....

Proactive lucidity: Superconsciousness, creativity, and the virtually real

Part B

METHODOLOGY

Chapter 3

Methodology

METHODOLOGY

This thesis examines processes of human creativity in specific social and technological artistic settings (such as electroacoustic music and sound recording studios, film/music production laboratories, digital art and text processing workshops) and argues that virtual realities are real by virtue of human interaction with them, rather than by virtue of what they are. This section of the thesis is concerned with the conceptual, theoretical, and research aspects of knowledge and knowledge generation. This chapter is divided into seven sections that cover the epistemological, ontological, methodological and ethical considerations incumbent in this study. The sections are:

1. Methodological considerations;
2. Epistemological aspects;
3. Integral theory;
4. The research design;
5. Ethical issues;
6. Information gathering;
7. Data analysis.

1. Methodological considerations

Investigating the dreams and other consciousness experiences of verifiably creative people (eg: music composers, filmmakers, scriptwriters) and their use of virtual technologies may reveal aspects of creativity hitherto unknown. Altered states of consciousness such as lucid dreaming, and virtual reality experiences, may enable researchers to understand the creative resource that exists beyond commonly accepted spatial and temporal boundaries of human experience.

People's dreams have guided: creative decision making; problem solving; prospective, prophetic, and religious activities. Documentation of the influence of dreams can be found in literature, science, art and music (De Becker, 1968; Garfield, 1986; Walsh & Vaughan, 1993). Nevertheless, in contrast to cultures and religions such as the Malayan Senoi and Australian Aborigines, most of these recorded examples are accidental products, as dreams are not usually cultivated in a systematic way in Western cultures.

A key aspect of my approach is to not exclude categories of spiritual intuitions and feelings, which in instrumental/Cartesian forms of analysis would be eliminated for clarity (cf: Feyerabend, 1978). It is my intention to examine the social and personal origins of knowledge and the manner in which the participants claim to know and believe despite opposition and many different ways of knowing the world.

Integrating the processes of philosophy and contemplation

The praxis of 'using the mind to transcend the mind' is a way of knowledge widely recognised in Indian thought (Hinnells, 1984). According to Wilber (1997), trans-personal theorist in human consciousness and initiator of integral philosophy:

When philosophy, or intellectual awareness in general, is highly focused on its own source (ie: witnessing subjectivity, the pure self), then such philosophy can indeed begin to shade into jnana yoga, the yoga of using the mind to transcend the mind. By deeply, profoundly, uninterruptedly inquiring into the Witness of all knowledge, this specific type of philosophical inquiry opens onto contemplative awareness: the mind itself subsides in the vast expanse of primordial awareness, and philosophia gives way to contemplatio (Wilber,1997, pp.308-309).

While this practice is quite common in the East, it is said to be rare in the West. Wilber cites Augustine, Descartes, Fichte, Schelling, Hegel, Husserl and Sartre as practitioners of what he refers to as “Western Vedanta” (p.309).

The heart of Wilber’s integral philosophy is primarily a mental activity of coordinating, elucidating, and conceptually integrating the various modes of knowing and being. Integral philosophy offers an approach that endeavours to include all known dimensions and modes of being, and navigation through these various realms requires some sort of map. I agree with Wilber’s integral vision and his assertion of an integral approach. An understanding of philosophical underpinnings and constitutive process and the notion of paradigm seem essential to this thesis and therefore tend to shape the methodology.

I regard this approach as an heuristic device and agree with Wilber’s assertion that an integral approach able to bring together the best of each of these fields in a mutually enriching dialogue could profoundly alter our conceptions of psychology and the human mind. It would also impact on anthropology and human history, literature and human meanings, philosophy and the ‘quest for truth’ - that is, the validity claims of objective truth, subjective truthfulness, intersubjective justness, and interobjective functional fit [Appendix 4, Fig.5, p.250].

Orienting oneself to navigate the realms of consciousness

[cf: “the four corners of the known Kosmos” Wilber,1996, pp.69-83]

A fundamental prerequisite to orientation in terms of consciousness is an understanding of what ancient wisdom traditions regarded as *the secret impulse* (ie: the developmental impulse to transcend and include) and an impression of context. In order to explore realms of consciousness, one needs to perceive in order to identify these realms, conceptualise or intuit the nature and parameters of the structure/s that define them, and envision an investigation process (eg: formulate strategy). Recognition of developmental process in the phenomenological sense is also desirable.

In phenomenological terms, in order to transcend modernity and the assertions of the positivist, behaviouristic, scientific age, it became necessary to develop a different frame of reference/paradigm. The rise of modernity, specifically the rational-industrial worldview and roughly the Enlightenment in general, served many useful and extraordinary purposes: the rise of democracy, the banishing of slavery, the emergence of liberal feminism, the differentiation of art and science and morality, the widespread emergence of empirical sciences and ecological sciences, an increase in average lifespan of almost three decades, the introduction of relativity and perspectivism in art and morals and science, the move from ethnocentric to worldcentric morality, and in general the undoing

of dominator social hierarchies in numerous significant ways; all extraordinary accomplishments. And it seems to me that the antimodernist critics who loudly condemn modernity while gladly basking in its many benefits are hypocritical in the extreme. However, one cannot ignore the recalcitrant problems or inherent limitations built into the rational-industrial (modern) worldview. Adopting a postmodern position on consciousness (in integral terms transcending and including the assertions of modernity) means that we have to be open to modes and forms of consciousness that move beyond mere rationality and recognise relative positions.

2. Epistemological aspects

This section explains the approaches to knowledge that influence the way I approach research.

Participatory research:

My research orientation identifies with the epistemological underpinnings of participatory research as expounded by Park, Brydon-Miller, Hall & Jackson (1993), especially in respect of material and social considerations. The characteristics of participatory research I relate to most directly pertain to issues of equality, value, and perceived worth, that have emerged out of feminist epistemology. Feminist theories of knowledge suggest that traditional epistemology, which according to Coward & Ellis (1977) has been either too empiricist or too rationalist, has understated the importance of areas of knowledge that have been uppermost in feminine experience and women's lives (Klein, 1994; Weedon, 1987; Lather, 1986, 1991). Stanley & Wise (1983) and Rose (1986) assert that feminist research methods and a truly feminist epistemology must reflect women's lived experience and place greater emphasis on affectual rationalities, women's ways of knowing, such as the logic of feeling/s, and spiritual intuition/s.

However, my approach is at variance with Park et al (1993), in two core areas of attitude. Firstly, Park (in Park *et al*) speaks of 'other' participants, whom he then tends to stereotype with terms such as "poor...oppressed...downtrodden...dependent and powerless" (p.2). This in no way reflects my attitude to participants in this (or any) study, and while I do not doubt the sincerity of such sentiments of concern I regard the choice of words as unfortunate. They do not represent to me an image or sense of equality among research participants but rather suggest the sort of paternalistic, dualistic, researcher-researched subject-object attitude Park *et al* otherwise purport to deplore. Secondly, I find the orientation to 'victim-think' unhelpful, for despite understanding the reactionary reflexes involved, I regard any universalist 'victim' assumptions (eg: of goodness and powerlessness) as unhelpful in this day and age (2003), as I believe they exalt outdated attitudes in a way that stands to further harm, rather than heal, the people most directly affected.

Power feminism

My attitude and strategies are better represented by what Naomi Wolf (1993) describes as the *power feminist* approach. Where what Wolf calls 'victim feminism' casts women

as sexually pure and mystically nurturing, and stresses the evil done to these ‘good’ women as a way to petition for their rights, power feminism sees women as human beings - sexual, individual, no better or worse than their male counterparts - and lays claim to equality simply because women are entitled to it. I extrapolate Wolf’s power feminist approach across all frames of reference, by focusing on the power potential rather than the victim aspects of the person.

Conciliatory transpersonalism

This description, coined for the pilot to this study (Mare, 1995), expresses the orientation of the more ontological features of this study: allusions to metaphysical matters, discussions about conceptual reality, assumptions concerning the underlying conceptual systems of theories of mind, and suppositions about spirit. I believe the clarification of underlying assumptions to be important to this study. In particular, this approach embraces that which reconciles the spiritual content of life with its material, physical, intellectual, emotional aspects. In relation to psychological content, this approach acknowledges and respects the existence, variety and multiplicity of ‘alternative’ states of consciousness, and focuses on psychological health and exceptional wellbeing (rather than on simple measurable behaviour or pathology).

Integral philosophy

Western tradition has been plagued from its inception with a series of binary opportunities (brutal dualisms) to the point where virtually all forms of Western philosophy have come to rest on one or another of these dualisms (eg: mind/body, truth/appearance, transcendental/immanent, subject/object, signified/signifier, consciousness/brain). None of these dualisms and the root issues surrounding them can be solved by the “eye of flesh” and its empiricism, nor the “eye of mind” and its rationalism, but only by the “eye of contemplation” and its radical experiential mysticism (Wilber, 1997, p.93); for neither empiricism, nor pure reason, nor practical reason, nor any combination thereof, can see into the realm of Spirit.

It is essential therefore that studies such as this offer direct experiential evidence and data of the spiritual domain itself. This means that in addition to correlating empiricism (scientific and pragmatic) with sensory experience, and rationalism (pure and practical) with mental experience, there must be a corresponding correlation of mysticism (spiritual practice and its experiential data) with spiritual experience. Integral philosophy, which is of the mental domain, cannot, with mental devices alone, be moved beyond that sphere; but it offers an approach that firmly acknowledges the role of contemplation in generating data. By virtue of its comprehensiveness it is also a powerful critical theory that is “inseparable from praxis” (p.309) on all levels of knowing, in all realms of being. Thus, an integrative process seemed likely to be more effective in addressing the subjectivities of participants.

Participatory research is emerging as a self-conscious way of empowering people to take effective action toward improving conditions in their lives (Park *et al*, 1993). As a

process it combines three activities: research, education, action (Hall, 1979, 1982). It attempts to break down the distinction between researcher and the researched, the subject and objects of knowledge production, by the participation of collectively self-helping people in the process of gaining and creating knowledge (Gaventa, 1988). I experience this sort of research as a mobilisation-oriented, mutually-educative process for developing consciousness, jointly creating knowledge, and appropriating action. An immediate objective, as Rahman (1991) puts it, is to “return to the people the legitimacy of the knowledge they are capable of producing through their own verification systems, as fully scientific, and the right to use this knowledge, but not be dictated by it, as a guide in their own action” (p.15).

Theorists and practitioners of participatory research have used terms like: empowerment critical consciousness, transformation, conscientization, dialogue, social action; as well as participation, to characterise its different aspects (Park *et al*, 1993). Habermas’s (1972) critical theory, which postulates three kinds of knowledge underlying human conduct in society, allows the efficacy of participatory research to be seen more broadly than does the natural science framework. Park *et al* (1993) represent these knowledges as “instrumental, interactive, and critical knowledge” (p.4). According to Habermas’s theory each of these knowledges goes into human cognitive constitution making it possible for social beings to relate to the world and one another and to act as a group collectively. In this scheme all three branches should be called science. Although the term has been appropriated by positivists to refer exclusively to instrumental knowledge, the importance of stating the case should not be underestimated. Even Habermas’ classification feels like positivism, classification or taxonomy of embryonic conceptualisation, so the participants need a voice which legitimates the classifications.

Instrumental knowledge developed in the West since the Renaissance.

This is useful for ‘controlling’ the physical and social environment, in the sense of both passively adapting to it and more actively manipulating it to bring about desired changes. It derives ability to control external events from the structure of its explanatory theories [which are made up of a series of equations essentially expressing causal relationships (Habermas, 1972; Fay, 1975; Park *et al*, 1993)]. Such knowledge is produced under the methodological dictate that strictly externalises the object of inquiry and separates it from the investigating subject (and such social science methodology is the reincarnation of 19th century, natural science, researcher-researched dualism). The methodological stance that postures value-neutrality on the basis of this externalisation, is, in my opinion, ethically unsound; and the ethical implications become more serious when it comes to the application of such knowledge. Also, on methodological grounds, I, like Park *et al*, consider it very questionable that instrumental knowledge produced under such conditions can fulfil its promise to be useful for control purposes of a social kind, even for the limited ends of adapting to existing external conditions - and this is purely a question of validity, leaving aside the issue of manipulation.

I do not dismiss the importance of instrumental social knowledge. It is necessary to know how the social world is structured and operates. It is important to know how people feel, think, behave, and relate to one another in order to create and sustain conditions for a healthy society. But I cannot see how this can be accomplished if the special character of human knowledge is not to be recognised, and if social contributions to the institutionalisation of structure are not taken into account.

Since 1977 Richard Brown has argued that for too long social scientists have felt pressured to choose between emulating natural science methodology and categories of intuition, interpretation, opinion, which constitute a “cognitive aesthetic” (Brown, 1989, p.2). An implication of this framework is that no given symbol system - whether it be astrology, baroque iconography, or quantum physics - has ontological priority over any other. All are equally real. At the basis of Brown’s thesis is an almost unavoidable use of metaphor to provide a fusion between mechanistic perspectives and artistic or intuitive ones. He demonstrates that through the medium of “operationism”, abstract or ideal concepts are translated into discrete units of data. The subject and object are both collapsed into the operation of measurement; thus Binet (1969) defines intelligence as “what is measured by intelligence tests” (Brown, 1989, p.141). I am simply arguing I will not make the same mistake!

The social and political significance of participatory research does not lie only in the production of technical (or instrumental) knowledge for the control of physical and social realities (the ethos strongly associated with natural sciences), interactive and critical knowledge are equally important.

Interactive knowledge

This derives not from analysis of data about other human beings but from sharing a life-world and relative experience, in this research the actual exchange between researcher and participants. Speaking with one another and exchanging actions against a background of common experience, tradition, history, and culture makes human communion possible. By regularly sharing mundane routines, lofty visions, joys, anguish, conflicts, accords, struggles and successes, we come to know one another as feeling beings. It is by talking with one another and doing things together that we get connected, and from this connectedness interactive knowledge derives. Where instrumental knowledge requires separateness and externalisation, interactive knowledge is predicated on connectedness and inclusion (Park *et al*, 1993).

Feminist epistemology emerged from the experience of women talking with personal feelings and listening with interest and supportiveness. Power and insight issued from collective activities such as the sharing of personal stories. Feminist epistemology shows the one-sidedness of instrumental knowledge and asserts the indispensability of the complementary interactive knowledge (Gergen, 1988). Asserting this practical and theoretical contribution of the feminist movement, participatory research aims to practice an holistic science by embracing interactive knowledge beyond the instrumental (Park *et al*, 1993). This study embraces similar ideals.

Critical knowledge

This comes from reflection and action, which makes it possible to deliberate questions of what is right and just. This kind of knowledge is an essential aspect of human life, but under the dominant science/prevaling social science discourse in the intellectual order of things, its pursuit is generally relegated secondary status as scientific analysis is considered inapplicable to questions of values (cf: ethnomethodology and the social reality/realism of Garfinkel 1967, Geertz 1973, Kuhn 1962, Feyerabend 1978; and the hermeneutics [respectively: surface, deep, critical, phenomenological] of Dilthey 1962, Heidegger 1962/1992, Habermas 1971/1990, Gadamer 1976/ 1992, and Ricoeur 1987). Rational investigation is not considered relevant when it is aimed at delving into the rationality of the ends themselves (eg: conventional methodologies can research the best ways of increasing student participation in departmental policy-making meetings, but they cannot and do not elucidate the rational grounds for the democracy which underlies that situation). Such situations leave issues to do with the sort of social goals to be pursued in an intellectual and moral vacuum. At the same time, ostensibly value-neutral social sciences tend to reify the *status quo* as the embodiment of the natural order of things, which has the effect of obscuring historically-produced social forces that obstruct the realisation of a righteous society. Thus, as Park *et al* (1993) assert, the narrow view of science embodied in positivism acts as an ideology that prevents people from asking rational questions about oppressive forces which stand in the way of their rights to a materially and socially satisfactory life.

Critical investigation helps people to look at problems about the reality surrounding them in the light of what they wish to achieve as self-reliant, self-determining social beings. The point at which discussion leads to questions of what is right for the common good marks the place where the limits of technical advice proffered by experts have been reached, for such questions are no longer instrumental by nature. Questions that are too fundamental to be left to 'the experts' ought, in a free society, be decided in a public forum with the full participation of the citizenry. Reality, however, contrives a different outcome, in that the present day political economy of knowledge production and utilisation results in the monopolisation of expert knowledge by specialists (Hall, 1982). As Habermas (1979) points out, those who command expert knowledge also dominate debate on issues of public interest, because the non-initiated (who lack the technical terminology and specialised language of argumentation) are unable to enter the scientized universe of discourse (cf: Freire's 1970 culture of the silent). That is, there can be no honest dialogue.

Critical examination means people not only come to grasp the causes of their unhappiness (which can be dealt with instrumentally), but upon reflection of these causes as being historically rooted in human actions, they also come to realise things do not have to remain the way they are, and that they can engage in actions to transform the reality (Park *et al*, 1993). Critique thus turns into will-to-action, and to action itself. Likewise, as action emerges from critical knowledge, knowledge issues from action.

Conscientization

This happens when critical consciousness is raised, not by analysing the problematic situation alone but by engaging in actions to transform the situation (Freire, 1970; and see Raeburn & Rootman's 1996 Health promotion model, Appendix 3.7 Fig.3. 1, p.249). Conscientization refers to the cycle of reflection-action-reflection through which consciousness and conscience develop. Reality, according to Bronfenbrenner (1972) and Rahman (1991), is revealed to us in full clarity when we try to change it.

The dominant Western behaviourist-psychoanalytic discourse has tended to reduce or pathologise crucial dimensions of human experience such as spirituality and altered states of consciousness to "neurotic immaturities or random neuronc fireworks" (Walsh, 1993, p.123). Like Walsh I appreciate there are whole groups of transpersonal states that have been recognised and valued across centuries and cultures (particularly Eastern), despite having been largely denied or dismissed in the West. Acknowledgement of the significance of transpersonal states is an implicit part of my methodology, in particular regarding the relationship between lucid dreaming (the state of self-reflective consciousness during sleep), witnessing states, and enlightenment (pure consciousness, the state of being able to access wholly integrated wisdom). For in such altered states the individual is said to (a) have insight into the harmonious intertwining of psychic and physical realities (b) insightfully employ images as metaphors (c) function knowingly in concurrent multiple frames of reference (Alexander *et al*, 1990). In conducting this research I remain alert for indicators that pertain to these suppositions.

3. Integral theory

Fitting the pieces together

As I see it, in the postmodern world an integral vision that unites the best of ancient wisdom with the best of modern knowledge is like a detailed map that proffers a coherent pattern that connects all of life, the Kosmos (the known universe we recognise within its greater context: the greater universe forming, as yet unknowable, contexts within contexts endlessly), and Spirit (the quintessential motivating dynamic). Such a guide to the secrets of biological, social, cultural, and spiritual life could be considered as a catalyst that might encourage and motivate us in the journey to wholeness that none of us can avoid but few of us can fully comprehend without the right directory. It seems to me that what Wilber (1997) proposes as integral vision could prove to be an appropriate map.

Crittenden (1997) suggests that critics who focus only on their "pet points" in Wilber's comprehensive approach, attack but "a particular tree in the forest of his presentation" (ix). McArthur (1998) reminds that bias is an integral part of our being, and points out that phenomenological method 'brackets' that being in order to examine the process (a bit like taking a 'slice of the river' in order to examine its flow). While I feel it is quite valid and certainly possible for knowledge to be incomplete, depending on which perspective is used to assess a particular way of knowing or being (eg: some people need their bias to survive), I agree that it is also inflexible but can be difficult to escape.

Crittenden also claims that if this integral approach is generally valid it “honours and incorporates more truth than any other system in history” (ix). According to Huston Smith (1997), Wilber has done more, even than Jung, to open Western psychology to the durable insights of the world’s wisdom traditions. While Wilber does not pursue an explicit theme of politics and spirituality, the spiritual-humanist orientation is constantly in the background of his integral approach to psychology, philosophy, anthropology, and art.

Adopting a postmodern position and being open to modes and forms of consciousness that move beyond mere rationality in effect acts to expand the context by breaking the existential bind. To revisit the earlier-used example, it asserts the decision to transcend and include modernity/rational-industrialisation and embed it[them] in modes of techno-economic structures that move beyond industrialisation. It is somewhat like the proverbial large frog in the small pond and the rain which became the deluge that broke the bank defining the small pond, so the pond (transforming), frog (now comparatively small), and all (becoming some) spill into the greater lifeworld of the lake.

Thus it became evident the nature of this research necessitated an integral philosophy, and that this would be reflected in the methodology.

The integral approach

An overview of the theories of knowledge that inform my view of the research and influence my approach has been presented. While my approach might be described as a theoretical and methodological composite of many approaches (and it does identify with focal characteristics of participatory research, power feminism, and conciliatory transpersonalism) I regard it not as eclectic but as an *integral* approach that incorporates a comprehensive range of accounts, secondary truth-claims from comprehensive fields of enterprise and literature, and (my) research respondents’ primary descriptions.

The actual method is straightforward. In working with any field of human knowledge, secondary and primary accounts, one just backs up to a level of abstraction where conflicting approaches actually agree with one another in a workable generalisation. Whatever the field (from art to poetry, empiricism to hermeneutics, psychoanalysis to meditation, evolutionary theory to idealism) the first objective is to assemble a series of robust commonalities per field. Instead of worrying whether other fields would accept conclusions of a given field (eg: if empiricist conclusions do not match religious conclusions), one assembles the accounts each field offers and for the moment accepts them as factual. This is similar to a method proposed by ethnomethodologists for documenting interpretation. It involves ways of construing a series of homologous patterns of meaning, and is a particular kind of reasoning that includes ways in which people make sense of their environment (McArthur, 2002). Thus the first step in this integrative method is a type of phenomenology of human knowledge conducted at the level of orienting generalisations.

The second step is arranging these accounts into chains or networks of interlocking conclusions. Taking all of the accounts assembled in the first step one poses the question: what coherent system would in fact incorporate the greatest number of these accounts? At which point one veers sharply from a merely eclectic method into a systematic vision. The general idea is straightforward. It is not a question of which theorist or respondent is right and which is wrong, but the assumption that every one is basically right - the idea is to figure out how this can be. So each approach is assumed to be factual (valid) but not yet comfortably posited in its appropriate context (partial), and the task becomes figuring how to fit and integrate these unposited accounts (partial truths) together, NOT how to pick one and get rid of the others.

The third step is the development of a new type of critical theory. Once the overall scheme incorporating the greatest number of orienting generalisations is in place, that scheme is used to criticise the partiality of narrower approaches, even though the core information from these approaches is included. The idea is to criticise (not the accuracy of the accounts but) their unposited or as-yet inappropriately located (partial) nature.

4. The research design

The design of the original project, always within ethical parameters, was partly predetermined, partly shaped by the research. Chronologically conducted in two main parts it comprised an exploratory series of longitudinal case studies with a specialised sample of people, and a comparative followup survey of a more general population. However, due to the unexpected magnitude of the research as it unfolded, the decision to cover the project as two discrete works was taken. The survey is reported in a separate thesis. This investigation centres on the case studies.

The case studies

Further to the pilot (Maré, 1995) the case studies set out to identify, explore, map, and classify the creativity-related experiences that were common to a number of creative people. The participants can be described as innovative, artistically-productive, technology-competent, high achievers. The creativity-related experiences investigated can be categorised as (a) virtual reality and virtual-realm experiences (participants' technology-related encounters in relation to computer-generated or enhanced virtual environments); and (b) lucid reality and lucid-realm experiences (participants' extra-awareness of encounters in the lucid environment of their own consciousness states).

The purpose of this study was to gain insight into the whys, ways and means these creative people conceived, achieved, perceived, and developed their creative goals, processes and strategies, and how they evaluated their accomplishments. The study was expected to yield clues about lucidity and the behaviour of people in 'altered' states of consciousness such as those experienced in the virtually real world of lucid dreams. It was thought that naturally-emergent experiential evidence of lucidity and the lucid realm might be applied to provide potentially valuable information that could be important to people working in or with technology induced or enhanced virtual environments.

Aims and objectives

The general aim was to explore the character and features of lucidity and the lucid realm, and virtuality and the virtual realm, and evaluate them as problem-solving resources in the creative process and in everyday life.

Specific aims were to: (a) discover the incidence and form/s of lucidity experienced by the research participants (b) investigate the form, structure/s, process/es (including utilisation of virtual technologies) and strategies employed by the participants during periods of intensive artistic creativity, and (c) consider the nature and ramifications of a possible relationship between lucidity, virtuality, and creative accomplishment.

The object of this study was to explore and evaluate virtual-realm and lucid-realm experiences in relation to the people experiencing them.

The research objectives were: (a) to find out how so-called altered states of consciousness (eg: lucid dreaming) affected the participants in the course and context of their normal everyday lives, (b) to examine the participants' experiences of altered state consciousness (eg: lucidity in sleeping and waking life) in relation to possible changes in attitude or fluctuations in creative output, and any parallel changes or developments in the methods, processes, production strategies or technologies they utilised, (c) to investigate whether, and if so how, these various consciousness states and experiences affected participants' perceptions of their personal capabilities, particularly in the area of creative productivity (eg: problem-solving in the workplace/studio and in general, confidence-enhancement and proactively understanding how to maximise their own creative potential), (d) to consider, in developmental terms, the significance, process, function and effect of lucidity (lucid reality) and virtuality (virtual reality) in respect of general, artistic, physical, emotional, intellectual, psychological, and spiritual wellbeing.

Procedural overview [*See Appendix 3A: Lucidity literature theory, pp.242a-242c*]

Further to an introductory brief about the nature of the study, followed up with open-ended informal discussions during which each artist confirmed they had some understanding of computer-generated/virtual technology, I conducted a selection process to ascertain each respondent's status as an experiencer of alternative states of consciousness. The selection process, which comprised a questionnaire, an interview, and a comparison of responses with literature definitions (eg: Tart, 1991; Wolf, 1994; Hunt, 1995; Grof, 1993; Krippner, 1990) focused initially on whether or not the respondent was a lucid dreamer in terms of the literature (eg: Gackenbach, 1987, 1988; LaBerge, 1992). Selected respondents thus became participants. In order to investigate their lucid/ altered-state experiences (eg: dream-related encounters), information was collected by way of tape-recorded open-ended discussions and semi-structured interviews, with structured interviews and questionnaires for clarification purposes. The participants were expected to check transcribed information until they were satisfied their contributions were accurately represented. They were also invited to make changes to transcripts or add information they felt was necessary. As a result some earlier diaries and progress reports, some serendipitously kept for many years, were introduced into the research.

Rationale for the design methods

In order to explore the participants' understandings and uses of alternative states I conducted free-flowing, in-depth interviews with each person. The interviews were planned to be guided by three main research themes: (1) the form, uses and functions of alternative states, starting with lucid dreaming (2) embedding in the person's life context (ie: functional fit), and (3) particularly memorable or disturbing experiences within or connected to alternative states (Van de Castle, 1994; Cardena, Lynn & Krippner, 2000; Blackmore, 1999) initially focusing on lucid dreaming (Gackenbach, 1987, 1988, 2003; LaBerge, 1992). Under the broader umbrella of participatory research my intention was to follow each person's experiences using an emergent themes approach (Patton, 1990). This led to a decision to present each story as a narrative case study, thereby retaining and developing an holistic reflection of each person's various experiences. But the increase in the size of the thesis and some repetition due to certain commonalities in the stories reinforced a return to the initial emergent themes approach.

One aspect of this research involved my wish to test the suggestion (based on personal experience: my own and others known to me) that some creative people, especially artists and film-music composers, wilfully employed, imagined and/or technologically enhanced strategies including those said to have been learnt or practised in dreams (Van de Castle, 1994; Bogzaran, 1990, 2003). I wanted participants to identify and describe strategies that enabled them within these dreams to access, process, project and thereby intellectually resolve situations that were apparently emotion-based and imagination-driven; and explore possibilities that casual reports about artists' experimentation with musical/artistic manipulation, rehearsal, and performance (dreamt and actual) seemed to present. I also wanted to find out whether each artist's achievement process, from inception to end-product, contained facets of productivity that extended beyond their normally prescribed parameters of expectation within and outside the sphere of work.

Film scoring, for example, requires of the composer a music-on-demand/instant-art capability. Topics are seldom of the composer's initial choice, but the integrity of the score, as an aspect of the film, does not necessarily compromise its credibility as a creative work of art in its own right. Personal experience suggests that such artists would in general need to find ways of managing emotional immersion in the story. Whatever mood the specific film or dreamscape entered engenders (eg: whether being virtually and/or lucidly manipulated), or whatever the combination of emotions (eg: joy, fear, nostalgia, horror, disgust, religious zeal, sexual passion), an objective sort of emotional flexibility is required to encode, translate and reproduce that experience in the musical form that will enhance the visual narrative according to the dictates of the discipline, or the director's specifications or taste as the case may be (Whalley, 1991).

By analysing each interviewee's accounts and where necessary clarifying the responses with semi-structured and/or structured follow-up interviews, I hoped to discover if disturbing ('bad') or potentially disturbing ('nasty content') experiences encountered in altered states of consciousness (eg: dream-situations), and/or as an aftermath of such experiences, had adversely impacted upon or affected the person's perception of lucid

reality (eg: multiple-state or multiple-realm experiences within alternative or higher states of consciousness) or so-called altered states generally.

In addition I hoped data gathered would reveal the extent to which each participant considered his/her lucidity a natural phenomenon, a gift, or an acquired problem-solving skill with processes that could be defined and communicated to others. I hoped, too, that each interviewee, or the group as a whole, would offer insights into the advisability or not, of advocating lucid-control (ie: increased consciousness manifest or managed within various lucid realities) as a problem-solving strategy applicable to everyday life, which might be potentially available to anyone.

Description of the research method

All aspects of the research method, including the formal selection and recruitment of the participants, were conducted in accordance with the code of ethical requirements of the Department of Psychology, University of Waikato's Ethical Review Committee.

Recruitment and selection of the participants [Code: Part 1.Article 6.1]: Seven people were selected from a short list of ten people known (some by reputation, well known) to be artistically-creative. Informal preliminary discussions with the potentially suitable artists had indicated they were all interested in the topic, *Creativity, dreams and virtualreality*, of the proposed research. On the basis of their known artistry, technical skills (eg: computing), proven creativeness, communication skills and willingness to clearly express themselves (eg: describe what they were doing) I considered them all to be eligible for selection. Prior knowledge that most were university educated led me to assume they were capable of understanding my questions and knowing what was asked of them as research participants.

A phone call to each person briefly outlined the nature of the research and ascertained whether they wished to participate. When each affirmed their interest they were asked to undergo the formal selection process: questionnaire/interview/comparison with literature descriptions. This process was used to also confirm whether each respondent was an active experiencer of identifiably alternative states of consciousness (a likelihood that presented in general conversation). In particular I wanted to know whether they were lucid dreamers, although this was not specified pre selection (dreaming was discussed, lucid was not initially mentioned). Each person's expressed intention to keep in touch over a long period of time (several years), although something of an unknown quantity, was a factor. Written dream reports that met lucidity definition (LaBerge, 1985; Moss, 1986; Gackenbach, 1987) and best-satisfied previously agreed upon criteria (Alexander, Cranson, Boyer, & Orme-Johnson, 1987; Holtzman, 1994) were considered. My criteria emerged from the process I used in the pilot in 1993-4 (Maré, 1995). Initial decisions there were based on LaBerge's (1985) lucidity definition and Moss's (1986) lucidity continuum guidelines which allowed for varying degrees of lucidity in dreams.

In addition to verifying that each person's dream reports complied at least partially with the literature descriptions, I was interested in the associations each made with the content

of the dreams they chose to report. Selection was guided by: (a) quality/content of the sample chosen (validation: comparing the respondent's descriptions with parallels in the literature); (b) quality/content of the range of experiences associated with the sample given (respondents' evaluation of their range of experiences as: disturbing, inspiring, otherwise memorable or of consequence in their lives); (c) any direct association of these experiences with art, music or other pursuits (any indication of parallels or perceived links, explicit or implicit, between their dreams and other activities). Suitable candidates [they all were] were advised by telephone and a meeting was arranged.

Consent to participate in the research: The people finally shortlisted for selection had already given their consent verbally (refer earlier sections). At the initial meeting, which in general took place in the respondent's base (home or some other mutually agreed upon venue), matters such as the nature of the study, the research process, data collection, confidentiality, anonymity, termination, were discussed (Appendix 3.1, p.243). A participant consent form (Appendix 3.4, p.246) was given to respondents to read and sign when satisfied they understood the nature of the research and the responsibilities of all involved parties.

Right of withdrawal from the research: All participants were already informed about their rights of non-participation and all were able to give consent on their own behalf. Never-the-less, their unconditional right to withdraw from the research at any stage was reiterated. They were reassured at the initial brief meeting and again on the participant consent form, that they were free to terminate their involvement at any time during the research.

Discreteness and cultural sensitivity: I did not regard any of the people involved in the pre/selection process as being a member of a culturally-sensitive discrete group, and no particular steps were taken to ensure cultural or ethnic sensitivity. However, I think it appropriate to mention that our relationship as mutually-respectful colleagues forged certain bonds of comradeship wherein we tended to be focused on commonalities rather than differences. Among the majority of respondents our common history of interest in state-of-the-art film/music, composition, production, and allied technologies kept us fairly directly focused on our commonalities. From an outsider's point of view it would probably be accurate to observe that collectively we did in fact comprise a culturally discrete group, and that it could have been awkward for someone outside our range of interests to assume what we collectively assumed of each other.

Some concern was raised by the Psychology Department's Ethical Review Committee in connection with my request that participants specify their ethnicity and 'religious/spiritual/cultural/other' affiliations in the *Background biographical* information section of one of the questionnaires (Appendix 3.2, p.244). The review committee asked: why such information if not to separate respondents? In response to their question I explained that comments made in other contexts by some of the respondents suggested that some people appeared to directly link their creative process to their religious/spiritual/cultural beliefs. Whilst this assumption appeared to be a common practice in many (especially

Eastern) cultures, Western literature commonly presented a different focus. I explained my interests lay in identifying and exploring possible links or parallels, and expressed my expectation that respondents (rather than the researcher) should be first to raise such issues (Footnote p.246).

Procedural constructs/Research framework [Code: Part 2. Article 6.2; and refer Appendix 3, pp.243-248, each section: interviews, questionnaires, guidelines]. The majority of the research was carried out from Hamilton, usually at the researcher's place of residence, or at other mutually-prescribed meeting places. It was conducted in accordance with planned procedures designed to keep the participants informed and comfortable about the framework of the research without imposing unnecessary restrictions upon the flow of input.

During the participant selection process previously described, I briefly introduced respondents to an overview of the formal objectives and planned stages of the study, and outlined what I saw as the potential costs and benefits of participation. I informed each person about steps taken to ensure confidentiality (Introductory Letter, Appendix 3.1, p.243) and briefly examined whether their dream experiences corresponded with the research criteria (lucidity, range of experiences, links with other activities). Each respondent complied.

As a final part of this process an introductory letter including a questionnaire (Appendix 3, pp.243-245) was hand-delivered to each person. Recipients were asked to read the introductory letter first. Among other information it provided a written outline of the research criteria, a definition of lucidity, and hypotheses about various dream experiences. After they had decided for themselves whether their dreams fitted the criteria [all felt they did] they were asked to complete the attached questionnaire. The letter was worded to formally create a research climate of informed research partnership, rather than an hierarchical expert-subject relationship. Each research questionnaire was developed in discussion with at least one of my academic supervisors.

The method I used to select the participants (and key-samples from their transcripts) compares to a purposeful sampling strategy. Patton (1980, 1990) describes purposeful sampling as an alternative technique to the random or probability sampling strategies used in quantitative research concepts that aim at generalising to the wider population or to mainstream example/s as the case may be. Purposeful sampling involves the selection of information-rich cases within a research concept that aims to be exploratory and descriptive of certain cases whose study may illuminate new research questions. Where the logic of sampling was to select cases or examples within case-studies that met pre-determined criteria, I used Patton's (1990) criterion sampling strategy, and the selections I made were confirmed by my supervisors.

Final selection of the participants and the prioritising of certain information, whilst in line with Patton's sampling strategies, was in the end made not solely on the basis of prescribed criteria, as all were thereby eligible, but on the basis of the quality of extra

information that serendipitously came to light in respondents personal records such as diaries, work-related rough-drafts, scripts and other documents. My awareness of the existence of this extra information was gathered through questionnaires, in personal conversations on the telephone, and in face-to-face interview and discussion situations.

Of the ten longitudinal case-study participants, five male and five female, seven (5 male 2 female) were selected at the onset of the research. In order to better consider possibly gender-based results, and with my supervisor's approval, a further three participants were selected on the same basis as the original seven, but with the added criterion that they be female. Aged 20 to 46 years at the start of the study, the ten participants were of varied ethnic, cultural, and socioeconomic backgrounds.

The subsequent survey

As a result of certain findings, the participants and I were very keen to discover whether the lucidity and virtuality related experiences we had independently taken-for-granted as 'the norm' were really as non-ordinary and/or alternative as the literature deemed them to be. Although we were generally aware of our intentional-behavioural-cultural-social commonalities (eg: preferred lifestyle, work, technology and art-related factors, general interests and perceived personal traits) we could only guess at the relevance of these commonalities within the 'bigger picture'. Consequently, I decided to survey a broader sample of the population in order to determine the incidence and distribution of characteristics designated non-ordinary or altered in the literature, but presumed by us to be normal. General procedures substantially similar to the questionnaire-related procedures earlier described were later carried out, and are reported elsewhere.

5. Ethical issues

This section covers the ethical approval procedures conducted prior to data collection, additional ethical considerations and practices undertaken, and special ethical issues and protections involved in doing dream and non-ordinary consciousness research.

Ethical approval

Ethical approval for all research undertaken was sought and received from the University of Waikato's Ethical Review Board via the Psychology Department's Research Committee prior to any data collection. This requirement was set in place to ensure University-sponsored research complies with the New Zealand Psychological Society's Code of Ethics (1986). The ethical approval procedures are aimed at insuring all participants in psychology-based studies are fully informed about the aims and procedures of the research, their costs of involvement, and the requirement that their informed consent was obtained before the research commenced. Further, participants were assured anonymity and confidential treatment of all their data.

The form did not entail questions that directly pertained to participant feedback. Matters such as: confirmation of collected data, clarification of ownership, shared evaluations interpretations and analyses conducted in the research process, consideration of possible benefits (beyond direct monetary reimbursement), were not explicitly addressed. Patton

(1990) advocates such coverage “at least in qualitative studies” (pp.253-356), and all such issues were taken into consideration in my research.

Additional ethical considerations and practices

Since qualitative studies can only yield accurate, honest, trustworthy data in a process of exchange and checking with participants (Ely, 1991; Patton, 1990); I explicitly included several research steps to ensure the case study participants were equally informed about the progress of the study. The understanding that a transparent flexible research concept contributes to the building of trusting relationships within the research situation (Patton, 1990) influenced my adoption of this practice. I considered that the earlier-described participatory research relationship (Park *et al*, 1993) helped participants and researchers to deal more constructively with sensitive research topics such as the exploration of disturbing experiences with dreams and various non-ordinary expressions of consciousness, since the parties concerned learned to take responsibility for their own experiences. This approach served to assert and reinforce participants as being the primary experts on their own experiences. The participants’ appreciation of evenly shared responsibility in the research process enhanced the degree of disclosure of private or painful issues.

Confirmation of data: In order to explore perspectives accurately, and bearing in mind the usefulness of feedback and transparency, all collected and/or paraphrased lucidity reports were returned to the participants for approval.

Clarification of ownership: The ownership issue (which was never in contention) was raised by me and subsequently discussed in various ways and at several stages prior to commencement of the project and during the procedure of the research. My participatory research attitude (earlier elaborated) remained of utmost importance and prevailed throughout the entire project. It was important to me that the responsibilities, more than the rights of thesis ownership accorded me by the participants were seen to be properly (ie: responsibly, sensitively, respectfully) addressed by me.

Continuity of interaction and quality feedback were two ways in which I wished to clearly demonstrate my understanding of the responsibilities implicit in ownership. I believe the rights and responsibilities of joint-ownership of the knowledge incumbent in the thesis were manifest in the methodology. The feedback process affirmed that ownership was reciprocated by the participants on a genuinely participatory basis.

Shared assessment: After transcribing each conversation/interaction I compiled a list of themes evident in the transcript and sent it to the participant concerned, asking him/her to check that I had interpreted his/her experiences accurately (Appendix 3.6a, p.248). A summary of results was likewise given to be checked. Feedback between interviewer and participant before and after each interview was given personally or sometimes by way of a provided feedback form (Appendix 3.6b, p.248).

Consideration of benefits of participation: In exchange for taking part in the research I offered each participant my knowledge of the field as a resource, and opened the possibility of them making contact with each other (Appendix 3.3, p.245).

Involvement in the research was also meant to be encouraging, clarifying, and inspiring for each of the participants, in that I believe I provided a safe space where exploration and reflection could take place.

An important aspect of this research concerned my intention to explore particularly memorable (eg: confusing, disturbing, lonely, challenging) experiences relating to control (or the lack of it) in dreams and various non-ordinary states of consciousness (cf: Krippner *et al*, 1990, 2002; Grof, 1993; Van de Castle, 1994; Blackmore, 1993, 1999; Cardena *et al*, 2000). My motive for investigating disturbing experiences related, as I explained earlier, to a personal uneasiness about possible negative effects and implications for altered states, particularly in relation to technology generated or otherwise manipulated virtual environments (cf: Gackenbach *et al*, 1987, 1988, 1998). Externalisation of lucid functioning and the disruption of naturally occurring processes (eg: from the subjective reality/phenomenology of normal context) seemed not only possible but potentially very harmful to some individuals. In trying to assess how much discomfort this topic would evoke I found that after explaining my reasons for doing the research, the participants were simply interested in talking about their experiences and welcomed my input.

Ethical considerations in dream and non-ordinary consciousness research

Somewhat simplistically speaking, the traditional dream-work situation has generally involved a dreamer in describing his/her experiences to a dream 'expert' in order to receive an interpretation or dream analysis, which has often been conducted solely by the dream analyst (Walsh & Vaughan, 1993). This expert-model does not readily allow or encourage dreamers to explore their own interpretations. It also tends to reinforce any predisposition of the so-called expert to remain inflexible, perhaps bound not just to one theoretical framework of dream interpretation but also to personal value judgments, explicit biases, implicit prejudices. In a worst case scenario a dreamer might feel powerless, inadequate, and a helpless victim of fate after receiving a dream interpretation. In 'better' cases a dreamer might still pay large amounts of money to receive regular, positive, encouraging dream interpretations.

A more honest way, in my opinion, involves the establishment of a more egalitarian relationship and a situation wherein dreamers are encouraged to explore their own dream meanings and functions, together with an analyst or researcher where appropriate. Following Ullman's (1979) assertion that in Western psychology the dreamer is the owner of the dream, I emphasised in all personal contacts with the participants that they were the experts on their experiences, and that I was interested in co-exploring and helping them to evaluate these experience (Appendix 3.1, 3.5, 3.6, pp.243, 247, 248). I described my role as facilitational, explaining that I saw my function as no more than guiding and supporting them in the interpretation of their own experiences. Whenever it felt appropriate during our contact, I shared my own or (in rare anonymous instances) other people's experiences, and thereby contributed to the formation or reinforcement of an informed egalitarian relationship.

6. Information gathering

This section covers development of interview schedules, the setting of interviews, and a description of interview conduct and feedback process during and after the interview.

Development of the interview schedules

Once sufficient general information about each participant had been gathered from our various communications (questionnaires, telephone conversations, meetings) individualised interview schedules were custom prepared (Appendix 3.6, p.248).

Although a different version of question guidelines was used for each stage (Appendix 3.5, p.247), the basic thematic structure of the schedules was similar. Replicating my (1995) format, my initial questions concentrated on the dream experiences and interpretations each participant had provided, focusing on the subjective uses, the embedding of experiences into the participant's life context, and his/her evaluation of the dreams.

Questions were then directed toward the development of dreaming and any apparent emergence of higher states of consciousness over time, while again concentrating on the main topics of the study (creativity in relation to: functions of, embedding of, challenging experiences, and other activities linked with altered states). Final questions were aimed at finding out about each participant's future/projected uses of his/her lucidity, and exploring his/her ideas of hypothetical purposes and problems associated with non-ordinary states and dream control. Modelled on my (1995) pilot, questions and prompts in the interview schedules were based on existing research findings that pertained mainly to lucid dreaming (eg: LaBerge, 1985; Moss, 1986; Gackenbach, 1987). For example, quality and frequency of dream recall were examined, since dream recall is often considered to be a predictor of having lucid dreams (Hunt & Ogilvie, 1988; Snyder & Gackenbach, 1988). The general shaping of the schedules was discussed and piloted at university with one of my supervisors and a small group of psychology graduate students. After several revisions a final version was formulated.

Interview setting

All interviews took place at mutually agreed upon private venues, most at my residence near the university in Hamilton, some at participants' homes or work-bases elsewhere. Interviews and followups were mostly conducted during July to October and February to May 1994, 1995, 1996, 1997 and 1998, with some followup specifics being more sparsely sought during 1999-2002. Regular talks or discussion, sometimes daily sometimes weekly or fortnightly, were an important feature of the primary data-gathering. Individual sessions ranged from two to seven minutes (telephone) to three hours (face-to-face). Prior to two of the participants going overseas they independently elected to have two, and in one instance three, three-hour sessions in a day. Surprisingly, email communication was relatively unusual.

Interviews and feedback process

Immediately prior to each participant's initial interview I overviewed the interview plan, discussed the nature of a participatory/egalitarian relationship, and encouraged the participant to unhesitatingly seek clarification of any questions or potential misunderstandings that might arise in any of our communications. I also outlined the information gathering and recording process and suggested some options for our next contact (Appendix 3.5, p.247). During interviews I used free speech rather than read out questions, and endeavoured to follow the basic structure of the interview schedule, only occasionally consulting it to ascertain all prescribed topics were covered. Themes were discussed in a free-flowing style. Special attention was given to exploring each participant's understandings and explanations of his/her experiences.

When expressly asked for my assistance (eg: to interpret dreams) I tended to selectively offer examples from my own or colleagues' (anonymously recounted) experiences rather than use textbook responses. Occasionally I would selectively use reflections or directive questions to assist a participant to contextually embed his/her (research related) experiences. Direct interpretations (eg: of given dream content) were rarely attempted. When they were, it was to encourage the participant to probe and test his/her own explanations. As had happened in the pilot, I found that carrying over descriptions and insights from previous interviews helped facilitate a sense of continuity and promote further discussion. In general the interviews (apart from those conducted by telephone) had few real time constraints, gradually ending when we both felt all important issues had been covered sufficiently. As interviewer and conversation partner, my behaviour had to be quite flexible to allow for maximum personal free-flowing communication without compromising coverage of the essential research themes. We usually had a break straight after each interview, then provided each other with feedback about the interview process.

After finishing the transcript of each conversation I compiled a list of major themes from each interview which I returned to the participant for critical evaluation and correction if appropriate (Appendix 3.6, p.248). As research partners, direct exchange of feedback and reflection on our own responses were meant to encourage us to learn from the research process. The feedback process also helped ensure that the data (processed information) was as close to the topic of study as possible, thereby replacing rational research criteria such as validity and objectivity with qualitative research criteria such as trust, credibility, directness and honesty (Patton, 1990; Ely, 1991).

After finishing the last transcripts I sent out feedback forms and followed them up by a telephone call. On completion of the project the case-study participants each received a draft of the results for final evaluation and approval. Participant satisfaction with the end product was vital to the integrity of the research methodology. The participants' final jurisdiction over their wording, interpretations, intended meanings; and over my editing compositing and placement of them within the context of the thesis, was absolute.

7. Data analysis

Information processing began with the transcription of each interview. During transcription I listened reflectively, recording our non-verbal interactions during the conversation as part of capturing the interview atmosphere. I took notes and included some emphases [*in italics*] or some interpretations ‘in inverted commas’ in the transcripts. The main analyses comprised my reading through each of the finished transcripts several times and identifying the emergent themes, common and unique, in the conversations. One of my supervisors conducted an independent analysis to check that I had actually identified all important themes in that transcript and accurately included the issues central to my research topic.

The agreed-upon main themes were then grouped into categories based on the research focus. The groupings were:

- personal understanding of lucid dreaming and higher states of consciousness;
- development of higher consciousness states and integration with life context;
- degree of control in lucid states and used techniques;
- functions and uses of lucid states;
- challenging experiences that pertain to lucid reality;
- innovative applications.

These categories appeared to be linked to each participant in a uniquely individual way. Using an adaptation of Walsh’s (1993) phenomenological mapping system and Wilber’s (1993-1997) deep structural analyses I devised a way of disseminating commonalities in the way identified categories were linked, and thereby developed an overall model that illustrated the interaction between the participants’ life contexts, the outcomes each linked to their experiences in lucid and virtual realities, and associated phenomenologies.

Indicators of participants’ memorable/disturbing/challenging experiences included: their use of words, phrases, expressions, pregnant-pauses, stiltedness, expletives and other displays of fear, diminished or no control in lucid dreams, and signs of imbalance or confusion. The participants’ written reports (eg: dream reviews, diaries) were also used to supplement and check the discourse analysis performed on the interview transcripts.

Written interpretations of altered-state content were treated similarly to the interview transcripts, in that emergent themes were identified and categorised into the six main concept groupings. Special attention was paid to the way categories were linked to a model or storyline by the participants, in both uniquely-individual and in common patterns.

The results contain each participant’s story (ie: their directly recorded information, transcribed, processed, edited). The discussion compares the results with the literature and summarises the research findings. Quotes have been selected to illustrate chosen themes. Anonymity has been preserved.

All participants were treated with utmost confidentiality and respect. Unless a participant specifically chose otherwise, his/her transcribed tapes were rendered anonymous by changing identifying factors such as names, places, personal and other details. No-one, including my research supervisors, saw any information provided by preselection respondents or research participants that was directly linked to their names without their specific prior consent. After completion of the research, recordings were erased and transcripts were destroyed or given to the participant concerned at his/her request.

A final section, a self-critique in which I evaluate the strengths and weaknesses of my research as a whole and make recommendations for further research, completes the thesis.

Summary of conduct

In accordance with stipulations in my initial research proposal to the University of Waikato's Ethical Review Committee, every effort was made to ensure the research procedures were not likely to be insensitive or cause offence (eg: to specific ethnic, gender or age groups; Code Part 2 Article 6.2). Likewise, every effort was given to ensure that participation in the project was not seen as a waste of time by any preselection respondent or research participant. Feedback indicated that everyone involved had found participation a worthwhile commitment. Specific details about what would happen to or be asked of participants was provided, and venues were mutually agreed upon throughout.

The conduct of the research did not wilfully place preselection respondents or research participants in potentially compromising or embarrassing situations, and no aspect of the research was deemed likely to disadvantage any social group. Situations that could potentially cause harm by inadvertently perpetuating stigma, harmful myths, or stereotypes, did not arise during the research, nor were they considered likely to arise as a consequence of participation. The research did not involve covert practices, concealment of information, or deception (Code: Part 3. Article 6.3). All obligations in terms of the Code of Ethics of the Department of Psychology, University of Waikato, were discharged in accordance with the research contract.

Proactive lucidity: Superconsciousness, creativity, and the virtually real

Part C

RESULTS AND DISCUSSION

Chapter 4

The case studies

THE CASE STUDIES

The case studies are contained in two main categories: (1) the longitudinal case studies with the original group of research participants who have contributed information, recorded changes, monitored progress and evaluated developments since 1993; and (2) the criterion-selected case studies with three additional participants who have contributed since early 1998. The first group comprises 5 men (Adam, Abe, Andy, Daniel, Dean) and 2 women (Esther, Ranea). The second group comprises three women (Tess, Janet, Mira) who were recruited on the same basis as the people in the first group with the added criterion that they be female in order to increase the ratio of women to men in the team for possible gender based or related comparisons.

This entire research programme started with a group of artistic people comparing notes on creative process. Discussion led to and embraced what I came to think of as the illusive 'I-factor': the spark of insightful initiative that once activated ignites the inventive imagination, firing it with innovative intent and a sense of purposeful direction. A bit like a domino effect in reverse, the process generates its own productive energy. The findings of this study suggest that just such an enabling dynamic is the essential ingredient, the life force or drive, that empowers the tiniest seed of an idea to grow to fruition. As a result of the case-studies, I propose that this 'I-factor' underlies and thereby promotes, among other things, the transformation of a personally abstract perception into a publicly presentable art form.

In an unassociated context some two weeks later than the initial note-swapping my attention had been drawn to authoritative assertions on the topic of states of consciousness. In the first instance I was surprised by reports that historically attributed the 'attainment' of various awareness experiences to specified 'higher states' and prerequisite conditions defining the achievement of same. Such claims, described in some detail by well respected theorists and supported by credibly documented research of both Western and Eastern origins, asserted that various of these states (or altered states or higher states) could be achieved only after long periods of religiously observed meditation or spiritually enlightening praxes. Secondly, I was both amazed and perturbed to realise that the dominant views in or upheld by mainstream disciplines of Western psychology, largely cast the topic of altered states of consciousness into the category of the pathological. In other words, people experiencing altered states were basically held to be (at best) disturbed in some way.

I present an alternative approach. Three main factors are germane to my presentation: (1) the prevailing currents of social acceptance and cultural indulgence that afford respectability to creative artists in the pursuit of their art; (2) the largely undisputed acceptance of art works as expressions of manifest human creativity; and (3) the direct results of this study. The latter, which are elaborated in this and subsequent chapters, unfolded to give rise to the propositions outlined in the next paragraph. I state them here in order to give a sense of direction and meaning to the abstract, obscure or complex interrelationships and circumstances from which they emerged.

I propose that the instigatory moment that creates the spark that activates the I-factor is the moment of intuited connection with what might be described as a universal life-energy, a creative life-force. I think of this connection, or energy interface, and what appears to manifest as a part of its functional utility; as *proactive lucidity*. I believe the research results and findings that follow illustrate proactive lucidity as the intuitive dynamic and common factor (or glue or unifying Spirit) that in the process acts to hold aspects of Self, notions of wholeness, and dreams of (what Einstein, Wilber, and Globus variously referred to as) “infinite creativity” (cited in Van de Castle, 1994, p.278) together. In addition I suggest proactive lucidity may be applied to precipitate a change in the state, or presently dominant modality arrangement, and focus of consciousness at any given time in the presence of certain stimuli. The rationale and supporting research results behind this suggestion will be presented later in this and the next chapter.

From the onset of the case studies, and despite many obvious differences, a surprising variety of characteristics in common began to emerge within the group. Certain factors began to assume a provocative significance that had previously been overlooked or taken-for-granted by all concerned. Features of processes that had been utilised and strategies that had been employed also began to attract notice. As more commonalities (and parallel differences) unfolded, certain themes and patterns became evident. Investigative explorations conducted prior to formal commencement of this study provide a rich contextual background to the content of the research here reported. Information gathered before 1996, the formal start date, also adds substance to the developmental character of this study. Following an introductory section on the participants, this chapter proceeds with the emergence of these themes and patterns.

Participants’ profiles, characteristics-in-common, and special interests

The initial selection criteria required participants to be noticeably creative people; that is by reputation “inventive, imaginative...or able to create” (Oxford Dictionary, 1990, p.272). In the first (preformal exploratory) phase of the study, the seven original participants were selected on the basis of their publicly evident creativity. The five men, pseudonyms: Adam, Abe, Andy, Daniel, Dean, and two women, pseudonyms: Esther, Ranea, were in common considerably creative. That is, they were all talented and innovative high achievers who were demonstrably-creative, artistically-productive, and technology-competent. Each had a university degree or qualifications in and outside the arts. All had some current connection with the film-making industry, and each was actively involved with creative enterprise associated with film, television or multimedia stage productions. While they were all multi-talented versatile artists, each person had his/her special interest/s.

Adam: With a rural Maori upbringing, a university education, an unpretentious repertoire of acting experience, and some performance exposure in a mainly blues band, Adam had gained employment at a local radio station. He soon became popular as a ‘DJ’ and youth commentator, and developed marketable skills as an advertising artist. Adam channelled his art production talents into film directing. When he agreed to become a ‘case study’ he was involved in the making of a topical New Zealand docudrama.

Abe: Primarily a family man: “husband, father, and into long term friendships”, Abe describes himself as a working musician. Likable, down-to-earth, with a modest demeanour and no-frills exterior, he is a very talented composer, arranger, performer, teacher, who writes and produces some extraordinarily *avant-garde* music for film, television and general release. Alongside his quirky sense of humour and professed pragmatism (eg: his I’ll-do-anything-for-money approach to performance art in general), Abe can be surprisingly intense about the presentation of his own material. Valuing decency and espousing the respectability that normality presents, he sometimes appears to draw back from public association with the passion and colourfulness of his own artistic creations. Abe is a private person in the public eye and something of a paradox.

Andy: Ambitious, organised, highly motivated, and with the confidence of privilege his background afforded him, Andy has earned and enjoyed a range of early successes in the classical, academic, sporting, artistic, and commercial fields. As a young graduate “with ideas” which he wasted no time in putting to the test he set up his first business, a network enterprise creating multimedia with his own sound and video recording studios. Now a successful producer and all-round entrepreneur who enjoys “people, travel, exploration and contribution”, Andy says he finds “the balance of logic and creativity very beneficial”.

Daniel: Raised in a family of artists, Daniel described his upbringing as “turbulent, but full of creative expression and discussion of concepts, ideas, theology, everything”. Since he was a young child “tagging along” with his mother who sang in the church choir, the sacred has been a major influence in his life. He describes music as his most fulfilling endeavour and the field in which he most hopes to succeed. In his mid-twenties and the youngest person in the case studies group, Daniel has already received awards and accolades for his performance achievements in the arts within and outside New Zealand. Formally trained in classical piano and guitar, he is also an accomplished keyboardist and innovative jazz, rock, and soul musician. In addition, he is regarded as something of a computer ‘wiz’. Daniel describes his special interests as “high-tech, philosophy, and film music”, and he is currently recording original themes for the score of a major feature film.

Dean: Having left a respectably-lucrative career in electronics design to go farming and play in a mate’s Bavarian bierfest band, Dean reflects a ‘uniquely kiwi’ approach to employment and life in general. Happily partnered, with a young family, Dean wholeheartedly immersed himself in rural routines, agricultural pursuits, and the building of the home base. When the mood took him he played jazz saxophone in the local bigband or had fun doing his bierfest turn. Despite what he called the onset of “terminal contentment” Dean was drawn to The Net because like Hillary’s Everest “it was there”. From a new perspective he revisited options, engaging opportunities not presented before. He claims it was the Leonard/Everett film *The Lawnmower Man* (1992), which dramatised the challenge of VR technology, that motivated the change of direction in his life. Succumbing to the attraction of computer magic and the lure of cyberspace, Dean

returned to his multimedia research and work in the world of digital electronics and sound engineering. In addition to technical expertise and inventiveness Dean has what he calls a “moderately astute” head for business and an impressive portfolio of special FX (effects) copyrights published on the internet world wide. An accomplished award winning composer, Dean currently has several film/TV projects in progress.

Esther: Esther was a seriously sexually-abused child. Despite devastating odds she is now an accomplished and respected creative artist, business woman, sportsperson, and a much-loved wife and mother. Her unusual artworks first generated mixed responses from her teachers at primary school. At as young as 6 years of age Esther had gathered unusual collections of ‘treasures’ which she arranged, glued, wove, and painted into a collage-style fabric which she then refashioned into a second form. Old school reports recorded surprise and some concern over her representations of abstract feelings or complex ideas that were considered inappropriate for her age. Her early interest in three dimensional art developed to become more visible, firstly when she started purposefully moulding clay into shapes and forms that were quite noticeably different to those of her classmates; secondly when she combined clay shapes and collage models into singular objects. However, while teacher response remained generally neutral to negative, she recalls that in her early teenage years a surrogate grandmother seemed to understand the sense of purpose and design in what she was doing, and always encouraged her artistic expression. Esther is now widely acknowledged for her innovative ideas and award winning achievements in the design arts and their application in business.

Ranea: When Ranea married a man from the ‘outside world’ she left the remote coastal village, the protection of her whanau, and the farmlands, waterways, and forests of her home. Ranea went to the cities of the North Island and for a while worked in a factory. She travelled overseas with her husband, and events in the course of his career often found them in hostile territory. Rather than risk having her baby in a war zone she flew to Northern Australia, the nearest safe place, where her son was born. Loyal to her absent husband and alienated from her family in New Zealand, she became ill, but with support became stronger and made a home for herself and her child in Australia. He grew and she drew memory pictures from her own childhood for him. Together they [re]discovered a joy and appreciation for the ‘old ways’. Over time, a small group of expatriate Maori women gathered around her, admiring her handiwork and encouraging her quiet artistry. When an unexpected opportunity to attend art school arose, with the blessing of her son, now a quite exceptional young scholar, she accepted it. Ranea achieved her Fine Arts degree with High Distinction and has received numerous prestigious awards for the unique character of her art works. In line with her growing son’s interest in computing she has developed parallel skills with multimedia. This exposure to new technologies has brought a new dimension to her art, and work opportunities in the media.

The later- recruited second group of participants were selected on the same basis as the people in the first group, with the added criterion that they be women. At that point in the

study the inclusion of the women meant that it became more feasible to acknowledge or reject some apparently gender-related observations. As with the members of the initial group, each of the three women graduates fitted the profile of a demonstrably-creative, artistically-productive, technology-competent, innovative high achiever.

Tess: East European[Croatian]-born, British educated “New Zealander-by-choice” Tess is a widely-travelled writer, photographer, commentator[foreign correspondent], poet, artist and “potter when time permits”. Multilingual, intellectual and articulate, she powerfully advocates human rights in the international sociopolitical arena. Tess is passionate about women’s issues, employing her artistic versatility to actively campaign for women’s health, opportunities, and wellbeing. Her chosen medium is the disciplined real life documentary which facilitates women in the telling of their own stories.

Janet: Prolific author of historical docudrama and science fiction books, Janet’s script-writing skills are best represented in her futuristic projections of historical counterpart events. She innovatively “updates and geographically transposes ancient cycles” and presents an unusual view of her central characters. Sporting a surprising wad of qualifications (eg: in management, communication systems, mathematics, computing, science and technology) Janet confesses with a laugh that she is a “perennial student”. Although many times removed from the stereotypic image of mainstream, she has recently embarked on a Religious Studies major because she says she finds “campus life and a good argument conducive to creative writing”.

Mira: Ex-model, actor, dancer, writer, postgraduate researcher, and mother-of-five, Mira describes herself as an aspiring film-maker. She sees her creative focus as being inexorably linked to a mixture of genetic predispositions, environmental factors, and culture-related circumstances she weaves into a basket of opportunities collectively gathered under the panorama of Maori spirituality. Mira is informed on global health issues such as the conservation of ecological balance, and is passionately ‘green’ about the natural environment which for her includes the realm of spirit. She associates artistic expression and the desire to be creative with spiritual awareness. For Mira, an aware spirit is the essential component that determines the fact and quality of personal growth within an inevitable context of cultural (extended family/background) and societal life.

Commonalities in creative praxis, emergent themes and patterns

What do you do? How do you do it? Where do the ideas come from? When does it happen? Who or what is essential to the process? Why is that? These questions were asked and revisited many times as the search for the vital ingredients of innovative achievement progressed. This bid to explore the dynamics of creativity and creative productivity gathered momentum for us all. As each participant’s story unfolded in a largely open-ended way, common factors began to present, often arising unexpectedly out of quite diverse and apparently unassociated questions.

Rather than rigidly adhere to a prescribed list of directions I pursued the development of those themes that continued to excite each participant, viewing the course chosen as an integral part of emergence. I outlined the field, the participants defined the course, and

together we explored the reaches beyond, to both the outer and inner limits of our capabilities and resources. The exploration reported in this thesis, while grounded and embodied in the tangible-material aspects of its reality, in fact focuses in those reaches beyond. Said Arthur C. Clarke: the only way to cover the limits of the possible is to go beyond them in to the impossible. In the bid to make real what was not yet (actualise the creatable and thereby make it available to others, as one of the participants put it), the logic of pushing the parameters of possibility, as we saw it, seemed reasonable.

Keeping safe all the strands of information has been a considerable task. Each person's file could be a book in its own right. Each set of transcripts and reports is a database of intimately experienced events and fascinating insights. Maps are about location: knowing where something is in relation to something else, identifying it in context, being able to navigate purposefully. I eventually realised that harvesting much of this information was in a sense an exercise in four dimensional map-making.

My initial strategy proposed a four-part framework of guideline questions targeting the exploration, analysis, development, and evaluation of processes pertaining to creativeness. In a broad sense the research unfolded according to plan. Questions designed to facilitate participants in the exploration of their own creativity experiences were generally effective, mainly because they drew participants' attention to a range of associated occurrences radiating out from a focal event. Ability to recognise catalysts and codes of awareness utilised in creative process emerged from participants' analyses of the circumstances and situations they associated with focal events. While quick to acknowledge the existence of key factors, participants often expressed surprise over the associations they made. The significance of recognising links became evident over time.

As participants' familiarity and dexterity with [self]analysis increased, ability to identify the dynamics of creative development also increased. Participants could describe the 'stuff' and nature of insights, triggers, and associations that evoked, stimulated, or were otherwise implicated in the evolutionary processes, creation, and development of the artifacts (works-of-art, innovative systems, knowledge applications) they produced. As participants became proactively responsive to their perceptions, purposeful creativity through informed evaluation praxes, and a readiness to meaningfully utilise the functionality of both natural and technological resources, became an excitingly viable proposition.

In each case it was the nature and direction of participants' responses, rather than the event to which they were anchored, that was focal in this study. Events were used as origin, primarily to generate context. Context was thereby redefined as the responsive environment in which the factors giving rise to the 'growth hormone' of creative enterprise could be recognised, located, and potentially isolated. Thus, the conditions conducive to purposeful creativity could, in certain circumstances, be evoked for use at will; with the proof of this process already present in the product.

Constantly redefining the frame, context, and range of questions that catalysed the responses from which common themes emerged, was an unrelenting task. In the[my] final analysis it became evident that by tracking the distinguishing links, an elucidation

of the topics that most directly evoked these themes was made possible. Longitudinally obtained results on these topics were eventually gathered for reporting under the focal headings: (1) forms of awareness; (2) creative process and technology; (3) associated context. These topics became the starting point of a broader based survey that followed and is reported elsewhere. Due to the extensive size of the study, selected results pertaining to creative process and technology, and associated context, are in this thesis subsumed for evaluation under the singular heading: forms of awareness.

[Note: Participants' comments may be paraphrased compilations collected over time].

Forms of awareness

Participants spoke about beginnings primarily in terms of forms of awareness. The sub-headings and labels under which the following comments are presented have been selected on the basis of comparison with literature and by virtue of key words used by the participants. At the onset of this study none of the participants were conversant with such terms. Neither had they considered awareness in terms of states or stages of consciousness. Most of the examples listed under each sub-heading are composite descriptions gathered over time and in relation to a range of topics. Each composite has been verified and its presentation in this context has been approved by the persons concerned. Inclusion of the collection dates bears witness to the constancy of responses over time, affirms the validity of the information-gathering process, and acts as an inbuilt triangulation check on the accuracy of my understanding of the participants' perceptions and experiences. Evidence of the participants' developmental growth is presented in later chapters. Descriptions that follow were later used as a defining standard for categorising similar experiences collected in a subsequent survey (reported under separate cover).

Lucid dreaming [See Appendix 3A: *LaBerge & Gackenbach's Lucidity theory, 2000*]

According to the literature (eg: Gackenbach, 1987, 1998; LaBerge & Rheingold, 1990), lucid dreaming involves a heightened extra-awareness of being in your own dream state. Lucid refers to the clarity of consciousness rather than the vividness of the dream. Lucid dreamers are usually aware they have an ability to intervene in a dream situation and can often change or control what is happening, or experience it in a different (eg: enhanced) way. In a non-lucid 'ordinary' dream the dreamer is not aware s/he is dreaming at the time. The following examples illustrate in self-explanatory ways, a range of lucid characteristics that have impacted on the participants' creative processes. [NB: single speech marks within quotations denote emphases made by the participant].

1. I know within the dream that I'm dreaming. I know I'm doing things in my dream that I wouldn't otherwise be doing. I know I can intervene and change what I'm doing in a dream situation, although I might very well choose not to. I'm aware parallel realities are running... And from the seriously abstract to in-your-face concrete, the realness of it can't be denied... and this excites me. I'm totally aware it's all in my mind - I know I'm dreaming - but while my body stays put, my mind's eye spots incredible scenes and materialises this virtual me into a life frame you wouldn't believe, where the experiences are out of this world!... This must sound a bit wacko, but the memories are the blueprint for what I go on to create... The clarity of the creative vision that gives me direction carries over from my extra awareness in the dream (Adam, 1994,1995,1997).

2. Both my interventionist and observational dreams are very vivid. Sometimes I make conscious decisions to simply observe - be still and really watch... Sometimes I do a lot of

casting people in the roles I want them in, including that of receptive audience. Sometimes, if I don't know what else to do, or when I want or need to know where things could be going, I just soak it in...with extreme sensitivity. Sometimes, in order to play out something I would like in real-life, awake-life, I feel it pays off... I certainly know I'm dreaming and I choose scenes, topics, people. The sequences are a mix of what I want and reactions to this. I mix control with outcomes (Abe, 1994,1995,1998).

3. Connections. I find in the dreams I can connect and make sense of all manner of diverse things. Things obscured in the peripheral fog out there I see clearly in a flash by recalling the dream scene... If I want to prioritise or work on different things, I can keep going back to sort stuff out as I want. It's not disjointed, the focus falls wherever I need it to be... and the rest becomes background within the one main scene or over several frames of reference. I'll pluck something from way out here and pull it into central focus, and everything else, including what was previously central, automatically recedes into background - I'm aware it hasn't 'gone'... It helps me make sense of all sorts of ideas that on the surface don't connect. Integration. I become aware I'm trying out various situations and mentally intervene in the process... Regular replays slightly change the factors of influence... I know I'm dreaming and can stop at any time (Andy, 1994, 1995,1998).

4. There's a clarity of awareness that hypersensitises me to what's going on and alerts me to what's about to happen... This lucidity usually occurs when I'm in a waiting-on-God mode - that is, actively seeking for the Holy Spirit to communicate with me through this window of opportunity. As such I'm always aware of the Holy Spirit's presence in the dream and in the room or whatever place I'm in at the time... so I am always safe, however extreme the circumstance. These dreams tend to be a progression of virtual events or scenes... with which I interact... With some, interaction includes a direct dialogue between me and God... with me asking questions about what I'm seeing/experiencing. With others I simply observe, but with great clarity of understanding... This affects every part of my life and influences everything I do (Daniel, 1994,1998).

5. At times I have this sense of extra awareness - a heightened awareness of being in my own dream, whether I'm asleep and dreaming, or daydreaming about nothing in particular, or fantasising about something specific... Rather than just the surreal colours or sound... my particular experience is an ability to imagine and become part of a situation which may or may not be possible in everyday reality... to the extent that it appears real to me... and as such becomes an accessible commodity (Dean, 1994,1998).

6. I'm aware that I'm dreaming, watching the dream. I'm aware of smell, taste, sight, colour, speech, other people, sound, emotion, action... and of having control over any one or more senses or actions. I have some ability to recall re-dream and re-enter my dreams to a degree and I can stop the dream at any point... Although I don't exactly focus on the external possibilities of this option to change things in the reality of my dreams at the time, it's made me aware that my capacity to exercise choice, not just in my [art]work but in the bigger picture, is real - not just wishful thinking or a figment of imagination (Esther, 1994,1995,1998).

7. In my avenue of creativity everything is very clear: setting, senses, thoughts, actions. Materials, capabilities, processes and facilities that I would not normally have in so-called 'proper' reality are at my disposal. I watch myself use all those things that are normally inaccessible to me in awake mode to create something vastly different from what reality ends up making... Yet somehow the [art]work I end up producing contains the essence of that better place... Also, when I have a few projects happening at once, I realise that despite their apparently huge differences I am dealing with the same idea for all - applying the insight. It's all a bit of a mystery, but fun! (Ranea, 1995,1998).

8. My dreams are full of colour, sound, emotion and meaning. I see myself being able to interpret the meanings before I wake up... Rarely do I feel the need to manipulate pleasant situations that are meaningful for me and that I am in by choice. So having evoked these situations, interaction rather than intervention happens. When I converse with someone in my

dream I am fulfilling a need to interact with them, directly or indirectly... For example, in one dream - hovering above a street in London watching a dear friend walking - content just to see him, I choose not to talk. I feel the sun, the familiarity of the area, his presence, and that special feeling I have for London (Tess, 1998).

9. For me it's associations... I had a recurring nightmare about being swept away by a tidal wave. A teacher suggested I was letting my emotions overwhelm me - which made no difference to the dream! In a different situation another teacher was encouraging 4year olds to swim, suggesting they 'take a deep breath and hop onto a dolphin, shark, taniwha' in the swimming pool. Both adults and children had a lot of fun doing this. It occurred to me that I should 'hop into a dolphin' and enjoy surfing the tidal wave. The next time I had the dream I consciously decided to try changing the view from 'helpless human being swept away in the wave' to 'dolphin enjoying it'. Well, I woke up immediately, very annoyed that I didn't get to enjoy the wave - and I haven't had that dream since! (Janet, 1998).

10. Often prophetic, these dreams tend to recur several times before the event... When I realise what is happening it's the intensity that gets me. While I know it's a dream, the things I feel are so over-the-top real it brings me out in a sweat... An extraordinarily strong desire to respond takes on a powerful focus... It's not just the vividness of the dream or whatever's in my mind, it's this acute awareness about my part in it all... my direct input into what I had been taught simply happened... In terms of what I do in the creative scene for example, in fact life generally now I think about it, this translates into a confirmation that what I deeply feel I want to do is worth doing, and this inspires me to do it. (Mira, 1998,1999).

Many more of the participants' compelling examples of lucid dream content support all their above descriptions, and although it is not appropriate to report them here, I hope to do so under separate cover. These examples illustrate characteristics of lucid dreaming according to literature definitions (eg Gackenbach *et al*, 1987, 1998; Alexander *et al*, 1990) that the participants identify as recognisable facets of creativity associated with a starting point, lucid beginnings, and the virtual reaches/stages of creative process. Process factors - stages and structures of awareness as pre-actual/virtual forms of being - and the nature of what is contained at each stage of development (eg: the awareness form: the dream itself and the elements of the dream that are contained within various focal frames of dream content) comprise the key components of the pre-actual form-to-be.

Participants' responses suggest that the character of predominant awareness state/s in the early stages of purposeful creativity exert/s a major influence on the substance of the work-in-process (cf: Bogzaran, 2003; Cardena *et al*, 2000; Krippner *et al*, 2002). Further examples of the participants most commonly described types of awareness follow.

Witnessing dreaming

According to consciousness theorists, a witnessing dream involves a dream state in which a peaceful inner awareness or wakefulness that is perceptibly separate from (or orthogonal to) the dream or dreamless sleep is experienced (Alexander *et al*, 1990; Gackenbach *et al*, 1987, 1988, 1991, 1998, 2000).

1. And watching what I'm doing in the dream, knowing no-one can get away with that sort of thing, I have this understanding that 'it's strange', but I'm at peace with myself... Somewhere deep down I realise that balance prevails, that all is well... I don't know how to describe it, but I literally see this... (Adam, 1994,1996,1997).

2. Although I know I'm dreaming, it's a sense of knowing some part of me, some part of my brain I suspect (what else could it be?) is alert, sort of unobtrusively in charge of what is going on. I see things I could only perceive or speculate about awake... For example, take

those performance dreams: in the audience, as audience, I see everything clearly - more than just being entertained for enjoyment's sake... sort of appraising myself as the performer but without any of the tensions that go with performance, or critique for that matter... I don't know, really seeing...being aware of things as they are...in performance...in life... (Abe, 1994,1995,1998).

3. Watching myself in the dream, or imagining myself real-time in the scene, I'm at ease... On the surface, logically, it doesn't add up..but just like any actor takes for granted that the turmoil of the moment is controlled chaos, created for a reason... this feeling of wellbeing hangs over the dreams and the thoughts... an affinity with the bigger picture (Andy, 1994,1995,1998).

4. It's like a separate deep-seated perception that some sort of sense exists in the chaos. Despite what seemed like the prediction of inevitable disaster in that horrible [dream]scene, a stronger parallel sense of peace enabled me to look beyond the horror and start to understand... Over all, I have the sense of God's personal presence in my life... of His capacity to intervene on my behalf. This is very humbling because I know I am not a holy person by nature... and there are things in my mind I would rather He didn't have to see (Daniel, 1994,1995,1998).

5. To me this is a form of heightened consciousness in which you are less focused on the activities within the dream... and more consciously focused on the observation-assimilation component of awareness... a less active more abstract version of [lucid]dreaming... Thus there is less conscious control of the dream parts. Describing the experience of these less active states is difficult. Dreams and scenes fade quickly into background memory... what remains is a perception of meaning that is very hard to express in words...in music, maybe... (Dean, 1994, 1998).

6. First... the strong realisation that 'feeling is just a thought, change the thought and the feeling changes'... Then everything in the dream suddenly enhances dramatically... is super-clear... as if there's a shift-mode within the dream-space that makes room... The realisation sort of overflows pulling everything that was background into sharp foreground focus... and the process starts all over again. Meanwhile the idea that overflowed absorbs into everyday routine thought for use whenever. Knowing ceases to be an abstract notion and becomes a piece of everyday working information... I put [dream]content aside to make room for whatever comes. There's a parallel sense of completeness and continuity, a deep confidence in the nature of things. Regardless of concerns with specific events, a deep peace prevails alongside (Esther, 1995,1998).

7. Alongside most of my dream scenarios, within the whole Dream of my dreaming, I exist on my own as the watcher. It is rare that I dream without the watcher/controller (me and the me-beyond-skin). Inside the membrane of each dream, much unfolds. In my busy universe of dream realities I have many parts to play and paths to explore... Between each and the next there is no real separation. Different, they coexist as one... What I experience as watcher is brought to bear in my work. Each project is different. As worker I move in and out of projects changing things at will yet in response to the work itself as it unfolds... coordinating each project with the next... As artist I can only exist in the works I create and in the eye that beholds them. As witness this is my understanding... inside and outside the Dream there is no real separation (Ranea, 1995,1998).

8. I know at the time I'm dreaming... and this knowledge starts in the mind of the observer watching the dream within the parameters of the dream itself... It's the witnessing experience that bridges what would divide the paradoxical unity of dream-world, dreamer-awakened, what actually happens in everyday-life, and what lies beyond (Tess, 1998).

9. The seer taught me to recognise the anchorman... An anchorman is always welcome... because the most vivid memories can often be the most awful, and I knew the anchorman was a healer... It was supposed to be a light-hearted look at the way realities interact... the idea being to share the experience. I learned that insights well past my safety barrier I do not share. The seer enabled me to recognise the healer and the healer brought me to safety... In this I have

witnessed my own healing and can write about the extreme encounters experienced... I have seen, and had expertly verified, the historical accuracy of the dreamcycle here recorded [*sighted*]. I have understood grace in the witnessing experience... and in the lucid environment of the dreamcycle realised two vital truths: I was at last free of the guilt of a betrayal that was never mine to own; and I no longer believed that any part of God's creation was intrinsically evil... (Janet, 1998).

10. The impact of these prophetic dreams could be severe...while dreaming and upon awakening. The effect often stayed with me, sometimes until the things I had seen unfolded as actual events, especially when they involved family... In the dream I was overcome with intense sadness mingled with my own feelings of helplessness and inadequacy as her mother. In the grief I knew her baby boy would not be with us for long. I woke up, my pillow soaking wet. I had been crying for some time. With a sense of urgency to support her, but exhausted, I fell back into sleep... At the time she was living far away and there had been no word that she was pregnant, let alone depressed or suicidal... This time in the dream I prayed for her... and seemed to become one with my prayer... I saw clearly what needed to be done; things I later did. Whole chains of disturbing events were occurring in the dreams that followed... But more powerful by far was this great wave of peace that passed over them all, through every part of me; cleansing, reassuring, restoring... I saw... became one with its healing presence (Mira, 1998,1999).

Many convincing, often very moving examples of witnessing dreams support these mainly-process descriptions. The witnessing characteristics listed above comply with definitions in the literature (eg Gackenbach *et al*, 1987-2000; Alexander *et al*,1990). Many also offer additional insights, especially into the inspirational underpinnings and motivational aspects of these experiences and how the participants apply them to their creative and other endeavours. Being able to evoke inspiration and readily access motivational factors that support the presence of a virtual environment conducive to creative enterprise evidently promotes the foundational stages of the pre-actual form-to-be. All the participants appear to have assumed that the conception of a virtual art work in a virtual environment was entirely logical. Further witnessing examples follow.

Witnessing dreamless/deep sleep

Witnessing, according to consciousness theorists in the West and East (eg: Alexander *et al*, 1990; Gyatso, 1992), connotes that a shift in awareness has occurred. Experiences of witnessing dreaming and witnessing deep sleep demonstrate the self-sufficiently aware, basically content, electively non-interventive nature of transcendental consciousness, in contrast to the awakelike, actively intellectual, discriminative processes apparent in what is more generally considered to be normal lucid dreaming.

1. It's where the dreamscapes that have involved accurate, familiar, real, known places and scenes, or sometimes pure fantasy, are abstract... familiar elements of places or scenes are still there, but in essence... Reality is strong, sort of formulaic, but not unfamiliar or strange... just sufficiently 'there' for meaning to be clear... compact and uncluttered... A sense of seeing past flow into future while 'present', the hugeness and extent of being present in it all, now, is total... Dreaming changes. Logic can easily be applied to obvious things that happen in dreams... simply relate to actual events, recognisable places, people, incidences that occurred earlier... Things like decoding elements are not relevant. I don't need to establish what's happening, or ponder on meaning, it's just there. Abstract simplicity, simply knowing one is being. Nothing specific, nothing missing... (Adam, 1994,1995,1998).

2. Awareness. No physical feeling...just entity. Me. Sometimes, not often, this expansive raw awareness happens... A very few times I have experienced this same sense of formless continuity at waking and drifting off too... I think that the soul aspect of self somehow

extends beyond the brain and body and the confines of the strictly physical... giving a sense of continuity or extension beyond the immediate here and now... Whether this generates stuff I can do in the real world, I don't know. I would say so, but thinking about it raises more questions than answers... Is every bit of creativity generated from the point at which it starts? I don't know... Does it start now? Did it start at birth, or with the parents, grandparents, or great great grandparents? All I know from that experience is that I think the creative soul does extend beyond the confines of the strictly physical self. (Abe, 1994,1995,1998).

3. Total letting go... a floating sensation, total relaxation, release of the senses. No sudden change, more a sort of slow blend. Every part of life integrates. No conscious priorities... No defined shape, no real movements... no thought process apparent, no logic... just being. (Andy, 1994,1995,1998).

4. What does dreamless sleep look like? No, it's not dark; but just like friendly darkness seems endless and formless when you're in it, dreamless sleep has that same sort of comfortable expansiveness. There's a sense of 'forever' that you're somehow part of... you know you're you, but you're not defined in the usual 'features' way. Like, you don't look into the middle of the Pacific Ocean and say "that's a bit of the Waikato River"; no, you know the river's in there but you don't seek to identify it as such once it runs into the sea. It's a bit like that, an essential vastness that doesn't need to display the boundaries that define this bit as 'water' or that bit as 'sky' or 'light' or 'John Brown'... it's all there, you're part of it, and that's about it!... The grace of unity... I see and understand this when I have a profound sense of being at peace with God (Daniel, 1994,1995,1998).

5. The forms that define everything gradually disappear... moving slowly... space... nothing else... Things like time and distance distort, become abstract. Moving back... passing first through objective forms starting to virtualise... into the virtual world... on into the abstract zone... Worlds of virtual being - not actual form but perceivable being... experiencing being as reality, intellect, idea, perception, abstraction. [In] different realms/realities different rules apply... [Now] the interface where possible realities emerge... Sometimes I visualise the abstract taking shape, forming. Sometimes the other way round - travelling through virtual form into abstraction, formlessness... lucid in abstract space, primal... lucidly watching non-linear time passing, absorbing what is happening within that undefined non-linear space... collective consciousness is individual consciousness pooled, with feedback... Maybe hallucinogens, exploitation of technology etcetera, is how some people search for a way to access the abstract and the secrets it may hold at the interface where possible realities emerge (Dean, 1994,1995,1998).

6. Every part of my body relaxes... thoughts come in and out... I drift further into sleep, consciously affirming my trust in Essence to protect and nurture my whole being... simply knowing I will wake safely from my sleep experiences... Within the dream it's very light. There's a sort of coloured mist everywhere and I'm part of it. It's not like being in fog because sense of direction or disorientation doesn't come into it... I am absolutely conscious but sort of physically formless. This is very difficult to describe... like enhanced awareness without senses - no real sound, smell, taste... yet no sense of anything being missing. In fact there's a sort of ecstatic completeness. Suddenly there's a shift, an instant certainty. Something happens... like breaking through a barrier where the essential senses concentrate and are all pulled together. For that moment it's like Body-brain isn't using them: out-of-body Essence. External things aren't there yet I know them, and their imprint remains... There's another rolling mist within which a realisation forms... but now it's in the background. Suddenly, like a veil being taken away, forms appear, rational logic kicks in, and I understand (Esther, 1994,1995,1998).

7. This brought me peace as a young child and in later years. As brutal as things in real life terms may seem, I found great peace and contentment in it. I visited it many times during my childhood and teenage years, and consciously sought and revisited it about five times during my adult life. But I know it is there for me always... I choose the starting place. The surroundings are always beautiful. I am totally aware of the situation and allow myself to

glide to a place of rest where I lay myself down, beautifully dressed. I taste the air. It is crisp and vibrant, sweet to my mouth and nostrils. I let my body go, relaxed... I am acutely aware of things coinciding, concurrently happening... Things make sense in a way that would never fit in everyday terms. I let my mind go, knowing I'm safe... on through a dark, not black, not hostile, inviting space. Within this pleasing space, a minute sliver of light... not like rays of sun, but itself a living entity. Out of this light overflows tremendous power - not in the sense we normally understand power... I can't explain it in words... [but] it fed, nurtured, every part of me. I want it to open up and let me totally in... But in this intensely powerful gentle flow of recognition, the spirit-me knows the intensity would destroy rather than refine the personal-me that I am, and the developing-me I am becoming... It's where the spirit rests, knowing all is well. (Ranea, 1994,1995,1998).

8. There's an experience of releasing my innermost dreams and earnest desires out to the universe. My prayers for the resolution of other people's problems, and my unspoken expectation that good will return, are each involved in this release. For me, there's an awareness state in which every last part of me - who and what I am and who and what I would be - is ultimately released to the universe. In this soul state - with virtual body and mind secured by and within spirit - essential awareness remains... Thus body and mind rest while spirit sustains. I believe it is the spirit, mine with the spirit of the universe, that watches over my deepest dreamless sleep. When I wake, the memory of this experience remains. (Tess, from her personal journals prior to 1998,1998,1999).

9. At times I get very weary of attempting to communicate things I just know... where the more I try to think it through or write it down, the worse the headache. Realisations happen suddenly. They may unfold gradually, but the moment of insight is instantaneous, all-embracing; and the effect is irrevocable... Sometimes after a high spiritual experience I feel overwhelmed with the simple joy of being alive... at peace with myself, with the paradoxes and mysteries of life... past and future laid to rest in that rare moment of absolute present that seems to last forever... Not that there's anything particularly outstanding, or even familiar, but there is a strong sense of belonging. Its as if all the expected parameters have dissolved into one great sea of memory... where awareness endures into our deepest rest (Janet, 1998,1999).

10. It's not actually a mind process... more contemplating the revealing of something that although it was already there you're seeing it for the first time. It's incredible... so simple it's ridiculous! You want to laugh and cry and jump about all at once... but it's like you're frozen in the moment, transfixed by its enormity... That instant is a glimpse into infinity. A moment when history falls into place for you, and the insight you now have changes the way the future will unfold for you... Sure, it's a momentary thing if anybody's counting, but contained in that moment is treasure beyond rubies... the wisdom of ages. I know it must seem strange, but the first time this happened was in a deep deep sleep... accepting it was safe to totally let go, and seeing it happen... (Mira, 1998,1999).

Each of the above descriptions contains several features that affirm it as a witnessing example. Participants' elaborations of their above-reported experiences affirm a more abstract central content than that described in relation to the witnessing of dreams and the dreaming process. However, perceptions of the actual awareness component in each case pointed in the same direction.

Some researchers emphasise that transcendental consciousness is a process of waking up the executive cognitive functions and gaining a perspective on the lucid dream experience by reflecting upon the dream content or the dream state (eg: Hunt, 1986, 1987, 1989; Gackenbach & LaBerge, 1988; Alexander, Davies, Dixon, Dillbeck, Druker, Oetzel, Muehlman, & Orme-Johnson, 1990). Other researchers stress that no self-reflective thinking or logical discrimination is involved in deep sleep and witnessing of

deep sleep and dreaming, which they claim “spontaneously occur as the fifth state of consciousness, cosmic consciousness, develops” (Alexander, Cranson, Boyer, & Orme-Johnson, 1987, p.295). According to Alexander and colleagues, in all higher states of transcendental consciousness, the Self, as witness, is totally de-embedded from the mental faculties of the intellect, memory, and perception, that are engaged during the characteristically nearer-waking state of lucid (actively interventive) dreaming.

The participants’ witnessing experiences, which illustrate both viewpoints, suggest that awareness generally associated with the engagement of mental faculties does occur: (a) for some people, as an integral part of awareness within the frame of the witnessing experience itself; (b) for some, as an extra layer of awareness within their construct of the witnessing experience; (c) for others, as an integral part of a memory that manifests in another (eg: nearer-awake, or awake) state of awareness. Whatever the case or explanation, it is evident that the participants are firm in their cognizance of the various experiences which illustrate what the literature establishes is witnessing.

I suggest that the act and substance - the ‘stuff’ - of witnessing, as with the abstracted substance of any awareness experience in any given frame of reference, may in effect be regarded as a virtual component of lucid memory. I further suggest the lucid memory of any consciously virtualised occurrence can be related back to the state or level of consciousness in which it was perceived to be lucidly abstracted or formulated by the person concerned. For example, in the way mathematical formulae symbolise and represent actual or pre-actual/virtual objects (artifact, system, know-how) these case studies suggest there is a parallel in the formulative realms of consciousness. I suggest, too, that the participants have demonstrated via their various artworks and creative applications, that (as with math-formulae) they can functionally utilise abstraction know-how to formulate, and effectively perpetuate, their own creativity, process and content.

Visions

A vision is a self-contained consciousness experience that the seer receives as a unified whole. Usually revelatory, a vision may have mandatory qualities for the person concerned. For example, it may involve a commission (divine or otherwise) such as the founding or creation of something new, perhaps with details (eg: of ritual/process, ethics, new script/language/form/etc). According to Hinnells (1984) “all visions are potentially significant” (p.111). A form of logic that transcends but includes everyday rationality can attend visions. Its effect is said to be unifying as vision-logic (Aurobindo, 1970; Wilber, 1977, 1995), and in the realm/s of transrational perception (Wilber, 1995).

However, visions are not always well-received, particularly if they appear to impugn the [self]image of the seer, or if meanings seem obscure. According to some reference sources, people often believe they need outside help (eg: by a leader, elder, or the application of moral/biblical/other critiques) to interpret visions “to eliminate those coming from evil spirits” (Hinnells, p.111). For this and a variety of reasons some people may reject or disown visions they feel do not comply with cultural criteria or conform to socially-acceptable norms (Porter, 1988; Ninnes, 1992; Wolf, 1993).

Three factors were particularly germane in this part of the research. These were: ability to exercise discernment in respect of participants' reports of having 'seen' things in particular ways; ability to recognise participants' associations with their projections of envisioned material into a place where it could be transposed into virtual (latently pre-actual prototypic, potentially buildable) format; and a system for monitoring the process. There seemed to be a notional space, a proactive interface, where things lucid could converge, transform, and emerge in virtual format. Participants apparently took the existence of this place, a conceptually designated form of body/mind/spirit 'soul-space' and the functional utility they attributed to it, for granted.

Certain influences appeared to accompany this assumption. For example, the participants' reports variously pointed to the suggestion that there were environmental conditions proactively conducive to the generation of a virtual prototype. The fertile presence of such conditions appeared to give rise to an evolutionlike/metamorphic progression in which:

- (1) lucidly-perceived insights were received, gathered and held short-term;
- (2) such incoming information could then be abstracted or transmuted or transposed into a formulaic means (a virtual blueprint) by which a realisable artifact or work-to-be might be generated; and
- (3) a vehicle by which the fundamental agents (eg: prerequisites that would enable the virtual prototype and all relevant factors subsumed in its blueprint to proceed) might be elementally transmitted to the rational-logical brain for actual construction in the material world.

Participants variously alluded to the concept of an immaterial womb (eg: soul-space, notional interface, theoretical melting-pot, forming-place) where the elements of a new-form came together (were conceived as entity-becoming), and if nurtured (eg: simply permitted), grew. This information was often accommodated in self-contained consciousness experiences I here report as visions. Although the majority of experiences in the following examples were not initially reported as visions, the participants agreed that I may present them in this category. The consensus was: labelled as such, the content should be allowed to speak for itself. As I see it, each example reflects the impact of a revelatory self-contained consciousness experience that directly or indirectly influenced the outlook and creative art of the person concerned.

(A) Visions when awake

1. It's an eye-of-God thing... you see what isn't possible to see The whole shooting box, the lot. More than you'd think of imagining. All at the same time... And totally know what's going on... from perspectives that don't even exist in real life. The really scary thing is you utterly relate to it! Sure I know how this sounds... but once you get through the 'crazy' it actually works... you know how things tick and interact... and realise 'it can be done' and you really want to do it...with a passion! So that's what you do. Simple. (Adam, 1994,1995,1998)

2. First we 'see' things. Then we work through options to figure out what should be done. That's probably what's happening with the dream... It goes beyond mere coincidence, the concurrence and similarities in our dreams. Sharing these visionlike experiences is remarkable, I agree. But given the circumstances...dreaming the same dream- seeing the same scene, the same time, the same content- in the context of what's going on, it makes sense to us... I couldn't

bear for [my wife] to have to deal with [such things] alone... I don't know that I believe you can exactly *dream* something into reality, or make things happen by simply *seeing* them in isolation of an actual context... but there's obviously some sort of foresight going on...

I, we, have a lot of these *deja vu* type experiences... seeing/dreaming something, then BANG! suddenly it happens exactly like you saw. Something goes through your mind an insight - the whole thing in a flash - and suddenly, sometimes only a moment later, it happens right in front of your eyes... I guess this is why I am so concerned about the nature and content of these visions my wife and I share. She has a really major dream life. We have a close bond and are very sensitised to each other. This bond must just extend into our dream-life... I think it is a self-nurturing growth process where insights, whatever form they take, project as far as we permit. Maybe it depends on the resources we make available, awake or asleep. In this sense it seems reasonable that dream occurrences and insights should evolve into awake realities (Abe, 1995,1998,1999).

3. You see it as a package deal, recognise tiers of meaning. It's a mixture of inspiration, motivation - drive really, with a missionlike sense of purpose, and a somewhat over-the-top confidence in 'the plan' and how you're going to carry it out... It's not ego as such. I mean, you're not big-headedly sitting around thinking 'how smart I am'. In fact it's the opposite: you're really aware of what you didn't do... of the instant inspiration side of things... and more focused on the discipline and effort you know lies ahead. Maybe that's why I don't really see it as a gift... more as an indelible first step, virtual phase one, in a strategic course of action... The fact that it's all there sets it in place as the indelible reference point. In saying that, it's not just a map or blueprint you look 'at'... there may be a range of factors you wouldn't normally dream of associating, yet they 'feel' right together and you know they are, having 'seen' how they fit in the bigger picture... Even more, there's a sort of affirmation: 'this is good' yet you let it go... And this is where it's a bit different: although the experience is complete in itself, you know it stands alone as the 'now' part of an ongoing dynamic (Andy, 1995,1998).

4. I see a house - like the classic haunted house. I go in... aware that I'm dressed in armour and carrying a sword. It's a dark room with nothing visible except a rectangular table and chair. There's a person bound to the chair, arms resting on the table. The person is bound with very large chains... I want to break them off, which I could do with my sword... But I'm told that the person has to want to be freed... And I see: the person in chains is me. The message is clear. I realise that this situation applies to each and every one of us... Why do we just not see the choices and power we have at our disposal? I know what needs to be done... First, I must lose my self-imposed chains... (Daniel, 1995,1998).

5. It hits you with a wallop. Sudden revelation! Ideas gel, feel right. Everything falls into place; looks good, sounds great, actually makes sense... It's very satisfying. The impact happens in a flash, but leaves a big impression which stays with you... Not just overall picture, but such detail... Each bit fits without compromising its own integrity or uniqueness ... like pictures in a gallery. To convince myself that all the factors in these flashes, call them my 'imagined states', are real and truly represented, I need to first resolve the most obvious paradox by forgetting I'm creating my own participation. Then the compatible aspects, which tend to be self-validating anyway, have to cross-relate with the other stuff, which usually means there's a bit of juggling to be done... Even in strictly observer role I'm often surprised how obvious I am in what evolves... Being instigator and instrument-of-delivery too, one gets to be very aware of simultaneous perspectives, cross-relationships, and how they all interact with 'the situation'... And while I reckon the infrastructure, me and the overall frame of events, is relatively stable, everything that goes on in and around is constantly changing... It gets interesting when uncharacteristic behaviour determines an unpredictable turn of events and you're off on tangents you can't possibly anticipate... This is where creative vision really comes into its own! (Dean, 1994,1995,1998).

6. For me, without the vision there would be no art. For me, the art form is really just a sample, or representation of a reality that I believe is a glimpse of an original that has gone

before, but is yet to come. The process of transforming the dream substance into tangible form such as a painting, a sculpture, a photographic composition, a story, a banquet, a garden, a family occasion, gives it an embodied beauty and capability that is uniquely its own... Likewise, each child born is, genetically speaking, a 'replica' of his/her parents and their parents since the beginning of time, but his/her embodied life experience is now. The rhythms and seasons of nature that my ancestors knew in their times are now mine to experience, and the exploration is uniquely mine (Esther, 1994).

7. It was afternoon and I was fully awake. Everything in the room was normal. I was aware of my focus shifting slightly. I was no longer in my lounge, but surrounded by open darkish space... Then the incredible energy of the light... the intensity of the tiniest particle that 'fed' and empowered me, and stayed with me... I have experienced extreme pain; pain from another human being. She was over a hundred years old and a total stranger to me. The change in my body was sudden. I was aware of my body and my self - of seeing my own body reacting different to my state of mind. I felt pain, the pain of 'her' physical body crying, sobbing; but the mind, 'her' mind, was still my own. I was questioning myself in and about this state: the physical actions, the pain, separate... being separate, three, yet whole, protected... Experiencing my self. Three... I felt, but it wasn't me. I could see, but it wasn't me. I met the essence of me; separate, but also in every manifestation of me. I don't know how to express this. It's not something to be expressed in words... Then as suddenly as it came, it passed. For a short while I felt my body and emotions had been occupied by the ancient stranger. And I knew that something, some commonality beyond yet part of us kept us safe. It was an enlightening experience that increased my ability to understand... and the effect of that stays with me. It is in my art; it is my art... (Ranea, 1994,1995,1998).

8. Everything I do... the way I live my life, is in one form or another an expression of what I see... or perceive to be right for me. Sometimes the vision is all-embracing, sometimes quite specific (Tess, personal journals prior to 1998, 1998,1999).

9. The books I write [*samples given*] are long-winded versions of things I see (Janet, 1998).

10. I saw the brightness of the light soften and unfold. Each colour seemed to reflect and project the intentions and imminent action of the people gathered there. It was like seeing, perhaps objectively experiencing, the emergence of different aspects of an action-focus forming. But in isolation nothing eventuated... I saw each colour fading... dissipating into formlessness in the cold and colourless fog of a grey winter's day. But I kept looking for what I knew must still be in there... and glimpsed tiny flickers of faint colour 'bumping together' in the mist... Then I saw those colours were becoming more distinct. And suddenly, like a gigantic geyser shooting into existence from deep inside the earth, the fog became a great fountain of coloured light - its luminous white core spilling over into a cascade of rainbows, all signs of fog dispelled...

In the ultra-clear environment of the moment I was staggered by the intensity of the energy - the power inherent - released in a single step-of-faith... I saw that each solitary step vitalised its own colour, and that each colour was an intrinsic part of an extraordinary rainbow that spanned the unknown - or perhaps more accurately: spanned the gap between known and unknown. That is: what at some level we know... remember/perceive/sense/unconsciously-intuit... and can safely and reasonably build upon - foundation principles; and the unknown quantity that may lie, exist/be generated/evolve, outside our parameters of perception... I saw each small step add up to a giant stride toward achievement of 'the impossible'.

And my heart knew that its earnest prayer-of-faith for our world to heal was not an impossible dream... and that the family's conservation practices, which started in our own backyard, were a precious part of our bright little step-of-expectation into the future (Mira,1998,1999).

Wilber concluded *Sex, Ecology, Spirituality* - the book many critics (eg: Crittenden, Murphy, Walsh, Dossey) acclaim as a masterpiece and one of the most significant books ever published - with the following comment on individually and collectively manifest consciousness:

So there we stand now, at rationality, poised on the edge of transrational perception, a *scientia visionis* that is bringing here and there, but ever and ever more clearly, to all sorts of people in all sorts of places, powerful glimmers of...the all-pervading World Soul (Wilber, 1995, p.524).

Participants understood and in a down-to-earth practical way took for granted the presence, and characteristically assumed the functional utility, of such transrational perception especially in the context of humanitarian praxes. Putting it into practice at will (eg: on a daily basis as a way of life) simply made sense. Denial of the existence and (presumed) applicability of any aspect of consciousness would have been unnatural, not just in the pursuit of their art, but in life generally.

Participants' experiences also appeared to illustrate a form of communion claimed to exist beyond rational-ego (cf: Feuerstein's voices on the threshold of tomorrow, 1993; and Wilber's 1995 propositions concerning the "integral aperspectival mind - holonic in nature, dialectical, dialogical, with a bodymind integration, linguistically transparent, and opening onto a more truly conscious spiritual orientation", p.763). Participants' envisionings were not isolated dissociatively-based peak experiences - they were regarded, and consequently used more as vehicles of awareness, not as an intrinsically generative source of insight. And objectively viewed as such (ie: witnessed with transpersonal awareness) they could be reentered or reworked virtually at will.

In line with Wilber, it is my firm belief that consciousness is not contained in some sunken treasure chest lying around fully-formed but submerged, waiting to be dug up and delighted in. No. Consciousness, whatever the access/vehicle, is a dynamic; it creates as much as it unearths.

(B) Visions within lucid dreams

1. It's being able to see beyond the you that's in the scene... the dreamer as audience I suppose, but you also see as the person within the actual dream scene... When you view as an observer, from outside, there's a sense of instant perception, instant understanding of whatever is going on in that whole scenario. But it can also be a matter of going in through the little details, or honing in on some specific thing. You have this total awareness concept of the whole as a self-contained entity and of going in to focus on a detail... I'm not sure there's any one answer. A sense of total awareness probably covers it... The direct nature of the link between you as observer/dreamer and you as dream-actor or central dream character is difficult to elaborate... But translating out new understanding, some in-dream revelation after waking, that's easy. The one who acted it out in the scene is the key. Initial perception is the observers, but in the translatable sense the impact is strongest - and the accessible memory remains - with the actor, who acted out his vision. (Approved paraphrase). (Adam, 1994,1995,1998).

2. At the moment my productions are doing really well. There are a lot of players who are very good, and I find more and more dreams are about contests and travel... You could say I astro travel to future contests and bring the experience back in a sort of visualisation, to use for real... It works for me too!... Going back a bit, sometimes in performance I used to get very nervous... [so] I read books on visualisation which tell you that before you actually perform you visualise how, what, where you're going to perform, and so on. If you go through it enough times, psychologically you get prepared, apparently. Well, I really tried hard at it, but it didn't work like that for me...

I do visualise but not as the authors advocate... It works when I dream it first, visualise it in the dream, recall it; and then recall it later to actually use in real life... Yes, I dream visuals for later use often... Sometimes the material we perform turns out nothing like the *[envisioned]*

material, but it comes from somewhere... I write it down in the dream and then - no sign of nerves! - I do it for real. Yes. (Abe, 1994,1995,1998).

3. The setting's a bit different. Understanding unfolds via your dream persona and from his perspective. When this happens you know that what you do next needs to be critically focused on your audience... the people you set out to please... or the situation you set out to address (Andy, 1994, 1998).

4. I can't immediately distinguish between what I now know is a lucid dream, and a vision in a lucid dream, and never think about it at all at the time. It's only obvious when I, the dream-character-me, has a vision within the dream-story and I see the result... The thing is, the insight and direction the dream-character's vision brought 'him' in the dream - 'his' message, and seeing the good outcome that immediately resulted from 'his' inspired course of action - stays with me when I wake... At first a shadow-memory, the imprint of the action - focus of the action replay - is strongly defined despite everything that was going on, and the insight is particularly comprehensive and clear... [*several examples given*] (Daniel, 1995,1998).

5. I often find.. as the main actor in my dreams... that I need to pinpoint exactly where I am in order to navigate... In the thick of everything that's happening I see these different places... totally and in relation to each other... and navigate them... and subsequently know where to go and how to get there... It's funny the way these things stick in your mind, tucked away, until something happens and suddenly you need the layout.. Bingo! It's all there. The detail and the bigger picture in a flash! The same sort of visualisation flashback happens a lot in my work... when I need to pull substance out of an idea and haven't got a clue where I'm going... It's not that I don't know what needs to be done... it's more setting out to achieve a goal in terms of specifics that just don't mix... yet you know they do... because you've seen - been there done that... Parallel realities keep you on the run. You know what it's like: difficult's no problem, the impossible takes a little longer! [*many examples given*] (Dean, 1994,1995,1998).

6. In my dream I planted the seeds then watched the flowers grow to full bloom in an instant. They were deep rich violet-cerise-scarlet and white. There was a softness and vulnerability about the flowers. Knock these flowers about and they would just die... I stopped time to memorise the impact of their beauty. Upon waking, that memory-photograph as it were, became the blueprint for the garden that I literally planted... I loved the depth of their colour and the grace in their form as they curved and swayed like a great sensuous wave in a wind that could make them dance forever or smash them to pieces in a moment. Bonded to the ocean like the flowers to the earth the wave has its own momentum. I understood. I was the flower and the wave. It took the wind to make the wave, the wave for me to see the parallels, and the dream before I could capture the significance of the experience. Transposing it from the mood of the dream-frame to the form in the real-frame seemed very straightforward once I'd revisited that scene a few times for the finer details (Esther, 1994).

7. I have no ability for running... I dream I am running at high speeds. I see myself dreaming and watch the Athlete (an athletic me) emerge from my sleeping form. I'm wide awake inside the dream. I'm there in important ways: on the side cheering myself on; also very aware and tuned-in to physical factors - disabilities on one side, and at the same time the precious detail and potency of the heartbeat, the pumping, the ache of shortening breath as I gasp for more air, the rush of blood to meet the ache in my muscles; and still I stride on - Athlete and disabled persona. In my life I have never seen such speed and competence. At the same time that my body is a superbody it is also a disabled body. This I know because I saw the disabled body in the way I saw the Athlete emerge from the sleeper.

The feelings and emotions that go with each exist in the same space... Each persona has its own vision and formulates its own plan to meet challenges that would impede the direction of their envisaged goal-path/s... I know my supreme athletic abilities belong in dream reality... that there I am initiator, on some level of intention directing the play. There, too, I am the person (and the crowd) cheering on the Athlete. Across the dream I'm with people I don't know, but I have a sense of them being familiar... Although this dream must seem very

ordinary, the experience (input and vision/plans) of the Athlete and the disabled persona, and the roles of the sensitive spectator and the cheering crowd, conveyed a message that inspired me to change the direction and focus of my life. The in-dream visions that separately inspired the Athlete, and the disabled persona, continue to motivate me in parallel real life-roles. *[Ranea's interpretation of this and other visions within lucid dreams examples given]* (Ranea, 1994,1995,1998).

8. If confusion reigned in my waking hours, dreams cut through this and often showed me that on some level I was doing fine. Therefore it could be said my dreams guided me... In fact dreams often showed me situations where I should be especially careful and certainly wary of specific people. On several occasions, recognising the signs I'd interpreted in my dreams as forewarnings, I backed right off. Without exception, as I later found out, I'd done the right thing... Seeing is believing and what I had seen saved my life on more than one occasion (Tess, 1998,1999).

9. Ditto *[see Janet's comment in previous section 9]*. I return these flashes as 'brilliant thoughts' my characters have... insights within insights (Janet, 1998,1999).

10. I saw a great crowd of people, myself among them. At first just a few, a few more, then more; until without realising how they'd all got there, almost magically, there was a great sea of people... I look again; and, like the sea, each individual, like each drop of water, seems to have merged into one extraordinary presence... That is how I first saw it - looking at it as one 'looks at' a dream. I look again, this time seeing it from the inside out. By this I mean: picture yourself in a foreign place among a friendly crowd of people going about their everyday lives. You don't know anyone or the language; everyone is simply there, comfortable in themselves, neutrally receptive to what's going on, unobtrusively aware of each other. I see myself in the crowd. Suddenly I am the me-in-the-crowd. The centre of focus shifts. As the dreamer I'm aware of this; as the me-in-the-crowd I experience it most keenly - for mine is the mind's eye in which the [second-perspective] vision finds form and is concentrated. This is what I saw: a great sea of presence, which was the consciousness of countless souls... And this consciousness - like the people, the water, and the sea - merged into a great common infinity. I realised then that I was stepping into a realm of discernment that was evolving before my eyes, and that I was not alone. People, myself included, were gathering together, you could say in a spiritual sense... mutually discovering and thereby collectively generating ... a realm of perception not previously available to us (Mira, 1998,1999).

This aligns with Aurobindo's claim that vision-logic "can freely express itself in single ideas, but its most characteristic movement is a mass ideation, a system or totality of truth-seeing at a single view; the relations of idea with idea, of truth with truth, self-seen in the integral whole" (Aurobindo, in Wilber, 1995, p.185). In doing this research, for example, I use vision-logic to not just reasonably decide the individual issues but to hold them all together at once in mind and judge how they fit together as a truth-vision. For Wilber, "vision-logic is a higher holon that operates upon and thus transcends earlier/ 'junior' developmental stages such as simple rationality itself" (p.185). As such, vision-logic can hold in mind contradictions and unify opposites, it is dialectical and non-linear, and can weave together what otherwise seem incompatible notions, as long as they relate together in the new higher holon (ie: at a developmentally-inclusively-transcended evolutionary level), negated in their partiality, preserved in their positive contributions.

Similarly this compares with Hegel's Reason (=vision-logic) as opposed to the understanding (or the simpler empiric-analytic rationality of propositions, or Aristotelian logic) in that Hegel maintained the central defining characteristic of Reason was its capacity to unify opposites and see identity-in-difference. It also compares with Schelling (1978/1800) and Whitehead (1957/1929), not just because of their systematic wholeness, which

had been attempted before, but because of their explicit grasp of identity-in-difference (non-bifurcated Reason or vision-logic beyond which lies the transrational altogether).

In the light of the participants reports in the above (and further) examples, it is accurate to regard a vision as an integral seeing experience involving a spectrum of human consciousness and knowledge spanned in the realm/s of body-mind-spirit. Integral vision can thus be said to incorporate what is seen by: the empirical eye of flesh which discloses the physical and sensory world, the eye of mind which discloses the linguistic and logical world, and the eye of contemplation which discloses the soul and spirit.

Parallel realities

In describing their respective experiences of parallel realities, using words such as: venue, scene, scenario, situation, place, space, realm, etc, all the participants referred to the phenomenon in terms of multidimensional location: where the focus of various and specific experiences were concentrated; often (usually, in this context) and at least in part concurrently (cf: Wolf's work on lucid dreams as parallel worlds). Experiences were described in different ways but it was evident from the participants' analyses that in one way or another their experiences of realism had a 'many worlds' quality about them (cf: Wolf, 1994, 1996 on quantum physics and lucid dreams).

Grounded in physics, the many worlds hypothesis is an interpretation of the theory of quantum mechanics. Quantum theory, said to be one of the greatest intellectual triumphs in all physics, prevails as a cornerstone of modern physics even though its philosophical problems concerning reality and causality remain contentious. Since Planck's constant - his explanation of quanta (the emission of radiant energy from light sources in discrete amounts), Bohr's perception that light sometimes acts like waves and sometimes like particles was extended into other fields of physics by Schrodinger (and that cat), Heisenberg (and his uncertainty principle, a special case of the complementarity principle), and De Broglie (and wavelength - being the distance between successive crests of the wave which is associated with every moving particle, its value given by the equation: $\text{Wavelength} = \text{Planck's Constant} \div \text{Momentum of particle}$).

Bohr's Copenhagen interpretation of quantum mechanics ascribes reality only to observed phenomena, which are viewed as being partially created by the act of measurement, the process described by an instantaneous collapse of the quantum wave function (the mathematical representation of the strength of the waves associated with matter according to the wave-particle duality). Each state in quantum mechanics is fully described by a wave function which varies from point to point in space. The intensity of this wave at a given point gives the probability that a particle will be found there. Bohr's interpretation is the view usually adopted by applied scientists and the scientific community generally (Wheeler & Zurek, 1983; Wheeler, in Davies & Brown, 1986).

Unlike Copenhagen, Everett's many worlds hypothesis proposes the wave function NEVER collapses and the quantum formalisation describes the measurement process as well as the evolution of the wave function. In effect this requires that the observer splits each time an observation is made, the number of splittings being equal to the number of

possible outcomes of the measurement with all the sequences of events that are logically possible actually occurring in reality (cf: conscious, subconscious and unconscious, when the given norm and defining measurement criteria apply only to physical/material standards and ordinary awakesness). But as these many worlds are believed to be causally disjoint we will only experience one of them (cf: the dominant conscious one that normally aligns or most readily links with or is most directly influenced by the prevailing social climate in any given culture).

Basically, in applying the many worlds phenomenon and part of the Copenhagen interpretation/s (observing but extending the realms in which Bohr's acts were observed and the criteria by which they were measured) to acts of consciousness and dynamics of spirituality, it seems to me that characteristics (including multilevels) of experiences described by the participants, serve to illustrate mind realm and in some instances spirit realm counterparts to the acts and splits described in quantum physics (cf: the physical realm of subatomic matter and molecular/body physics).

It also seems possible that acts associated with various lucidity experiences and the related lucid behaviours within, and wilfully applied outside specific states and stages of consciousness/awakesness in the physical world, could be applied to throw further light on at present unresolved issues in quantum physics. It seems to me that the logic that applies to acts and splits in the subatomic level/s of the physical realm, has its counterpart in the transpersonal realm/s of mind, and across spirit. I further propose there is a dynamic which coordinates all such acts. Also, in the way that measurement happens in the quantum field, I suggest parallel focal hit-points occur in lucid memory and that these points become the seeds of innovation in the (pre)formative stage/s of creative productivity in the mind (and across the spirit) of the individual in creative mode.

Experiencing parallel realities was a common occurrence among the participants, and their involvement in each scenario was at least as extensive as it was, or was to be, in their waking world situation. This ability, and for most of the participants a practised capability, was employed and regularly utilised by them all, as a creative resource. The following examples/compilations presented under the heading *parallelrealities* record a range of the characteristics earlier described. Most illustrate the environment and related processes that contain or give rise to those events happening or unfolding in each. They also indicate the nature and manner in which a number of virtual or shadow/alternative forms, and the lucid participation of the focal character who is immersed in the (dominant) role, interrelate. From 'outside', the lucid observer can 'look in' and see where alternative/parallel stories or perspectives (any one of which could become central/focal/dominant either spontaneously or at will) are unfolding, or have unfolded, concurrently. For example, this might be the lucid dreamer's alert but passively watchful psyche committing all to active memory; or the dreamer awakened and actively pursuing the creation of a virtual prototype retrieved whole from one specific place, or perhaps gathered together from within several virtual venues, to be retained whole (in coherent form) in the fertile environment of lucid memory for later transposition into actual art form in the studio, office, soundlab, on stage, or on location elsewhere.

1. I realise I'm sort of testing viability or creative options in a number of different scenarios... environment clearly dictates the terms and conditions for survival and success... or death and destruction... not just of the focal figure or the immediate scene, but maybe the whole environment in which their possibilities are set... I'm aware of myself, a number of self-contained Adams in various locations, and experience my 'selves' in more than one frame of reference or consciousness state at the same time... It's like I said way back at the start when we first talked about lucid dreams... where I am sleeper, observer of myself sleeping and [also] awake within my dreams, and I am watcher over the dreams that come and go... dreams in which I may or may not be a central player. I would say each of those situations was about parallel realities... Certainly the lifeworlds, as you call them, going on in the dreams that come and go, illustrate what I reckon are parallel realities (Adam, 1994,1995,1998).

2. When I'm composing [film music] it's like I'm in the picture feeling it unfold... I don't exactly visualise it as such, more experience it on a number of levels at once... until it sort of falls into place and feels right... You're writing to a fairly strict set of rules yet the creativity and originality of the music is not compromised. It's an interesting sort of paradox to explore... Dreams and creativity, particularly music, relate in the way they fit into how I approach major problems... There are things I know I can't resolve... situations I've felt caught up in, bound by not once or twice but more as an ongoing situation... These parts of life can be almost impossible to bear. At times I know my music -composition -provides me with a means of resolving what I can't resolve in real life. The places I go with the music, if I can put it that way, are places I can't get to except through other sounds and senses that come when I play the music that I can play physically. The compositions, especially in that dream state, are like total immersion in the whole sound experience... and everything it evokes...

The sounds in dreams that the memory holds fast are perfect. An experience of perfection. Perfect clarity, perfect sense. Yes, a perfection you can't perform in the normal sense, so you just find the bits you can communicate and run with them. Resolution... The spectrum of possibles between perfection and unbearable shake down to a tenable reality (Abe, 1994,1998).

3. It's an ability to take everything in at once and know exactly where you're going. Concept, details, purpose, drive... A packaged deal - seeing the whole picture and systematically making it happen... an ordering of priorities, some unconscious, seem to instinctively fall into place. In one hit you take in the whole deal and let a sense of being right confirm your best option... Everything fits despite all the reasons it would never work if you were doing it the other way round, constructing it bit by bit...

I'd always taken this ability to inhabit, imagine, or in some way experience all these options simultaneously, for granted. Yet while it seems natural to the likes of you or me, according to the experts it's generally considered really unusual. I wonder if it's something that over the generations as a civilised society we've been socialised or culturalised to chuck out? Perhaps all but the compulsively creative - you know: the mildly-strange, slightly-unrespectable, artistic people - have lost, or unlearned the ability to accept and use what nature offered us all?

I think ordinary and nonordinary cuts both ways... things you do before you dream affect the nature and content of your dream, and the other way round. I think creative ability spurs further creative activity to happen, awake and dreaming. I think if you don't do creative things you are less likely to incline towards creative exploration in your dreams... There's an integration of our awake life and our dream life. Surely it's obvious that every part of our life integrates - not just what we do, but the way we process what we do... (Andy, 1994,1995,1998).

4. Parallel lives... the nature of coexistence in any given worldspace... where each of us fits our options in the order of things...and also the process [whereby] we as individuals each make sense of our many parallel life experiences... visible/invisible, logical/chaotic or nonsensical, conscious/unconscious. Just because we can't see something - whether we're talking germs and Jupiter or the square root of minus one - it doesn't mean it doesn't exist in the same real world as dogs and cats and mountains and clouds and all the other physical things we can see... or the mindspace where intellectual concepts we can comprehend, belong. So why is not seeing God or spiritual stuff any different? There are plenty of examples around to illustrate

the existence of each, if you focus in the right way. I mean, it's not that difficult to view minuscule bugs with the naked eye or germs under a microscope. And mathematicians with intellects that swing that way grapple with all manner of obscure formulae that float around in a rational mindspace the rest of us can't comprehend... and they're not necessarily all nutty professors because they understand what makes no direct sense to me. We see all sorts of invisible stuff with the mind's eye, and if we don't see maths formulae it's only because we haven't learnt how, don't want to anyway, or haven't developed our maths skills that far...

I reckon the same rules apply to things spiritual... I think it's pretty clear that there's a home somewhere for everything... and to look at it from a reverse perspective, if you apply 'next world' 'many mansions' multi-levels phenomena to the 'now' universe, you'll see how it makes sense that things that conflict or cancel each other out or just don't make sense in one situation, in fact can make perfect sense when run in parallel or allowed to coexist in their own [separate] space... I'm not a bit surprised when I realise that various life options are being tried out in any or all of these different spaces at the same time. I find it perfectly logical and manageable... Just realising it in the first place seems to be the quantum leap... and having done that, the old axiom kicks in: the more you exercise your capability the better at it you get! (Daniel, 1994,1995,1998).

5. There are millions of parallels evident wherever you look in the physical world... and countless parallel thoughts you can have on any one premise at any given time... it's ridiculous to suggest the process stops there... I don't think there's much doubt about unconscious influences affecting ways we think and behave... People talk about getting into the spirit of the thing... and we've all experienced the real effects of unreal phenomena: cold sweat from fear of imagined horrors that never happen, highs from the magic of dream fantasies ... and it seems no great leap to finding that the physical-virtual equivalents of unconscious run parallel to mental, and who knows, maybe spiritual counterparts... In this sense it's a bit hard to avoid the many layers and compartments of what we so blithely single out as reality... When don't we imagine ourselves in many different situations at the same time? (Dean, 1994,1998).

6. Where? is not a question of simply picking up a key to the store of life's solutions and turning it in the spot marked 'here'... Familiar things about place and time are different in this space... I have a sense of past merging with present, a sense of awe, wonder, and beauty I find difficult to describe... Something ageless, essential, gives an extra awareness so I can appreciate what I see as the spiritual aspect of those experiences... In this space unrestricted by time and physical constraints I can recognise parallels in everyday life... and realise the key to resolving many of the really important issues in life lies outside the physical and philosophical bounds of geographical location and intellectual space... I know in that instant each part of the dream brings its history with it, and somehow that history imprints itself on the moment. That's what makes it so special, the privileged insight... seeing, feeling, being there... and here too... sometimes the same kind, sometimes not... subject and object, parallel life forms linked by a common process... I am the potter and the clay, the silver and the fire, the urn transforming... And I realise I can understand what is unfolding, and know what I'm to do... It's all vitally there, captured in the moment. It absorbs me and is absorbed into me. How can I express such things in words? It is knowing art... seeing where it is... being there (Esther, 1994,1995,1998).

7. A lot depends on the context of each story. Along with what we are ourselves, environment and circumstances dictate most of what happens I think... We behave in response to where we are and who we're with as part of circumstances. In familiar situations there's usually a logical explanation for what's going on. In fantasy anything goes... magic prevails. Outside of *Hans Christian Anderson* and the *Miracles of Jesus* dreams and visions were my first encounters of magic and miracles... And although there seems to be a bit of both in each, my experience tells me that miracles are happenings that appear to defy the norms of the physical world, while magic is a concept of mind... It's the way our spirit weighs the spirit of each, that influences outcomes in real life... Even related to context we present ourselves, the Self, in various forms... from 'dressing for the occasion' to meet environmental conditions or conventions, to 'changing my mind' in the light of changing circumstances... and even if we miss with

physical appearance and mindset, the spirit can still move in strange ways... and make collective sense of the most unlikely combinations (Ranea, 1994,1995,1998).

8. In the cold light of day I recognise that many such parallels are determined by the dictates of environment, where choice may come down to expediency, and interpretation to perspective in context... Any number of possibilities may simultaneously present, and for one reason or another one event, or set of circumstances that click into place like a combination lock, will dominate... and become the reality you enjoy, or are stuck with, at least in that particular instance... Sometimes I see the balance tilt in favour of environment, actual or virtual; sometimes genetics, predetermined factors... Fact, flashing the exclusive one-eye of the scientific-academic world, can fall far short of truth in lived reality - ask any woman historian... In the wild reserve of a fertile imagination, the infinite creativity of our dreams and the way we view them... can be [as] seeds purposefully planted in the expectation of a specific crop, or unexpected windfalls that grow to become fruitful vines of innovation. (Tess, journals prior to 1998; 1999).

9. Options... exercising options... and the various ways we experience these options. Characters in history... [and] in my writing are my expressions of options taken, sometimes in the first person, sometimes from a culture-of-the-times perspective... past, present, future... sometimes from an eye-of-God perspective... Such imagined historical or supposed fictional worlds are no less real in context than the supposedly factual world we objectively describe at university. Real is not confined to one frame of reference... there are endless parallels across time and context (Janet, 1998,1999).

10. There's a place and space where most things fit. Decision-making often means prioritising in terms of best fit... lining up the factors that need to come together... allowing this principle to flow through all dimensions of life. I believe there's a natural dynamic that equalises flow, balances change, unless we actively intervene to alter it or in some way disrupt the balancing process... When I'm unsure I listen to these rhythms as a necessary part of seeing where my best options lie... I don't try to focus on the details of every likely outcome, more on the way things fit... Knowing where to look for what is the first thing to get right... I listen to my body's senses teaching me about matters physical... I count on my mind perceiving logic where intellect is concerned... and I 'behold' in the contemplative realms of Soul and Spirit, where time is not an issue... Each reveals its own mysteries... In characteristic diverse ways there are untold parallels... and reality is happening in, to, and in terms of each continuously. It's being able to perceive balance across these realms that counts when faced with so much choice... Centring on one possibility in one realm is fine, knowing the balancing dynamic is the thing that keeps us whole and healthy... with the potential for endless creativity (Mira, 1998,1999).

These examples indicate and many further examples reinforce that the participants took-for-granted the phenomenon of what I term as parallel realities. They accepted and were comfortable with the existence of the phenomenon and the subjective appropriateness/ actuality of the reality in question. However, this does NOT necessarily imply intrinsic acceptance of that or any other specific reality in their own lives or anywhere else.

The participants did exhibit an apparently taken-for-granted ability to consider/examine options in a parallel realities manner; and probably for this reason it became a practised capability they learnt to evoke and in most cases manipulate at will. It was evident in the pursuit of their art and it was regularly deployed as a creative resource in the solving of problems generally. Collectively the participants could experience parallel realities across a wide range of consciousness conditions: awake, asleep, dreaming, and in various lucid states. None of the participants supposed that experiencing parallel realities was other than normal, and they all knew what was real and what was parallel in their creative everyday lives.

Multiple roles

The participants tended to regard parallel realities as the venue (context or series of locations or notional space available) for their experiences of multiple roles, which they similarly took-for-granted as a way of exploring their options. The participants sometimes experienced themselves concurrently in more than one role per venue. Sometimes they projected these roles over several realities. Often the combination of phenomenological contexts/situations and the roles played therein coincided with some need or desire on the part of the participant to evoke or record a broad spectrum account of some sort. Given this scenario it makes sense to develop such capabilities and become skilled in their use (eg: when writing a book, making a film, creating music, projecting some other set of possibilities, factual and/or invented). Again, the participants had no trouble knowing what was actual and what was not. The notion that they might confuse their realities was never taken seriously.

One difference between venue-related parallel realities and personality-related role portrayals was the virtual evidence of multiple options per person within any given scenario. That is, it reinforced the proposition that the perception of choices available resides with the person, regardless of venue or phenomenology (ie: context alone does not inevitably dictate the one-and-only way), and this apparently extends across the (their) spectrum/s of consciousness. All of the participants enjoyed a freedom of mind associated with this choice factor, and no-one felt he/she was a hapless victim of circumstances or a choiceless hostage of fortune.

1. I'm aware I'm dreaming. I can see myself asleep and in the dream too. In the dream I'm on stage performing with even more feeling than when I'm doing the real thing. At the same time I'm in the audience. As audience I'm right into the show, pretty emotionally involved. I'm also director; objective, critical, taking in everything: the crowd's response, the performance, the music... The different roles I play in the many various environments in which I become immersed illustrate what I mean by multiple roles [*many examples given*]. The thing to remember is their concurrency (Adam, 1994,1998).

2. Often, quite often, I find myself in that [*multiple roles*] situation... It's one way of dealing with unbearable circumstances that are not going to go away. I've felt bound to breaking point ... still having to deal with these almost impossible ongoing concerns... So in doing what I can do I get to reach the good side... especially through the music I can play... my role alters to fit the places the music takes me... the type of roles are determined by the sort of places and situations the sounds and senses evoke... awake when I physically play my music... in that dream state, actually in the sound-experience and everything it evokes... In such roles I can experience perfection in ways that I know are totally unrealistic in the normal sense... and I can understand 'what is' in ways that wouldn't add up in the waking world... In such roles, and there are many, I can run the gauntlet between the perfect and the unbearable, and make sense of it... and the memory of that survives to live on in the real world. (Abe, 1994,1995,1998).

3. If I visualise myself in any dream scene I'm not focussed solely in central vision, I'm just as aware of what's in the periphery... In that floating dream - the one I had the other day, like those when I was young - I could see the trees outside and 'read' the people I could see inside buildings etc, and a lot more beside, the whole deal... I also see myself in any number of situations, not restricted to being 'within' myself. I see myself doing what I'm doing, and experience myself, and other people, from several different perspectives at once...

Occasionally I've wondered about the way I rationalise and construct images in my head. I wonder "do other people do that?" and I've said "of course they do! It's obvious that as people

we all have the same basic thinking apparatus!"... I'd always assumed other people thought and responded in exactly the same sort of way as me, but now I'm not sure. Maybe I'm abnormal? But I couldn't imagine not doing it, I really couldn't... what a boring one-line existence that would be. I get a lot of enjoyment out of what I think and create beyond the immediate reality (Andy, 1995,1998).

4. All these different scenes are happening at once... Too much and they send you into a tail spin so you chuck them all out - the baby and the bathwater syndrome. Or you opt for calm to consider the options and possibilities. From there you can immerse in any number of possible worlds in any number of different roles... as observer gauging outcomes, as immersee living the experience... You remember this. It becomes a valuable resource in your creative life...

In-the-spirit you realise that the chaos and cacophony of many voices has subtly found levels of alignment... become transformed into a blend of harmonious song... the outcome of its own existence, the creation and language of the spirit spontaneously expressing itself in the gathered community... [Similarly] in a film score, every instrument has a vital part to play... each sound produced has a distinctive character of its own... Orchestrating the many parts of the composition - acoustic, synthesised, natural-source sounds, digitally produced effects - then reapplying them in whole sections or various track combinations and arrangements to enhance the visual narrative of the film determines the shape and texture of what ultimately becomes the score... part of the film, valid in its stand-alone qualities... a discipline in parallel alignments (Daniel, 1994,1995,1998).

5. And wherever these places and spaces are in the picture, roles associated with them alter accordingly... whether we're talking memories, or visualising characters or moods in film sequences, or daydreaming... or actively trying to sort out real-life problems... I usually find myself centre frame or somewhere in the picture... The number of different roles being played out together is immaterial to the actual process...

To actively get into the experience of each role player... I need to truly convince myself that my imagined state is real... I can resolve this obvious paradox by 'forgetting' that I'm creating my own participation... One way of doing this is to consciously shift part of the players mind into its own observer role... so the overall Observer is like a collective role... In observer role it's funny to find how much of an integral part of the situation the observer is... but having created, I am in every part of it, observing and being observed... And because I created it all, I'm inevitably aware of simultaneous perspectives and how each role interacts with each situation in the created environment... It's most interesting when new perspectives emerge and characters behave in unexpected ways! (Dean, 1994,1995,1998).

6. To a degree it's about choice but it's there regardless. I think it's a perfectly natural state of affairs that we utilise or not... It's really just about awareness, being tuned in... constantly aware, no effort involved... Being aware of yourself being aware... and what you make of it...

Take right now. We're all aware of so much that doesn't exactly register, and there's more to it than simply being focused on what happens to interest us at the time. Cut off focusing on talking with me and it still doesn't really register... like most things we take for granted they're just there... the beating of our own heart... the room, what's in it, the open door, what's out there... Trees, leaves, a passing breeze, movement... the sky, clouds...

Notice them. And notice that you're aware of them. Leaves flutter lightly, trees sway a little. A thistle fairy floating. Birdsong. Clouds in the sky... Thoughts, floating... through your mind. Notice them. Notice you're aware of them. Notice all those things. Be aware of them. There's no effort in simply being aware of whatever happens to be present... *[pause]*... And in that awareness, notice... *[pause]*... 'I'm aware of my body, so I know I'm not just my body'... *[pause]*... And notice... *[pause]*... 'I'm aware of my mind, and know I'm not just my mind'... *[pause]*... And notice... *[pause]*... 'I am aware of my self, and I know I am not just that self'... I am body, mind, self; and I am Watcher of my body, my mind, my self... I see my thoughts, one way or another I'm in those thoughts, but I'm not just them... I'm aware of what my body feels, senses, so I'm not just those sensations. And I'm not merely a mix of emotions, although I am very aware of my own.

I am Body, and I am in all that my body does; I am Watcher and I am in all that my mind's eye sees. And all this I see in essence... Essence... what is... And the essence of me is simple awareness... Spirit. The enlightened essence of me that I... One with Essence... a thought in the mind of God... The spirit of me sees the spirit of *[what is seen]* and it is in that space that we meet. (Esther, 1994,1998,1999, 2000).

7. My relationship with my art is a whole lot of things at once... from the original sensation that it's there, ready to be...*[describing an art work]* As if sensing the power of her own ability to create, the little girl cuddles her blanket, gently presses it to her cheek, rocks it to sleep knowing full well its just a blanket until she, her imagination if you like, gives it life... Thinking of it as real sparks it into becoming just that, which starts the ball rolling. Sensation takes on form; and form, detail that develops form. I see and work to the vision of the finished article and once I get started on a new work I can't stop. It's like being in the spirit of its growth, like being pregnant: some things you do specially, most times you just go with what's happening naturally. In my mind's eye it's a finished work, a child from the moment of conception, but in practice there are no shortcuts, I still have to get there step by step. And suddenly it's time. My labouring to liberate this new form intensifies... then it's done.

There's a shift in the relationship. The intensiveness of self-extension poured into its foundations, its whole formation, somehow passes from me-the-maker into the artwork itself... It's not just that a part of me is in the work, it's more I am the work - the creator and the created... You know, the mother and child thing. Not just your input into the genetic recipe, but the environment in which genetics can flourish or fade - in utero or 'out there'. And it's other people, their reception of it all... This is where there's another shift, for I become part of that reception, part of 'out there'... And it's here that I experience the full impact of context, not just in a personal or family sort of way, but in terms of the way things are... Yes, it's like objectively reacting to yourself going through a deeply subjective experience. You start to make sense of it all... In the bigger picture you realise each shift and its context is a vital part in the harmony of the finished work (Ranea, 1994,1995,1999).

8. It doesn't matter how many hats you get to wear, or what sort of significance you attach to any one or all of them. The point is, your hats are there to be worn or not as you see fit. If you feel each emphasises or symbolises a particular aspect of character, then priorities are bound to show in the choices made. Likewise, the role assumed when any particular hat is on at least tentatively links to the style of the thing and the codes inherent in the symbology... For example, I symbolically don my purple hat when I'm preparing to publicly assert myself, usually in respect of a cause I believe to be meaningful and important. Irrespective of society's conventions and proprieties associated with good taste, my purple hat, my attitude in purple mode, signals my purposefulness to anyone who cares to notice. It acts to reinforce my resolve to step outside the square and be counted, and counteracts my personal reluctance to be seen in certain lights. For me it symbolises courage, the indomitable spirit of the concerned individual; and it celebrates sisterhood, the power of the collective... One with the Universe... Each of us plays many roles in life. Sometimes one leads into another or gives rise to the next - that's development. Sometimes several liferoles unfold at the same time and develop together... This is easy to see in the everyday physical world... It happens the same in the mind when we assess our options or rehearse our choices before we carry them out... in our dreams it's instantaneous, often concurrent. Awake, the process may take longer as we reason through the logic of possible choices (Tess, personal journals prior to 1998; 1998,1999).

9. I match roles to situations and vice versa...sometimes several roles per situation, sometimes several situations per role. Not much unravels in isolation... you can be too introspective. I move with situations as they evolve... always thinking ahead weighing up the outcomes most likely... If I'm not sure, I'll run them all through my mind at a time so it'll be more obvious if anything special stands out... or I'll play it from the inside out, as the person... being the characters in question, experiencing their insight 'first hand'. There's usually one that stands out in the crowd...

In my work I create any number of character-worlds, contexts that accommodate each character.. places where stories unfold and lives interlace. Coordinating it all is the trick... It's the same in real life. I guess that's why I like to test-drive my own life options... dreaming at night, or day dreaming. When it all makes sense and comes together in print as a coherent whole, the book is born!... And you move forward a little more confidently having previewed and weeded out at least some of the less attractive options (Janet, 1998, 1999).

10. If you regard each role as being the right one, the bottomline appropriate for the circumstances, and you appreciate several lots of circumstances coexist and must continue together, then yes, it is a question of multiple roles... You could regard each compartment of life and the sort of knowledge that goes with the territory as an aspect of the extended you (like extended family)... in which case it's something like the organs of your body, each with the inbuilt knowledge to perform its function as an integral part of the one You-in-the-world... And it's not just in flesh-and-blood terms... I'm sure similar principles apply to our functions of mind, and the way that collectively works in the extended context of the world... and the cosmos... and affects the spirit of the universe... [which] brings us back to that part of the universal spirit that resides in, reaches out from, flows between, and integrates each of us in what is (Mira, 1998, 1999, 2000).

Further discussion with the participants suggested that options they were initially oblivious to awake (ie: potential choices) became manifest in, and thereby through, the lives and choices of characters residing in their many-worlds realms of both unconscious and subconscious possibility (cf: Wolf, 1989, 1994). It followed that lucid access to these character insights via venue or role (eg: by lucidly envisioning and thereby entering into the pertinent parallel realities, or by witnessing and thereby lucidly-experiencing the essence of the pertinent multiple role/s) enabled the choices made by lucid-realm characters to become available in the waking world (cf: Bogzaran, 2003; Gackenbach *et al.*, 1987-2000). That is, such lucidly accessed information could be wilfully released to the conscious mind for consideration and the brain for rational-logical action. I think this goes part way to explaining some of the revelatory, prophetic (and thereby potentially) problem-resolving, aspects of artworks. I also think it is likely that availability of choices is not a specific or static given waiting to be accessed as-is, but rather a dynamic range of constantly changing possibilities that may arise from certain life givens, but which build onto the input we provide across all our modes of being and states and levels of awareness therein.

To reiterate comments made earlier, most of the quotations headed *Multiple roles* were gathered in the context of diverse topic discussions. It was only in the latter stages of the research, when I sought approval to report their comments under this label, that the participants directly applied the term, multiple roles, to themselves.

Discussion on this section more than any other drew my attention to the parallel manner in which participants described and referred to their various perceptions, and at times their evaluative critique/s, of art, awareness, and spirit. Similarities concerning structure and content became evident in terms of the meaningfulness and purpose the participants attached to their experiences. The means whereby they could locate and subsequently revisit such locations was also significant (eg: in terms of utilising a creative resource).

Summary

The participants could almost always trace their art works to personally meaningful origins. Many of them employed certain triggers (eg: by evoking a significant point of reference or a remembered response). Their descriptions of experiences in various states of consciousness illustrate how they were able to pinpoint such a moment of inspiration or pivotal circumstance. To the participants concerned this often involved a spiritually safe mindspace or conducive lucid 'place' in which they could posit or recognise clear beginnings, such as sensitivity to their own creative urge, in general, or in respect of a particular work.

Most of the participants could reliably evoke the conditions (eg: mindset/s or frames of mind) whereby their initiation of innovative action could be determined. Likewise, by various means, each person could identify and avail him/her self of situations (eg: lucid environments and conditions of consciousness) in which seeds of creative beginnings (eg: ethereal stirrings, perceptions, urges, motivational promptings, ideas, images, insights into aspects of art not yet formed but lucidly discerned) could be fruitfully grounded. And in relation to this, each artist could point to significant, often uniquely-meaningful, milestones of perception and thereby orientate him/her self in terms of such beacons and their associated context.

Participants often linked lucid context, environment, and significant location therein (eg: their own positioning in terms of a starting point) to their various ideas and perceptions of spirit and consciousness experiences. They readily associated each with formulation process in the artistic delivery of particular works. Many aspects of awareness, artistry - including functionally novel and technologically innovative methods used, and spirituality (by any other name), were embraced. The manner in which so many diverse but similarly significant factors were accommodated and utilised under a banner of creativity surely points to the need for an integrative approach that recognises the extent and number of capacities at issue, and the realm in which each belongs.

The participants' own words and descriptions best demonstrate and thereby justify the nature of the overall philosophy behind the integral psychology practised here. Many examples of the basic structure, components, contents, and characteristics of an integral theory by which the participants linked different aspects of creativity in various environments have been given. Commonalities presented under each discrete heading serve to outline characteristics and fundamental features of creativity that need to be integrated into a model of integral consciousness.

Many insights gained by the participants in a range of consciousness experiences or shifts could not necessarily be described as rational in terms of normal waking-logic, but rather involved a sort of transrational perception. Each person at times, and certainly some of the participants (Mira, Ranea, Esther, Daniel) regularly, demonstrated or spoke

freely of consciousness experiences in which they became deeply aware of: aspects of nature, or God, or spirituality, or soul stuff, or the way things are. They did not regard such content or insightfulness in a static way, but rather perceived it as a starting point, as generally they attached a sense of 'further action required' to these insights.

Often this served as the motivator which led to the instigation of creative action (eg: by providing the spark, kickstarting the process, influencing the shape, characteristics, nature, or direction, of a particular: artwork, endeavour, or life-course). In this mode each of the participants seemed to have a built-in understanding which manifested as a quiet (self)confidence. Thus inspired, and goal rather than ego focused, each person seemed fired with a passion of purposefulness and a sense of foresight that they could do whatever it was they had in mind to do. It was as if their logic had transcended the bonds and obstacles of everyday rationality in order to move beyond them. Normally limiting constraints were regarded almost as inconsequential, and they gave way: fell away like a discarded cloak (Mira, Ranea); parted like the Red Sea (Daniel); before a great swell of creative passion. This was accompanied and in turn displaced by other constructive disciplines, as purposefulness in the respectable form of learned skills and technical expertise 'kicked in' (Esther, Daniel, Dean).

"It has to be experienced" (all the participants). To transpose the participants into the literature (eg: Aurobindo, 1970; Wilber, 1977-1997; LaBerge and Associates, 1985-1992; Alexander and Associates, 1987-1990; Gackenbach and Associates, 1987-1998; Gyatso, 1992; Walsh & Vaughan, 1992-1993; Hunt, 1987-1995; Wolf, 1994, 1996): the logic of their experiences is clear when seen in the postformal/transcendental realm beyond vision-logic. It is easily understood when seen with the eye of contemplation. And once captured, like a magic moment caught on film and freeze-framed (Esther, Tess, Adam, Dean), and with full higher mind responses intact, it must be transposed into a compatible formal-zone frame in order to be accepted (Esther, Tess, Daniel, Dean) and processed (rational-logic), like the beauty of great art (Esther, Mira, Ranea) in the formal realm.

Proactive lucidity: Superconsciousness, creativity, and the virtually real

Part C

RESULTS AND DISCUSSION

Chapter 5

On location: Art, spirit, and consciousness

On location: Art, spirit, and consciousness

In this part of the thesis the participants' views on the significance of the nature and meaning of art, and how this relates to spirit and consciousness, is reviewed in terms of location. Their views suggest that the foundations of most of the important issues in our lives cannot be found in physical space with simple location. Links with spirit and consciousness are made and issues of non-simple locus and worldspace are addressed in terms of their phenomenologically-real referents. The matter of context-dependency is re/considered in terms of the participants' experiences. An integral theory of consciousness is proposed, and the (parallel) topic of integral semiotics is raised.

Locating art: What and where is art?

What is art?

Justification of aesthetic judgments and formalities on the place of art in society was of little or no interest to the participants in the conduct of their own works. They did what they did as well as they could, no effort spared, then got on with the next. In many ways their approach and attitude to their own creative endeavours and art in general was more pragmatic than aesthetic in the formal sense. At various times their views on art, whether they realised it or not, could be aligned strongly with classical perspectives and specific theorists, but for the participants there was nothing sacred or static in these alignments. For example, while expressing a deep appreciation of things they variously identified as good, beautiful, true (cf: Solomon, 1989), the content of what exactly constituted these values in art was certainly disparate and seemed, in the space of very little time, almost drastically changeable. But the key constant was an inner response whereby they experienced their own perception of these values as they manifested in the artifact. That which moved the participants in art and in life, generally involved the recognition of some quality, which extended beyond the normal physical constraints and mental conceptions of form and contained the power to take their breath away.

On various occasions the participants, in particular Esther, Mira, and Ranea, almost verbatim echoed a classical view of art in the sense that for them it represented some higher or mystical or original form, which in purist terms of truth could never measure up to the original (cf: Plato's "transcendent Form of Beauty" Solomon, 1989, p.750). But, unlike Plato, they did not see this as a distraction from the 'real thing'. In this respect the participants, particularly the men, aligned with the Aristotelian view which counters that art plays a vital role in everyday life both as "innocent entertainment" and as a "model of a kind of perfection" (p.750). While it is reasonable to observe that the participants could be considered perfectionistic in respect of their personal creativity and artistic output, they, particularly the women, tended to dislike direct associations with images of perfection (cf: Naomi Wolf's powerful 1991 exposé of the Beauty Myth). Thus it is most correct to report that the participants neither advocated nor disagreed with either or any particular view.

While critical theories of art were not important to the participants in the broad sense, empathetic critique among the artists themselves did seem to matter (cf: Hegel and

Schopenhauer and Nietzsche's respective defences of the view that art provides a means of self-awareness which thereby justifies its importance; citations in Solomon, 1989, pp.737-745). On the metaphoric ladder of consciousness growth it is significant that the participants' awareness of self did not stop or even linger on the early rungs of individual ego (eg: they naturally assumed/automatically expanded 'self' to mean community of fellow creators/artists) - and justification did not enter the equation.

Whether the quality (beauty, truth, goodness) the participants beheld in creative works of art (music, text, verse, dance, film) fitted most functionally into broadly classical, traditional, or more abstract moulds of representation, the fact (or received presence) of that beauty was enough. The style of its containment was immaterial, literally and figuratively.

As their life experiences increased their knowledge and the options (eg: access to technologies) by which they perceived their own works had evolved, the participants had been quick to exercise these options and run with the opportunities presented. They were aware that the leap these technologies gave their capabilities set them apart from groups without the expertise - artists, audiences, critics, with whom they had been closely associated. This technology-based change wrought what they variously described as an aesthetic of increased independence which manifested in the style of the works they created, their artistic productivity, and the life options which followed. They became much more adventurous as the paths they chose became increasingly less obviously-familiar, the destinations less predictable. They began to approach, view, sometimes actively seek a uniqueness of outcome they would earlier have regarded tentatively, with excitement, confidence, and a positive expectation of more to come. To outsiders the results of these explorations seemed too abstract, too extreme, too far removed from mainstream opinion.

History bears witness to a parallel pattern. Historically, as art became more and more abstract - a development Ortega y Gasset called dehumanisation, or at least less obviously representational - a development Dewey defends as a fundamental human experience (Solomon, 1989, pp.746-751), new questions about art, and doubts about the artists who delivered them, continued to be raised.

The participants tended to simply regard abstract as one form of representation among many, and while inquiry into artistic process and delivery was lively, academic criticism of their works (ie critique by other than fellow artists with whom empathy was generally taken for granted) did not seem to bother them, influence their direction, or impinge on what they were doing. This does NOT mean they were cavalier or arrogant about the quality or validity of academic or any opinion; in fact several of the participants were actively engaged on works for clients who specified or required a finished product that did not appeal to the artists at all. But as reported earlier, they were pragmatists. In any event, meeting clients needs was not regarded as academic. For a range of reasons the participants wanted to please their clients. Client requirements were an integral part of work. So was the unspoken ethic that integral to these artists and their professionalism

was an aesthetic which would bring an element of enhancement beyond specifications. This was evident in their attitude to virtually everything they set out to do.

An interesting parallel in development patterns could be seen in shifts recorded about the art worlds' ideas and attitudes to its own (artworks, artists, critics) across history, and the shape of change as it unfolded in individual participants' experience/s. That is, where the participants could track their own artistic and creative developments through presentations reflecting various sorts of imitation, different forms of representation, and increasingly complex interpretations of impressions, perceptions, insights; historians trace art trends over time along what critics would describe as imitative to representative to impressionist to increasingly abstract styles (Passmore, 1991).

Although they did not say it in so many words, as the participants' awareness generally increased and deepened, their interpretations of life experiences expressed through their art (music, verse, script, film) became more succinctly direct, more symbolically complex, more meaningfully abstract. For example, to illustrate the parallels, probably the earliest historical view of the nature and meaning of art is that art is imitative in that it copies something in the real world, and across time understandings, perceptions, and interpretations of 'real' have changed.

Evidence from the case studies shows that the real world for the participants comprised dimensions of reality which embraced the material-physical-emotional, intellectual-rational-logical, mystical-spiritual realities of the body-mind-spirit in the domains of individual, cultural, and social life.

Where understandings of their earlier renditions may at the time have aligned more closely with classical notions than (say) postmodern interpretations, the participants' current analyses and evaluations of their retrospective interpretations were much more sophisticated. In terms of historical perspectives I compare Plato's interpretation of art in the phenomenological context of his times and his social and cultural beliefs. Plato puts art (being imitation) in an unfortunate position for it becomes making copies of copies of the Ideal so that "thrice removed from the truth" (Solomon, 1989, p.717) art in Platonic terms was inevitably trebly inferior. Rather than thrice removed, the participants tended to process impressions in terms of best fit, regardless of times removed from any external ideal, especially one they may not recognise as such.

Though later theorists upgraded this centrally Platonic conception by maintaining the true artist is actually copying Ideal Forms directly (via his/her mind's eye) this does not fundamentally alter the way the participants processed art or regarded the Ideal. In other words, while the participants might habitually evoke an image as reference, their lucid input into an ideal which could give rise to a virtual prototype which could in turn become blueprint for the production of an actual art work, was an integral part of their creativity.

While working to any form of ideal may place them squarely in the Platonic camp, the participants did not consider they were performing "perfectionist artistry" in classical terms or according to criteria cited in Wilber (1997, p.104); or Wolf (1991). Having

said that, it is necessary to acknowledge that each of the participants at one time or another (many, habitually) strived to perfect their artworks in terms of the images they did see (hear, feel, taste, touch, imagine, contemplate). Insights on their own responses to having seen, and often lucidly altered or extended, were more likely to have been what they sought to convey. In one form or another this notion of art-as-copy has had a long and profound influence: the meaning of art is that which it represents. While the participants would not disagree with the core tenet, they would qualify all proprietary notions that suppose or imply the part is the whole.

At face value the unmistakable implication of this view is: the better the imitation the better the art. According to some theorists this lands it in the province of *trompe l'oeil* (still-life painting designed to give the impression of reality) and documentary photography (where a good likeness on a driver's license 'equates' with good art). However, at a deeper level the participants would not disagree that at least in part, and certainly for the artist, that which art represents has meaning. Apart from which, not all art, despite its representative aspects, is entirely representative or imitative (eg: surrealist, minimalist, expressionist, conceptual art). There again the participants were generally reluctant to confine the outer parameters of character, even when specified, in limiting or restrictive constraints. Superficially compliant characteristics did not automatically reveal the deeper nature of what appeared to be (eg: surrealist, minimalist, expressionist, conceptual, art could indeed be representative or imitative of experiences that could not be expressed any other way in the given medium).

Where is art?

At a certain point in their creative pursuits the participants, particularly the women, noted a shift in their own focus - a point at which they stopped questioning that what they did was indeed art to concentrate instead on *where* they would find the essential ingredients (eg: image, inspiration, motivation) for what they intended or were in the process of doing to facilitate the unfolding and ultimate production their own art piece. They also noted companion/envelopmental shifts which they associated with development rather than actual change.

In an interesting historical parallel - the rise of the Enlightenment in Europe - two other major theories emerged respectively from the rational and romantic currents set in motion in the 17th and 18th centuries. These theories of the nature and meaning of art grew to gain a prominence which is still influential today. Translated into the artistic domain, the rational and the romantic (Solomon, 1989) came to be known generally as formalist and expressivist (Passmore, 1991; Holtzman, 1994). At which point the question: *what* is art? became *where* is art?.

Major theories of art disagree sharply on the nature, locus, and meaning of art, and theorists continue to vie for supremacy in the claim to know exclusively what and where art is (Passmore, 1991; Holtzman, 1994). According to the literature: intentional theories locate art in the original intent or feeling or vision of the maker; formalist theories locate the meaning of art in relationships among elements of the artwork itself; reception and

response theories place the nature and meaning of art in the viewer; and symptomatic/hidden-intent theories place the locus of art in the 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 an attempt to decide exactly where the locus of art is, where the meaning of an artwork can be found or located, and thus how valid interpretations of that art can be developed. However, while comprehensive exploration of the art realm in the quest for deep understanding remains problematic for academics, the issue for the participants was, and continues to be, purely practical.

Although the participants were educated to appreciate the convenience of appropriate referencing and the classification of material according to category, genre, style, type, etc, they were more focused on finding the whereabouts or details of specific works for their own reasons, than on other people's value judgments. Critics' expert opinions of whether particular works were good, bad, or indifferent, did not appear to change participants' minds or tastes about the works they were exploring. As mentioned in the previous section, apart from rigorous self-critique, the participants showed very little interest in academic theory-based criticism, and had no interest at all in anyone's exclusivity issues. Problems for the participants were more personalised and immediate (eg: disquiet about equipment, time, meeting deadlines, technical constraints, and concern that such things should not impinge on personal relationships); and their only real criterion of value was meaningfulness.

Before meaning can be really considered, the illusive matter of location needs to be resolved. From the participants point/s of view, classifying their works in order to fit some theory of art was a pointless exercise. As far as they were concerned most artists' works could be classified on a piece by piece basis according to a range of diverse characteristics that featured at different times. Despite the literature, even individual works by a given artist could not be relegated to exclusively one pigeon hole. Neither could their maker be laid to rest in one theory. Each could at one time or another be legitimately domiciled in most categories depending on where the significance of the work in question was deemed to be focused.

For the participants, art, like every other entity in the universe, is a whole that is simultaneously a part of numerous other wholes. It exists in contexts within contexts within contexts each of which will confer a different meaning on the artwork; change the context you elicit a different meaning. Thus, all the theories, whether intentional, formalist, reception and response, or symptomatic, are basically correct and true. They all point to a specific context in which the artwork subsists and without which the artwork could not exist, and are therefore genuinely constitutive of the art itself. This is illustrated in numerous ways throughout the case studies. The only reason those theories disagree with each other is that each of them is held, incorrectly according to the findings in this study, to be the only real context worth serious consideration; which highlights the need for appropriate integration.

Wilber elucidates this point in his assertion that an integral (NOT postmodernist) theory covering the nature, meaning, and interpretation of art, will of necessity be an holonic theory: concentric circles of nested/enveloping truths and interpretations (NOT deceptions within deceptions for ever - the definitive features of a psychotic break). In line with the participants' symbology, I believe the postmodern deconstructionists have it exactly backwards. Tess spoke of the futility of trying to work from the photographic negative of a reality one could no longer trust. Adam spoke of parallel examples of deconstructed postmodern reality as a "tailspin" situation "like Alice's downward spiral into Wonderland...where nothing is what it seems". In other words, if the need for stand-alone theory in fact exists at all, it should as Wilber suggests, be comprehensive and integral, NOT postmodern deconstructionist.

As this study illustrates, it should follow the story of art from its original impulse forward, including each truth embraced as each whole develops to become part of another whole in the envelopment process. Given this postulation, art includes:

- (a) The original intent of the maker (the primal holon), 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);
- (b) The work-of-art itself (the artwork holon), the public work materialised in both its form and content;
- (c) The history of reception and response (the many viewer-holons) that in important ways are constitutive of the overall work;
- (d) The wider contexts in the world-at-large (the vast network of socially and culturally-based holons that together comprise the interobjective institution that is the social system), the technoeconomic and linguistic-cultural contexts without which meaning could not be generated in the first place.

Thus, to locate art is to situate it in its various contexts.

Also, as a matter of (loosely) related interest, the participants were of the opinion that when applied to interpersonal relationships, the latter component impacted particularly on women's ability to maximise their capabilities in a self-focused way. In other words the more successfully social networks appeared to function in their lives, the less opportunity women seemed to have to prioritise individual interests that were not obviously family-focused. For example, while it appeared that men could be disastrously affected by a relationship breakdown (apparently more so than women in the short term), it appeared that a perceived lack of resources, rather than relationship pressures, would more likely impinge on men's opportunities to pursue their goals. Men's sense of capability was clearly enhanced by ready availability of the latest computer technology and self-confidence in their ability to use it. Response to ready availability of 'bleeding edge' computer technology in the pursuit of art was no exception.

Locating meaning

The participants demonstrated in different ways and by variously emphasising aspects of their own works, that any particular meaning of an artwork can be found by simply highlighting a particular context. As they saw it, meaning - along with every other aspect of the universe and our lives in it - is context dependent. Each of the wholes described in the previous section (ie: a+b+c+d above) is concurrently a part of other wholes; and the whole (any whole) confers meaning on its parts, meaning which those parts do not of themselves possess. Each wider whole (ie: each broader context) brings with it a new meaning, a new light in which to see the work and thus constitute it anew.

Interpretation and understanding

It then follows that the interpretation of an artwork is the evoking and elucidating of that highlighted context. Justifiable interpretation means verifying that a particular context is real and significant, a justification procedure that (like any other) involves a careful look at the total web and pattern of evidence. To understand an artwork is to as far as possible share the artmaker's experience and thereby hermeneutically enter the contexts determining the art (cf: Habermas, 1972). For in so doing one fulfils and thereby creates the conditions for the emergence of a new context (holon) in which the understanding of a work is simultaneously a process of self understanding, liberating in its final effect. That is, to understand a work-of-art I must to some degree enter its horizon, stretch my own boundaries, and thereby grow in the process. The fusion of horizons (Gadamer, 1976, 1992) is thus a broadening of self.

The participants practised a goal-focused aesthetic of understanding and purposefully embraced and integrated, lucidly processed and projected, a whole range of potential outcomes. In objective mode the participants were each their own harshest critic, subjecting their creations to in-house criticism throughout the whole of the creative process, from lucid inception to public release (eg: Adam and Daniel in *Multiple roles and Parallelrealities*; Andy in *Visions in lucid dreams*; Abe in *Witnessing dreaming and Visions*; Esther in *Lucid dreaming and Parallelrealities*; Janet and Tess in *Parallel realities*). Several participants regarded meaningfulness as a spiritually led experience, a meeting place where spirit meets spirit (Mira, Ranea, Esther). Ranea and Mira each described this meeting place as 'a moment' of contemplation in which the spirit/s of artist, artwork, and viewer recognised themselves in each other, and were as one unified presence integral to the work (cf: Wilber, 1995; Klein, 1994; Parsons, 1997).

In an integral approach (as with postmodernism) there are as many legitimate meanings as there are legitimate contexts, but (unlike postmodern approaches) this leads NOT to nihilism (the product/endpoint of postmodern poststructural self-deconstruction) but to a wealth of possibilities. Meaning, expressed and received, accumulates in and proceeds from many levels, aspects, and modes of awareness, so there are many 'right' interpretations. This is integral to the aesthetic of understanding. It is where the integrities of the critic (and critique) and the art work (and artist thereby) meet, and it is why each level of critique needs to address its counterpart in the artwork.

Likewise, the integrity of the work expressed in various forms should meet the criteria as art at every level of critique. For example: the score is an integral part of the film - the music is there to enhance the visual narrative; and as an art form - a whole score comprised of seamlessly joined parts or as a collection of discrete pieces that together comprise the score - it must stand alone as music. Each individual piece must meet the criteria of its type. The film music must evoke the audience response it is meant to evoke. The score must appropriately enhance, never dominate, the primacy of visual narrative. The strands of valid knowledge accumulation (ie: injunction-apprehension-confirmation or exemplar-evidence-justification or paradigm-data-fallibilism) apply here just as they do in empirical science, and for that matter in contemplative endeavours. This reflects an important aesthetic that was unspoken law to each of the participants.

The participants' interpretation of art symbols had much in common, in many ways ran parallel, with their interpretation of dreams. Any given symbol (art or dream) might in fact be a carrier of meaning from virtually any level of the spectrum of consciousness, and the same symbol could simultaneously carry numerous multilevel messages. This feature could be very significant across many disciplines and fields of endeavour, particularly psychology. In respect of their own works and the contexts that fed their endeavours, the participants' interpretation plan seemed to be to start at the bottom and work up (ie: interpret dream/art symbols in terms of physical to emotional to mental to existential to spiritual meaning) using each expanding context to shed new light and meaning on the symbol. This aligns with Wilber's (1997) general interpretation strategy where the idea is to determine as far as possible how many and which of those levels can legitimately be invoked for a justifiable interpretation in any given case.

Attempts to address questions such as: which of the levels of the spectrum of consciousness are actually operative, consciously or unconsciously, in the making of a particular artwork? which levels are most commonly invoked, consciously or unconsciously, in most viewers' experiences? and is the evocation intentional or not on the part of the maker? were thus made in this thesis.

Contemplating art

Perhaps the most important question is: what is art finally about? For the participants the answer seemed to lie in that moment of truth, the suspended second when its capacity to simply take their breath away first impacted. This sort of extreme presence was the power inherent in the beauty of great art (Ranea, Mira and Esther referring to classical art, visions in lucid dreams, love and a soulmate, freedom of spirit; Abe, Mira, Tess and Daniel referring to Nature and the Kosmos; Dean and Adam projecting the potential of virtual worlds; Andy, Dean and Abe experiencing release through music; and Janet realising prophetic patterns illustrated in the seasons of history).

This realisation experience was quite dramatic for some of the participants: "You know with a gasp when it first hits you", "A magical something about it... takes your breath away... and completely immerses you in the moment"; "Some special quality seems to enter the heart of your understanding... and suddenly, slightly stunned, you're open to

perceptions you hadn't seen before... or options you hadn't been aware of til then". Some participants experienced it in a quieter almost tentative way: "You know it has gently soaked in to every last part of you... for everything has changed...some things a little, some a lot"; "True art has a quality... like beauty, that captivates your imagination ...and changes the way you think" (cf: Solomon, 1989; Passmore, 1991; Holtzman, 1994, 1997; Wilber, 1997).

East and West alike have often associated art (and I'm not referring to religious or iconographic art) with profound spiritual transformation (Solomon, 1989; Passmore, 1991; Wilber, 1997). According to Wilber (who cites Schelling, Schiller, and Schopenhauer as exemplars), and Solomon (who cites Plato, who links beauty directly to the transcendent, compared to Aristotle for whom beauty is an eminent feature of things in the world), philosophers have pinpointed the contemplative draw of beauty as a major reason for art's power to transcend. As the participants illustrated, in contemplative mode all other (mental, physical, material) activity is suspended (eg: they did not want to own, eat, run from, or alter in any way their object of contemplation; they simply accepted it as it was and wanted only to look and contemplate it).

The participants realised that the sort of restless movement which otherwise characterised their waking moments ceased in contemplation. A deep peace prevails (Daniel, Esther, Janet) as they became one with the calm of contemplation (Mira). When this happened it did not matter what the actual content of the art was, or whether real object or dream image: it grabs you (Abe), captures you... almost against your will (Dean), suspends your agendas (Adam), and in that quiet ego-free state (Daniel), through the clearing that opens in your own awareness (Ranea), higher truths, subtler revelations, profound connections could be realised. And in that timeless moment (Tess), suspended in the clearing that fine art creates (Ranea), who can say you did not glimpse infinity (Mira), or touch the essence of creativity itself (Ranea, Tess, Esther)?

That which makes art great, whatever its form, however it manifests for us, has the capacity to transport us with it, in soul-space (Tess). Janet saw such soul space as a realm of timeless present, and a sanctuary where higher intuition rests. Ranea and Mira viewed it as a (the) locus of origins, the place in which the essential components of what-was-to-be could come together and, in essence, remain (cf: Adam's patterns of pure potential, and Dean's abstract zone of virtual form). The women, especially those who had given birth, seemed to have an additional level of understanding of this experience of extreme presence. Mira called it an extraordinary reminder:

The extremeness of the moment came home to me when I suddenly realised that the very strong desire to be anywhere but here had strangely suspended. It wasn't like defeat or resignation, it was a release from the coiled spring I had become (Mira).

The men disclosed a parallel experience in relation to the imminent delivery (eg: first performance or public release) of their own creative work/s. Whether art's content be babies or bedframes, bugs or buddhas, landscapes or abstractions, the participants judged greatness in art by its capacity to take your breath, your thoughts, your self and

time away, all at once. In that moment, and in terms of whatever ultimate concern we mean by the word, spirit shines in the world a little more brightly than it did the moment before. This experience the participants knew.

What if?

From such a position it was no great leap for the participants to venture one more step into the many layered realms of perception. Such steps of faith and the questions that arose from them were common among the participants, and their ‘what if...?’s were more likely to frame the basis of a procedural objective than evoke a flight of fantasy. All the women and most of the men regularly received insights and perceived issues in question form, often in tandem or parallel layers. For example:

(a) Just as a beautiful object or artwork regardless of content can momentarily suspend our will, what if contemplation of the universe as the object of beauty could actually enable us to see the beauty despite content in everything and every event? (Esther and Tess, paraphrased).

(b) Could it be, when beauty is non-exclusively perceived - in each rock, plant, animal, person, city-street, mountain-range, garbage-dump, broken-dream - that we are in fact standing in the spiritual realm? (Ranea and Mira, paraphrased).

Perhaps, as the participants experienced, and in line with Wilber’s (1997) proposition, this is indeed the reality in the actual eye that discloses the soul (perceives the essential beauty in the objects viewed) and the spirit itself (which perceives of itself that its soul is beautiful)? In this place no object however ugly, frightening, painful, is excluded from the contemplative embrace (exemplified in lived experiences of Esther, Mira, Ranea, Abe). In this vision, everything (subjective/phenomenological you included) becomes the artwork (the interobjective/phenomenological it), the object of your own most lucidly creative self (ie: subject+object=nondual one); from which you want nothing but to contemplate its beauty. In this contemplative state you do not want to consume it, own it, run from it, or alter it in any way. What if, in that moment where time stands still, when you see, as the participants saw, with the eye of contemplation, you simply know you are in the realm of spirit?

This is NOT an exercise in creative imagination; the beauty that is, right now (the nature of creator-in-the-creation) is not something you have to imagine. This is an attempt to describe what I believe may be the actual structure of perception, its doors cleansed, in all domains. McArthur (2002) compares Heidegger’s (1992/1926) *techné* and the notion that the creation of an artifact is a *revealing* in that the world is changed by its presence.

Locating consciousness

I believe the participants’ experiences illustrate that manifest consciousness is located in exactly the same place art is located.

Toward an integral theory of consciousness:

As with art, the participants’ experiences show that neither consciousness, personality, individual agency, nor psychopathology can be located solely in the individual organism. The subjective individual domain (ie: the realm of interior consciousness) is simply the functional locus of a distributed phenomena; for the subjective domain is always already

embedded in intersubjective, objective and interobjective realities, all of which are partly constitutive of subjective agency and its pathologies (see earlier chapter). Consciousness is not simply located inside or outside the physical boundaries of the brain.

The case studies show that a large part of consciousness exists not just in physical space but in emotional, mental and spiritual spaces; none of which have simple location yet all of which are as real, possibly more real, than physical space. This agrees with Wilber's (1995) and Walsh & Vaughan's (1995) assertions that manifest consciousness is distributed across all levels of all quadrants of being). On the one hand, while the objective domains do have simple location (ie: location in physical space time), the subjective domains are located NOT in spaces of extension (whether of the external world, the nervous system, or anything in between) but spaces of intention; yet consciousness is anchored every bit as much there, as in the extensional spaces. And however convincingly objectivist extension-focused subtle-reductionists (eg: scientists and philosophers of science such as Crick & Koch, 1995/1990; Koch, 1996; Dennett, 1991) attempt to reduce intentional spaces to extensional spaces and then locate consciousness in a hierarchical network of physically extended emergents (eg: atoms to molecules to cells to nervous system to brain) their attempts are incomplete.

On the other hand, Chalmers (1995) makes several celebrated points for subjective experience despite the extravagance of his proposals and stunning conclusions, which the participants' experiences show to instead be straightforward attempts to reintroduce two domains to the previously one-domain Kosmos. In other words, Chalmers simply reinvents the physical and the experiential aspects. Chalmers' first point concerns the irreducibility of consciousness, which he says has to be added to the world to give a complete account of the universe:

A complete theory will have two components: physical laws, telling us about the behavior of physical systems from the infinitesimal to the cosmological, and what we might call psycho-physical laws, telling us how some of those systems are associated with conscious experience. These two components will constitute a true theory of everything (Chalmers, 1995, p.83).

Then he continues:

Perhaps information has two basic aspects: a physical one and an experiential one... Wherever we find conscious experience, it exists as one aspect of an information state, the other aspect of which is embedded in a physical process in the brain (p.85).

In other words, each state has an interior/intentional and exterior/physical aspect.

My view [apart from an aversion to Chalmers' profession of 'a true theory of everything'] which is based on returns from the case studies, is that **reality has** not just those two but **four fundamental and irreducible aspects**. This aligns with Wilber's integral holonic theories (1995,1997) [which in essence date back to 1974,1977,1981, and said as much then as Chalmers and other acclaimed 'new consciousness theory' theorists are saying today]. That is, as the participants appreciated, every reality actually and simultaneously has an intentional, behavioural, cultural, and social aspect [Wilber's quadrants]; and each aspect has numerous continuous-but-identifiably-discrete levels [Appendix 7, Figs.6, 7, pp.261-262].

Chalmers then talks about easy and hard problems (Tucson II, 1996) claiming all of the physicalist and reductionist approaches to consciousness only solve the easy problems, such as objective integration in brain processes, leaving the central mysteries untouched [I agree]. Chalmers asserts that the hard problem is the question of how physical processes in the brain give rise to subjective experience. In other words: how do physical and mental interact? and this [clearly, as I see it] is STILL the Cartesian question, no closer being solved today (eg: by Chalmers) than it was in Descartes' time.

This is the reason. It is a dilemma that is solved in the postformal (transpersonal+) realms, not in physical space with simple location where Chalmers etc seek to solve it. Buried in Western tradition, and in the East, is a radical and compelling solution to all such dualisms, in fact to the West's most intractable philosophical problems, from the absolute/relative to the mind/body dilemma. But the solution, NONDUALISM, has an unbelievably awkward characteristic, a type of metaphysical catch-22, in that its utterly compelling answer cannot be captured in words. It has to be experienced: seen in the postformal/transcendental realm beyond vision-logic and understood with the eye of contemplation, as happened many times for the participants in the pursuit and conduct of their art (see witnessing examples in the case studies). To reiterate an example: once captured, like a magic moment caught on film and freeze-framed (Esther; and Tess, Adam, Dean paraphrased), and with full higher mind responses intact, it must be transposed into a compatible formal-zone frame in order to be accepted (rational-logic) (Esther, Tess, Daniel, Dean) and processed like the beauty of great art (Esther, Mira, Ranea; and Wilber 1997) in the formal realm.

[For elaboration on nondualism see Alexander et al (1990) on Maharishi's Vedic psychology and unity consciousness; Alexander & Langer, 1990 on postformal development; Parsons, 1997, 1998 on the Christian concept 'one with the Holy Spirit'; and Wilber, 1995, 1996/1983, 1997 on the concept of eye-to-eye].

In Western understandings of consciousness there are many variations on the impassable gulf, that formal scientists and philosophers (eg: Gregory, 1997/1982; Dennett, 1991; Scott, 1995) continue unable to bridge. For example, in the hierarchy: physical matter, sensation, perception, impulse, image, symbol; the gulf between matter and sensation has still not been satisfactorily bridged by neuroscience, cognitive science, neuropsychology, phenomenology, or systems theory. According to Wilber, no apparent advance has been made since Gregory posed the question "How is sensation related to neural activity?" and summarised his review of state-of-the-art knowledge in this area of psychology and physics as "Unfortunately, we do not know", giving as reason "an irreducible gap between physics and sensation which physiology cannot bridge" (Gregory, cited in Wilber, 1997, p.375).

The participants typically approached and resolved similar questions as explanatory gaps in one's understanding. Following their approach, as I see it, impassable gulf in this instance is but another name for subject/object dualism - which I consider to be a distinctive feature NOT of Descartes' error, but of all manifestation, a feature Descartes just happened to spot with unusual clarity. Hence, in my understanding, the impassable

gulf is in fact already bridged (as we see the physical world right now); the question is, how?

Wilber asserts dualistic perception remains “the mystery hidden in the heart of samsara that absolutely refuses to yield its secrets to anything less than post-postconventional development” (p.375). [*Samsara is ‘the wandering’ or tangent as with the Atman project, chapter 1*]. Meanwhile all reductionist approaches attempting to reduce (or elevate) subject to object, object to subject, or any realm-of-being to any other, in Janet’s words “such cross dressing can’t help but come apart at the seams”. According to both Wilber (1997) and Joravsky (1982) such attempts fail by creating mysteries or nonsense or both together, a state-of-affairs which pretty much accounts for the state of state-of-the-art knowledge in consciousness studies today. A pivotal endeavour in this thesis has been/is the search for a missing link that could be a key to successfully addressing (overturning, bridging, quantum leaping, or otherwise neutralising) this Atman effect.

In conducting this research it has become increasing clear that the methodology of an integral theory of consciousness would indeed need to include:

(1) the simultaneous tracking of the various levels and lines in each of the quadrants, noting their correlations without in any way trying to reduce one to another. This is evidenced in the way the participants noted the various *means* (forms of awareness) or *modes* (states of consciousness) resourced, by which they had discerned and seen develop in parallel, the links and correlations in the personal, social, and cultural aspects of their lives, across time, and in each domain; and

(2) the interior transformation of the researchers themselves. This was especially noticeable across time as participants more obviously assumed parallel/comparable developments in common, and we continued to align our ways and experiences with each other [principles of participatory research based on Park *et al*, 1982; Wolf’s 1993 power feminism (empowerment by relinquishment of other-hood) techniques; and Klein, 1994, on transformation process (emptiness/deep receptiveness, mindfulness, and presence-with-a-difference) outlined in my methodology chapter].

It was exciting to see my own experiences through the participants’ descriptions and explanations of their own parallel experiences, and recognise creative processes and understanding/s of art works within and outside my own area of direct involvement. It was also comfortably evident that the mutual recognition of developmental experiences-in-common gave rise to new insights and became the platform from which new ideas were springboarded into production possibilities.

In respect of this dynamic Wilber (1997) makes a very important point about researcher qualifications in this field. He maintains that while researcher transformation beyond formal-operations or vision-logic [cf: Piaget’s stages of personal development] is not required for empiric-analytic or systems theory investigations, the researcher who has not transformed/developed/evolved to, or at least strongly glimpsed the causal or non-dual realms, will not be able to see the causal or nondual referents. We have to be adequately qualified for the job, and in the case of integral consciousness this means

transpersonally-equipped. In other words, we must be able to at least glimpse the causal and nondual realms of consciousness ourselves, or at the very least be open to the possibility (cf: Kuhn's 1970/1962 point about paradigms).

This means the researcher's individual consciousness is the intentional realm (Wilber's UL-quadrant), a spectrum of nine or ten levels which summarise as the various modes of matter, body, mind, soul, spirit, which I here simplify to body (+the eye of flesh), mind (+the eye of mind), spirit (+the eye of contemplation), the traditional three eyes of knowing. The eye of mind can (as it were) look up, down, and sideways. That is, the mind (reason and vision-logic) can accept data from each direction:

- (a) data from the senses: empiric-analytic knowledge (ie: symbolic knowledge of presymbolic forms, whose referents exist in the sensorimotor worldspace - explication of worldspace follows, p.112);
- (b) data from the mind itself: hermeneutic, phenomenological, mathematical knowledge (ie: symbolic knowledge of symbolic forms, whose referents exist in the mental and formal worldspaces);
- (c) data from contemplation: mandalic/self-unifying sciences (ie: symbolic maps of trans-symbolic occasions whose referents exist in the postformal worldspaces).

And all those different modes of knowing at all levels follow the three strands of valid knowledge accumulation (eg: injunction, apprehension, confirmation) and thus each of them is firmly anchored in a genuine and justifiable epistemology.

[NB: Wilber 1997 maintains that the three strands operative in all valid knowledge: injunction+apprehension+confirmation (or exemplar+evidence+confirmation/rejection, or instrumental+data+fallibilism) operate in the generation of all valid knowledge on any level in any quadrant. Wilber also maintains that each quadrant has a different architecture and thus a different type of validity claim through which the three strands operate: propositional truth(URquadrant), subjective truthfulness(UL), cultural meaning(LL), and functional fit(LR)].

All of which adds up to a fairly comprehensive methodology of knowledge acquisition, and this relates directly to an integral theory of consciousness, NOT just an eclecticism of major approaches.

Perspectives on consciousness

The participants took for granted that everyone experiences various forms of awareness in the course of everyday life. The existence of a spectrum of consciousness was generally accepted, and as far as they were concerned any questions that might arise revolved around issues of how individuals regarded and processed their own and other people's experiences of these various forms of awareness.

Temporary states vs stable traits *[peak experiences vs enduring structures of consciousness]*

The participants had a variety of what Maslow (1968) called profound peak experiences, or glimpses into transpersonal (post-postconventional) waves of awareness. While a peak experience is not a reproducible mode of knowledge acquisition, the enduring nature of the traits the participants described more closely fits what Wilber (1997) referred to as a stable structure of consciousness.

The participants asserted this stability in their many returns to revisit certain scenarios to clarify details or evoke factors encountered in those scenes previously. It was interesting to note, and I believe significant to a deeper appreciation of the nature of creative process, that with each return something new about content or process or the creative dynamic itself would come to light. These new things could then be transposed into other situations (eg: be filed for later use in another art work, or be applied to resolve life issues). It also seemed that each return acted to consolidate the stability of the frame within which the states of consciousness at issue were contained.

The participants' observations and evaluations of their own awareness experiences suggest that the more they utilised their cognitive capabilities as a ready resource in creative process, the more stable and readily accessible the structure became for them. Frequent use appeared to be characteristic if not an actual condition of the conversion from temporary state to enduring structure. This conversion, according to Wilber, defines the role and function of transpersonal praxis (ie: sustained practice, injunction, exemplar, or paradigm) which acts as the foundation of all genuine transpersonal knowledge. Without such praxis views based on a peak experience soon degenerate into metaphysics - a system of thought without experiential proof (which Wilber claims is what happened with the Idealist philosophers). But if consciousness grows, evolves, and gains in strength through ongoing developmental structuration, it will remain awake under all possible states; which is what appeared to be happening or unfolding for the participants.

The more I relaxed into it the more alert my perception and understanding of what was actually happening became. And not just for myself... And it didn't seem to matter whether I was fast asleep or wide awake... like a dream that carries over (Ranea).

In its presence I smelt the memory of my grandmother's baking, I felt the comfort of my mother's reassurance, and enjoyed the warmth of [my beloved friend's] appreciation. I saw an unbroken chain of precious memories, and recognised the ground of a network of potential yet to be realised (Mira).

For the participants, philosophical thought became a direct and reproducible cognition. And they demonstrated their capacity to recognise and utilise, evoke, and deploy this cognition as the invaluable resource they knew it to be, in the production of their art works and in life generally.

Major perspectives

In academic and scientific circles there has in the past decade been something of an explosion of interest in the development of a science of consciousness (eg: the Tucson conferences, 1996). The major approaches in this recent surge of interest include: cognitive science, introspectionism, neuropsychology, individual psychotherapy, social psychology, clinical psychiatry, developmental psychology, psychosomatic medicine, nonordinary states of consciousness, Eastern and contemplative traditions, quantum consciousness approaches, subtle energies research.

During the course of this research each of the participants could at one time or another have been quite correctly categorised as squarely fitting with the defining characteristics

that distinguish each approach. As the study progressed it became clear that nobody could be domiciled exclusively in any one approach, but rather agreed with what initially appeared to be conflicting aspects of most, under various circumstances. Solely on the evidence of direct quotes presented in this thesis, the participants (bracketed in order of highest frequency of fit) in each section have exhibited characteristics specific to, and indicative of, most-appropriate placement in that approach. On the basis of actual data collected, distribution across each approach is much greater.

1. Cognitive science: Cognitive scientists tend to view consciousness as anchored in functional schemas of the brain/mind, either in a simple representational fashion (eg: Jackendoff's 1987 computational mind) or in the more complex emergent/connectionist models which view consciousness as an emergent of hierarchically integrated networks. Emergent/connectionism is probably the dominant model of cognitive science at this point (eg: Scott's 1996/1995 *Stairway to the mind*, the stairway being the hierarchy of emergents summing in consciousness) (Abe, Dean, Andy, Tess).

2. Introspectionism: Introspectionists maintain that consciousness is best understood in first-person accounts (ie: the inspection and interpretation of immediate awareness and lived experience) and not in third-person or objectivist accounts no matter how scientific they might appear. This includes introspective psychology, existentialism, phenomenology (Tess, Mira, Janet, Esther, Abe).

3. Neuropsychology: Neuropsychologists view consciousness as anchored in neural systems, neurotransmitters, and organic brain mechanisms. Unlike cognitive science, which is often based on computer science and is consequently vague about how consciousness is actually related to organic brain structures, neuropsychology is more biologically based. Anchored in neuroscience, consciousness is viewed as intrinsically residing in organic neural systems of sufficient complexity (eg: Zimmerman, 1987; Hobson, 1992; Dennett, 1991,1994). (Dean, Abe, Andy, Esther).

4. Individual psychotherapy: Individual psychotherapists use introspective and interpretive psychology to treat distressing symptoms and emotional problems, and thus tend to view consciousness as primarily anchored in an individual organism's adaptive capacities (Mira, Ranea, Esther, Tess).

5. Social psychology: Social psychologists tend to view consciousness either as embedded in networks of cultural meaning, or alternatively, as being largely a byproduct of the social system itself. This includes a variety of ecological, Marxist, constructivist, and cultural hermeneutic approaches (Adam, Tess, Andy, Janet).

6. Clinical psychiatry focuses on the relation of psychopathology, behavioural patterns, and psychopharmacology. Clinical psychiatrists increasingly view consciousness in neurophysiological terms (ie: consciousness resides in the neuronal system, Llinás & Paré, 1991; Revonsuo, 1995). (Abe, Dean, Andy, Adam).

7. Developmental psychology: Developmental psychologists view consciousness not as a single entity but as a developmentally unfolding process with a substantially

different architecture at each of its stages of growth. In its more *avant-garde* forms this approach includes higher stages of exceptional development and wellbeing, and the study of gifted, extraordinary, and supranormal capacities, viewed as higher developmental potentials latent in all humans. This includes higher stages of cognitive, affective, somatic, moral, and spiritual development (eg: Piaget, 1990/1950-80; Pascual-Leone, 1990/1969-90; Levinson, 1990/1977-90; Gilligan, 1990/1977-90). (Dean, Esther, Daniel, Tess).

8. Psychosomatic medicine: Advocates view consciousness as strongly and intrinsically interactive with organic bodily processes, evidenced in such fields as psychoneuroimmunology and biofeedback. In its more *avant-garde* forms this approach includes consciousness and miraculous healing, the effects of prayer on remarkable recoveries, light/sound healing, spontaneous remission, and so on. It includes the approaches that investigate the effects of intentionality on healing, from art therapy to visualisation, psychotherapy and meditation (eg: Murphy, 1992). (Mira, Ranea, Tess, Esther).

9. Nonordinary states of consciousness from dreams to psychedelics constitute a field of study that its advocates believe is crucial to a grasp of consciousness in general. Although some of the effects of psychedelics, to take a controversial example, are undoubtedly due to toxic side-effects, the consensus of opinion in this area of research is that they also act as a nonspecific amplifier of experience and thus can be instrumental in disclosing and amplifying aspects of consciousness that might otherwise go unstudied (eg: Gackenbach, 1987; Grof & Grof, 1990; Dentan, 1987; Koulack, 1987; LaBerge & Rheingold, 1990; Van de Castle, 1994). (Esther, Mira, Adam, Abe; but NOT related to psychedelics or toxic side effects of drug, alcohol, or substance use or abuse). It should be noted that states of consciousness termed nonordinary by mainstream psychologists were not generally regarded as such by the participants, all of whom assumed their experiences over a range of awarenesses to be normal and natural.

10. Eastern and contemplative traditions maintain that ordinary consciousness is but a narrow and restricted version of deeper or higher modes of awareness, and that specific injunctions (yoga, meditation) are necessary to evoke these higher and exceptional potentials (eg: Alexander *et al.*, 1990/1976-90; Alexander & Langer, 1990; Maharishi Mahesh Yogi, 1990/1966-86; Walsh, 1990; Tart, 1992). (Janet, Esther, Tess, Adam - regarding the evocation of higher/exceptional potentials). Again it should be noted that for most of the participants most of the time, ordinary consciousness usually embraced most higher states generally held to be outside the range of ordinary by mainstream practitioners of this approach.

11. Quantum consciousness approaches: Advocates tend to view consciousness as being intrinsically able to interact with and alter the physical world, generally through quantum interactions both in the human body at the intracellular level (eg: microtubules), and in the material world at large. This approach includes the many and varied attempts to plug consciousness into the physical world according to various *avant-garde* physical theories (eg: bootstrapping, hyperspace, strings) (eg: Penrose, 1995; Beck, 1996; Hameroff & Penrose, 1996; TucsonII, 1996). (Adam, Dean, Abe, Esther).

12. Subtle energies research has postulated and in some cases apparently confirmed the existence of subtler types of bioenergies beyond the four recognised forces of physics (strong and weak nuclear, electromagnetic, gravitational), and that these subtler energies play an intrinsic role in consciousness and its activity. Known in the traditions by such terms as *prana*, *ki*, and *chi* and held to be responsible for the effectiveness of acupuncture, for example, these energies are often held to be the missing link between intentional mind and physical body. For the Great Chain theorists, both East and West, this bioenergy acts as a two-way conveyor belt, transferring the impact of matter to the mind and imposing the intentionality of the mind on matter (eg: Dentan, 1987; Murphy, 1992). (Esther, Tess, Mira, Dean).

[For further commentary on the above-listed viewpoints see Wilber, 1997, especially the summarised notes pp.373-382; or the various bracketed references, including www refs (eg: TucsonII, 1996). Also, regarding the following paragraph, refer Appendix 5, Table 5.1 and Figure 5.1, p.253].

Of the participants who aligned most obviously and frequently with defining characteristics specific to the above-listed twelve approaches in accordance with the literature, Esther (9 appearances in first 4 placings) featured strongly across the most categories, closely followed by Tess (8 times in first 4), then Dean and Abe (each with 6), Mira and Adam (each with 5), Andy (4), Janet (3), Ranea (2), Daniel (1). However, and almost conversely, where Esther, Tess and Dean's points tended to swing between the first and last four placings; Daniel, Ranea, Janet and Andy remained steadily mid-way; with Mira, Adam and Abe tending to swing less dramatically around a central viewpoint. In terms of difference (eg: dominance of viewpoint/s, manner in dealing with challenges, perception/s of choice regarding problem resolution) Esther and Tess contrasted most clearly and often with Ranea and Daniel; while Dean, Adam, Mira, Andy, Abe, Janet moved fairly closely around each other in their central orbit. On a base of averages the participants were remarkably evenly balanced in the way they processed, evaluated and acted upon their various life experiences (eg: in relation to creative productivity). In citing viewpoints, explanations, outcomes representative of the group, it was interesting to note that the names which appeared together most frequently were Esther, Mira, Ranea. (Appendix 5, p.253).

Note: All the above approaches are equally important if there is to be an integral theory of consciousness, a fact which is reflected in the distribution and frequency of participants' standpoints. This concurs with Wilber (1997) who proposes an approach which finds important truths in each view in very specific ways. As the participants illustrate, it is not that there is a singular given phenomenon called consciousness, which various approaches view in different ways, but rather that consciousness exists distributed across all four realms of being (cf: Wilber's quadrants) with all their various levels and dimensions. The realisation that there is no one sector or level to which we can point and say 'there is consciousness!' is the first step toward a genuine theory of consciousness. The simple (abovementioned) distribution analysis of the participants' experiences clearly indicates that consciousness cannot be localised in such a fashion.

If consciousness exists as an entity at all, it is a multilevel-multirealm affair that is distributed across subjective, intersubjective, objective, and interobjective realities, and anchored equally in each - as is illustrated in the distribution of participants views now and across time) (cf: Heidegger, 1992/1929). In other words, and in agreement with Wilber's propositions, the participants' experiences demonstrate that neither consciousness, personality, individual agency, nor psychopathology can be located simply or solely in the individual; for the subjective (I) domain is always already embedded in intersubjective (we), the objective (it), and interobjective (networks of its) realities, all of which are partly constitutive of subjective agency and its pathologies. So while it is true that the subjective I realm is the locus of consciousness as it appears in an individual, consciousness on the whole is anchored in and distributed across all of the intentional, behavioural, cultural, and social realms; erase any one, they all disappear. According to McArthur (2002), this argument relies on the extremely dynamic nature of thought, social interaction, indeed life or *dasein* in Heidegger's terms.

It is quite true that consciousness is anchored in the physical brain (as maintained by theories 1, 3, 6, 8: cognitive science, neuropsychology, clinical psychiatry, psychosomatic medicine); but consciousness is also and equally anchored in an interior intentionality that cannot be explained in physicalist or empiricist terms nor disclosed by their methods (as maintained by theories 2, 4, 7, 10, 11: introspectionism, individual psychotherapy, developmental psychology, Eastern and contemplative traditions, quantum consciousness). However, consciousness cannot be finally located in the individual, because it is also fully anchored in cultural meaning (the intersubjective chains of cultural signifieds) without which there is no individuated consciousness (as the occasional cases of wolf-boy demonstrate). In the same way that there is no private language, there is no strictly individual consciousness.

Meaning cannot be generated in a vacuum, nor can it be generated with a physical brain alone, for it exists only in an intersubjective circle of mutual recognition. Physical brains raised in the wild (eg: wolf-boy) generate neither personal autonomy nor linguistic competence, from which it plainly follows: the physical brain *per se* is NOT the autonomous seat of consciousness. As the case studies illustrate, chains of both cultural signifieds and social signifiers also determine the specific contours of any particular manifestation of consciousness, and without the material conditions of the social system, both individuated consciousness and personal integrity fail to emerge. This agrees with Wilber's original assertions.

Take away any one of the intentional, behavioural, cultural, or social realms, and any manifest consciousness will be destroyed, for it is not located merely in the physical brain, nor in the physical organism, nor in the ecological system, nor in the cultural context, nor does it emerge from any one of those domains. A good part of consciousness exists in emotional, mental, and spiritual spaces, none of which have simple location yet all of which are as real - or more real, as experiential evidence in the case studies indicates - than physical space. Consciousness is anchored in and distributed across them all.

Manifest consciousness, as is illustrated in the case studies, is thus located in the same place as art, with the individual-subjective realm simply the functional locus of a distributed phenomenon. As the study progressed I became increasingly aware that methodologies purporting to give a theory of consciousness while investigating but one small part of the story are clearly not giving an adequate account (Heidegger, 1992/1929 and McArthur, 2002). Thus I agree with Wilber's (1997) contention that nothing less than a fully integral approach can deliver an authentic theory of consciousness (if such indeed exists). My thesis cannot claim to be a perfect example of the all-quadrant all-level approach expounded by Wilber, but it does embrace many of the same core ideas.

New theory: Integral semiotics

The participants often referred to layers of meaning embodied not only in the complex symbology of their dreams and imagination, but also in the simple codes representing values and meaningfulness in everyday life. Further to such indicators/signs in the case studies, I propose an integral approach to consciousness which in effect sets spiritual referents on the same general footing as any other valid sensory or rational or mathematical referent.

Semiology, or semiotics, is the scientific study of the system of signs in language, literature, art, or the world of artifacts in general (see Appendix 5, pp.251-252). In the fields of mass media and cultural studies it has evolved as the study of areas ignored by other disciplines, and opened up the question of the relationships between cultural codes and power relationships, especially in feminist research.

[Refer: Wolf, 1991,1993 regarding *The beauty myth* and eating habits, and *Fire with fire* Wolf's advocacy of power feminism; Brodribb's 1992 *Les Immatériaux*: a powerful critique of postmodern perception and issues pertaining to reproductive technologies and genetic engineering; Haraway 1991 on the reinvention of nature and the parallel predicament of *Simians, cyborgs, and women*; and my own *Postmodern images of perfection: Eugenics, antimatter and the mother-machine*].

Key concepts in semiology are: *the signifier* (a thing, word, picture), *the signified* (the mental picture or meaning indicated by the signifier), and *the sign* (the association or relationship established between them). While some relationships may be fairly direct (iconic), others may involve considerable mediation because of their arbitrariness. According to Barthes (1981), signs communicate latent as well as manifest meanings. Semiology draws attention to the layers of meaning which may be embodied in a simple set of representations (eg: representations of Christmas on greetings cards: Santa, Virgin and Child, fluffy animals); and it can also signify moral values and generate feelings or attitudes in the viewer (eg: a photograph of a Rottweiler = dog = power, a fighting dog = threat to children); and thus signs may be collected and organised into complex codes of communication.

While Saussurian semiology maintains that all signs indicating referents are composed of a material (exterior) signifier and a mental (interior) signified, Peirce's semiotics maintains that signs are not just dyadic (signifier+signified) but triadic (Appendix 5, pp.251-252). That is, an action or tri-relative influence is, or involves, an operation of

three subjects (eg: a sign +its object +its interpretant) which according to Peirce cannot be resolved into an action between pairs. Compare: Austin's (1962) and Searle's (1992/1969) speech-act theory; Habermas' (1990/1979) communicative action theory; Piaget's (1990/1950-80) developmental structuralism; and traditional hermeneutics.

Worldspace and the location of referents

The central issue of semiotics, in fact of knowledge in general, has become *where* exactly to locate the referents of utterances. Most of the important issues in our lives (eg: honour, compassion, integrity, courage, spiritual knowledge) do not have simple location or worldspace, but this does not mean they are 'not real' nor that they 'don't exist'. As previously discussed, it only means they cannot be found in physical space with simple location, in other words: if the search is confined to the sensorimotor worldspace. As the participants collectively experienced, in addition to sensorimotor there are emotional, magical, mythical, rational, existential, psychic, subtle, causal, and nondual worldspaces, all of which have their own phenomenologically-real referents.

Worldspace, or common depth, is a space created/disclosed by a particular degree of shared depth. The idea of worldspace makes reference to Wilber's (1995) reality theory, which is based on Koestler's theory of holons (1964,1976) and has a rich philosophical background which begins most notably with Leibniz and Kant, and runs through the hermeneuticists to Nietzsche, Heidegger, Gebser, Foucault, Gadamer, Piaget, Habermas, the structuralists, etc. In essence, Wilber states that: reality is first and foremost composed (not of atoms or quarks or wholes or parts or symbols or ideas but) of whole/parts, or holons. As described earlier, Wilber's holons have, and follow, certain patterns of existence (or tendencies of evolution, laws of form, propensities of manifestation) which Wilber defines in a series of tenets (or conclusions) which represent these common patterns or tendencies. All holons respond only to that which fits their worldspace (everything else is a foreign language and they are outsiders). So, to the extent that we recognise that holons have an interior and exist by virtue of relational exchange with same-depth holons, we can say that a group of holons share a common physical space (which everyone accepts because it is obvious) and a shared worldspace (a common interior space).

McArthur (2002) alludes to a particular kind of context or location that lies between mind and world, like the space inside an electron, as worldspace. I use the term worldspace, rather than worldview for example, as I find the latter too pan-psychic (it can imply, for example, that cells share a developed cognitive map of the external world which I find extravagant). Worldspace refers instead to the sum total of stimuli that can be responded to, that have actual meaning or impact or registration; and this cannot be determined by empirical analyses of action systems alone. We already exist in the same physical universe, so physical parameters alone cannot explain the differences.

Worldspaces are *apriori* to physical parameters but not ultimately to awareness.

A sign is any aspect of reality that represents another, to another; so all holons existing by virtue of a network of relationships with other holons, are signs (Wilber, 1995).

That is, the regime of any holon translates only a particular range of signs as it registers only a circumscribed band of stimuli. The band of common translatable signs is a holon's worldspace, and the meaning of registerable signs implies that the signs are in fact co-determined by the registration. And that co-determination is a worldspace proper. Likewise, if a holon is to enter a deeper worldspace it will have to transform, not merely translate, and this transformation opens it to an entirely deeper and wider range of signs, a new world, a new worldspace, within which it will then translate according to its own regime (basic self-organising principles) in structural coupling (agency-in-communion).

With reference to Varela et al's (1993) enactive problematic, Wilber points out that a holon's agency *enacts* a worldspace (ie: brings forth a domain of distinctions) relatively autonomously with the added understanding that a holon's agency is partly a result of its historical structural couplings with the appropriate social determinants. That is, agency as agency-in-communion enacts a worldspace co-determined by subject and object. A worldspace is not simply pre-given then represented via a correspondence of agency with its allegedly separable communions (other agencies); the coherency of its agency (autonomy), structurally coupled with other communing agencies, enacts a worldspace mutually co-determined. As I see it, in agreement with Wilber and the experience of the participants in this study: the agency of each holon establishes an opening or clearing in which similar-depth holons can manifest to each other for each other (ie: agency-in-communion forever).

In the course and context/s of creating their art works, the participants accessed many worldspaces, and re/visited many locations. In gathering the components that together comprised the art work, they knew where to look for what they wanted/needed, even when what was there may not have been immediately visible - in the physical, mental or spiritual sense. One of the participants said it was a bit like going to a favourite fishing spot whether or not the fish were there. For you knew that what you wanted was there regardless; whether it be fish, physical exercise or relaxation, mental stimulus or release or total (spiritual) immersion in the whole situation. The point being: the answer to where is it? first and foremost requires that we look in the manner appropriate to the place that the 'it' we want to find is located. The nature of the it (the referent) predetermines the nature of the whereabouts (the type of worldspace in which it exists) and so establishes the means by which we might see and thereby access it.

For example, it is not difficult to locate my dog Louie. Responding to the question 'where is Louie?' with a comment like 'over there with his bone' is straightforward because Louie is a real dog I can see. He has simple location in empirical, physical space. Thus locating the referent (dog) is easy. And it is just as straightforward to locate all similarly classified referents, whether physical or not.

For example (in question/answer 'Q/A' format):

Q1: Where is Louie? [a referent of physical nature/animal-pets: the dog]

A1: He[it] exists in the sensorimotor worldspace and can be seen by anyone/anything/any 'holon' with physical eyes.

Q2: Where is the square-root of minus one? [referents of mathematics]

A2: It exists in the rational worldspace and can be seen by anyone who develops to the dimension of formal operations.

Q3: Where is the state-of-grace, or enlightenment? [referents of God-consciousness]

A3: It exists in the causal worldspace and can be easily seen by anyone who develops to that very real dimension of their own structural possibilities.

In other words the real referent of a valid utterance exists in a specific worldspace.

In my opinion empiricist theories fail in general because they ultimately recognise only the sensorimotor worldspace, and thus, as Wilber proposed, cannot even account for the existence of their own theories, which exist NOT in the sensorimotor but in the rational worldspace.

Much of what we do and know is seamless, and patterns of recognition are determined by nuances in special contexts and ways. Referents exist only in particular worldspaces, and if you have not developed to that worldspace (ie: if you do not possess the developmental signified) then you cannot see the actual referent (Appendix 5, pp.251-252).

Wilber's integral model in general allows for a probable ten or so levels of development in each quadrant. Results of the case studies fit well into such a model, and could mark the beginnings of a comprehensive integral theory of semiotics. The *significant* point that the case studies illustrate, in an almost matter-of-fact way, is that *this integral approach effectively sets spiritual referents on the same general footing as any other valid referent*, whether sensory, rational, mathematical, whatever. The participants' descriptions of their creative processes and the content of their works (in particular Mira, Ranea, Esther, Daniel) illustrate this point. The grounding of spiritual referents is the crucial issue here, and as I have attempted to demonstrate by invoking Wilber's integral model: *integral semiotics validly, workably, and respectfully puts 'God' and 'dog' on the same scientifically-viable footing*. God-consciousness is a material word (the signifier) whose semantic referent exists only in a worldspace (in this case the causal worldspace) that is disclosed only as a developmental signified (the interior apprehension of someone who has actually developed or evolved to that worldspace). This is true of any signifier, signified, and referent. And when coupled with a genuine methodology of spiritual knowledge (ie: injunction, data, fallibilism) this approach grounds spiritual knowledge in a perfectly justifiable and demonstrable fashion.

To my knowledge this radically novel approach, demonstrated in examples illustrating creative content and developmental process across the case studies, is without precedent in the world's ancient or modern traditions.

Locating spirit

This study suggests that an integral semiotics approach which effectively sets spiritual referents on the same footing as (for example) mathematical referents, provides a scientific base for addressing queries about spirituality. Questions such as: where do we to locate spirit? what do we recognise as sacred? where exactly is the ground of

being? underpin various issues which persisted throughout the case studies. In this section we follow some explicators of the oldest nondual traditions into the 'place' of timeless ever-present awareness, which is said to be nothing less than the actual location of Spirit, the creation-dynamic, itself. In the process, the concept of the search that is the heart of the separate-self sense (that which this research proposes is primordial alienation, the foundation-principle and parent of all alienation) is undone. This section integrates a number of contentions arising from: primary investigations with the participants, secondary exploration, my own thoughts on the viability of an overarching theory of spirit and the ground of being.

Research reveals that the separate-self involves (is at base) a sensation of seeking. It is a tiny interior tension of effort (eg: a sensation of grasping, desiring, wishing, wanting, avoiding, resisting) that in its highest form could be expressed as the search for Spirit. It is a form of drive to get from an unenlightened state (eg: of delusion or duality or sin, where it is assumed Spirit is not) to an enlightened or more spiritual state (where Spirit presumably is). But this study, in common with nondualist explicators cited throughout this section, contends there is no place where Spirit is not - a condition which renders the search profoundly useless.

This study further finds (proposes/contends):

1. The fact of the search reinforces the mistaken assumption that there is some place Spirit is not.
2. The search for spiritual attainment in the future (a status apparently fostered by most mainstream religions) is indeed the final impulse which prevents the present realisation of Spirit, for the simple reason that the bottom line of the search is that it presumes the loss of God.
3. The religious search (which pretends to love God) reinforces the (mistaken) belief that God is not present, and thus obscures the reality of ever-present Presence (cf: Klein, 1994; Parsons, 1997; Wilber, 1997), the present having been otherised supposedly for benefit in the future.
4. The search for spirit is the mechanism of pushing Spirit away, of promising to find tomorrow that which exists in the timeless now, the mechanism of watching the future so fervently that the present joy of now passes but quickly by.

In contrast, this study points to the participants' very-present awareness, their desire to create, and their perception of art capability as a built-in potentially self-perpetuating given, with the capacity to increase by making manifest and utilising, otherwise unperceived dimensions of RealityNow.

I realised then that I was stepping into a realm of discernment that was evolving before my eyes... People were gathering together, you could say in a spiritual sense...mutually discovering and thereby collectively generating...a realm of perception not previously available to us (Mira).

I'll pluck something from way out here and pull it into central focus, and everything else, including what was previously central, automatically recedes into background-I'm aware it hasn't gone... It helps me make sense of all sorts of ideas that on the surface don't connect (Andy).

Sometimes after a high spiritual experience I feel overwhelmed with the simple joy of being alive... at peace with myself, with the paradoxes and mysteries of life... past and future laid to rest in that rare moment of absolute present that seems to last forever (Janet).

This self-nurturing process works to create space by using what-is more effectively, bringing more of the otherwise-unmanifest into view for additional use and thereby creating more, now.

[It's] as if there's a shift-mode within the dream-space that makes room...The realisation sort of overflows, pulling everything that was background into sharp foreground focus...and the process starts all over again. Meanwhile the idea that overflowedabsorbs into everyday routine thought for use whenever. Knowing ceases to be an abstract notion and becomes a piece of everyday working information (Esther).

Dreams and scenes fade quickly into background memory... what remains is a perception of meaning that is very hard to express in words... in music, maybe... (Dean).

The participants took-for-granted their ability to immerse in, explore, and utilise deep and expansive present experiences in the conduct of their art and in life generally. They did not wish time away in the expectation (or vain hope) that something or some trigger event in the future would suddenly catapult their lives into the long-awaited golden tomorrow when all would be revealed and life would at last become meaningful. Neither did it occur to them to waste time searching for what they had no reason to suppose was missing in the first place. Their endeavours were firmly grounded in a rich present with body-mind-spirit fully engaged, and their works articulated this engagement.

Their artistic pursuits were not of the search that is the loveless contraction which drives an intense yearning for a tomorrow in which salvation will finally arrive (along with the notion: but meanwhile thank God I can just be myself!). I saw no sign of the participants subscribing to the implication that attaining spirituality is something for the future 'when it is more likely to be needed', or the implication that 'the greater the search the more I can feel my own sensation of seeking, which defines the contours of myself'. The notion that spirituality or God or salvation would somehow stop them from being themselves or curtail their future opportunities and choices did not exist for the participants, so did not feature in the way they lived their lives or conduct their art endeavours. They did not seek to 'find themselves' but simply took for granted what they assumed themselves to be, and utilised their available resources to build on that.

The Spirit moves me to be the most RANEA Ranea I can be (Ranea).

I know it's the first step that parts the Red Sea each time I step beyond the square of that first frame, the one that obscures the rest... For that step takes me into a place where solutions that don't add up in the rational logical sense make perfect sense in the bigger picture (Andy).

In the ultraclear environment of the moment I was staggered by the intensity of the energy, the power inherent, released in a single step-of-faith... I saw that each solitary step vitalised its own colour, and that each colour was an intrinsic part of an extraordinary rainbow that spanned the unknown - or perhaps more accurately spanned the gap between known and unknown. That is: what at some level we know (remember/perceive/sense/unconsciously-intuit) and can safely and reasonably build upon - foundation principles; and the unknown quantity that may lie (exist/be generated/evolve) outside our parameters of perception... I saw each small step add up to a giant stride toward achievement of 'the impossible' (Mira).

Visualisation flashback happens a lot in my work... when I need to pull substance out of an idea and haven't got a clue where I'm going... It's not that I don't know what needs to be done... it's more setting out to achieve a goal in terms of specifics that just don't mix... yet you know they do... because you've seen... (Dean).

It's not 'til you step into the realm of impossibility with conviction, a funny mix of faith and knowledge, that the incredible dimensions of the possible come home to you (Daniel).

Thus, for the participants, the search is the great enemy of what-is.

Their consensus on related issues follows:

(a) Should we cease the search? Definitely, if we could.

(b) But the effort to stop the search is more of the sensation that is the search itself (catch 22, the rush that rushed to beat the rush).

(c) The very first step presumes and reinforces the seeking sensation for there is actually nothing in self-contraction that can stop the search - because self-contraction, and the search, are two names for the same thing.

(d) So if Spirit cannot be found as a future product of the search there is only one viable alternative: Spirit must be fully, totally, completely present now, and you must be fully, totally, completely aware of it now - a point which comes through in the reports. It will not do to say: it is present but I don't realise it, or I can't find it, that would require a search and a tomorrow in which I could realise that Spirit is fully present, which misses the present in the very first step - and to keep seeking would be to keep missing.

(e) No, the realisation/awareness must somehow be fully and completely present now. If it is not, then all that is left is the search, in which we are doomed to presume that which we wish to overcome (cf: Klein, 1994 on presence with a difference; Parsons, 1997 explication of Romans 12; and Wilber, 1997 on always already here).

For the participants it was simple logic that there must be something about our present awareness that contains the entire truth, and that somehow, no matter what our state, we are fully immersed in everything we need for enlightenment, and the answer, 100% spirit, is literally in your perception right now. The trick (as it were) is to *recognise this ever-present state-of-affairs, and to NOT engineer a future state in which Spirit will announce itself.*

Many people have stern objections to mysticism or transcendentalism, or to any sort of tradition/praxis that recognises God/Spirit. The participants found this particularly so in academic circles, where male objectors almost invariably categorised the spiritual as non science which they then tended to equate with nonsense, and female objectors tended to argue that the mystic and transcendental somehow deny this world or hate the earth or despise/denigrate the body, the senses, vital life, etc. While such may be true of certain dissociated approaches it is certainly not the core understanding of nondual mystics (eg: from Plotinus and Eckhart in the West, to Nagarjuna and Lady Tsogyal in the East; Klein, 1994; Holtzman, 1994; Wilber, 1997). What these sages and the participants maintain is that absolute reality and the relative world are not-two [nondual]

in much the same way as a mirror and its reflections are not separate (Adam, Abe, Tess), or an ocean is one with its many waves (Esther, Janet, Daniel).

The other-world of Spirit, and the this-world of separate phenomena are deeply and profoundly not-two and this nonduality is a direct and immediate realisation which occurs in certain meditative states, although it then becomes a very ordinary perception whether you are meditating or not, as the participants noted. What-is becomes your constant realisation through all changes of state, very naturally, and this releases you from the basic insanity of hiding from the real. This is illustrated throughout the case studies where the participants simply took-for-granted the fact and ramifications of their awareness experiences, to instead focus on how they could best use all their available resources, insights included, toward the creation/production of positive outcome/s. In other words, if we do not ordinarily have the perception that Spirit is fully and completely present right here right now, it is because our awareness is clouded with some form of avoidance (Klein, 1994). We do not want to be choicelessly aware of the present. Instead we want to run from it, run after it, change it, alter, hate, love, or in some way agitate to get ourselves into or out of it, and be anywhere else, quickly. As Klein and Wilber in different ways emphasise, we will do anything except come to rest in the pure Presence of the present. The search is the game in its endless forms.

Despite the participants' casual attitudes and apparent indifference to the mechanics of it all, their perceptions and expressions of awareness in terms of creative outcomes reflect the presence of quite structured self-organisation. They similarly demonstrate that non-dual meditation or contemplation by any other name, or unacknowledged with no name at all, can profoundly relax the agitation of the separate-self sense and enable the self to (in Wilber's words) "uncoil in the vast expanse of all space" as the duality of "in here" and "out there" collapses into "pure Presence and spontaneous luminosity" (Wilber, 1997, p.284). Mira, Esther and Tess similarly expressed this comprehension.

The participants initial realisation experiences of nonduality (unity consciousness) took various forms. For example, Adam was looking at a mountain, Esther at clouds, Ranea was imagining she was an athlete in action, Dean was 'really listening' to the rhythm of his own heartbeat, Tess to birdsong. Each was relaxed in the effortlessness of their own present awareness and suddenly felt that the mountain, cloud, athlete, heartbeat, birdsong (respectively) was all. The separate-self sense had gone, and what-is was what arose from moment to moment with extreme clarity. As the participants reported, they were perfectly conscious and everything was completely normal except for not exactly being there separately. That is, Adam did not perceive himself as being inside his skin and looking at the mountain 'out there' but rather experienced the moment as being 'one with' the mountain (the clouds, people, creatures, the sky, birdsong, everything that arises moment to moment). The participants similarly expressed this experience of being 'one with' their art, dream insights, nature and the environment (material, physical, intellectual, spiritual), special people in their lives, or God. It was apparent comprehension could dawn through any stage (eg: Dean's lucidity in deepening sleep), as is illustrated in the case studies.

Things like decoding elements are not relevant. I don't need to establish what's happening, or ponder on meaning - it's just there. Abstract simplicity - simply knowing one is being. Nothing specific, nothing missing... (Adam).

Awareness. No physical feeling... just entity. Me. Sometimes, not often, this expansive raw awareness happens... I have experienced this same sense of formless continuity at waking and drifting off too... I think that the soul aspect of self somehow extends beyond the brain and body and the confines of the strictly physical... giving a sense of continuity or extension beyond the immediate here and now (Abe).

The forms that define everything gradually disappear... moving slowly... space... nothing else... Things like time and distance distort, become abstract. Moving back.. passing first through objective forms starting to virtualise... into the virtual world... on into the abstract zone of being. Worlds of virtual being - not actual form but perceivable being... experiencing being as reality, intellect, idea, perception, abstraction... [In] different realms/realities different rules apply... [but] unity is all, at the interface where possible realities emerge (Dean).

Once they had glimpsed this simplest of states, language and labels aside, it became obvious that they were not so much entering the state, as recognising or realising in a profound way that it had been their primordial condition from time immemorial: "I guess I lost sight for a while, but the insight never left" (Adam).

[cf: Alexander et al, 1990, on Vedic unity consciousness; Klein's 1994 explication of the Buddhist concepts of emptiness and presence with a difference; Parsons, 1997 on the Christian concept of one with the Holy Spirit; Wilber, 1997 on eye to eye and the Zen concept of the gateless gate; and see further experiential examples in this thesis].

Spiritual praxis and the search: the gateless gate

Proactive realisation, noticeably in relation to their art but also in general, appeared to be an important (if largely taken-for-granted) ingredient in the participants' creative lives. They readily acknowledged and seemed naturally wary of self-instigated conditionals or blocks, and they were quick to overcome such obstacles when they did present.

Realisations happen suddenly. They may unfold gradually, but the moment of insight is instantaneous, all-embracing; and the effect is irrevocable (Janet).

It's not actually a mind process... more contemplating the revealing of something that although it was already there you're seeing it for the first time. It's incredible... so simple it's ridiculous! You want to laugh and cry and jump about all at once (Mira).

I believe it is significant that blocks and conditionals appeared to be most effectively overcome and initially most readily dealt with in the lucid environment (eg: when lucid dreaming, where the focus is problem resolution and/or goal achievement, as rehearsal for actual delivery or performance). This overflow - of virtual resolution in the lucid environment and its transition into actual reality - is, as I see it, an example of the spirit of nondual awareness in action.

This aligns with Klein's (1994) explanation that spiritual practice simply speeds up the process necessary to break through (what Wilber calls) the folly of conviction that there are things we need to do in order to realise spirit. Parsons (2000) similarly alludes to the vanity of assuming there are places spirit is not (specifically, in me) and that we are going to correct this state-of-affairs. In other words, we do things to find or fix what was not lost or broken in the first place, and thereby custom build very effective gates, obstacles, boundaries, walls, tangled webs, to confound our own freedom of spirit.

Using the Zen symbology of the gateless gate Wilber expresses it thus:

On this side of realisation it looks like you have to do something to enter that state - it looks like you need to pass through a gate. But when you do so, and you turn around and look back, there is no gate and never has been. You never left this state in the first place, so obviously you can't enter it. The gateless gate! All things, including you and me are always already on the other side (Wilber, 1997, p.285).

Wilber describes nondual meditation as “a serious effort to do the impossible, until you become utterly exhausted...sit down completely worn out, and notice your feet” (p.285). He goes on to explain that it is not that nondual traditions deny higher states (in fact they have many practices which help individuals reach specific states of postformal consciousness), but that they maintain that those altered states (which have a beginning and an end in time) ultimately have nothing to do with the timeless, namely Spirit. The real aim is the stateless, a condition that is the true nature of this and every conceivable state of consciousness, NOT a perpetual fascination with changes of state. Change of state, as the participants' appreciated, never was the ultimate point.

It was an enlightening experience that increased my ability to understand... There's something unchangingly good in the nature of whatever it is that keeps us safe, and the effect of that stays with me. It is in my art; it is my art... (Ranea).

Recognising the changeless is the point.

Contained in that moment is treasure beyond rubies... changeless wealth of spirit, the wisdom of ages (Mira).

You know it or you don't. No amount of study or intellect or achievement can bring on its own the sort of basic peace I'm talking about. The very best of me just acknowledges what is. Essence... what is...the essence of me is simple awareness... Spirit. The enlightened essence of me that is... One with Essence... a thought in the mind of God... The spirit of me sees the spirit of [what is seen] and it is in that space that we meet (Esther).

Understanding that none, not even the highest of the states of consciousness, constitute enlightenment is the point; and this realisation can occur in ANY state.

For me, there's an awareness state in which every last part of me, who and what I am and who and what I would be, is ultimately released to the universe. In this soul state, with virtual body and mind secured by and within spirit, essential awareness remains... Thus body and mind rest while spirit sustains (Tess).

If you are breathing and vaguely awake, that will do just fine.

Out of the blue it struck me, and I realised the worm had turned. For this worm felt a strange rush of compassion... I could see they were kind and meant well, but beneath it all they had no more idea than me. That was my turning point (Adam).

Ever-present awareness

By way of countless taken-for-granted lucidity experiences the participants demonstrated the simplicity of getting in touch with their creative spirit. Similarly in Eastern traditions getting in touch with Spirit or God or the enlightened mind is not difficult to achieve, as it is your own witnessing awareness in the moment. This section integrates participants' cognitions and insights with key concepts extracted from Eastern wisdom traditions and Western transpersonal psychology, and offers direct pointers to what I suggest is

evidence of mind's essential nature, intrinsic spirit (cf: Wilber's "material for meditation" process, pp.286-301).

Transcribing Kunsang (1986), Wilber explains that "the nature of the mind" in Dzogchen/Maha-Ati Buddhism means "primordial purity" or "radical emptiness" (cf: Klein, 1994), "nondual spirit by whatever name" (p.287). According to Kunsang/Wilber, some meditators find this hard to believe, as they imagine such awareness is difficult or impossible to recognise and they therefore work very hard and meditate very long in order to attain enlightenment of mind, whereas "it is simply their own ever-present witnessing awareness, fully functioning right now" (p.287-8).

The participants bear out this latter claim in the presence and functionality of their own awareness experiences, and well illustrate it in the explorations that directly informed the creation of their artistic works and enterprises. They recognised how insights they readily applied to art also applied to consciousness itself, and spiritual reality. None of the participants had knowledge of Eastern wisdom traditions and only one of the women had other than a passing knowledge of transpersonalism. It should also be remembered that the participant's insights pertained primarily, if not solely, to art and problem resolution in the course of everyday life, not to religion, a fact which in my opinion (perhaps paradoxically) lends weight to the substance of their findings. Pointers suggesting the essential nature of mind follow.

1. The 'pure Self' is an ever-present consciousness: The first point is that the pure Self (or transpersonal Witness) is an ever-present consciousness, even when we doubt its existence. Esther illustrates her realisation of this point:

To a degree it's about choice, but it's there regardless. I think it's a perfectly natural state of affairs that we utilise or not... It's really just about awareness, being tuned in... constantly aware, no effort involved... Being aware of yourself being aware... and what you make of it...

Take right now. We're all aware of so much that doesn't exactly register, and there's more to it than simply being focused on what happens to interest us at the time. Cut off focusing on talking with me and it still doesn't really register... like most things we take for granted, they're just there... the beating of our own heart... the room, what's in it, the open door, what's out there... Trees, leaves, a passing breeze, movement... the sky, clouds...

Notice them. And notice that you're aware of them. Leaves flutter lightly, trees sway a little. A thistle fairy floating. Birdsong. Clouds in the sky... Thoughts, floating... through your mind. Notice them. Notice you're aware of them. Notice all those things. Be aware of them. There's no effort in simply being aware of whatever happens to be present... [pause]... And in that awareness, notice... [pause]... I'm aware of my body, so I know I'm not just my body... [pause]... And notice... [pause]... I'm aware of my mind, and know I'm not just my mind... [pause]... And notice... [pause]... I am aware of my self, and I know I am not just that self... I am body, mind, self; and I am Watcher of my body, my mind, my self... I see my thoughts, and one way or another I'm in those thoughts, but I'm not just them... I'm aware of what my body feels, senses, so I'm not just those sensations. And I'm not merely a mix of emotions, although I am very aware of my own.

I am Body, and I am in all that my body does; I am Watcher and I am in all that my mind's eye sees. And all this I see in essence... Essence... what is... And the essence of me is simple awareness... Spirit. The enlightened essence of me that is... One with Essence... a thought in the mind of God... The spirit of me sees the spirit of [what is seen] and it is in that space that we meet. (Esther).

Further to a remarkably similar example in his own research, Wilber comments:

But what is this Witness itself?... Who or what is this true Seer, this pure Witness, which is at the very core of what I am? That simple witnessing awareness, the traditions maintain, is Spirit itself... the enlightened mind... God... (Wilber, 1997, p.287).

And he sums it thus:

Ultimate reality is not something seen, but rather the everpresent Seer (p.288).

In other words: things that are seen come and go, are happy or sad, pleasant or painful; but the Seer/the Witness [Kunsang/Wilber's capitals] does not waiver or wobble or enter the stream of time. Speaking of actual events recorded in one of her books, Janet said:

The seer enabled me to recognise the healer and the healer brought me to safety... In this I have witnessed my own healing and can write about the extreme encounters experienced (Janet).

Ranea said:

I know it is there for me always... I am totally aware... I lay myself down... I taste the air. It is crisp and vibrant, sweet to my mouth and nostrils. I let my body go, relaxed... I am acutely aware of things coinciding, concurrently happening... Things make sense in a way that would never fit in everyday terms. I let my mind go, knowing I'm safe... on through a dark, not black, not hostile, inviting space. Within this pleasing space, a minute sliver of light... not like rays of sun, but itself a living entity. Out of this light overflows tremendous power - not in the sense we normally understand power... I can't explain it in words...[but] it fed, nurtured, every part of me. I want it to open up and let me totally in... But, in this intensely powerful gentle flow of recognition, the spirit-me knows the intensity would destroy rather than refine the personal-me that I am, and the developing-me I am becoming... It's where the spirit rests, knowing all is well. (Ranea).

'It' is not an object, not a thing seen, but the everpresent seer of all things:

Witness... is the I of Spirit, the centre of the cyclone, the opening that is God, the clearing that is pure Emptiness" (Wilber, 1997, p.288).

There is never a time that you do not have access to this witnessing awareness.

It seems to me that it's no great leap to finding that the physical/virtual equivalents of unconscious run parallel to mental (and, who knows, maybe spiritual) counterparts... In this sense it's a bit hard to avoid the many layers and compartments of what we so blithely single out as reality. Why we impose such crazy limits makes no sense. To fit in? Remolding ourselves in a perverse image of the weakest link?... but something in us knows different. Call it imagination if you like... When don't we imagine the imaginable?... or see ourselves in the unimaginable? (Dean).

...accepting it was safe to totally let go, and seeing it happen (Mira).

...all the expected parameters have dissolved into one great sea of memory... where awareness endures into our deepest rest (Janet).

That simple spontaneous effortless awareness of whatever happens to be present, even if you don't see this, is ever-present Spirit.

Abstract simplicity - simply knowing... Nothing specific, nothing missing (Adam).

And thus, to reiterate the essence of so many examples of the participants' witnessing experiences and Wilber's insight: *the ultimate state of consciousness, intrinsic Spirit, is not hard to reach but impossible to avoid.*

2. Spirit is not an object but radical ever-present Subject Thus it is not something you can see, like a rock, or something that is going to jump out in front of you like an image, an idea, a light, a feeling, an insight, a vision, a sensation of great bliss - each of which is nice, but they are all objects, which is what Spirit is not. Sights float by in nature, thoughts float by in the mind, feelings float by in the body, and as Esther observed: "I am none of those. I am not an object. I am the witness of all those objects" consciousness as such.

I have understood grace in the witnessing experience (Janet).

As they rested in the radical subject (or Witness) they spoke of noticing a sense of vast freedom, not as something seen but rather as something experienced, something you are (Mira).

Awareness. No physical feeling... just entity. Me. Sometimes, not often, this expansive raw awareness happens (Abe).

In the lucid environment of the dream cycle realised two vital truths: I was at last free of the guilt of a betrayal that was never mine to own, and I no longer believed that any part of God's creation was intrinsically evil (Janet).

When you are the witness of thoughts you are not bound by thoughts. When you are the witness of feelings you are not bound by feelings.

Total letting go... a floating sensation, total relaxation, release of the senses... This feeling of wellbeing hangs over the dreams and the thoughts... an affinity with the bigger picture (Andy).

In the place of your contracted self there is a vast sense of openness and release.

Every last part of me, who and what I am and who and what I would be, is ultimately released to the universe (Tess).

As object you are bound, as witness you are free, as Daniel saw in his mediaeval dream:

I see... the person is bound with very large chains... I want to break them off, which I could do with my sword... But I'm told that the person has to want to be freed... And I see: the person in chains is me. The message is clear. I realise that this situation applies to each and every one of us... Why do we just not see the choices and power we have at our disposal? I know what needs to be done... First, I must lose my self-imposed chains... (Daniel).

They did not so much see this freedom as rest in it.

Sometimes... I feel overwhelmed with the simple joy of being alive... at peace with myself, with the paradoxes and mysteries of life... past and future laid to rest in that rare moment of absolute present that seems to last forever... Not that there's anything particularly outstanding, or even familiar, but there is a strong sense of belonging (Janet).

They noticed that it takes no effort to hear sounds, see sights, feel the warm breeze, and rest in it, effortlessly.

...an essential vastness that doesn't need to display the boundaries that define this bit as 'water' or that bit as 'sky' or 'light' or 'John Brown'... it's all there, you're part of it, and that's about it! (Daniel).

Spirit is the ever-present Seer, not any limited thing that is seen, so all seen things can come and go exactly as they please. The mind, says Chuang Tzu, can be employed as a mirror: "It neither grasps nor rejects; it receives, but does not keep" (cited in Wilber, 1997, p.290).

The mirror effortlessly receives its reflections, just as you effortlessly see the sky right now, and just as the Witness effortlessly allows all objects whatsoever to arise. All things come and go in the effortless mirror mind that is the Witness... [which] exists only in the timeless present... This is not as a state that is difficult to achieve but [as that which is] impossible to avoid. The Witness sees only the timeless present because only the timeless present is actually real. When I think of the past, those past thoughts exist right now in this present. When I think of the future, those future thoughts exist right now in this present. Past and future thoughts arise right now, in simple, ever-present awareness (p.290).

The timeless present is not hard to contact but impossible to avoid.

3. The Witness is not a separate entity set apart from what it witnesses.

When resting in lucid awareness the participants realised they were noticing in a different way, unrestricted by time, space, logistics, normal waking constraints (refer many examples in the case studies). They would notice being part of a lucid reality in which there was no inside, no outside; no subject, no object - a nondualist experience. Chuang Tzu and Wilber refer to as “resting in the pure and simple Witness” (p.292). Things and events were still fully present and arising - clouds float by, birds still sing, warm breezes still blow - but there is no separate self recoiling from them. Often, and usually reported in connection with creative spirit and their own creativity - which they tended to view as a composite of given talent or genetic predisposition or received gift with a built-in aspect of responsibility, and learned discipline or practice - the participants variously alluded to themselves in terms of a receiving station or means of expression or channel or clearing by which meaningful or catalytic insights could be received and processed for ongoing utility or purpose. Mira, Esther, Ranea, Tess and Janet tended to more directly attribute such insights to the spiritual nature of a variously termed greater reality with which they were integral, than did the men, apart from Daniel, who viewed his receptiveness [willingness of spirit] in relation to Spirit [the spiritual aspect of God the ultimate creator] as a window of opportunity.

There's a clarity of awareness that hypersensitises me to what's going on and alerts me to what's about to happen... This [lucidity] usually occurs when I'm in a waiting-on-God mode - that is, actively seeking for the Holy Spirit to communicate with me through this window of opportunity. As such I'm always aware of the Holy Spirit's presence (Daniel).

Events arise in the great freedom of not being defined or limited by the 'I' looking at them.

The spirit of me sees the spirit of [what is seen] and it is in that space that we meet (Esther). Wilber (1997) affirms this perception of events and points to the pain and madness we retain in our perversely compliant acceptance and guardianship of a fractured existence and our deep reluctance to 'lose face'. Klein (1994) similarly describes the concept of separate sense, and the tensions that inevitably accompany and arise from it. There is parallel symbology in Etzioni's (1961) thesis of types of compliance, and the physical, material, and symbolic forms and means of power employed within organisations to make subjects comply (ie: coercive - the threat or application of physical sanctions, *renumerative* - based on control over material resources and rewards through allocation of salaries, wages, etc, and *normative* - which rests on the allocation and manipulation of symbolic rewards and deprivations). Foucault's (1977/1975) symbology of carceral organisation and the notion that the existence of specialised institutions of incarceration

are held to be a particular feature of modern societies likewise applies to modern thought and the individual. So too do Bourdieu's (1984) uses of *habitus* in the sets of classificatory schemes and ultimate values more fundamental than consciousness or language (ie: the means by which individuals and groups succeed, or not, in imposing ways-of-seeing favourable to their own interests). Parsons (1998) contrasts institutionalised religiosity and individual perception with personal freedom of spirit, and Pratt (1998) comments on paradox and perceptions of self.

Wilber (1997) claims that the primal fear of losing face is the root of our deepest agony, because saving face (saving an identity with the bodymind) is "the very mechanism of tearing the Kosmos into an inside versus an outside, a brutal fracture" (p.293). However, when resting in ever-present awareness every object is its own subject. The manifest world continues to arise, just as it is, except the separation of subjects and objects has disappeared. The mountain is still the mountain, but it is not an object being looked at, and 'I' am not a separate subject staring at it. Esther, Mira, and Ranea described parallel experiences of nondual space (recorded earlier in this chapter and in chapter 4). Daniel demonstrates a similar understanding of this concept:

You know you're you, but you're not defined in the usual features way. Like, you don't look into the middle of the Pacific Ocean and say "that's a bit of the Waikato River"; no, you know the river's in there but you don't seek to identify it as such once it runs into the sea. It's a bit like that, an essential vastness that doesn't need to display the boundaries that define this bit as 'water' or that bit as 'sky' or 'light' or 'John Brown'... it's all there, you're part of it, and that's about it! (Daniel).

Daniel regarded Spirit not as an object to be grasped or sought or seen, but rather as the ever-present Seer; and to search for the Seer is to miss the point. Ultimate reality was thus perceived in terms (not of objects seen, but) of the Seer.

Every last part of me, who and what I am and who and what I would be, is ultimately released to the universe. In this soul state - with virtual body and mind secured by and within spirit - essential awareness remains (Tess).

Whether what is seen (what you or I see) is calm or chaos, harmony or discord, happiness or sorrow, it is not those states but acknowledging the ever present Seer of those states that is the issue.

Seeing in the Spirit that everything I see is a part and parcel of what I essentially am (Ranea).

Even in the worst of our self-contracting ways we still have immediate access to the ever-present Witness. Changing states is utterly beside the point, as simple recognition has negated the search.

4. Remembrance and recognition: the ultimate nondual practice that undoes the separate-self. Simple acknowledgment of the Witness is the 'secret' practice (Holtzman, 1994) that is founded on the fact that Spirit is the only constant that has never been absent in one's ever-changing experience.

Things like decoding elements are not relevant. I don't need to establish what's happening, or ponder on meaning - it's just there (Adam).

Changing scenarios come and go... only the spirit of what has gone before and will come again remains... This I understand in the spirit of what is, now... (Esther).

The view: when I rest in ever-present awareness I am resting in intrinsic Spirit witnessing Spirit itself, agrees with Wilber's and Klein's assertions that one does not *become* Spirit but recognises the Spirit one always already is.

I am Body, and I am in all that my body does; I am Watcher and I am in all that my mind's eye sees. And all this I see in essence... Essence...what is... And the essence of me is simple awareness... Spirit. The enlightened essence of me that is (Esther).

And from this groundless ground of ever-present awareness, bodymind will resurrect:

When you rest in primordial awareness, that awareness begins to saturate your being, and from the stream of consciousness a new destiny is resurrected. When the Great Search is undone, when ever-present awareness is your constant ground... then your entire bodymind will regenerate... and reorganize itself around intrinsic Spirit, and you will arise... to a new destiny and a new duty in consciousness (Wilber, 1997, p.296).

The bodymind, no longer separate, is now free to function in its highest potential.

As embodied spiritual being you also arise in the world of form that is your own manifestation. Any or all of the intrinsic potentials of the enlightened mind (eg: equanimity, discriminating wisdom, mirrorlike wisdom, ground consciousness, all-accomplishing awareness) may combine with the dispositions and particular talents of your own body-mind. You will be animated, and perhaps, like the participants, motivated with the qualities and virtues of your own highest potentials.

Perhaps compassion...

My prayers for the resolution of other people's problems, and my unspoken expectation that good will return, are each involved in this release... in which every last part of me - who and what I am and who and what I would be - is ultimately released to the universe. In this soul state - with virtual body and mind secured by and within spirit - essential awareness remains... Thus body and mind rest while spirit sustains. I believe it is the spirit, mine with the spirit of the universe, that watches over my deepest dreamless sleep. When I wake, the memory of this experience remains (Tess).

perhaps discriminating wisdom...

That instant is a glimpse into infinity. A moment when history falls into place for you, and the insight you now have changes the way the future will unfold for you... Sure, it's a momentary thing if anybody's counting, but contained in that moment is treasure 'beyond rubies'... the wisdom of ages (Mira).

or cognitive insight...

I think the soul aspect of self somehow extends beyond the brain and body and the confines of the strictly physical... giving a sense of continuity or extension beyond the immediate here and now... Whether this generates stuff I can do in the real world I don't know. I would say so, but thinking about it raises more questions than answers... Is every bit of creativity generated from the point at which it starts? I don't know... Does it start now? Did it start at birth, or with the parents, grandparents, or great great grandparents? All I know from that experience is that I think the creative soul does extend beyond the confines of the strictly physical self (Abe).

Yet somehow the [art]work I end up producing contains the essence of that better place... Also, when I have a few projects happening at once, I realise that despite their apparently huge differences I am dealing with the same idea for all - applying the insight. It's all a bit of a mystery, but fun! (Ranea).

or healing presence...

The seer enabled me to recognise the healer and the healer brought me to safety... In this I have witnessed my own healing and can write about the extreme encounters experienced... I have understood grace in the witnessing experience... and in the lucid environment... realised two vital truths: I was at last free of the guilt of a betrayal that was never mine to own; and I no longer believed that any part of God's creation was intrinsically evil (Jane).

artistic accomplishment...

What you're asking me to do is take you on my leap between what I experience as 'the image' and 'the real' and I don't know if that's possible... I don't know how to explain the nature of the bridge between the purity of the unwritten song safely confined in my mind, and the public reception (or not) of the actual music video, which in this instance I haven't actually done yet?!... I was serious about the leap - that's how it seems... I'm on one side of a great divide where everything's incredibly clear. Then I'm on the other where the disciplines and skills kick in until *fait accompli*... In that gap, perfectly finished art transforms, in a reverse sense, into a sort of do-able representation, a virtual model to work from, unlike the impossibly perfect original 'on the other side' as it were... Once the deed's done and I'm satisfied I've given it my best shot, I don't really care that much about the reception... my energies have burnt themselves into a comfortable enough equilibrium in the making of the piece... Of course I care what happens, but that's largely out of my control... I know you understand what I mean... you know what it's like, getting what's in your head, 'out there'... communicating what you want to other musicians, technicians etc... whoever else is involved (Daniel).

projective vision...

I often find... I need to pinpoint exactly where I am in order to navigate... In the thick of everything that's happening I see these different places... totally and in relation to each other... and navigate them... and subsequently know where to go and how to get there... It's funny the way these things stick in your mind, tucked away, until something happens and suddenly you need the layout... Bingo! It's all there. The detail and the bigger picture in a flash! The same sort of visualisation flash-back happens a lot in my work... when I need to pull substance out of an idea and haven't got a clue where I'm going... It's not that I don't know what needs to be done... it's more setting out to achieve a goal in terms of specifics that just don't mix... yet you know they do... because you've seen - been there done that (Dean).

inventive initiative...

It's an eye-of-God thing... you see what isn't possible to see. The whole shooting box, the lot. More than you'd think of imagining. All at the same time... And totally know what's going on... from perspectives that don't even exist in real life. The really scary thing is you utterly relate to it! Sure I know how this sounds... but once you get through the 'crazy' it actually works... you know how things tick and interact... and realise 'it can be done' and you really want to do it... with a passion. So that's what you do. Simple. (Adam).

athletic skill/appreciation...

I have no ability for running... I see myself dreaming and watch the Athlete (an athletic me) emerge from my sleeping form. I'm wide awake inside the dream [and] I'm there in important ways: on the side cheering myself on; also very... tuned-in to physical factors... precious detail and potency of the heartbeat, the pumping, the ache of shortening breath as I gasp for more air, the rush of blood to meet the ache in my muscles; and still I stride on - Athlete and disabled persona. In my life I have never seen such speed and competence. At the same time that my body is a superbody it is also a disabled body. This I know because I saw the disabled body in the way I saw the Athlete emerge from the sleeper... The feelings and emotions that go with each exist in the same space... Although this dream must seem very ordinary, the experience (input and vision/plans) of the Athlete and the disabled persona, and the roles of the sensitive spectator and the cheering crowd, conveyed a message that inspired me to change the direction and focus of my life. The in-dream visions that separately inspired the Athlete, and the disabled persona, continue to motivate me in parallel real life-roles (Ranea).

strategic production...

You see it as a package deal, recognise tiers of meaning. It's a mixture of inspiration; motivation, drive really, with a missionlike sense of purpose; and a somewhat over-the-top confidence in 'the plan' and how you're going to carry it out... It's not ego as such. I mean, you're not big-headedly sitting around thinking 'how smart I am'. In fact it's the opposite: you're really aware of what you didn't do... of the instant inspiration side of things... and more focused on the discipline and effort you know lies ahead. Maybe that's why I don't really see it as a gift... more as an indelible first step - virtual phase one - in a strategic course of action... The fact that it's all there sets it in place as the indelible reference point. In saying that, it's not just a map or blueprint you look 'at'... there may be a range of factors you wouldn't normally dream of associating, yet they feel right together and you know they are, having seen how they fit in the bigger picture... Even more, there's a sort of affirmation: this is good, yet you let it go... And this is where it's a bit different: although the experience is complete in itself, you know it stands alone as the now part of an ongoing dynamic. (Andy).

teaching ability...

There's a place and space where most things fit. Decision-making often means prioritising in terms of best fit, lining up the factors that need to come together... and allowing this principle to flow through all dimensions of life. I believe there's a natural dynamic that equalises flow, balances change, unless we actively intervene to alter it or in some way disrupt the balancing process... When I'm unsure I listen to these rhythms as an integral part of seeing where my best options lie... I don't try to focus on the details of every likely outcome, but rather on the way things fit... Knowing where to look for what is the first thing to get right... I listen to my body's senses teaching me about matters physical... I count on my mind perceiving logic where intellect is concerned... and I 'behold' in the contemplative realms of Soul and Spirit where time is not an issue... Each reveals its own mysteries... In characteristic diverse ways there are untold parallels... and reality is happening in, to, and in terms of each continuously. It's being able to perceive balance across these realms that counts when faced with so much choice... Centring on one possibility in one realm is fine; knowing the balancing dynamic is the thing that keeps us whole and healthy... with the potential for endless creativity (Mira).

or perhaps the touch to grow the sweetest spinach in the street.

Released from the destructiveness of self-reduction, the participants (in line with Wilber's proposition), experienced the natural gravitation of the bodymind to its own highest estate; an estate which manifested in the potentials and creative expressions of the enlightened mind.

And the world begins to change...

In conclusion

This section of the thesis has reviewed the significance of the nature and meaning of art, spirit, and consciousness in terms of location. The proposition that the foundation/s of most of the important issues in our lives lie outside physical space with simple location, has been considered, with issues of non-simple locus and worldspace addressed in terms of their phenomenologically-real referents. Context-dependency has been re/considered. An integral theory of consciousness has been proposed, along with suggestions for a theory of integral semiotics which sets spiritual referents on the same basis as any other valid referent. Further to a presentation on the topic of nonduality, a summary on the reality, location, status, and deep significance of ever-present awareness in everyday life, completes this chapter.

The journey to what-is, Walsh & Vaughan's (1993) adventure of consciousness, began for the participants when they simply recognised that which, in Wilber's terminology, always already is, and acted upon it.

Waking, sleeping, dreaming, through daylight and darkness... Recognition dawned. A wareness grew and flourished, instinctively dispelling distractions that would mask the nature and constancy of its presence... across the continuous currents of state, space, and time, which mark the dynamics of change... (Esther).

Proactive lucidity: Superconsciousness, creativity, and the virtually real

Part C

RESULTS AND DISCUSSION

Chapter 6

Proactive lucidity

Proactive lucidity

A case for transpersonal healing and creativity enhancement through receptive multiple-state consciousness and lucid dreaming.

In this chapter I explain various ways in which proactive lucidity affected the lives of the talented, productively creative people who participated in the case studies. Proactive lucidity is the deliberately receptive experience of extra-awareness, perception enhancement, self-reflective insight, and natural and spontaneous activity occurring during and across various (altered or multiple) states of consciousness such as lucid dreams, witnessing dreams, within-dream visions, trance-like re/visualisations, and mindful prayer (obsecration, invocation). I conclude that proactive lucidity is an (in)valuable problem-solving resource in helping people cope creatively with life issues.

Manifestations of proactive lucidity in distinctive phenomenological states

The participants' experiences of lucidity, witnessing dreams, and other presentations of consciousness show how proactive lucidity manifests in distinctive phenomenological states. While the literature describes certain defining characteristics of consciousness [see previous chapter, and Appendix 6, pp.254-257], the examples in this study better illustrate contextual implications brought out by the participants own awareness of what made their experiences particularly meaningful [see explanations in the forms of awareness categories recorded in the case studies]. The participants demonstrate the functional utility of proactive lucidity in their creative processes, and one of the central roles of proactive lucidity in life generally. That function is the highlighting of meaningfulness and directionality in the person's life.

The case studies illustrate that proactive lucidity can manifest as a motivator and as an instigator of insights that can inspire a whole raft of positive actions. Participants spoke of numerous occasions when they had been moved to purposefully apply themselves, or go about resolving certain issues, in a manner set to stimulate creative productivity in a number of diversely user-friendly ways. This section explains how proactive lucidity was/is a valuable means of guiding creative endeavour, and how it facilitated transition through various phases of difficulty or personal trauma to enable the persons concerned to constructively embrace all their life factors [see Figs.6.1-6.3, Appendix 6, p.259].

Proactive lucidity is the term used to express the combination of factors-in-common found to exert a positive influence on conditions found to affect creative productivity in the everyday lives of the ten artists involved. These factors include the deliberately receptive experience of extra-awareness, perception-enhancement, self-reflective insight, and natural and spontaneous activity occurring during and across various (altered or multiple) states of consciousness. By comparison with the literature these states/consciousness experiences were identified as lucid dreams, witnessing dreams, within-dream visions, trance-like re/visualisations, visions and mindful prayer comprising elements of invocation, petition and obsecration [see Figs.6.4a and 6.4b, Appendix 6, p.260].

Participants often commented on the vividness of what they had seen, perceived, felt, and understood, within and about such experiences. They spoke of sense enhancement, an exceptional ease in knowing what-was-what in a flash, and extraordinary clarity of recall. This concurs with LaBerge (1992) who reports that experimentally lucidity in dreams allows for higher mental processes such as logical reasoning, critical reflective thinking and access to memory functions.

The participants noted that they seemed to dream more frequently and could evoke particular types of dream more readily when they actively anticipated a response. Several associated response expectations with their observation/s of practices such as regular deep prayer and trancelike receptiveness. This concurs with Gackenbach's (1987) proposition that such praxes may promote the likelihood of lucid dreaming.

Although none of the participants initially attached the word *lucid* to the dreaming they described, each of them knew when they were lucid dreaming. Mostly they enjoyed or felt better in some way about themselves in relation to their dream persona/s and/or the apparent content of their dreams - whether superficially 'nice' or 'nasty'. Each dreamer was able to manipulate at least aspects of their dreams, and they all had experiences in which they realised their physical capabilities, senses, and mental faculties were greatly enhanced. Several participants enjoyed recurring dreams in which they exercised their enhanced attributes to the full whilst seeing themselves in dual or multiple roles or personae (eg: Ranea's observation of herself lucidly watching the superathlete rising from the damaged body of the sleeper, and upon awakening, the sleeper's memory of the athlete's physical exhilaration). These features all align with descriptions in the literature. Alexander *et al* (1987), Gackenbach & LaBerge (1988), Gackenbach (1990), LaBerge (1992) all variously report on the pleasant feelings of increased psychological balance, reduced identification with dream egos, increased control of dream events, and the ability to execute motor responses while dreaming.

Each of the participants reported having been aware of possessing active decision-making capacities similar to their waking state, along with increased achievement motivation in the dream. This was often accompanied by an increased awareness or sensitivity to sound or colour or other sensory content within, and in some instances apart from, the primary dream (cf: Gackenbach & Schillig, 1983; Gackenbach, 1987; Gackenbach & LaBerge, 1988).

Participants referred to a sense of peace or parallel serenity or extra wellbeing or paradoxical calm, that prevailed alongside or in addition to the central content of the dream or other form of heightened awareness they experienced. More often than not, participants were aware that this perception of wellbeing (eg: Mira's purposeful serenity) carried over into the workaday waking world. While this is not the same as Alexander, Cranson, *et al*'s (1987) report in terms of the transcendental consciousness practised during meditation and maintained during dreaming [in fact perception unfolds in almost the reverse order], it does have features strongly in common with witnessing phenomena found to have a positive impact on stress reduction.

While lucidity is typically associated with dreaming, transcendental consciousness is not specifically linked to dreaming or sleep. The quiescent non-changing awareness of transcendental consciousness contrasts with the changing mental activity of these other states. The features are consistent with participants' reports in this study, although as with the term lucid, the participants did not express themselves or their experiences in terms of either transcendental consciousness or witnessing.

The participants could each discriminate readily between the active dynamics of lucid dreaming and the nature of transcendental consciousness - which they found involved a basic self-sufficient awareness (Adam; Abe) and a quality of deep contentment (Dean; Ranea) or blissful letting go (Andy; Esther) beyond mental activity (Andy; Tess) and ['sort of'] separate from the process of dreaming or thinking about dreaming (all the participants). In contrast to their explanations of lucid dreaming as involving the active intellect and discriminative processes similar to the waking state, the essential feature of transcendental consciousness and witnessing was found to be the maintenance of an underlying, silent continuum of pure awareness.

This aligns with Alexander, Cranson *et al* (1987), Gackenbach (1987, p.295), and Gackenbach & Bosveld's (1993) findings working with "advanced TM meditators" (pp.81, 82). In addition to which, the participants in this study (none of whom regarded themselves as any sort of advanced meditator) could readily distinguish that quiescent non-changing awareness regardless of whether or not more active levels of mind were concurrently engaged in reflective thinking and/or dreaming. Also, the participants did not have these experiences as isolated peak occurrences but tended rather to regard them as a resource they could call on or evoke almost at will in the creative process.

Shades of lucidity

Based on the participants longitudinally returned reports and how they align with the literature, I suggest their lucidity can be regarded as a manifestation of consciousness that signifies proactive self development across multiple modes and aspects of being. Alongside the results of much longterm research meticulously done by practitioners such as Alexander, LaBerge, Gackenbach, this claim may seem too large a leap, but I offer the quality, calibre, and extent of the returns from the participants in this study as illustration and justification for my suggestion.

Participants' returns indicate that proactive lucidity manifests and is perceived in various ways. The range and diversity of manifestations described by the participants over time is itself indicative of the dynamic role proactive lucidity fills. The study suggests that lucidity is proactive with regard to each self and in respect of the greater context in which that self is inevitably embedded (ie: the many and varied contexts that collectively comprise the life of the person focally concerned). While the specifics of one situation may call for a particular kind of reaction, the specifics of another will almost surely call for quite a different response. While the characteristics of the manifestation vary according to circumstances in terms of response-to-be-generated, its proactive nature manifests instinctively (eg with lucid insight drawn from the deep realms of their being:

matter-body-mind-soul-spirit) in a form that it intuitively (ie: that the eyes which see in each realm disclose) will work best for that person. At the same time, proactive lucidity acts to effect a state of readiness that serves to empower the person to initiate whatever needs to be done. The levels and layers of awareness that informed and engaged the participants could be seen in the ways they related to their own creative artistry and the manner in which they perceived, expressed and responded to it.

At times proactive lucidity appeared to manifest directly to the participants as the transcendental consciousness transpersonal researchers report is characterised by silent awareness and deep physiological rest. At other times participants tended to regard the proactivity of lucidity during dreaming as an initiating agent or catalyst or stimulation for some sort of follow-up response that might ensue (eg: be found, evoked, produced, applied) in a parallel awake scenario.

Participants recorded experiencing a variety of psychophysiological responses, which they usually recorded in terms of ideas or waking objectives generated as a result of lucidly-encountered enhancements of one sort or another. Moffitt, Purcell, Hoffman, Wells & Pigeon (1987) proposed the differentiation of discrete states by way of their physiological correlates, specifically suggesting responses associated with an increase in some somatic arousal indices, which they claimed suggested an increase in cognitive processing rather than induction of a quiescent state (cited in Alexander, Cranson *et al.*, 1987, pp.296, 313). Gackenbach & Bosveld (1993) made similar claims.

Researchers such as Gackenbach, Cranson, Alexander, LaBerge, have demonstrated that events a person experiences while lucid dreaming produce effects on the brain, and to a lesser extent the body generally, remarkably similar to those that would be produced if the person were actually to experience the corresponding events awake. These events included the correspondence between dreamed and actual eye movements, voluntary control of respiration during lucid dreaming, singing and counting during lucid dreams. Such findings convincingly differentiate the psychophysiological correlates of lucid dreaming, which is associated with an active changing physiological state, from transcendental consciousness, which is associated with a stable quiescence state. The proactively lucid participants in this study could identify characteristics in changes of state themselves.

Although most experiential and descriptive evidence provided by leading researchers suggests that lucidity in dreams and transcendental consciousness are distinctly separate types of experience, my understanding - based on participants' results in this study - supports what could more accurately be described as the conception of a *continuum* of degrees of lucidity, with the most advanced form being the state-of-grace within which all the proactively lucid, unselfish, cosmically-aware, unity-sensitive consciousness stages are subsumed. In a reverse sort of way, this compares with what Vedic/Vedantic psychologists embrace as transcendental consciousness, which they regard as the *start* of cosmic and unity consciousness.

Results show proactive lucidity can be fitted into and across a developmental framework based on the conception of a continuum of levels of psychological maturation. Based on primary and secondary findings, this study incorporates the understanding that in any developmental sequence that which is whole at one stage becomes part of a larger whole at the next stage (eg: just as a 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 language development).

Proactive lucidity seemed to present most visibly in its transition-facilitation function, at each level of developmental growth, across each realm of being, and at the (each) interface of evolutionary change [see chapter 2 *Creativity* for an elaboration of what I mean by evolutionary change]. Developmental and evolutionary sequences thus proceed by orders of increasing holism (or hierarchisation). Wilber points out that a little imagination in understanding what is actually involved should be exercised when the metaphors of levels or strata in a hierarchy are used (ie: it simply makes sense that whole sentences emerge only after whole words). Using this analogy one could say that structure of language grounds but does not determine or depend on the richness of the words or the meaningfulness of the sentences that comprise language, for they will vary according to countless contextual factors in the phenomenology of their expression and reception.

Results indicate that the more holistic patterns do indeed appear later in the development following the emergence of the parts they integrate or unify. I further suggest that the ability to identify and recognise the process by which they emerge is characteristic of a discernment capability that is inherent but not necessarily manifest in the evolutionary nature of development itself.

Human development moves hierarchically from physical and sensorimotor to cosmic and ultimate consciousness with each stage differentiating and integrating its predecessors (Wilber, 1980, 1997; Alexander, 1982, 1990). During this growth, as was demonstrated in the participants' abilities to progressively differentiate more and deeper levels of consciousness, it was evident that each level or part of the overall development (eg: each dream and what was unfolding in and around it) continued to operate at its own characteristic level of refinement while being hierarchically reorganised within an increasingly integrated whole. Also, as was reflected in the increasingly perceptive character of their descriptions/explanations/self-analyses, participants' understandings of what they were experiencing were correspondingly expanding and deepening. While the content of each awareness experience (eg: lucid dream, vision, encounter in parallel realities) was different; the participants' analyses, interpretations, and evaluations of their own accounts indicated that the *form* of development was essentially similar. The common factor across each case was the perceived presence of this proactively-insightful, dynamically-evaluative, action-oriented proprioceptivity I call proactive lucidity.

The findings in this study concur with many (but not all) of Alexander's, Wilber's, and Gackenbach's propositions. I suggest these findings demonstrate proactive lucidity as the common factor or glue or unifying Spirit that holds these notions of wholeness and (what Van de Castle, 1994, refers to as) infinite creativity, together.

Proactive lucidity and states of awareness

At times the participants' reports appeared to most closely align with research which emphasised transcendental consciousness as a process of waking up the executive cognitive functions and gaining a perspective on lucid dream experience by reflecting upon the dream content or the dream state (eg: Hunt, 1986, 1989; Alexander, Davies *et al*, 1987). Among the participants it was evident reflection not only occurred later (eg: upon awakening), but that most of them could regularly evoke a return to the scene for more in-depth details (eg: Esther, Ranea, Mira). It was also evident that various types of within-dream reflection happened on-the-spot for some of the participants (eg: Janet, Tess, Adam, Andy). They all variously referred to their experiences of witnessing deep sleep and witnessing dreaming, most often regarding the ground of their art-related creativity (music in particular), and while the majority of the participants did not openly associate the development of their consciousness with the sort of meditative praxes or developmental programmes pertinent in much of Alexander and Colleagues research, what actually occurred for them did align with the literature.

At times the participants' experiences more closely fitted what researchers (eg Alexander and Colleagues) stressed was a state in which no self-reflective thinking or logical discrimination was involved. Alexander, Davies *et al* (1990) suggest that although reports of witnessing deep sleep are "virtually absent in the psychological literature... 85 percent of a survey of advanced TM and TM-Sidhi practitioners at Maharishi International University (n=235) reported this experience on an infrequent to regular basis" (p.336). They further suggest that the most unambiguous subjective criterion of transition to the first higher stage, cosmic consciousness, is the experience of maintenance of pure consciousness "even during the inertia of dreamless sleep" (p.336). Consistent with this finding, 82.5% of meditating freshmen in a survey (n=100) at the same university reported the experience of witnessing dreaming and/or deep sleep as distinct from the more common experience of lucid dreaming (Gackenbach, Cranson, & Alexander, 1986) which typically appears to involve increased cognitive and somatic arousal rather than maintenance of a silent settled state of inner wakefulness (Alexander, Boyer, & Orme-Johnson, 1985; Gackenbach, Moorecroft, Alexander, & LaBerge, 1987).

The cosmic stage of consciousness described in the literature matches characteristics consistently common among the participants, as does the description of lucid dreaming. However, factors such as the sort of context and praxes often associated with religious beliefs (which appeared to facilitate development in much of Alexander and Colleagues work) did not appear to particularly feature in the states or the stages of consciousness experienced by the participants. Yet, in the disciplined practice of their art, their appreciation of the "gift of creative artistry" (Mira, Ranea, Tess), and their self-reflective insight into the source of their creativity, perhaps the parallel is closer than it first seemed.

Reports sometimes included descriptions and evaluations of increased numbers of concurrently-occurring states within states (cf: Kelzer, 1994/1987, and see Adam, Abe, Andy, Daniel, Dean, Janet and Tess in the section on witnessing dreamless/deep sleep; and Esther, Ranea, Mira in each witnessing section and in visions within lucid dreams).

According to Alexander, Cranson *et al*, in all higher states of transcendental consciousness the Self as witness is totally de-embedded from the mental faculties of the intellect, memory and perception that are engaged during the characteristically nearer-waking state of actively interventive/lucid dreaming. The results in this study tend to suggest that in some cases perception, memory and intellect are not always totally de-embedded. Disengaged yes, but it seems possible that at certain times when the mental faculties have been assumed absent they have instead been resting subsumed (eg: in the more apparent presence of the Self-in-spiritual-mode). Some participants alluded to this state:

Things like decoding elements are not relevant. I don't need to establish what's happening, or ponder on meaning, it's just there... Nothing specific, nothing missing (Adam).

Abe similarly described a sense of formless continuity. Andy and Mira spoke of totally letting go in a state/space/place where there was no thought process, no logic, just being Dean was aware of a consciousness shift into abstraction. Esther, Tess and Daniel each experienced a profound sense of being at peace. Esther did not qualify but rather totally immersed in her release. For Tess it was a soul state in which body and mind rest while spirit sustains. Tess described this as a state in which the essential codes of her body and mind are secured in her uniquely-Tess spirit which is then embraced into the spirit of the universe for total restoration and safe return. Ranea similarly envisioned entering a designated place where the spirit rests knowing all is well. Daniel referred to this profound rest as the grace of unity. These examples subtly align with Alexander *et al* (1987) except in two key areas. First, the assumption that actively interventive lucid dreaming and higher states of transcendental consciousness do not occur under the same conditions (eg: during the characteristically nearer-waking state of lucid dreaming) needs clarification. Second, the conditions facilitating higher states/transcendental consciousness for Alexander *et al* were apparently not factors in this study.

While I agree with Alexander, Cranson *et al*'s differentiation of qualities that serve to identify defining characteristics in witnessing and lucid dreaming, I do not agree that the Self as witness is totally de-embedded from the mental faculties of the intellect, memory and perception that are engaged during lucid dreaming. Rather than de-embedded mental faculties, the participants said they experienced an overarching, nonconfined, unrestricted awareness of nothing missing, which suggests to the contrary that such mental faculties were comfortably accommodated/appropriately subsumed within the greater parameters of the witnessing experience.

My interpretation of what is essentially happening does not in fact depend on similarity or difference in the defining qualities of any particular state, but rather pertains to a condition that is common to, incorporated into, and covers them all. This condition, a sort of vital presence, could be said to have proceeded from, while being an integral part of, what the literature generally describes as higher states of consciousness. That presence is the all-states-and-stages-sensitive dynamic: proactive lucidity. As such it can concurrently manifest in one location (or scenario or dreamstate) as an actively intelligent processor or motivator (or opportunities creator or ideas enhancer), while at once being calmly quiescent in another.

Proactively resolving potential problems in lucid states

The participants gave many examples of how their multifariously experienced encounters with different sorts of awareness were a valuable means of guiding creative endeavour. What I term as proactive lucidity was variously described as: a vehicle for inspiration, a motivation catalyst, a valuable way of guiding creative ventures. Proactive lucidity manifested a powerful presence, sometimes quiescent, sometimes stimulating, which participants could evoke to exert a positive influence in problem resolution. More noticeably in the latter stages of this study, several of the participants mentioned they had for a long time been not only aware that their dreams opened ways to options they could not seem to access in the normal awake sense, but that they had also been semi aware of in-dream processes by which they were potentially able to resolve issues before they became real problems.

I asked each of the participants when they first became aware of this dual capability. As normally happens in awake logic, most people attached their lucidly acquired memories to particular events, some of which unfolded in-dream, some of which directly pertained to external situations (ie: events outside the dream). Almost invariably the participants unconditionally accepted (rather than queried or analysed details of) occurrences they simply received and later related as process. Most were focused on their own responses to what appeared to be a largely intuited mix of strategy related insights, factor management methods, and damage control details - a mix the participants experienced as the functional utility of proactive lucidity.

The extent and variety of responses were as subjectively diverse and different as the range and complexity of circumstances which gave rise to the issues in the first place. Discussions arising from process descriptions prompted a return to earliest memories of lucid dreams, which led to a closer consideration of the specific form their lucidity had presented in those early days, and catalysts that may have triggered a lucid response. It appeared in retrospect that most of the participants first became aware of their lucidity as an extra-vivid form of imagination which quite readily came to light while they were (non-stressfully) seeking answers to particular questions. However, most participants remembered first needing (actively using) their lucid capability to intervene and change things, as a rescue device in dreams when they were very young. The lucid act of wilfully altering aspects of real or imagined situations while dreaming was in each case perceived to be an emergency intervention in the absence of other options. Memories of events associated with these early interventions elicited different reactions among the participants and a range of emotions - some humorous in retrospect, some very sad.

Major findings

Proactive lucidity was found to collectively serve a diverse range and variety of purposes for the participants. Two major functions remained constant. Proactive lucidity was:

- (1) a source of motivation and guidance in creative enterprise;
- (2) a means of coping with the effects of difficult life experiences.

1. A source of motivation and guidance in creative enterprise

Vivid, surrealistic, larger-than-life memories from the lucid and witnessing dream states inspired the participants to recreate many impressions in art form. They perceived their proactive lucidity as a useful guide in shaping their art, whether they assumed actively interventionist dream control over aspects of their dreams, or whether they adopted a more passive observe-and-learn position. Lucid memory pictures served as blueprint, pattern, and prototype for their art works. Lucid/witnessing dreams also inspired them to generate new philosophical, poetic, and enterprising thoughts (cf: Bogzaran, 2003) and expand their capabilities and options for personal growth. Over time the participants' dreams have become increasingly complex, detailed, exciting, and fulfilling, which acts to elicit positive expectations in future dream experiences. Thus a positive feedback loop has developed to motivate and guide their creative enterprise, and a sense of positive direction increasingly charts their lives.

2. A means of coping with the effects of difficult life experiences

Proactive lucidity has served a therapeutic function that helped the participants cope with a range of difficult life experiences. Experiences the participants regarded as difficult ranged from acute high-stress instances (eg: fear of imminent death in a plane crash) to chronic longterm trauma (eg: pain and fear during and following seven years subjection to severe childhood sexual abuse-between the ages of 5 and 12 Esther was the victim of her father's frequent, violent, incestuous demands); from personal insecurity about not measuring up to expectations - one's own and those of significant others (eg: regarding academic, sport, work, relationship performance/s), to occasional personal concerns of self-esteem and personal image (eg: worries about appearance, personality, general capabilities, ability to fit in, sociability). Dreams were a means of accessing protection, knowledge, and a safe place to rehearse coping strategies. Witnessing experiences and visions have been a source of spiritual help.

The participants believe in facing up to reality, not hiding from it. They tended to an opinion that when it is too difficult to face reality directly, Nature or God or the Universe seeks to convey reality indirectly (eg: through dreams). Esther, Ranea and Mira variously experienced this as an additional dimension in [lucid]dreams and visions. The functional utility of proactive lucidity could be described as both compensative and interest-guided. Each of the participants has found it to be: a means of learning adaptive strategies, a source of support in dealing with difficulties, and a means of creative inspiration that gives an outlet for emotional release and personal healing.

Several of the participants, in referring to the unconditionally positive nature of proactive lucidity, linked it with unconditional love, which they associated with healing and helpfulness. It enabled and facilitated them in coping with chronic difficulties including: brutal sexual abuse (Esther), relationship violence and family breakdown (Mira), cancer initially diagnosed as terminal (Ranea, Tess, Mira), and the ongoing suffering or untimely loss of a loved one (Abe, Adam, Ranea, Tess). In Esther's case, as a young child prompted initially by her immediate need for protection from physical pain and mental distress, her proactive lucidity proceeded as a continuum from her waking existence to

later find expression through her creative art and an intensive exploration of her spirituality. For Ranea and Tess the impact and effect of proactive lucidity on their experiences of illness, tragedy, and loss, have been remarkably similar.

Discussion of findings: On motivation, guidance, and coping

Each of the participants has in various ways and at various times believed that something special in their creative works is directly attributable to this quality of special awareness, insightfulness, *deja vu*, positive drive, a sense of indestructibility; and that motivation to start and complete creative work is generated by exciting possibilities presented within their dreaming scenarios. The process of appraising and reproducing aspects of dream visions appears to involve a set of interventions similar to those performed by a film director who manipulates a wide range of variables to create various outcomes from which s/he selects those which are most salient to play back for others' interest. As lucid dream directors the participants make choices about content and delivery and control time to appreciate and later reproduce dream content. The confidence-inspiring, coordinating quality which guides their choices is what I refer to as proactive lucidity.

Making choices about content and delivery: The participants could astutely observe the panoramic displays that unfolded during lucid dreaming and make choices about what to accentuate (eg: Adam assessing his multiple performance roles; Ranea's motivation from both her athletic and disabled personae; the directional insight Daniel's dream-character's vision brought him in the dream; Janet's inspiration from historical parallels for characters and plots in her science fiction scripts; and many more examples recorded throughout the case studies, chapter 4, and elsewhere in this thesis).

Controlling time to appreciate and later reproduce dream content: During lucid dreaming the participants could 'stop time' to appreciate the exhilarating clarity (beauty, nature, mystery, drama) of their mind pictures, and upon waking recreate what the dream had revealed.

It's like I'm part of the moment of change, seeing it from the inside out, capturing it's secrets, storing them to explore fine detail later on... knowing I can check out the options or focus wherever the moment takes me as it unravels (Esther, 1998).

Esther explained that she often enters into the spirit of aspects of nature to realise a sense of personal significance from her experiences. Many examples show how she stopped time to imprint salient details onto her mind for later recall as blueprint for her various creations (cf: the concept of *durée* psychological time, and *élan vital* vital impetus, in Bergson's theory of creative evolution, 1944; and Schutz' constitution of meaning and emerging world, 1967).

Janet spoke of purposefully reentering a moment in which time stood still. Therein she gathered information and insights for the books/scripts she went on to write.

The insight is instantaneous... the effect irrevocable.. time has no relevance... and Nature is immune to the ravages of her own seasons. Here History reveals the secrets Time forgot... and I write them down (Janet).

For Abe, the healing effect of music generated in dreams and later recalled for recording holds the key to his most satisfying and personally therapeutic compositions (*Parallel realities*, chapter 4).

Producing the artifact: The participants report that an enhanced sense of satisfaction in dream scenes often carried over into awakesness, triggering revisualisations which stimulated artistic capability. Lucid memory pictures served as a blueprint, pattern, and prototype for their creative artworks (eg: Andy/*Visions*; Adam/*Lucid dreaming*) Dean/*Witnessing dreamless sleep*, and Abe/*Visions within lucid dreams*, described visuals that directly inspired music composition and performance. Ranea, Esther and Mira each described how dreams inspired gifts they made for their children. Numerous examples throughout chapter 4 illustrate how the participants utilised their ability to repeatedly revisualise and recollect the content of a dream prototype in minute detail, in order to combine inspiring ideas with artistic abilities in a practical way. Their descriptions clearly depict two major elements of the lucid dreaming process: (1) they show how being awake within their dreams enables them to check and recheck salient details; (2) they illustrate the surrealistically vivid mind pictures that the lucid dreamer observes, often in awe and wonderment, and stores for later reproduction.

Generation of philosophical, poetic, enterprising thoughts: The participants' dreams acted as a source of inspiration that motivated and guided them to generate new philosophical, poetic and enterprising thoughts. Memories of within-dream explorations enabled them to revisit and recapture enlightening moments which stimulated a rush of bright ideas, many of which they committed to print (eg: journals, manuscripts) or translated into art form (eg: sculpture, verse, song) or transposed into 'more practical' expressions of productivity (eg: floating a new business; gaining a contract).

Expansion of capabilities and options: This process helped the participants realise aspects of potential that extend beyond immediate needs and desires. Believing in an inherent [underlying] capacity of the as-yet-unexplored Self to manifest [reveal and unfold] itself, the participants used their lucidity to probe the unknown. They interpreted personal commitment to ongoing exploration as a 'step of faith' toward the realisation of their own 'beyond'-potential and a developing capacity to translate insight into appropriate action. Anticipation of a parallel [subsequent] growth in a collective consciousness that ultimately works for the benefit of all was inextricably linked to this process (eg: using dream insight, lucid imagination and mind-projecting techniques, they could evoke virtual scenarios within which ways of preparing for a future where the creation of 'other world' opportunities is a possibility, could be explored).

They could, for example, imagine a scenario wherein a sublime state of consciousness which brings spiritual enlightenment and eventual closure against harmful outcomes in various areas of their lives, could be attained. This latter outcome could generally be expected to lead into a further expansion of their ability to access available resources and the creation of additional capabilities and options for even more growth. Thus a sort of self-perpetuating feedback loop developed to guide the course of their (spiritual) life. They reported feeling that the insights they actively processed with awakelike rationality within lucid dreams are affirmed by an accompanying experience of quiescent wellbeing and a sense of deep empathy with the natural processes of emptying and infilling that they perceive occurs in parallel, state-specific manners across body, mind and spirit.

Proactive lucidity as an inspirational trigger: Lucidly inspired artistry would often trigger constructive action in very simple ways. For example, where most people might window-shop in an arcade for a gift, several of the participants would instead find inspiration in their lucid dreamworlds (eg Esther's gift to her son). Despite psychology's appreciation of prophetic dreams and valuing dream analysis as a therapeutic adjunct, mainstream practitioners tend to neglect the lucid vista of the mind as a reservoir of creative inspiration (Walsh & Shapiro, 1983; Gackenbach & LaBerge, 1988; Fox, 1990).

Proactive lucidity as a spiritual process: The participants described many lucid experiences imbued with spiritual qualities; the sense of past merging with present, a cognizance of awe, wonder, and beauty that caused them to want to retain and share a special insight. For example: Mira's *Visions within lucid dreams* experience of stepping into a realm of discernment where people, herself included, were together generating a dimension of perception not previously available to them, and seeing it evolve; and Esther's self-empowering *Parallelrealities* metaphor: "to know I am the potter and the clay, the silver and the fire, the urn transforming". The participants' expressed that the shaping, and in several cases (eg: Esther, Ranea, Tess, Mira) the reshaping of their lives, like a work of art imbued with spiritual qualities, was itself a source of inspiration [cf: biblical references to "the potter's art" (Isaiah 64.8; Jeremiah 18.4; Romans 9.21) and "silver refined in fire" (Zechariah 13.9; Malachi 3.3; Daniel 12.10)]. As artists, potter and silversmith, the participants - most noticeably the women - accepted a responsibility for refining the raw resource. As work of art, the urn transforming, intuiting their latent purpose and greater potential, they knew they were 'becoming' (cf: Klein, 1994). As privileged seer, the agony and the ecstasy explicit in the re/creation process at once enlighten and bond them to it (cf: *The cosmic revelation*, Griffiths, 1983).

While the women tended to refer to matters spiritual in a fairly direct, sometimes metaphorical, frequently poetic manner, the men tended to present their (often markedly similar) views more obscurely. The men, even Daniel a freely professed Christian, inclined to cloister expressions of spirituality in technoscientific symbology and terminology (eg: Daniel's coexistence theorem and his discovery that realisation is the quantum leap, and Dean's frequent references to the abstract zone).

Proactive lucidity as a means of enabling the cycles and seasons of nature to manifest in art: The participants expressed a belief that art is a sometimes poor or clumsy representation of lucid reality. Some (Abe, Andy, Daniel, Esther, Ranea, Mira) further perceived this to be an aspect of an original reality, the explanation for which was interpreted in disparate ways. This notion of conceptual truth is similar to Plato's theory of forms in *The Republic* where every object on earth is a copy of its perfect form in heaven (Plato, in Solomon, 1989, pp.57-64); except that the participants' views extended beyond Plato's to incorporate human biological factors (eg Esther's visions of genetic replication in rhythms and seasons of nature that determine the exploration to be uniquely individual; and Andy's inclination to act upon the way things are by processing creative exploration in dreams and integrating it into everyday art. Tess extended this perception to include thought on the implications and art of technoscientific intervention:

Even as a replica with the genetic material sealed, the way I lived my life would surely carve a destiny uniquely my own. Genetic predispositions would mark certain paths... so would interventions for that matter, but within the unchanging frame of time and space, the cycles of the seasons and the mood of the immediate environment bring every sort of change to each generation. That is the nature of things... and it would probably stimulate my creative instincts even more (Tess, 2000).

The beauty of nature, surreally perceivable in their lucid states, inspired and motivated the participants to further explore and increase their creative yield. The formidable beauty in what Walsh (1993) and Wilber (1980, 1995) refer to as deep structures of nature revealed in witnessing dreams, serves to release the artist within them.

Nature can be represented as a self-nurturing set of rules that are themselves part-nature/part-nurture. Take the immune system for example. It unceasingly and unconditionally works its best for us whether we acknowledge its presence or not. When a healthy body is injured wounds heal quickly. When we become ill or abuse our bodies to where the system itself is struggling it still tries to preserve our good health. That's what it's predestined to do. When it fails, we die... Why we so wilfully abuse it I'll never understand... As a member of the human race I'm inevitably part of the craziness... I don't despair of what I am... but I am inspired to work that much harder... I think that's what I see reflected in my children (Mira, 2000).

Nature is a persistent teacher, undeterred by obstacles we perversely throw in her path... and the barriers of blindness we present as logic. Dreams and art seem to be the only channels we consistently leave open. They may be the last means by which we can grasp essential insights we can't quite come to grips with in other ways (Tess, 1998).

Proactive lucidity in relation to creative endeavour: The participants' records of the frequency and intensity of their dreams and their creative output indicate a co/relation between proactive lucidity and creative endeavour. Increased frequency of lucid and witnessing dreaming correlates to increases in creative yield.

An East-West synthesis: A synthesis of East-West notions of cultural consciousness was apparent in the participants' lives. This study illustrates the combined value and pertinence of both Western and Eastern sociocultural frames and emphases, of mind and body in the development of personal consciousness and creative productivity (cf: Said's 1985 and Haraway's 1989, 1991 analyses of hierarchic power).

The Western emphasis is apparent in the fact that the participants' insights are conceptually based and linguistically mediated. The discourse analysis of this research enables people to understand and interpret the participants' world/s of multiple realities in a way that is not dependent upon primary experience. They use words, the Western world's dominant means of discourse, to elaborate much of their understanding/s of life and human creative endeavour attainable through lucid processes. However, their word pictures are painted with assistance from what could be perceived as largely Eastern emphases involving introspective processes such as intuitions, feelings, archetypal and ancestral aspects, much of which they feel become problematic when spoken about, or involve problems that are best resolved by not being articulated. Never-the-less, their deeply felt bountiful need to nurture, as evident in the men as in the women, embraces their own introspectivity and overflows in various forms of communication, expression, and outreach (eg: diverse creative artistry; often-poetic narrative styles of description,

analysis, and evaluation; and the corporeal nature of their systems, works and artifacts). Their method of lucidly accessing and processing information is reflected and recorded in the way they approach, perceive, witness, and mindfully interact with their information sources (cf: Jung's 1933, 1938 spiritual archetypes and collective unconscious; and Klein's 1994 embodying divinities).

The participants virtually took for granted the guidance of visceral feelings (eg: body logic; inward promptings [rather than cognitions]; brain..liver..heart...gut reactions), and the proprioceptive feedback accentuated in their lucid and transcendental states. Their descriptions reflect this inner guidance (eg: I feel a sense of readiness...my hand remembers; I take hold of the feeling, close my eyes and the image is there waiting; my stomach knows...the way it has to be). In lucid and transcendental witnessing states they (often concurrently) vividly perceived: a parallel sense of completeness and continuity, all-encompassing awareness, expansive receptiveness, and a sense of deep peace that prevails alongside.

Manifestations of proactive lucidity: The participants' proactive lucidity manifested in discernibly different state-appropriate ways. In witnessing deep sleep they experienced: the enormity of wellbeing (Esther); a safe place where the spirit rests knowing all is well (Ranea); a sanctuary in which body and mind rest while spirit sustains (Tess). No harm, no 'other' exists, only a sense of infinite belonging, as if all the expected parameters have dissolved into one great sea of memory, where awareness endures into our deepest rest (Janet). Daniel understood it as a state in which the grace of unity was manifest. Some explained it in terms that expressed the dynamic aspect of its nature, eg: "as the river returns to sea and the sky to space, essence merges into Essence and all is well" (Esther).

In witnessing dreaming they were aware in an abstract sort of way (Adam, Abe, Dean), of realities that were forming, unfolding, running alongside. Dean's description provides a key to explaining this important link with art expression. He experiences such witnessing as:

A less active more abstract version of [lucid]dreaming... thus there's less conscious control of the dream parts. Describing... these less active states is difficult. Dreams and scenes fade quickly into background memory... what remains is a perception of meaning that is very hard to express in words... in music, maybe... (Dean).

In witnessing lucid dreams the participants observantly but non-interventively (mindfully, viscerally, spiritually) interacted with naturally given (pre-manipulated, naturally emergent) dream content. In lucid dreams they wilfully created film-like scenarios, often modelled from witnessing experiences, many of which later served as blueprint in the databank of waking memory. They accepted that insight, knowledge, and information (visceral perceptions, proprioceptivities, observations, rehearsals) imprinted from their multistate experiences of proactive lucidity would manifest in their creative endeavours, and thus anticipated the positive outcomes that in fact eventuated.

Summary of findings

The quotes selected for this chapter reflect but a very small portion of the participants' dialogues, yet demonstrate how proactive lucidity by way of: lucid dreaming, witnessing lucid dreaming, witnessing dreaming, witnessing deep sleep, and visions, contributed to their expressed creative artistry. This manifested in a facility to control time, freeze frames, change the focus of a scene, project close-ups, memorise and later recall their most intense memories for reproduction in art form. However, while the processes of lucid dreaming at the nearer-awake, nearer rational-logical 'end' of consciousness are more recognisable and explainable, it would be a mistake to imply that they are the sole contributors to creativity and artistic expression.

The predisposing nature of the part played by various manifestations of the spectrum of transcendental consciousness was of major significance. These transcendental processes, combined with lucid dreaming, promoted an extremely powerful sense of desire in the participants to create their own multifarious artforms. Their passion is facilitated by an elevated sense of self-esteem and confidence and a capability fired by the transcendental experience of enhanced awareness and lucid wellbeing. This positive energy was channelled out through the lucid rationality that informed and determined the way they expressed their perceptions in art form. Proactive lucidity prompted the processes that enabled them to conduct unique explorations of a seemingly perfect virtual world which incorporated the divine essence of nature and their ancestral history. Profoundly sublime yet seemingly paradoxically down-to-earth processes prompted multistate self development in rewarding and self-validating ways. Many accomplishments affirm the positive ways in which the participants utilised and processed multistate consciousness and proactively engaged their lucid capabilities. Proactive lucidity can thus be seen as an invaluable problem-solving resource which can be applied to help people cope creatively with a whole range of life issues.

Conclusion: While it is impossible to achieve isomorphic exactness in the manner of natural science, the arguments linking the participants' experiences with reference sources are presented as a logical support. Applications pertaining to the participants' lives include areas of artistic creativity and personal healing. Other areas of application present myriad possibilities such as progress developments in biofeedback techniques, tacit knowledge, personal lifestyle management, and means of guiding the development of VR technology. In time, as science gathers more understanding of lucid processes, the possibilities of teaching means of attaining and sustaining states of transcendental consciousness, lucid dreaming, and various witnessing states, in learning institutions such as schools, universities and polytechnics, will doubtless open new vistas for human development and endeavour.

Proactive lucidity: Superconsciousness, creativity, and the virtually real

Part D

LINKS AND FINDINGS

Chapter 7

Radically to be

Radically to be

This part of the thesis covers participants' insights into what they discern as causal factors underlying the core issues which deeply link the collectively broad-ranging topics explored in this longitudinal study. Additional secondary research undertaken as a result of issues raised in the primary research is summarised. The participants' understandings of: characteristics relating to developmental stages of human life and consciousness, the direction of such development, and the evolutionary patterns pertaining to four major dimensions of life, are here reviewed. This chapter, which follows Wilber's original thesis, deals with matter, life, mind, spirit and the evolutionary currents that unite them. Part 1: Spirit-in-action, revisits origins, with thoughts on the material cosmos and the emergence of life. Part 2: Further reaches of Spirit in the realms of the superconscious, reviews the emergence of mind, the evolution of consciousness through six major stages in human development, the status of men and women in each stage, and considers how the Divine domain might relate to the creative currents in matter and life and mind.

Spirit-in-action

In this section, under headings which align with chapters 1 and 2 in this study, the participants recount special moments when causal links were first realised.

The pattern that connects

The participants referred to certain milestone moments in which otherwise-ordinary occurrences manifested a greater significance. "It was like seeing events in my everyday world as an encapsulated version of life as a whole" (Adam). Such events were important to the participants in that they marked moments when patterns and parallels of larger significance became obvious to them. Several of the participants referred to these parallels in formulaic terms [eg: $(a+ab)+(b+bc)+\dots=n$ squared+1 to infinity; cf: Wilber's 1995 explication of Koestler's 1976 theory of holons, which states that the Kosmos is composed of holons, all of which have four fundamental capacities: agency and communion, transcendence and dissolution; and emerge holarchically, each transcending but including its predecessor/s; and since all holons are whole/parts the whole transcends but the parts are included]. Others related them in a narrative manner:

Something excitingly new had happened, that's how I remember it as a milestone, a moment of change as she moved on. As I watched this bright new person stepping out into her exciting new world, I saw the same little girl, tiny fists clamped tight around the green plums destined to keep her upright as she took her very first baby steps alone, no mother's hand to steady her, and understood what growth was really about. It was more than just a sentimental flashback of the child the young woman had been, it was a treasured insight of the generations we both shared, a moment life brought forward. We were all there, and the world was a better place I saw something else too. In the warmth of love that embraced us all, I realised the world was smiling back, and I recognised the smile (Mira).

Evolution is an ongoing process of transcend-and-include.

The secret impulse of evolution

The secret impulse (cf: Nagarjuna's insight around 150AD, in Holtzman, 1994) is thus a process of transcend-and-include in which the higher has the essentials of the lower

plus something extra.

As her mother, or perhaps simply because I've lived longer and experienced more, I see in her achievements something precious that she can't yet see clearly herself - the proof of knowledge beyond thought and wisdom beyond years... the creative spirit active in her life, dynamically present in her work. She says I gave her the confidence to trust her capabilities, brave her self-doubts, and meet her own potential at least halfway! I love that she says it like that but I know it goes a lot deeper. We still disagree on just about everything... but I see in her every development the evidence of additional perception in her work. I sometimes wonder if that extra something is the spark of what-it-takes to create something new and special for others (Mira).

All too human

In like manner the participants uncovered, or discovered in terms of their own life experiences, how predominant worldviews of the various epochs or stages of human development (eg: such as archaic, magic, mythic, rational, existential) correlated with stages of technoeconomic development (such as foraging, horticultural, agrarian, industrial, informational) (cf: parallel examples in Lenski, 1970; Parsons, 1977; Marx, 1995/1977; Habermas, 1979; Gebser, 1985; Feuerstein, 1987).

People have always made their way in groups, organising rules around patterns of acceptable behaviour, establishing boundaries to contain and sustain workable arrangements between branches of the family, or sections of the community, or communities within a larger more complex social system... until conformity and solidarity cease to be the most appropriate response to the status quo... Then the upheavals that mark the transition phase of positive change bite home (Andy).

The relative status of men and women has varied tremendously across major evolutionary stages, and the factors that contributed to these differences in status can be isolated.

Since time began, and to this day, groups of people have overcome all manner of threats, tests and challenges to their survival, and it wasn't by accident or default that the character of those communities survived. To meet the challenges to body and mind and spirit they had to be prepared and organised. And in good faith they had to adjust, adapt, readjust to whatever environment they found themselves in, and I don't mean just physically. At the same time they had to raise a younger generation of respect-capable individuals able to see clearly and act beyond the moment, if their communities were to evolve in a positive way. General goals broadly aimed to enhance the group as a whole had to be specified, communicated, and met in user-friendly terms at every turn... Depending on what was offering, the nature of the need fairly much defined the roles people in the greater community had to play in the process; that is, to get and keep at a reasonable cost (Janet).

Parsons (1977); Sanday (1981); Chafetz (1984); Wolf (1993); Wilber (1995) hold similar views.

I'm not suggesting that people en masse recognise 'it's time for positive change', but they know if they're always hungry, or deprived in some way, or angry for something better. It's what happens as a result that shows how positive or not the change, how informed or not the bringers of that change... History shows that ignorance backed by primitive technology can inflict limited damage. But update the scenario, and the same ignorance backed by the power of industry is capable of killing the whole world... In creating the means to teach the world we make it possible for all takers to fastfeed on the cream - skim the summaries of accumulated knowledge not easily digested - that we had to earn over time with effort and hardwon experience. Knowledge - too much, too soon, too freely given - doesn't make for wisdom... (Andy).

The participants variously recognised the predicament of modernity and science. That is, for the first time in history we have found a way to overcome ignorance while at the same time we have created the means to enable ignorance to make superficial knowledge genocidal on a global scale (cf: Kaplan, 1995/1994; and Goertzel, 1998).

Postmodern revolution

The participants saw (conversely recognised) that different stages of consciousness growth present a different view of the world:

Each season of change brought its own magic, throwing new light on so much that had simply been taken for granted as the way things are... And I realised the change in me was part and parcel of a much bigger process. Everything looked different because it was different (Tess, 2000).

This appreciation aligns with Wilber's (1996) proposition that as new cognitive capacities unfold and evolve "the Kosmos looks at itself with different eyes, and it sees quite different things" (p.57). It does not mean that there is a single pre-given world and we simply look at it differently. Ranea realised this when told she had "imminently terminal cancer" - twelve years, a university degree, several prestigious art awards, and a major lifestyle change ago!

It was much much more than compensation. I learnt things about myself, my family, the world-at-large, the universe, that literally didn't exist before. Strange as it may seem, new goals far more ambitious than anything I'd dared before seemed not just possible but obvious, and new milestones rose out of them... I saw myself in a much bigger context than my own physical health would seem to allow... and in the ever-increasing dimensions, the impact of the illness became smaller by comparison. Not less important, no. More that everything else came so preciously alive too, and there was so much more creation to absorb the impact with me (Ranea).

And as the Kosmos comes to know itself more fully, different worlds emerge.

I don't find the concept of such an intelligence unreasonable... From the moment of conception our genetic code contains the specification for our potential development. While each of us is uniquely individual, the process from fertilised egg to embryo, newborn, through to maturity, is the same. Information that determines vital adult, in fact whole-of-life qualities is contained in the fertilised egg and the foetus - the child we haven't yet become. Needs and appearance change with the environment that nurtures our development: in utero, infancy, childhood, adolescence, and throughout our adult lives (Daniel, 2000).

Like an acorn growing to an oak, the oak's components - leaves, branches, roots - are new and different to anything present in the acorn's worldview, or worldspace (Globus, 1995; Walsh, 1990).

The same process is evident throughout the natural world... from fertilised egg to tadpole-frog, caterpillar-chrysalis-moth, acorn-sapling-oak. The lifecode for the whole-of-life is there from the start. Within the acorn is the unconscious intelligence to grow roots, trunk, branches and leaves that don't even exist yet... Why wouldn't we contain the same sort of intelligence? Who knows what information we hold, or what wisdom waits to emerge... If we are created in the image of the Creator why would we not hold the potential for the development of the Creator's knowledge in us?... And where, if at all, does it stop? (Daniel, 2000).

Different worldviews create and enact different worlds, not just the same world seen differently. According to Wilber (1995), understanding this concept is understanding

the crucial differences between modern and postmodern approaches to knowledge, which Wilber further claims is a key to locating Spirit in the postmodern world. I suggest that the lucid worlds experienced/evoked by the participants serve as illustration. The lucidly generated new worlds and the evolution of scenarios that unfolded and developed therein, reflect in timefree microcosm an image of what historians and social theorists recorded about actual macrocosmic events. By effectively breaking through the barriers of time-space, the participants' phenomenologically-valid lucid experiences enabled them to appreciate possibilities and potentialities with extraordinary clarity and insight, and pursue options free of normally limiting external constraints.

[cf: Weber's combination of meaningful and wider causal explanations of social reality; Garfinkel's (Schutz based) ethnomethods and the social actor's evocation of tacit knowledge; Wittgenstein's forms of life and notion of language picturing the world, a theory he later repudiated; Featherstone 1988's historically grounded moods and states of mind, and the widespread feminist application of Dilthey's Zeitgeist to express the Spirit-of-the-age; and Lash, 1990, breaking the barriers of culture].

This aligns with Wilber's metaphoric interpretation of one of Marx's core theories. Drawing on Marx's metaphor of base and superstructure, which expresses the relationship between the economy (the base) and the other parts of society (the superstructure), Wilber describes the worldview (the belief system) as the *mind*, and the base (the economy - the foundation and determining influence of society) as the *body*, of Spirit. These *bodyminds* evolve and in the process (ie: as Spirit unfolds its own potential) new worlds are brought forth. Wilber (1996) thus describes the advent of creation and the milestones of evolutionary progress in terms not of BigBang but of "BigBloom" (p.64).

The participants frequently used metaphor to explain realisations about their creative processes and similarly expressed moments of creative or formative change: suddenly out of nowhere - Bang!; suddenly it all came together (Bloom). Events or phenomena the men described as spontaneously occurring, and things they said 'just happened' in isolation or 'out of the blue', the women more often saw as a predictable outcome or logical progression in a developmental process. Certainly in speaking retrospectively or in relation to 'the bigger picture' the women were more likely to interpret 'suddenly' in terms of pattern resolution, inevitability, or predictable continuity (as in seasons of change), even when they could not identify warning signals in what had happened leading up to the event, or suggest the nature or manner of what was likely to unfold as a result, or of what actually happened next. The men tended to process change in more discrete terms.

In the course of creating their various artworks, especially in the lucid experimentation and virtual developmental stages of production prior to actual delivery, the participants met and addressed new challenges that literally did not exist before the process started. These challenges pertained to the process itself, the way they viewed the process, and the nature and quality of the outcome (eg: art work, proposed project) they were aiming to achieve.

I realised how much my horizons had increased. Being open to ideas that would never have made sense before, getting stuck in and making it happen... expansions flooding in... springboarding into new territory at every stage, and seeing further every time (Dean).

In relation to a variety of different circumstances, each of the participants expressed the sentiment that create-and-discover is an ongoing process of renewal and an integral part of self-development. For example:

Regardless of where I decided to start, the cycle continued, but nothing stayed the same. In a way it *was* like going round in ever-decreasing circles until I realised the scenery had totally changed. This was new ground. The imprint of the old was still there, but the outlook in all directions was new and fresh... It was more than a simple journey of discovery, more than revisiting what others had seen a million times before. And it wasn't a case of reinventing the wheel... but something much more subtle... I knew what I'd discovered in transit wasn't a static find, for so much had become so suddenly clear. I could immediately build onto and around it - it was more like a starting point than treasure at the end of a search. And becoming increasingly aware of this fact and its ramifications was part of it (Esther).

Esther's metaphor of the imprint reflects upon the principle of transcend and include. Her comment affirms Wilber's (1995) proposition that "The whole point of consciousness development is that it also creates territories as it goes, and doesn't simply discover totally pre-given landscapes" (p.421). In observing that: the world looks different because it is different, Tess, Mira, Ranea, and the other participants express an understanding of what they had absorbed in the course and evolution of their own lucidworld experiences - many of which had a heaven/hell quality.

The participants thus saw that each new worldview marks the solution of its predecessor's problems with the creation of its own new ones, for they come into being together, with new problems surfacing as the old worldview approaches its own demise. This compares with Wilber's commentary on the nightmare and the wonder of world-views, which observes that the modern worldview, having served its phase-specific phase-appropriate purposes, is now living in its own fumes. In other words, we are breathing our own exhaust and how we collectively handle this will determine whether we are buried in our own wastes or whether a new and more adequate worldview emerges to defuse or creatively solve these problems.

The four corners of the Kosmos [refer chapter 2: Creativity]

As the participants observed, transformation borne on evolutionary currents of change already flowing around through and in us, are proceeding with or without consciously positive input from you and me.

I guess being sensitive to change - able to identify the flow and shape of change in my own life - makes it easier to recognise similar patterns on a much bigger scale. Sort of like a satellite view with wraparound closeups... which helps me to sort out where I stand in relation to what's going on around me and out there, without feeling dissociated from familiar things and horribly disorientated. In fact I feel oddly drawn to expand my horizons in certain directions as the incredible dimensions of it all comes home to me...or perhaps I should say as something in me really sees the incredible dimensions of home (Ranea).

Ranea, and the other participants in their differing ways, referred to Spirit in terms not just of a higher self, or just awareness, or just the sum total of all objective phenomena, or just the web-of-life, or just transcendental consciousness, but rather as that which exists in and as all realms of being (cf: Wilber's 1996 compass points of the known Kosmos). The participants realised the necessity of utilising all these realms to orient

ourselves more effectively and thereby more accurately navigate the realms of our own potential.

How Spirit actually manifests in the world [The two hands of God]

Perhaps we will ultimately decide that mind and brain are identical or parallel or dualist or whatever; but, as did the participants, we have to start with the undeniable fact that they are phenomenologically quite different.

My brain looks like a clump of meat. My mind looks like the thoughts and images I'm having right now. You can see my brain, and if you've got the equipment and skill to use it you can find out every skerrick of what's going on in my brain, no cooperation from me required. But that won't help you see the tiniest thought that's in my mind. If you want to know that, you'll need to engage my cooperation and converse with me. PET scans and radioactive tracers or any other brain-probing devices you've got going for you might be an interesting topic for conversation, but without me telling you what I'm thinking or imagining or mentally processing, you're not going to know what's going on my mind (Dean).

Tess expressed a similar view of subject/object reduction and the monological gaze:

Since when is that communication? How many women do you know who are thrilled to be reduced from a subject in communication to an object of observation, like a slab of meat waiting to be devoured... the oggle of the onetrack mind. But how often have you been out in the car with [a man], you're feeling relaxed and quite mellow, a bit soft and soppy, and as far as you're concerned communication is really happening even if he doesn't seem to have much to say; then you realise he's driving you round in ever-decreasing circles because he's too damn silly to ask directions?... You hear all that stuff that men would rather die on the spot than ask for directions... but isn't that same thing happening here?... (Tess).

We see surfaces. Depth must be interpreted. To know what is going on deep in anyone else's mind, engagement in dialogue (ie: communication with sufficient level and form in common) must occur if we are not simply to be studied (or study) as objects in empirical investigation.

You have to know what's actually happening and why. On the surface it might seem pretty obvious but you have to dig to discover what's really going on, remembering nothing happens in isolation. It's not 'til you dig you start to uncover the why's... but it's all there, in your [lucid] dreams... and seeing yourself deep in change as it happens is something else. You see it unfold, know why, decide what next... and let it happen... in one, or in stages as the case may be... How do I know when? When things I can see click into place, and things I can't, feel right (Ranea).

According to Wilber (1996) the key to the righthand paths is the monological gaze (the objective observation of exterior surfaces, which can be seen in monologue), while the key to the lefthand paths is interpretation (dialogue). In the higher stages of consciousness this bears directly on our spiritual evolution. As Wilber puts it: "we are dealing, so to speak, with the Right and Left Hands of God" (p.91); for that is how Spirit actually manifests in the world.

Dreams, for example, are an interior event composed of symbols which can only be understood by interpretation. In psychology, one of Freud's great discoveries was that the dream is not incoherent but possesses a hidden meaning which can be interpreted and brought to light by talking, dialogue. All talking therapies - from psychoanalysis to aspects of cognitive therapy; from interpersonal, Jungian and Gestalt therapies to

transactional analysis - are fundamentally based on the single principle of attempting to find a more adequate interpretation for one's interior depth.

The key to curing what ails you - whatever's underneath the sorrow, frustration, or anxiety eating away at you - may come down to interpretation. Stepping back, reviewing things in a way that makes more sense to you regardless of how it seemed at first may be more important than you think. Talking to someone you trust to be straight with you sometimes helps - and that doesn't mean someone who just wants to make you to feel or act better on the surface. I try to review things more carefully. After all, who can possibly know me better than me at my honest best? [laughs] Sometimes I reckon that's why we prefer to talk to a friend or counsellor ...we can get away with less honesty and someone who'll deal less critically than our own consciences. Sometimes we just prefer to 'let sleeping dogs...' But if we do really face what's there we soon learn to see a lot more clearly...and the fog clears over what-ails, warts and all (Tess).

The talking cure, not strictly monological in the usual waking sense, but dialogical in the lucid realm, enabled the participants to interpret their own depths more abundantly.

Despite the seriousness even to me when I look back, I learnt very young that my life has a deeply personal component over which I do have control... [That is] an instinctive sense to evoke what empowers and protects me. I learnt to understand the importance of this a long time ago. Meeting that vital essence of myself in the sanctuary of my [lucid] dream world is what saved my sanity...[pause]...my life... So many things were revisited and resolved, at the time, and since. As I grew older I realised how well I could gauge and rehearse my options and later put them into practice (Esther).

The focus in exterior approaches such as behaviourism or biological psychiatry is in observable, empirical, exterior behaviour. With behaviourism, the therapist finds the observable response you want to increase or decrease, and engineers operant conditionings that will selectively reinforce the desired response or extinguish the undesirable ones. Similarly, with purely biological psychiatry the therapist will probably administer a drug (maybe Prozac), very likely in the first consultation, which will bring about a stabilisation of behavioural patterns, then check with you (maybe once a month) to make sure it is having the desired effect. Some medical psychiatrists may engage in a bit of talking cure but many 'pure' practitioners (ie: extreme examples of the objective realm) do not. Thus, with pure biological psychiatry and pure behaviourism your presence is apparently not required. There is no extensive attempt to get at the meaning of the symptoms or interpret your predicament or increase your self-understanding; and if you are not interested in your own depth then Prozac alone will suit your purposes. So while empiricism and behaviourism are superior exterior approaches as far as they go, the problem is that they do not go nearly far enough, and too often they deny not only the importance but the very existence of the other realms and correlated levels of being.

As with psychology (and the individual), sociology (and the collective) has divided into two huge camps of inquiry: the interpretive lefthand, which investigates and attempts to understand culture and cultural meanings from within, asking 'what does it mean?' and the naturalistic empirical righthand, which investigates the social system and structures and functions from without, in a positivistic fashion asking 'what does it do?'. The patterns of inquiry regarding the collective align with those for the individual. In the dialogical interpretive hermeneutic cultural sciences, to understand and interpret cultural

meanings you have to learn the language, immerse yourself in the culture, find out what the various practices mean (eg: Dilthey, Weber, Heidegger, Gadamer, Ricoeur, Geertz, Kuhn, to name a few). In the monological behavioural empirical social sciences the behaviour of societies is studied in a detached fashion. Statistics on behaviours such as: the birthrates, modes of production, types of architecture, amount of money circulating, suicide rates, demographics, population spread, types of technology, etc, can be (and usually are) gathered without ever having to talk to any of the cultural natives. Such meaning and values as are investigated when looking at the behaviour of a social action system are made almost totally subservient to the social system (eg: Comte, Marx, Talcott Parsons, Luhmann, Lenski, to name a few). As with psychology, and each person's individual experiences, both sociocultural approaches are correct; but, as is suggested by the participants' experiences as a group, neither approach on its own goes nearly far enough. Without the balance of both approaches to hold together as firm foundation, the higher levels of sociocultural development cannot emerge.

For the participants a crucial feature of interpretation started with simple acceptance that meaning is always context bound. While thoughts of contexts within contexts forever can render interpretation a very slippery slide, the participants demonstrated in their utilisation of lucid dreams that they did not need to slide out of control (eg: Wilber's hermeneutic circle of indefinitely nested holons; cf: Derrida's sliding nature of meaning and in their extreme forms the denial of meaning altogether). Unlike deconstructionist slides into nihilism, the participants' acceptance of contexts forever (Koestler's and Wilber's nested holons) simply meant that sensitivity to background contexts was a necessary prerequisite to understanding meaning. Their applications of lucid insights to creative waking world enterprises reflected their claim that the more contexts they took into account the richer the interpretation was likely to be.

Nonhuman interpretation

The participants applied the same principles to knowing the interpretive component of nonhumans (ie: the interior of any holon). For example, Janet applied it to create and credibly enhance the out-of-this-world characters which inhabited the fictional worlds she created in her lucid imagination and wrote about in her stories. In their different ways Adam and Ranea abstracted city images and represented them, through different media, as the pulse of urban life. Dean and Daniel independently recorded samples from waterways and wilderness in order to transpose lucid insights of the natural world into sound form. Tess applied the same principles in respect of the rescued animals she cared for at her home. And I know from personal experience that when I interact with my dog Louie I am interested in more than just his exterior behaviour.

For example, I can sense when LouieDog shares with me that he is sad or happy, fearful or hungry. Since humans and dogs share a similar limbic system we also share a common emotional worldspace (cf: Wilber's "typhonic" level, p.99). My dialogical communication with Louie is not verbal or linguistic, it is an empathic resonance with those innerdepths that 'make him my LouieDog' - his interior depth and degree of consciousness. I will conceptually elaborate our shared moment in a common emotional

worldspace, something he cannot do. The common worldspace provides the common context which allows the sharing, the interpretation. LouieDog and I can share all lower worldspaces, such as the physical (shared gravity), the vegetative (life), the reptilian (hunger). Since Louie and I have a brain-stem as does a reptile, we can share the impulse 'hunger' in common with lizards. Then we three (the lizard, LouieDog, and I) and our pet rocks have mass and gravity in common, so we can all fall at the same rate - although sharing does get considerably less interesting in the lower worldspaces!

Less depth less to share. The common worldspace provides the common context that allows the sharing and the interpretation. In specifically human contexts, in addition to the earlier (cellular, reptilian-stem, mammalian-limbic) backgrounds, we also have complex cognitive, conceptual, and linguistic backgrounds; we ground our mutual interpretations in these common cultural backgrounds and communication can occur. And these backgrounds evolve. Human backgrounds have evolved from archaic to magic to mythic to rational to existential on the way to possibly higher worldviews [Fig.7 (LL), Appendix 7, p.262]; and each of these worldviews governs the types of ways we can interpret the Kosmos - whether it be magically or mythically, rationally or transrationally. It seems clear there is more than just a static pre-given world lying around waiting to be superficially reflected with the monological gaze. So I reiterate: surfaces can be seen, but for depth to be seen it must be interpreted.

Spiritual interpretation

Interpretation is no less important in spiritual experience. For example, the participants described experiences in which a form of direct interior illumination occurred: a mind-blowing flash of inner light, an enlightening moment when all was suddenly revealed, a sparkling moment of great clarity in which they felt one with the light (cf: Monk, 2002).

These flashes of insight are so strong and clear they inspire me with a foresight of the impossible, achieved... a very bright flash which doesn't just throw light on the matter, but opens up matter that wasn't there before. What's more, I don't mean I deliberately generate it in some way, more like I'm part of it - the part that highlights the way between - which is how I remember... That's what I mean by lighting the steps to goal achievement. It's so unmistakably direct, and I come out of it all fired up for immediate action (Adam).

The men spoke of such illumination - from lightning bolts to sparklers - in a quite personal way, and mainly in relation to work and goal achievement (in fact it was in this context of discussion that the topic arose). The women, who tended to describe such experiences more broadly (eg: in terms of interrelationships and projected outcomes often pertaining to artworks), seemed to encounter this inner light more flexibly. Although excited or highly motivated, they usually read the facts less specifically than their male counterparts, and appeared more willing to share or compare notes about what had happened. While focusing on applying their insights, or the effects of their insights, to the task at hand, they readily generalised perceived benefits.

You don't know how much I really want to get down what I saw! I know how I'm going to go about it, can't wait to get stuck in! I'd like to talk to [a colleague] about [certain specifics], I'm interested to see if she agrees with my interpretation... but regardless, I want to get on with it now. I can show you what I mean later on if you like... (Ranea).

Oddly enough, the women appeared to fit the man alone stereotype of the self-motivated loner, individualistic and independent in the pursuit of certain goals on as many, if not more counts than the men. At the same time they seemed more prepared to communicate their insights and more willing to openly discuss their experiences. However, the men had their own way of mulling the unknown: What the !!!! was that? a UFO? some brain-state in overdrive? An angel? God? a too-big chunk of undigested meat? a spicy-food allergy...?). In determining to interpret what the light or deep inner experience in fact was, the men deployed their own elimination logic!

The participants took for granted that each person must decide their own interpretation. In recounting details surrounding various unusual or not everyday occurrences, it was evident they expected to satisfy themselves on the nature of what happened and act on their own conclusions despite outside opinions. Accepting such encounters as givens, the participants invariably sought to understand and, insofar as it informed their art works, better express their experience. Their need to know was not unimportant or a secondary issue, neither was it merely academic hairsplitting. They seemed to realise instinctively that how they interpreted such light would govern how they could approach others with it. For the artist (musician/director/author) a public is required whether consciously acknowledged or not, and the substance of created works (the inspiration that drives their emergence and production) presumes a sharing with the world.

The participants reflected that their interpretation and flavour they gave such inner light actually determined their future relation to it whether the nature of that light by any other name was conceived as: Allah (the supreme god in Islam), kundalini (the power channel in hatha yoga), savikalpa-samadhi (a formless conditional awareness not yet fully established, conditional because traces of dualism remain in the perception), Jungian archetype (the notion that the deepest levels of the unconscious contain inherited universal archetypes, ideas, symbols, which are made manifest in dreams, myths, stories), Platonic form (the theory that mathematically-signifiable abstract universals really exist outside time and space in an autonomous world of timeless essences), or something which could not be expressed in words at all. And they knew that even if the experience of light was transmental or beyond words altogether, each of them was still a compound individual, composed not only of spiritual content (perhaps what the light was) but also of mind and body and matter, and mentally each must orient him/her self to interpret, explain, and make sense of it all. For if they could not interpret adequately, and did not know what it meant, they would be unable to integrate it with the rest of their being, and their own extraordinary depth would escape them.

I think people have spiritual experiences and intuitions all the time. But because they have no idea what to make of them they brush them aside...or interpret what's happening so inadequately they wind up sabotaging what might be just about to unfold. I need to be satisfied I've looked at things in the context of what's going on. Apart from which, if something unexplainable occurs I like to know more about it. I don't automatically assume it didn't happen (Tess).

Many people have spiritual or transmental experiences from the higher/deeper stages of consciousness evolution but abort or derail or obstruct further transformation by

inappropriately unpacking their intuitions. One of the checks by which the participants safeguarded the intuitions that guided their creative works involved the self-monitoring of responses to options tested in the lucid environment. In their dreamworlds, where stereotypes, stigmas, and social parameters lose their sting, the gap between typically male and typically female behaviour responses closed. The higher, deeper, more far-reaching the goals-in-common, the more evidently closely the individuals aligned.

Inadequate interpretation

Interpretation based on the realities of just one realm (or worse, one level of one realm) not only devastates the other realms, it cripples the fullness of the experience itself. The participants appreciated this and could directly locate and check vulnerabilities by realm before they became problematic. This aligns with Wilber (1996), who identifies certain dangers of drawing conclusions from inadequately interpreted information. For example:

1. If interpretation of spiritual experience is confined to the individual-subjective-interior I-realm (Wilber's ULquadrant) experience is seen solely in terms of a higher Self (or higher consciousness, or archetypal forms, enneagram patterns, care of the soul, the inner voice, transcendental awareness, etc); and cultural, social, behavioural components tend to be ignored. Consequently, insights are crippled in terms of how to relate this higher Self to the other realms, which get interpreted rather narcissistically as mere extensions of their Self (eg: the new age movement is full of Self-only interpretations).
2. If interpretation is confined to the individual-objective-exterior It-realm (Wilber's URquadrant), experience is basically seen as a product of brain states (theta brainwaves, or massive endorphin release, or hemispheric synchronisation, etc). Hyperobjective and merely technological this view devastates not only the cultural and social components but the interior states of consciousness.
3. If interpretation is confined to the collective-objective-exterior network-of-Its-realm (Wilber's LRquadrant) (eg: as is common among new paradigm ecological theorists), ultimate reality is the empirical web of life (or Gaia, or the biosphere, or the social system), with all holons reduced to being a strand in the web. In collapsing vertical depth to horizontal expansion (ie: totally mistaking great span for great depth) such approaches devastate the interior stages of consciousness development and reduce all subjective interior components to objective exterior strands in the empirical web (Wilber points to the forms of ecofascism which resulted from collapsing LH to RH quadrants).
4. If interpretation is confined to the collective-subjective-interior We-realm (Wilber's LLquadrant) experience is seen merely in terms of collective cultural consciousness and a coming worldview transformation, which overlooks what individual consciousness can do at any given point and denies the importance of social structures and institutions in helping to support and embed these experiences.

All of these one-realm interpretations have an important moment of truth to them, but because they do not adequately include the other realms and tend to be very partial, they cripple the original experience by unpacking spiritual intuition very poorly. Fragmented interpretations do not facilitate further intuitions and tend to abort the spiritual process

itself, as the participants had discovered in relation to their creative productivity. In actual practice and by logically extrapolating theory, since Spirit-in-action manifests as all 4 realms an adequate interpretation of spiritual experience ought take all 4 into account. For we have different levels of being (matter, body, mind, soul, spirit), each of which manifests in 4 facets (intentional, behavioural, cultural, social). And this is especially important when we look at human growth and development. For if there is a transformation in our future it lies in these higher/deeper stages.

In the process of translating their most innovative insights into the various art forms they created, the participants discovered and were utilising some very basic benefits of being sympathetically attuned with the universe (Tess), of accepting the enormity of untapped potential in virtually all aspects of life (Adam), and of being more able to appreciate the depths (Janet).

The point being, the participants realised that if they wanted to touch the truth in each realm they needed to start by noticing that each speaks with a different voice.

Attuned to the Kosmos [the four faces of Spirit]

Fidelity of vision in relation to truth and the conduct of their art was of vital importance to the participants. Truth for them was a matter of being attuned with the real (see the section on a more integral philosophy in the Introduction of this thesis; Solomon, 1989 on Nietzsche's propositions on Aristotle's morality; and Wilber, 1996 on being in touch authentically with the true the good and the beautiful). The participants paralleled their milestones of personal progress with human progress in general, and suggested some interesting correlations. Several participants noted how humanity, through painful trial and error in the course of its evolution, collectively discovered various ways for us to check our attunement with the real (or Life as it is, or the fullness of creation, or the rich diversity that is the universe), fashioning a series of validity claims (or self tests) to see if we are in touch with truth or lost in falsity, honouring the good or obscuring it, moved by the beautiful or promoting degradation.

The participants collectively found that in essence such checks required us to: confront reality, curb our egoic fantasies and self-centred ways, require evidence from the greater community (the rest of the Kosmos) in order to mutually arrive at the deeper good for all and be able to function outside themselves. For these are the variously-described ways, according to the participants, that we connect to Spirit (Mira, Esther, Ranea, Janet, Daniel) and attune ourselves to the Universe (Tess, Adam, Abe, Andy, Dean). This closely aligns with Wilber's (1996) proposition of the four faces of Spirit in the manifest world, which he refers to as the "checks and balances in the Kosmic Constitution" (p.119), these being propositional truth, truthfulness, justness, functional fit, in the context of the realms in which each is embedded [Fig.5, Appendix 4, p.250].

Each truth has its place and is as important as its counterparts. As Adam reflects:

In the face of the facts, I don't know if I'd call what happened good or bad. But one thing I realised for sure: Truth alone will not set you free, but truthfulness will (Adam).

Dignity and disaster

The participants took for granted that progress in both personal and human terms comes at a cost. In their different ways and words, artistically and otherwise, they expressed considerable insight on the dignity and disaster of human development. For example, they saw that while the dignity of modernity was differentiation (ie: realisation of the I and We and It domains of reality on a widespread scale), the negative legacy of the Enlightenment (monological gross-atomism) and the disaster of modernity (monological subtle-holism) was dissociation (ie: not being harmoniously balanced, as the I and We domains were plundered by the more aggressive-explosive approaches of the It domain). In other words the spectacular advances in empirical technoscience colonised and crowded out consciousness and morals and thereby collapsed all I and We dimensions to one big holistic IT... Which left postmodernity the task of integrating the dissociated domains of reality (which is what this thesis is about).

My thoughts: In line with the participants I believe there is a vital need to integrate the dissociated domains of reality but NOT by regressing to ‘the good old days’. Not the sort of mythic or magic indissociation where self and culture and nature were not yet differentiated. And certainly not by way of the self mutilating flagellation Wilber (1996) calls the “narcissistic flailing...which gives so much of ‘postmodernism’ its selfcentric whine” (p.131). While I agree that much postmodern thought is regressive, the more authentic currents (from Hegel to Heidegger to Habermas to Foucault to Taylor) are trying to get some balance back, largely by trying to honour science and morals and aesthetics equally (eg: Raeburn & Associates comprehensive/multidimensional health, wellbeing, and quality of life programmes 1993-1996), and NOT by simply reducing one to another in what Wilber calls an “orgy of theoretical violence” (p.131). [See Fig.7 (LL), Appendix 7, p.262, for some milestones in average or collective consciousness up to the present modern rationality].

Also, I believe that as consciousness evolution continues into the higher/deeper (super-conscious, transpersonal) domains, ways to recognise the four faces of Spirit and integrate mind and nature and culture becomes almost mandatory. For, in line with the participants projections, it seems clear that the higher transrational transpersonal (spiritual) developments also proceed equally in all four domains, each of which evolves (ie: unfolds and realises its spiritual nature more and more) to in the uppermost reaches [see Fig.7, Appendix 7, p.262] increasingly become transparent to its own true nature.

Further reaches of Spirit in the realms of the superconscious

This study has thus far examined the nature and foundations of the processes and principles underlying the functional utility of the various states, stages and structures of consciousness that the participants personally experienced/encountered in the context of their lives. Rather than attempt extensive coverage of the evolution of consciousness in each realm, the focus in this chapter (and from here on) rests on the interior-subjective stages. The correlative changes in the other domains, which are both inseparable from and crucially important to individual consciousness development, are not included.

[NB: None of the associated changes in the brainstem, the limbic system, the neocortex, brainwave patterns (alpha, beta, theta or delta states) are included. Neither are hemispheric synchronisation, neurotransmitter imbalances with pathology, nor the larger cultural currents, nor the social structures].

Only the interior 'I' in the realms of the subjective superconscious are here explored.

Who's to know sanity in a situation like that? Where's the good in merging yourself into a culture that's so obviously sick? Why would I want to be a well-adjusted Nazi for example? But who in their right mind dares to be the only one in step in that army? What does it even mean to be well-adjusted in such a context? Or put another way: is a maladjusted person in a fanatical society the only one who is sane? (Abe).

These are crucial considerations, as a malformation or pathology or sickness in any domain of being will reverberate through them all. Cripple any one realm and all four tend to haemorrhage. Even so, such correlative issues must remain for another study.

Higher stages of development [See Fig.8, Appendix 7, p.263 for stages above vision-logic] The participants read as a warning sign what Dean cheerfully recalled as "the onset of terminal contentment". This disposition aligns with Kierkegaard's thesis that on the brink of the transpersonal one of the characteristics of the actual self is that it can no longer tranquillise itself with the trivial (Kierkegaard, in Howe, 1994). The participants recognised such signs in a basically similar vein:

Something's missing. The familiar bale-outs don't work. Whichever way you look at the upside you know deep down there's got to be more (Andy).

I realised long ago there was more to a meaningful life than comfortable routines and approval from well-meaning friends and like-minded peers... There's a point where you realise however much you achieve it's never enough. Striving for more, especially when you tell yourself it's for others, gets into your blood... like a drug to keep you going... and it becomes a comfortable routine, but a treadmill you can't get off. If you don't shake out of it, once the euphoria sets in you're really in trouble... There's such a thing as being too comfortable (Adam).

According to lifespan educationists (eg: Peterson, 1989; Vander Zanden, 1993) such realisations often present later in adult life. Facing the fact that the finite self is going to die and neither magic, mythic gods, nor rational science will save it, is part of becoming authentic. A notable part of Heidegger's (1926/1992) contribution to phenomenology and existentialism was his constant assertion of the importance of finding one's own authentic being-in-the-world. Wilber's (1996) commentary on authentic agency-in-communion is very similar but goes a lot further and more closely aligns with the participants' experiences of what happens when limits are reached.

Sabotaging authenticity

The participants' alertness and attention to their own frailties compares with Howe (1993) on the complementary components of any developed selfhood. There is also process in common with Wolf's (1993) analysis of victim feminism and the recognition which marks transition into power feminism. In common with certain more positively put elements of Wolf's and Howe's analyses the (in my opinion rather gloomy) existentialist analysis of the characteristics and stance-in-the-world of the authentic self identifies common self-deceptions by which we sabotage our own authenticity. For example:

1. We lie about our mortality and finitude by constructing immortality symbols to beat time and exist everlastingly in a mythic heaven or rational project or great artwork through which we project our incapacity to face death.
2. We lie about the responsibility for our own choices, preferring to see ourselves as passive victims of some outside force.
3. We lie about the richness of the present by projecting ourselves backward in guilt and forward in anxiety.
4. We lie about our fundamental responsibility by hiding in a herd mentality, getting lost in 'the other'.

The analysis thus suggests that in place of the authentic self the inauthentic self falsely fashions projects of deception to hide from the truth (cf: Heidegger, 1962/1992).

The participants did not hide from truth. The works they created reveal this fact, as does evidence of their candour released throughout this study. Instead, their experiences concur with what McArthur (2002) specifies as breaking through the ceiling effects that occur when limits are reached. Insofar as existentialists recognise no sphere of consciousness or worldview higher than the classically grim atmosphere of existential dread (despair, angst, fear and trembling, sickness unto death) which limits perception to within its horizons, I guess the point is that in casting it off the authentic self fulfils a prerequisite for entering the transpersonal unburdened of myths or magical expectations or egocentric and ethnocentric exaltations. This makes sense in the light of what the participants recalled of the circumstances and contexts in which their early (eg: first transpersonal) experiences of lucid insightfulness occurred. In facing life squarely, despite the relatively tender chronological age of some of them, the participants realised they had become aware of temporal limitations of the personal realm (ie: everyday body and mind expectations) and in so doing began to transcend them.

In other words, by allowing themselves to focus in spiritual mode they were able to transcend the limitations (break through the ceiling) of the personal realm and see the possibilities beyond.

The interesting paradox by orthodox standards is that the integrated autonomous self (by orthodox standards the adult at the height of personal development) ought be happy, but instead, in reaching this ceiling, is profoundly miserable. Having tasted everything the personal realm can offer and found it wanting, nothing satisfies or is worth pursuing anymore. Not because of failure to get the rewards, but because the rewards, royally achieved, have been won by someone who finds goal attainment as an end in itself has gone flat and they are sick of the treadmill. Such is a soul on the brink of the transpersonal. The observing self, in becoming aware of both body and mind, is thus beginning to transcend them.

Realms of the superconscious

At a certain point in understanding their own lucid processes, the participants noticed a subtle shift in their perception. They realised that their consciousness was developing to

disclose more and more of its own depth. Dean alluded to “the part of perception that knows there’s more”. Andy spoke of “dimensions of observation difficult to define”, Janet of “discerning what is really there”. This discerning form of self-observation, which Daniel regarded as “the spiritual aspect of self-appreciation”, is represented in the literature as: the Witness, pure Presence, pure consciousness; or simply, the Self. According to mystics and sages in the world’s major wisdom traditions, it is directly linked to the Source (Pratt, 1997) and is by nature the enabler of major insight. The participants referred to such insight in a number of different ways, many of which found expression in art form. Others provided inspiration in less obvious ways.

In the light at its deepest centre I saw what it is not possible to see (Ranea).

That instant is a glimpse into infinity. A moment when history falls into place for you, and the insight you now have changes the way the future will unfold for you (Mira).

Dean spoke of an abstract zone of insight into the depth of one’s own consciousness. He called this a “depth of unconscious... programmed to ultimately intersect infinity”.

The developmental process continues

As identity shifts from matter to body to mind, so the developmental process continues. Consciousness starts to disidentify with mind, which is why it can witness/experience/see the mind, not merely as subject but also as object of the observing Self.

Knowing where to look for what, is the first thing to get right... I listen to my body’s senses teaching me about matters physical... I count on my mind perceiving logic where intellect is concerned... and I behold in the realms of Soul and Spirit where time is not an issue... Each reveals its own mysteries (Mira).

This will sound crazy to anyone who’s never been there, but when you wilfully function in the spirit you see yourself and everything around and connected, with the eye of God as it were... By see I mean know deep down... and in knowing, you know the knowledge is beyond your everyday efforts. In no way am I putting down my own or anyone else’s efforts, I’m just trying to explain how I realise that insights in the spirit come from a source much greater than anything my personal efforts can take credit for (Daniel).

According to Wilber (1997), in the contemplative mystical traditions the observing Self/Witness begins to transcend the mind (cf: Cousins, 1984 on jnana yoga - applying the mind to transcend itself). And where the mind leaves off its rational/egoic/personal functions (in other words as the Self goes transrational/transegoic/transpersonal) the observing Self eventually discloses its own source. This source, according to certain participants, is Spirit. In Daniel’s words it is “the spiritual memory bank in which the personal blueprint of each individual is contained” (cf: Parsons, 2000). Some of the participants compared this memory or databank with what Jung referred to as collective unconscious and spoke of breakthrough when they realised they could readily access a “source of knowledge untold greater” than their own (eg: Esther, Mira).

As the participants became increasingly aware of shifts in the focus of their own consciousness, they realised each shift brought with it a particular way of viewing the world. Andy experienced a series of further developments accompanied by new perceptions and inclinations that unfolded at every level. Daniel referred to multi-

dimensional milestones, each of which generated many challenging prospects en route to some ultimately all-embracing state of self-resolution. Dean spoke of insights springboarding his focus from one set of ideas into new realms of possibility. The participants' enhanced awareness of these developmental shifts and the associated changes that occurred, align with Wilber's metaphor of the ladder and its rungs - the proposition that the basic structures of transpersonal growth and development mark the stages and likely sequence of the observing Self's journey home, yet with the extra understanding that the stages (the ladder and its rungs) are not where the real action is. The real action is the *climber* of the ladder and *what the climb generates*, not necessarily in a rigidly linear sense, as there are all sorts of ups/downs and roundabouts in actual reality.

The participants' identification of a tendency to centre gravity with the homebase (or basic structure of consciousness) around which most of their perceptions, moral responses, motivations, drives, etc, were organised, is similarly consistent with Wilber's analogy of the ladder's higher rung and the (metaphoric) likelihood of an identifiable sequence to the shifts through the higher stages of transpersonal growth (ie: the psychic, subtle, causal stages and the nondual; examples follow soon).

NB: Wilber links the psychic stage of transpersonal growth and development with 'nature mysticism', the worldview where a person might temporarily dissolve the ego (or separate-self sense) and find an identity with the sensorimotor/rational/existential world (ie: ordinary gross-oriented natural reality). Similarly, the subtle stage links to deity mysticism (and union with God by whatever name); the causal stage (the creative ground of all junior dimensions) links to formless (unmanifest) mysticism; and the nondual to nondual mysticism (the integrated reality of all states).

Although the participants considered it possible to speed up these stages (eg: peak-experience ahead), they expressed the view that accelerating or otherwise manipulating development in or through these or any naturally emergent processes was not generally desirable. This concurs with some transpersonal psychologists (eg: Walsh & Vaughan, 1992; Alexander and Associates, 1976-1990; Tart, 1992); while other consciousness theorists (eg: Grof & Grof, 1990; LaBerge and Associates, 1985-1992, who actively advocate interventionist/accelerant measures) clearly disagree. To the participants it was commonsense that the higher the top, the more obvious the need for strong supports with deep reliable foundations - which did not include fastfood methods or quickfix solutions. Wilber (1997) likewise asserts that the ground to integrate the sort of top-heaviness constructed in such situations needs to be consolidated. Numerous feminist philosophers (eg: Haraway, 1991; Brodribb, 1992; Klein, 1994) warn of any upward float with no grounding connection to mind+body+earth+senses; as do Aurobindo (n.d), Plotinus (n.d), and DaAvabhasa (1991), the latter three cited in Wilber (1995).

Successful consolidation is evidenced in the participants' lives, including the fact that Esther, Mira and Ranea respectively survived the unrelenting trauma/s of childhood sexual abuse, brutal physical violence and treatment for terminal cancer, at all. Not only did transpersonal experience aid them during crisis times and in the aftermath of these traumatic events, but throughout their unselfish and caring conduct of normal everyday life, since. This is reflected in their art and broad-ranging creativity.

The psychic level

The participants recalled becoming aware of an ability to identify and be 'as one with nature' (eg: feel for the forest/the mountain/wildlife as forest/mountain/wildcreature). They recognised a shift when their awareness ceased to be selfbound or confined exclusively to the individual ego, and deepened to embrace nature in a more personal way. This aligns with Wilber's (1997) defining characteristics of the psychic level. Thus the participants experienced depth (ie: a deep structure of consciousness) at the psychic level of the transpersonal realm - not so much by a noticed increase in the frequency of paranormal events, as is commonly assumed, but as an ability to identify and be as one with nature. There is ample evidence in the transcripts that this sort of experience was common among the participants. For example, Andy recalled the moment when he "almost involuntarily cast off" the sense of subject+object separation between himself and the natural world (cf: Kierkegaard's "leap of faith" in Solomon, 1989, pp.330-334).

In that moment I knew its urgency to survive, its need to protect its young. I felt my senses sharpen, the adrenalin tighten my body. I had become the hunted... The memory stays with me, for it marked a turning point (Andy).

Andy, as did the other participants, still knew perfectly well where the body stopped and the environment began. They all knew the experience was NOT psychotic dualism by any other name, but a smooth evolutionary progression. Each knew intuitively that this was an expansion of conscious identity. This aligns with: Emerson's notion of Over-Soul and the first form of awareness beyond the conventional space-time centred on individual ego/bodymind; Wilber's (1995) explanations of the higher eco-noetic Self (pp.606-610); and the mystical awareness or World Soul described by DaAvabhasa, Aurobindo, and Plotinus. The common factor among the participants and the aforementioned theorists, is the fact that the mystical experience moves beyond the ordinary conventional reality of the gross, or waking, realm but still takes the waking/gross realm as part of its referent.

I once accused an old deer hunter I later came to know well and greatly respect: How can you kill such magnificent creatures! I turned away in angry disgust and gave him no chance to respond. Much later he told me this story. The aged hind:

"The old hunter is coming down the gully. He can smell the urine, see the sign. He knows I am close. He will use nature against me. The wind circles in the gully, I smell the hunter. I know he's there, he knows I'm here, although we haven't seen each other. I stand, no sound... Across the silence I cough aloud to warn them, the others will know how close the danger. The old hunter waits. He will place his shot. The wind, the nose, the eyes in my favour. I wait..."

And in the aged hind I saw the true depth of his empathy with the natural wilderness he loved, the wildworld of which he was so integrally part. He also told me that the psychic sense people seemed to think was a highly developed human ability was more likely a 'throwback' to primitive survival techniques - that to the creatures of the wild world supersense was a natural function of daily life. The participants similarly linked psychic supersense to genetic memory or primordial instincts they hadn't unlearned or displaced in favour of more sophisticated attributes.

The subtle

In the way the psychic level of awareness presented for the participants, they similarly recalled the unfolding of a further ability to identify and be as one with more subtle entities or processes of consciousness (eg: archetypal forms and patterns, inner light and sounds, extremely subtle bliss currents and cognitions, expansive affective states of love and compassion). In various ways and different words, the participants referred to a subtle development which included but went beyond a union with the forests and mountains and wildlife of the natural (gross) world of the psychic level.

That evening, as the setting sun drew the sharp concerns of the day into its one great shadow of night, I understood unity. Until morning, when the rugged features of the countryside would come clear, I felt a deep empathy with all that would be, now absorbed in the formlessness of night (Mira).

Almost from the time of conception, maybe before, you know something of the child, and even identify with the adult your unborn child will one day become. It's not ego or wishful thinking. It's part of the inner transformation creativity, in particular the creation of life, brings (Esther).

Their level of awareness was not confined to the natural domain in this deeper union with the subtler dimensions of the interior transformational body.

In a strangely 'pregnant' sort of way I understood the magnificence of potential (Daniel).

Connecting with the not-yet-realised outcome or virtual product of your own creative potential is a matter of identifying with the essence of what is to come before it starts to take shape... and it's not such a leap to relate to connections in a much bigger picture (Adam).

Such examples affirm Wilber's (1995) notion of nature mysticism giving way to deity mysticism.

The participants' experiences, in common with Wilber's thesis on the structure of consciousness, suggest the deep structures of the higher levels are present as *potentials* in (presumably all) human beings. [I say potentials to emphasise the point that they are not just lying around in the psyche waiting to emerge fully formed]. As these deep potentials unfold, their actual surface structures are created and moulded (as in the lower levels earlier explained) by intentional, behavioural, cultural and social patterns. The deep structures are given, the surface structures are not. As illustrated in the case studies, there is an interpretive component to deep structure (subtle) experiences, which cannot proceed without various backgrounds which do not exist merely in the psyche. For example, if someone experiences an intense interior illumination (eg: in a near-death experience), a Christian might see/interpret that light as Christ or an angel; or a Jungian might see/interpret it as an archetypal experience of the Self; and so on). If we reject the pre-given extreme and its opposite error of extreme constructivism (Klein, 1994; Wilber, 1995), the basic reality of a subtle experience is that it is an ontologically real event that actually exists. It has real referents and plenty of evidence, not in the sensorimotor, rational, or existential worldspaces, but in the *subtle* worldspace.

Archetypes: NOTE: In psychology and sociology, archetypes are generally assumed to pertain to Jung's (1912) meaning and usage of the term (Reber, 1985; Jary & Jary, 1991). In contrast to Jung, the transpersonal archetypes I speak of are subtle seedforms

upon which all of manifestation depend (ie: the primordial seedforms, the spiritually-inherited ideas, images, forms at the deepest levels of [pre]manifestation and the unconscious). I am not saying Jungian archetypes are not real enough, but rather that Jung consistently failed to differentiate his archetypes into their pre-personal, personal, and transpersonal components. Further to which since all three are collectively inherited there is a constant confusing of *collective* with transpersonal, and archetypal with spiritual and mystical. This is why Jungian psychology tends to be a very regressive movement that simply divides consciousness into two huge domains: personal, and collective, then tends to take anything *collective* and call it spiritual, mystical, transpersonal; whereas most of it, as Wilber (1995) elaborates, is simply prepersonal, pre-rational, preconventional, regressive.

From deep states of contemplative awareness comes the understanding that the Kosmos emerges straight out of primordial Purity, and the first Forms that emerge are the basic Forms, the actual archetypes (original patterns, primary moulds, seedforms) upon which all lesser forms depend for their being (Plato). From the Neoplatonic traditions in the West to the Vedanta, Mahayana, Trikaya traditions in the East comes the understanding that: there is a Light of which all lesser lights are pale shadows, a primordial Sound of which all lesser sounds are thin echoes, a Consciousness of which all lesser cognitions are mere reflections. And those - Light, Sound, Consciousness - are what I regard as real archetypes.

[cf: Plotinus, Asanga, Garab Dorje, Abhinavigupta, Shankara, whose direct experiential disclosures, issued directly from the subtle dimension of reality and interpreted according to the backgrounds of those individuals, are not simply theoretical hunches or metaphysical postulates, but disclosures issuing from this profound ontological reality, this subtle worldspace... references cited in Wilber, 1997, p.217].

These true archetypes are not images existing in mythic worldspace, or philosophical concepts existing in rational worldspace, they are a meditative phenomena existing in subtle worldspace. Dean spoke of this as “a way to access the abstract and the secrets it may hold at the interface where possible realities emerge”. To Daniel in deeply prayerful state it was the recognition of prophecy fulfilled (before the event) and the subsequent revelation of the Holy Spirit unfolding a potential way beyond the limits of his imagination. Janet experienced something similar in terms of phenomenologically parallel historical shifts that returned to reveal an “unknown but strangely familiar source” and project possible outcomes into the future:

The imagery was definitely linked in parallels that went back, back, back. There was something about each phase... not exactly seeing people and surroundings as shadowy forms I could identify as such, but more my presence experiencing itself in their presence. It seemed I held fast to it, despite what I guess was a shadow memory of historical circumstances, and was part of it, imprint on imprint, so any vague fear of losing a grip in strange territory fell away... But in fact it wasn't like that. The further back, the greater the proportion of familiar, despite the falling away, and the stronger and more refined the sense of being there (Janet).

The participants demonstrated time and time again that without hands-on exploration creative advance at the cutting edge could not pass ‘theory’.

There's theory and there's practice, and one's no good without the other. New theory emerges as the cutting edge of practice and all it entails, ad infinitum (Abe).

And once the floodgates open, the dynamics and depth of the flow are there for the closer scrutiny of all who wish to see.

Mull it over all you like, but you'll never really know until you get stuck in and do it! Then if it all falls apart at least you're in the right place to discover why. Chances are, answers will come to you in that space (Adam).

Even forming the question can be a leap. But if you want resolution, the first step is yours... Consider the Israelites: it wasn't until one of them, Moses, led with his step-of-faith, that the Red Sea parted; then, beyond exhaustion, fear, and logic, it was the faith-in-common of the people that held back the waters... it was this their pursuers lacked (Mira).

Contemplative practice or injunction or paradigm will help you perform the exploration yourself.

There's no sense trying to tell me about the finer points of grammatical tense or the subtle differences in dialects of a language totally foreign to me. I can't begin to understand unless I learn at least a little of the language. It's the same with things spiritual: you've got to be on the same wavelength to even grasp what's going on let alone understand it... The thing that surprised me most was how easily I could pick up on the parallels... the odd-seeming counterparts to the familiar practices I was used to. But once I realised from the general pattern that they were counterparts, things became accessible and began to make sense... adding to my own frame of understanding (Andy).

If you try to explain to someone from the magic or mythic worldview that the square on the hypotenuse of a right angle triangle is equal to the sum of the squares on the other two sides, it will mean nothing to them. What you are doing cannot be seen in the empirical world - it does not have simple location - yet you are correct. You are performing an experiment in interior awareness and your mathematical results can be checked by all who perform the same interior experiment. It is very public, very reproducible, very fallibilist, very communal knowledge; its results exist in the rational worldspace and can be readily checked in that space by all who learn the experiment. It is the same with any other interior experiment in awareness, and, as attested by several of the participants, meditation and deep prayer are among the oldest, most tested, most reproduced forms (cf: Kierkegaard, 1989/1841).

The causal

In recognising the generative ground of their creative productivity, the participants understood the causal. They likened it to experiencing deep dreamless sleep and the unmanifest preforms therein (see the sections on witnessing, chapter 4). Similarly, according to Wilber (1996) subtle (archetypal) Forms issue from the causal, a discrete (but not blank) state of "utter fullness" which Wilber describes as an experience of being "infinitely drenched in the fullness of Being" (p.220). The participants variously referred to and consciously revisited the ground and conditions in which they knew unformed potential could find form; the lucid ground in which subtle forms could arise to virtualise as (variously described): prototypic abstract seed forms, virtual formulae, pre-actual manifestations, lucid images, forms becoming.

The forms that define everything gradually disappear... slowly... space... time and distance... become abstract. Moving back... first through objective forms starting to virtualise... into the virtual world... on into the abstract zone of being. Worlds of virtual being - not actual form but perceivable being... intellect, idea, perception, abstraction... Sometimes I visualise the abstract taking shape, forming. Sometimes the other way round - travelling through virtual form into abstraction, formlessness... seeing, being... (Dean).

It's more than what I see, it's the fact of how it can be, what it adds up to... the lowest common denominator or deepest defining characteristic of what is... and through each permutation the factor-in-common is spirit...primordial... in the beginning and always (Mira).

The participants' experiences align with Aurobindo's insights (n. d.) and Wilber's (1995) assertions that the Witness by any other name is the causal unmanifest; and with Pratt's (1997) and Parsons' (2000) treatises on Unborn/Undying. If as a transpersonal (yogic, superconscious, state-of-grace) endeavour you keep inquiring intensely into the source (go deeper and deeper to the pure Subjectivity of this Seer), all objects - even God as a perceived form - give way. Deity mysticism gives way to formless mysticism, formless because all objects before the beginning have not yet arisen. What you actually see is a timeless, spaceless, unmanifest state: pure consciousness prior to subjects and objects, prior to phenomena (prior to the BigBang), prior to anything. As Wilber points out, this does not mean that the pure Self existed in a time before the BigBang, but rather that it never enters the streams of time, the temporal stream. And because it is timeless it is eternal - which does not mean everlasting time, but free of time, formless, timeless. Abe spoke of "expansive raw awareness... formless continuity"; Adam of "abstract simplicity, simply knowing one is being. Nothing specific, nothing missing". Daniel described an "essential vastness"; Esther a state of "enhanced awareness without senses... yet a sort of ecstatic completeness" (chapter 4).

Ultimately unqualifiable, pure Consciousness (the Witness, the causal unmanifest, the pure Seer) is not a thing, not a process, not an entity, not a quality. As the causal unmanifest the Witness is the cause, support, creative ground, of all junior dimensions (Aurobindo, Alexander *et al*, Gyatso). Tess regarded the realm of the causal as a soul nurturing state and the memory-rich ground and genesis of her own and all creativeness.

In this soul state - with virtual body and mind secured by and within spirit - essential awareness remains... Thus body and mind rest while spirit sustains. I believe it is the spirit, mine with the spirit of the universe, that watches over my deepest dreamless sleep. When I wake, the memory of this experience remains (Tess).

Creativity is part of the basic ground of the universe. We can call that creative ground God (or Goddess or Tao or Brahman, Keter, Rigpa, Dharmakaya, Maat, etc.), or as does Jantsch (1980) we can refer to the self-transcending capacity of the universe. The central point recognised by the participants is that it is the source and sustenance from which stuff is first forged and from which it emerges. That stuff - the caused, the created, (see introductory chapters) - arises as subject and object in both singular and plural forms or (four) realms of being, following a pattern that is a potential of the Godhead (Pratt, Parsons). The pattern that manifestation displays as it arises, as indicated in the case studies and consistent with Wilber's propositions, embodies a

creative drive to greater depth, greater consciousness, and greater unfolding that ultimately unfolds into its own infinite ground. That is: its creative ground prior to time; its Spirit (as Consciousness, the Witness), present all along (as the interior depth of every holon), finally transparent.

The nondual

Many traditions take the causal unmanifest to be the ultimate end state - the final absolute Omega, full Enlightenment, ultimate release, pure nirvana, endpoint of all development and evolution. But it is not the final story. The participants, usually by way of explaining meaning in their art works, variously alluded to a further dimension through an infinity point.

The point-of-deepest-beyond where all possible futures converge as one great abstract virtual potential, beyond the interface where possible realities emerge (Dean).

Adam described a sense of seeing past flow into future, as an experience in which the hugeness and extent of being present in it all was total. Janet similarly spoke of experiencing past and future being laid to rest in a moment of absolute present that seems to last forever. Janet, Daniel and Esther referred also to the different forms of self-embodiment by which the spirit manifests.

Further back, back, through the great virtual mass of not-yet-form [*cf: the Causal unmanifest*], not virtually embodied as ground, but rather as its very essence [*cf: causal absorption in pure unmanifest and unborn Spirit*] with all the fertile promise of newlife to come (Janet).

In that simple shift I realised the enormity of the change. Suddenly I could see how every stage of every part in the whole development would then evolve as a unit... and the process enable issues that in isolation presented logically irresolvable difficulties, to be resolved... And I understood how an evolving transformation was at the same time a transfigured return... Quote: "I saw a new heaven and a new earth, for the first heaven and the first earth had passed away" [*Bible Revelation 21:1 on the transfiguration of new Jerusalem the HolyCity and God's expression of fulfilment: 'It is done! I am the Alpha and the Omega, the beginning and the end' Revelation 21:6*]... and it started anew, the rebirth of new worlds, as it was in the beginning... [but] spirit transformed (Daniel).

Further insight on (and via) Daniel's revelation unfolded for him:

I saw the meaning of the Word as the language of Spirit and the manifestations of spiritual expression... and could better understand the recall of spirit. Then I realised something else: re-creation in the point of recall... further creation in the manifest release - to the world, the children - of the spirit of the Son, while in the same moment returning the Son-as-spirit to its source, the Father. Reabsorption of the transforming HolySpirit. That is: the returning spirit of God-the-Father that was manifest as the Son, and also as the spirit of the actions-in-the-world that mark the presence of the HolySpirit-of-the-Son, and thereby the Father, in the people. And the original Source of all manifestation, magnifies. The Trinity at its source thus transfigures. And the Source transformed thus evolves (Daniel).

According to the Nondual traditions (eg: Vedanta Hinduism, Mahayana and Vajrayana Buddhism), when one breaks through the causal absorption in pure unmanifest and unborn Spirit, entire manifest worlds arise once again, but this time as a perfect expression of Spirit, and as Spirit. Esther expressed herself thus:

I am Body, and I am in all that my body does; I am Watcher and I am in all that my mind's eye sees... this I see in essence... Essence... what is... And the essence of me is simple awareness... Spirit. The enlightened essence of me that Is... One with Essence... a thought in the mind of God... The spirit of me sees the spirit of *[what is seen]* and it is in that space that we meet... One, evolving as one (Esther).

In this shift from causal unmanifest to nondual embrace, the Formless (pure Emptiness/Spirit) and the entire world of manifest Form (the Kosmos) are seen to be not-two (nondual). The Witness is seen to be everything, every object that is witnessed (ie: the Seer and the Seen merged together).

In the Song of Solomon, the Christ and the Bride as One, disappear as separate entities. Wisdom can be seen as the culmination of an essential consciousness that is not other to the world, for it is the World (Janet).

[Ramana Maharshi describes a spontaneous and unbroken state in which the whole Kosmos is "contained in the Heart, with perfect equality of all, for grace is all-pervading and there is nothing that is not the Self" - citations in Wilber, 1995, pp.309, 619, 789].

No subjects no objects, no entering this state no leaving what always-already-is. Nondual Suchness is not a discrete state of awareness, but the ground or empty condition of all states - an Emptiness that embraces all Form, even as Form continues to arise (Klein, 1994; Wilber, 1995). The simple feeling of being, the basic and simple immediacy of any and all states (prior to the four realms of being, prior to inside and outside, prior to seer and seen, prior to the rise of worlds) everpresent as pure Presence. Wilber refers to the radical end to all centrism: all egocentrism, geocentrism, biocentrism, sociocentrism, theocentrism. Abide in Spirit embrace all Form. The point is recognition. As Andy remarked:

We are what we eat, we are what we do. In a manner of speaking we are our every experience, we're not separate from our experiences any more than our experiences can even exist without us however you look at it (Andy).

Every experience that can be had is already nondual whether one realises it or not. In other words, it is NOT NECESSARY to change your state of consciousness in order to discover this nonduality. Any state of consciousness is fine, because nonduality is fully present in every state:

Like the oozalem bird flying backwards in ever-decreasing circles to finally disappear up its own you-know-where, you can tie yourself up in unreal knots. Reality check! Keep your eyes open, see what's right in front of you, and get on with what counts. Why bust your boiler trying to find what wasn't lost in the first place? Appreciate what is and take it from there (Dean).

Also, to suggest nonduality rejects duality on its own level misses the point completely. Dualisms (subject/object, inside/outside, left/right) will still arise. They are supposed to, for they are the very mechanism of manifestation: Spirit manifest as subject and object in both singular and plural forms. Thus the point is not to evaporate these four realms, but instead see through them (ie: see deeply into them) through waking, dream, and dreamless states, to their Source (their Suchness). As the depth in the participants' longitudinally-explored experiences demonstrate, and as Wilber (1995) makes clear, a quick glimpse will not permeate all levels, all realms, all manifestation.

Recognising Nonduality is recognising the Unborn-Undying (ie: Spirit) in the very midst of our born existence. This does not mean abandoning emotions, thoughts, desires, inclinations. No. The task is simply to SEE Spirit, NOT get rid of Form. That is, to see that 'the Emptiness'/Spirit is comprised of the essence of preForm, the Essence of which is the Spirit of all Form.

Abstract? virtual? Yes. Extreme? simple? Yes. But the logic is so straightforward... I realised when I saw how, in the formulaic sense, this applies and can be applied to everything (Dean).

Creativity is the primordial urge. Its creative flow is the lifesource of the potential that arises in it, stems from it, returns to it... (Mira).

Everchanging, ongoing, dynamic - collective consciousness is individual consciousness pooled, with feedback (Dean).

Essential vastness that doesn't need to display the boundaries that define this bit as 'water' or that bit as 'sky' or 'light' or 'John Brown'... it's all there, you're part of it... Creation. Creator. Creativity. The grace of unity. Potential unlimited (Daniel).

This enlightenment, unlike the rationality of the classical Enlightenment, is indeed primordial but it continues forever, forever changing its Form because new Forms always arise, and you and me are one with those. As creative artists, the participants understood this primordial-transpersonal link in relation to the patterns and associations with the parallel universe of their created works (ie: the self-initiating consequential feedback loop of ongoing: preform, form-becoming, form-in-the-world, trans-form...). And the dynamic they applied in terms of their own creativity, they recognised in the greater life context. In the final decentring of all manifest realms, in all domains, at all times, in all places, there is the nondual. Self-liberated at the moment of its arising, it is as it is.

Summary

The four higher/transpersonal stages of consciousness (psychic, subtle, causal, and the nondual), each of which has its own worldview and therefore its own type of mysticism (nature, deity, formless, nondual) have never, according to the literature, been anything near an average or collective mode of awareness [see Fig. 7, Appendix 7, p.262, which stops at Wilber's centaur and vision-logic and a planetary federation with global/world-centric morality - still an unrealised ideal for most people].

If these higher/transpersonal stages do emerge in our future collective evolution they will manifest in all four realms (ie: the intentional, behavioural, cultural, social realms of being). We await the possible forms of this future evolution, even if we individually pursue the higher states in our own case, as did the participants. By way of illustration: in the biblical parallel of Moses and the Jewish peoples' 40years wilderness experience, a liberation process may well have been achieved in a fraction the time had the collective objective been stronger, more resolute. Logistically there was no real reason Moses and a handful of freedom seeking individuals could not have made the journey in a matter of weeks, had that been the sole goal.

As the information gathered from the participants' insights on experiences of their own creativity illustrate, they became increasingly aware of a creative dynamic in their lives. Their explanations variously point to some sort of conducive presence, an enlightening influence that worked for them in a motivative way, and flowed in-around-through the creative worldspace in which they operated and of which they were functionally part. They became noticeably more aware of the nature and states of consciousness associated with particular (mainly artistic) outcomes, and this increased awareness was reflected not only in their comments (eg: on developmental depth and evolutionary process) but in the nature of their self-critique and in the works they actually created. Mira, for example, spoke of "the power-implicit, explicating". Indeed all the participants could identify, access, and readily avail themselves of the riches of such a fertile creative worldspace. They recognised the environment in which they were at once source, means and outlet for creative productivity, and found that the specific environment - realm, state, level of consciousness - with which they were most comfortably 'at one', would almost inevitably prove to be the place whereby their artistry might find its own best form-expression-fruition.

In longitudinal terms, and largely in relation to their art, the participants' adventure of consciousness appeared to pass through three main phases: discovery and exploration, development and refinement, evolutionary transformation. The course of these progressive changes was reflected in their creative works. The participants' initial focus of consciousness in respect of their art was largely exploratory and their works broadly experimental. As they became more keenly familiar with the characteristic qualities of the lucid worlds they evoked, their more critically evaluative approaches were duplicated and refined in the methodologies and praxes they utilised for art production. The higher their states of awareness, the more self-consciously aware of themselves-in-their-art they became. That is, every aspect of artist-process-product in increasingly bigger contexts became increasingly clear. As the content and substance of their understanding increased, the content and substance of their works similarly increased. The more clearly they critiqued, evaluated, revisited, processed, and later transposed the insights of their own consciousness, the paradoxically less complex their understanding of the whole process and procedures became, to the point where all routes converged as one great abstraction.

Then, quiet in this deep-space of not-yet-form/nonform-concentrate, they saw the abstract transform. Issuing from this transformation they realised that the dark-matter substance of their own abstractions was in fact differentiated and as such had become more evidently formulaic, more obviously generic/generalisable, and in terms of creative resource, more readily accessible. That is, their route to the general source and concentration of creative productivity was simple and direct. The forms and the evolutionary process of their being in the world had no end. And while the forms would unfold, develop, refine, renew in the course of creative process, creativity would not cease.

The essential point for the participants lay not so much in the achievement of higher states of consciousness in the transpersonal stages of development, as in their recognition that this proactively-elucidative spirit-of-creativity, which was present throughout the entire evolutionary process, becomes increasingly conscious of its own condition. It (and the participants, in terms of meaningful deep understanding) had gone from subconscious (for it slumbers in nature) to self-conscious (for it begins to awaken in mind) to superconscious (for it finally recognises itself as Spirit in the transpersonal domains), unfolding and enfolding more of itself at every stage. For (and in) the participants it became recognisable as the same creative dynamic, and as such it demonstrably remains, the same spirit-of-creativity unmistakably present throughout the entire sequence.

With Spirit's self-recognition, Forms continue to arise and evolve. All who wish to know, can; understanding that by way of the proactive lucidity that is uniquely their own they can access and recognise the fullness of infinite process in the dynamic itself. The undifferentiated darkmatter of nonform, differentiates. And there is light on-and-in the virtual preform forming, the virtual preform-unfolding, and the newform emerging (becoming/developing, maturing). And there is light in the form-transforming (continuing to evolve by way of transformation-and-inclusion of all that has gone before) to become transformational form-translated, the becoming-transfigured embodiment of the prepersonal-personal-transpersonal, the subconscious-conscious-superconscious. The transfigured embodiment of endlessly self-liberating Transconsciousness Unlimited.

And there is no ceiling, no gate, no end limit...

Proactive lucidity: Superconsciousness, creativity, and the virtually real

Part D

LINKS AND FINDINGS

Chapter 8

Reductionism on the grand scale: the widespread loss of the spiritual in the West

Reductionism on the grand scale: the widespread loss of the Spiritual in the West

This largely philosophical chapter reflects on the widespread loss of the Spiritual in the West, considers ascending and descending currents-in-conflict, looks squarely at dominance and the two incompatible Gods-of-the-West, elucidates the collapse of the Kosmos; and focuses on how we interpret our spiritual intuitions, enact our environmental ethics, and view future developments.

In our (post)modern West there is a tendency to deny validity to all of the transpersonal stages of consciousness and the self-consciousness of spirituality addressed in this thesis. This study acknowledges a widespread loss of the spiritual in the West, demonstrates the historical genesis of this rejection, and illustrates by way of real examples and metaphoric imagery what this means. It points to the consequences of reductionism on the grand scale, elucidates origins in terms of location, and symbolises widespread loss.

An expression such as *the collapse of the Kosmos* may sound melodramatic. It is not, for it expresses the devastating effect and consequence of the so-called spiritless in the world and beyond. I hope that what I will show to be a profoundly confused and confusing monological agenda will be what falls in its own flat heap, exposed, as were the Emperor's clothes, for all it undoubtedly is - a flimsily constructed house-of-cards without real substance or foundation.

Further to insights the participants related primarily to art and creativity, and in line with Wilber's (1995) insight on currents of spirituality, I realised the error and outcome of some longstanding myths in Western philosophical and wisdom traditions. The error lies in the assumption of a single location and presumed one-way movement of consciousness. The outcome was the reduction of all interior subjective dimensions to their exterior correlates, a state of affairs which culminated in the monological agenda of the modern scientific West and the scientific plan to map the entire Kosmos (all of reality) in empirical and monological terms [see Appendix 8, pp.264-269].

Transpersonal consciousness and spiritual intuition

Further to the case studies and the important explanations elaborated in Appendix 8, this chapter focuses on transpersonal interpretation and superconsciousness. The discussions include propositions based on primary findings, personal experience, and additional research conducted in order to clarify specific points raised (Appendix 8). Certain propositions emerged from the participants' current evaluations of their own retrospective assessments and (self)analyses. In freely acknowledging that pragmatic judgments about differences in intrinsic worth have been made, I hope to accentuate the value of the issues invoked and the correctness of claims raised and thereby debunk the arguments for specific errors of one-sidedness which act to promote and perpetuate outcomes that are in essence either fascist-and-anthropocentric or totalitarian-and-ecofascist. I trust that light on the tyranny of certain hegemonies that currently prevail might serve in their undoing. This study also suggests there are certain instinctual leanings or basic moral intuitions or givens fundamental to human and non-human alike, and that there is

actual form and structure in such intuitions. It appears that the greater the depth of consciousness (=height of awareness of all domains of life in all realms of being), the clearer the intuition of the ground from which it issues and of which it is comprised. Following Wilber's format, these topics are here discussed under three main headings: Interpreting our spiritual intuitions; Environmental ethics; Future developments.

Interpreting our spiritual intuitions

Many people are intuiting transpersonal stages of consciousness (eg: having spiritual intuitions of the World Soul or Eco-Noetic/Higher Self) but they are not releasing these intuitions very well. Genuine spiritual intuitions, when caught in a dissociation trap of massive separations between self, culture, and nature, can too easily get lost in a tragicomedy of errors. I here present two central issues identified by the participants in the course of this research. The issues are essentially factors pertaining to Nature and Nurture, Self and Environment. The problems pertain to dominance and the assumptions and fallout of exclusivity (ie: the facts and effects of ego vs eco).

The Self-only ego-error

EXAMPLE: In a typical self-focused/Ego approach the individual has an experience of Kosmic consciousness (eg: 'sees the light' by way of an intuition of the all-embracing World Soul) but interprets it solely in terms of finding the Higher Self (ie: the intuition is released solely in terms of the Inner Voice, or archetypal psychology, Gnosticism, vipassana, care of the Soul, the Universal Mind, pure Awareness, Enneagram patterns, transcendental Consciousness or similar terms). However true that aspect of the intuition is, the intentionality in this I-focused releasing leaves out or at best seriously diminishes the equally true 'we' and 'it' dimensions of community and social life (ie: the types of community, social service, cultural activity, that are the intersubjective forms of Spirit; and the changes in the technoeconomic infrastructures and the social systems that are the objective forms of Spirit). Next comes the thought that if you find your Higher Self or higher consciousness, all other problems will work themselves out (cf: Fichte's infinite Subject: the pure Self will solve everything) and you tend to ignore the behavioural, social, cultural components mandatory for transformation. And as the participants and Wilber alike observed: the Higher Self camp is notoriously immune to social concerns.

There was something desperately sad about the cloying self-importance of that holy huddle... ostensibly praying for the war-torn afflicted... patting themselves on the back for having had the good sense to be born in Godzone and the devil take the hindmost (Dean).

The idea that time spent finding yourself is a good investment is the sort of con that gives business a bad name! If it wasn't such a waste it'd be funny. Too often these same big spenders seem to be the ones so wrapped up in their own thing they don't even see the old guy struggling to cope next door, let alone tip up \$5 for a starving kid on the other side of the world (Adam).

Finding yourself at the expense of others is about as lost as it gets, whatever the scale of the search (Janet).

Deciding that everything rotten that happens is 'their own choice' is a pretty bleak attitude from people who are supposed to care. 'They brought it on themselves' is no excuse for self-righteous neglect (Andy).

According to Wilber (1996) when everything that happens is said to be one's own choice it is a sure indicator of "the monological and totally disengaged Ego gone horribly amuck in omnipotent self-only fantasies" (p.315). When caught up in narcissistic notions like 'find your True Self, the world will take care of itself', contacting the Higher Self is not the end of all problems. No. Self-only approaches maintain you create your own reality, but you do not. Psychotics create reality on self-only terms.

Imagining you can better yourself never mind others or the environment is a contradiction in terms. Life doesn't work that way. Excluding others doesn't necessarily mean they're the ones deprived... serious selfcentredness is a spanner in the works of your own spiritual development (Tess).

But a genuinely spiritual Self does indeed manifest its own reality, and graceful interpretation facilitates further and deeper intuitions that touch not just the I but the We and It domains as well.

It's a funny thing, but I've noticed that the more specific and focused I think I'm being, the more general the intuition seems to be... but an unintended bonus rather than a well-designed outcome. Yet meaning seems to strike home more deeply... I realise how solutions that work for me are part of a process not an end in themselves. More channels of communication seem to open, creating a deeper sense of community... a stronger sense of connection... a more personal appreciation of investment in the nature of things (Esther).

It is not a question of how to realise just one's own Higher Self but rather, as the participants reflected, how to see it embraced in culture, embodied in nature, and embedded in social institutions. For such recognition, which starts (not ends) with Self, is a realisation of the intuition that Spirit manifests as all realms of life.

The Nature-only/eco-error

The Eco-approach also gets caught in dissociated interpretations but at the other extreme. For example, suppose you have an experience of Kosmic consciousness, of being one with the world, but you interpret it solely in terms of empirical mononature. You then decide that if we all become one with nature (Gaia, pure Eco) our major problems will be solved (cf: Spinoza's infinite Object: our collective insertion into the great immanent system, the interobjective institution of empirical nature, the great social network that will save us all). In attributing this sense of oneness to nature alone, the tendency is to ignore the subjective and intersubjective space/s (ie: the individual and cultural components mandatory for transformation) that allowed you to develop to the point where you could be one with nature. In this sort of self-abnegating nihilistic orientation one gets caught up in notions like 'we are all strands in the Great Web' and disregards the massive interior changes in consciousness that are necessary to even grasp a systems view in the first place.

Wilber (1996) claims modern dissociation is so firmly entrenched in the collective psyche that when a genuine spiritual intuition descends, it descends into the interpretive grid of modern fragmentation. Where the original intuition carries a sense of wholeness, interpretation in favourite-quarter-only terms leaves you trying to reproduce wholeness by making the fragment cover all the bases. All depth must be interpreted, and how we

do this is crucially important for the birth of that depth. While graceful releasing eases the emergence of new spiritual depth, frail or shallow or fragmented interpretations (usually drawn from one quadrant in which the ego and/or the ego are trapped) tend to prevent or abort further spiritual intuitions. And since Spirit manifests as all four realms some aspect of Spirit gets denied, distorted, overemphasised, sabotaging Spirit's full expression and derailing the spiritual process in its broader unfolding.

As earlier described, the endpoint of this approach fosters regression: individual regression to biocentric and egocentric stances and cultural regression to tribal or horticultural ideals. Wilber claims that reducing the Kosmos to sensory nature then trying to become one with that nature in biocentric immersion leads to "profoundly regressive, pre-conventional, bodybound, narcissistic glorification" (p.319); under which terms the closer you get to nature the more egocentric you become.

Ecological wisdom is not so much just living in accord with nature, but more the matter of how to get peoples to agree on how to live in accord with nature. Global care is the product of a long and often difficult process of growth and transcendence. It is not the typical eco-quickfix that promotes retribalization of a Country's (multi)Culture and condemns the path of transcendence that produces the truly caring state.

The BigGrab that fosters greed, justifies sabotage, and supports the sort of strongarm tactics and one-eyed focus that went out with the dark ages, is no way to deal with difference (Janet).

The honouring of individual differences requires the protection of the worldcentric stance of universal pluralism.

If we don't bother to cultivate mutual trust and together require better relations, what's caught in-between is a lost cause... land, people, values. If we don't care enough to find ways to support each other to learn and develop... and evolve together, we as good as encourage all comers to act out the shallower pursuits - the lowest common denominator - that left unchecked inevitably disables higher understanding (Mira).

As a result, too few people aspire to the worldcentric stance and higher consciousness that allow the protection of the many. Worldcentric tolerance was the good news of modernity that secured the great liberation movements of the times. The oppression that occurred in the process was the bad news. But freedom from this downside does NOT lie in fostering a culture of regression or a politics of narcissism.

Spirit and the postmodern mind

Most of the world's wisdom traditions tend to view modernity as the antireligious movement of rational secularisation which killed God. The mythic God, yes; but (like Wilber) I believe the unfolding of Spirit's own potentials can be seen in the overall process. Reason has more depth than mythology, not just for the individual but in the collective increase in Spirit's freedom - as evidenced in the great liberation movements that define the core of modernity. But, as the participants clearly recognised, this in no way calls for a return to worshipping mythic-agrarian empires and the preferential blessings of a moody mythic God. As Tess, with passion, observed such institutions of manifestly unjust power are scary substitutes for freedom...

It's one thing to view the evidence in terms of history or art, but as monuments to the benevolence of leadership built on the broken backs of slaves and the broken spirits of women and children barely accorded the grace of grassgrubs, their temples and cathedrals leave me cold. Mercy for the millions who die waging war for God-the-Father and Peace for the people who sacrifice all for Earth-Mother, are contradictions in terms (Tess).

Claiming Spirit is Freedom is one thing. Spirit actually manifest as political democracies is another.

Reason frees the light trapped in mythology and sets it loose among the oppressed, which actually undoes their chains on earth, and not merely in some promised heaven (Wilber, 1996, p.321).

Wilber points out that the eulogising of past epochs stems mostly from confusing the average mode with the most advanced in those cultures. The participants recognised the trap:

It's a false comparison, and aligning the best of the past with the very worst aspects of contemporary life creates a false impression... which seems to increase with age! (Abe).

Many traditional religious thinkers (who in my opinion have not clearly understood the essence of modernity let alone postmodernity) urge us to go beyond the postmodern mind, something they believe the wisdom traditions can do. While I agree the goal is to eventually transcend the postmodern mind, before anyone can go beyond anything, they/you (individuals and communities) have to first get up to what they plan to go beyond. The participants, none of whom I would describe as a traditional religious thinker, variously referred to changes in their central ideas about spirituality.

Spiritual shifts and human evolution

Certain spiritual ideas define the major stages of human evolution. Every stage seems to have one central idea that dominates the epoch, summarises its approach to Spirit and the Kosmos, and tells us something profound yet simple that builds upon its predecessor. Wilber identifies several such dominant themes and aligns them with the six or seven major transformations in human evolution worldwide - from foraging to horticultural, through early and advanced agrarian, early and late industrial, to early informational.

Foraging: in which Spirit is interwoven with earthbody. Foraging cultures worldwide sing the profound truth that: the earth is our blood, bones, marrow, and we are the sons and daughters of that earth in and through which Spirit flows freely.

Horticulture: in which Spirit demands sacrifice. The central theme running through all horticultural societies is the pervading notion that: specific human steps must be taken to come into accord with Spirit, and not just in the concrete form of actual ritual sacrifice (ie: ordinary typical humanity has to get out of the way, be sacrificed as it were, in order for Spirit to shine more clearly).

Agrarian: in which spiritual steps are arrayed in a great chain-of-being. The Great Chain, the central theme of every mythic-agrarian society the world over, has been the dominant idea in most of civilised culture.

Modernity: in which the Great Chain unfolds in evolutionary time.

Evolution, the God of modernity, is the one background concept that hangs over every modern movement. The fact that Spirit was usually left out of the equation is the disaster (not the dignity or the definition) of modernity. Spiritual realisation, whether or not consciously identified as such, plugs humans into the Kosmos in an unbroken fashion and points to the inescapable and frightening fact that humans are co-creators of their own evolution, history, worldspaces.

Postmodernity in which nothing is pre-given. This is the great postmodern discovery which plugs humans into a plastic Kosmos of their own co-creation: a virtual non-Kosmos becoming.

The point about antimodern religious thinkers is that in continuing to sing the songs of yesterday's marvels they remain thoroughly trapped in the agrarian worldview and have not come to terms with the form of Spirit in its modern or postmodern modes.

The point about the participants' proactively lucid approach to consciousness, creativity, and innovative thought, is that in reaching to find the songs for an unfolding tomorrow, they are open to, and integrally part of, the view that emerges in the process. They have not only come to terms with the form of Spirit in its modern and postmodern modes, they are part of its evolutionary formation.

Third Wave: Various commentators suggest that a major, profound, worldwide transformation in the developmental formation of the human species has been slowly in progress since WorldWar2 - and this long slow shift from rational-industrial society to vision-logic informational society is no instant-spiritual NewAge transformation. The seven or so historically visible stages mentioned above are often simplified to three major transformations - farming, industry, information - hence today's third wave. This third wave, in terms of all four realms of being, is being driven by a new techno-economic (informational) base, and brings with it a new worldview, with a new mode of self and new intentional and behavioural patterns set in a new cultural worldspace with new social institutions as anchors. And specific individuals may or may not live up to these new possibilities.

Which means a new centre of sociocultural gravity is slowly emerging (ie: the vision-logic information society) with an existential or aperspectival worldview [LL]; set in a technoeconomic base of digital information transfer [LR]; and a 'centauric' self [UL] that must integrate its matter/the physiosphere, and body/the biosphere, and mind/the noosphere; if its behaviour [UR] is to functionally fit in the new worldspace. All of which is a very tall order, for every new emergent/transformational development brings a new demand and responsibility: the higher must be integrated with (ie: transcend and include) the lower, and the greater the depth of transcendence the greater the burden of inclusion (ie: the greater the burden placed on the education and transformation of its citizens). This is a big problem, as the greater the depth the more things to go horribly wrong (ie: societies with greater depth face increasingly greater problems in all four realms). As the participants' experiences affirm, a new and higher worldspace may well

be available, but everyone still has to start his/her development at the beginning (cf: Wilber's fulcrum-1/F1) and grow and evolve through all the lower stages in order to reach the new higher stage. Thus even a person born into a global vision-logic culture still begins development at the physiocentric level and must progress through the biocentric, egocentric, sociocentric levels before s/he can move to the postconventional and worldcentric levels. There is no way to circumvent that general process.

*[NB: See Wilber's notes on fulcrums and associated worldviews, pp.584-89. **Fulcrums** refers to the self-stages and their differentiation/integration as they negotiate the basic structures of cognitive/ consciousness development - structures which are themselves unfolding developmentally (cf: Mahler, 1975; Kernberg, 1976; Piaget, 1977; Blanck & Blanck, 1986); F0=conception to birth, F1=newborn infancy. **Worldviews** refers to the cognitive map of the world created by each basic structure when it is the dominant cognitive holon].*

Fat society and the culture gap

While it is true that one of the major problems in Western societies is the exterior gap between the rich and the poor, merely quantifying that gap in terms of money is a short-sighted way of looking at it. This study suggests that the interior culture gap - in values, consciousness, depth (ie: the gap between the depth offered as a potential by the culture and those who can actually unfold that depth in their own case) - is more hidden and of more concern than economics.

As a society's centre of gravity puts on more weight (ie: as increasingly more individuals move from egocentric to sociocentric to worldcentric or higher) that society's need to vertically integrate individuals at different depths in their own development becomes increasingly greater. The participants realised, primarily in relation to their art but also in general, that the more they advanced (eg: in their explorations of lucid consciousness and in their utilisation and ability to further apply newly available technologies) and the more innovatively productive and generally informed they became, the correspondingly greater the gap between the 'haves' and 'have-nots'. While their own capabilities were expanding, the participants saw that the distance to those left behind, marginalised, excluded from their own intrinsic unfolding, was also increasing. They could see how the numbers of people disadvantaged in terms of being able to develop their own interior consciousness/value/worth was creating an increasing internal tension in the culture itself, and they realised that gap had the potential to worsen (further increase) with every new cultural transformation.

History shows (on the grand scale) and individual reflection reveals (on a small scale) that before anything can be solved, the real problem must first be identified then framed in workable ways.

Zero depth: This study suggests denial of dimensional depth is the problem. Denying the existence of the vertical dimension, and under circumstances of zero depth disabling interior transformation and transcendence, means no recognition of the problem is possible. Specifically this means: rather than the culture gap itself, it is our inability to recognise the culture gap that is the problem. This inability arises from the fact we live in our reductionist Western society where higher dimensions of being (eg: the

transpersonal realms of spirit, or even the existence of Spirit) are not recognised, and everything in our zero-depth culture conspires to prevent that recognition. Indeed, because we will not acknowledge the culture gap problem in the first place, we are coming very close to cultural collapse. And further: the culture gap, and the environmental crisis for the same reasons, are the same problem.

Environmental ethics

Ecological scare tactics and ecofascism reinforce the selfcentric motives that are the cause of environmental problems in the first place. They are not the cure. A global, postconventional, worldcentric stance is necessary before individuals can recognise the actual dimensions of the environmental crisis, and possess the moral vision and moral fortitude to proceed with care on a global basis.

You can't force people to care for our world any more than you can legislate for them to be kind to each other. Ecoterrorism like any other terrorism is not the answer. Stable coexistence in a healthy self-sustaining environment is about learning to listen and share, value and protect, plan ahead and work together now in a spirit of mutual respect... acknowledging our common goal (Mira).

The reductionist stranglehold must be broken and 'flatland' philosophy rejected if an environmental ethics centred on an integral theory of values is to emerge. And a significant number of individuals must reach a postconventional worldcentric level of development in order to be a significant force in global care.

Environmental axiology

Generally speaking there are four broad schools of values-centred environmental ethics.

Bioequality: in which all living creatures have equal value. This school of thought, quite common with deep ecologists and some ecofeminists, holds, for example, that a worm and an ape have equal value.

Animal rights: in which all animals with any sort of rudimentary feelings have certain basic rights. This school attempts to draw an evolutionary line between those living forms that do not possess enough feelings to worry about (eg: insects) and those that do (eg: mammals).

Graded complexity of life: in which the more complex the entity the more rights it possesses. This approach sees evolution as an holarchical unfolding, with humans the most advanced and thus possessed of the most rights - which do not include the right to plunder other living entities since they too possess certain basic but significant rights.

Human stewardship: in which humans alone have rights, that include the care and stewardship of the earth and its living inhabitants. This school involves various stewardship approaches. Many conventional religious theorists take this approach as a way to anchor environmental care in a moral imperative.

An integral approach to environmental ethics (ie: Wilber's approach) synthesises and incorporates the basics of each of the above mentioned schools but is based on different types of value: ground value, intrinsic value, extrinsic value.

Ground value: in which all holons have equal Ground value. That is: every entity just as it is - from atoms to apes, no higher or lower rankings - is a perfect expression of Spirit; and as such, each is a manifestation of the Absolute. All Forms alike are Spirit, which is Ground value. Every holon is also a relative whole/part, it has its own relative wholeness and its own relative partness.

Intrinsic value: in which, as a whole, every holon has intrinsic value in the wholeness of its own depth. That is: the more depth, the more consciousness, the greater the intrinsic value. Although an ape and an atom have equal Ground value (each being perfect expressions of spirit), the ape has more depth, more wholeness, more consciousness, and it comes to the same thing to say an ape is more intrinsically valuable than an atom because it is more conscious.

Extrinsic value: in which, as a part, every holon has extrinsic value for others. That is: as a part of a whole upon which other holons depend for their existence, it has extrinsic (instrumental) value; the more it is a part the more extrinsic value it has. An atom has enormous extrinsic value for other holons because it is an instrumental part of so many other wholes. Destroy all apes and not too much of the universe is destroyed; destroy all atoms and everything but subatomic particles is destroyed, so an atom is enormously more extrinsically valuable than an ape.

Rights and responsibilities are thus inseparably linked, as they are inherent aspects of the fact that every holon is a whole/part. Human beings have relatively more depth, more consciousness, than (for example) an amoeba, so we have more rights (there are more conditions necessary to sustain the wholeness of a human); but we also have many more responsibilities, not only to our own human societies of which we are parts, but to all of the communities of which our own subholons are parts.

It's not really a question of choice, it's a matter of necessity that affects us all... As with any structure, we ignore the base at our peril, for if the foundations go everything goes... whether we're talking skyscrapers or the ecosystem (Tess).

We exist in networks of relationships with holons in the physiosphere, biosphere, noosphere, and our relatively greater rights demand relatively greater responsibilities in all of these dimensions. Failure to meet these responsibilities means failure to meet the conditions under which our holons and subholons can exist in communion, which ultimately leads to our own self-destruction.

This is not kids playing for sweets, it's the I-Society's endorsement of its own winning ways. Tax alternative handouts-R-Us... Magnanimous Me in the dealer's seat: "One for you lot, one for you, ten for me, and tough there's none left for you losers". It's the shape of support that colours charity cold. And when the flavour of fellowship is so infested with self-focus that fair play fragments into farce... rights and responsibilities are reduced to a rubble of 'nothing but me matters'... And if that's self-love I don't know what self-destruction is (Adam).

Too often we want something for nothing so we 'do our own thing' in a self-indulgent orgy of seeking egoic rights with no responsibilities. Esther quoted a close associate (himself an indigenous person writing tongue-in-cheek) on the state of sport, politics, and priorities in Godzone:

"I feel the time has come for football to be removed from centre stage, if only temporarily, by an as yet unnamed sport rapidly gaining popularity in New Zealand. Due to the vast booty being claimed from the Government coffers by the more-or-less original peoples of Aotearoa (if you don't count the Moriori), it's a game the majority of Kiwis can play. It involves shinnying up the family tree to see if there's an indigenous person concealed in the foliage which may allow them to qualify for a share of the spoils..." (Esther's friend).

And what price success...?

Parents sending children out to choose the biggest switchiest stick to get whacked with. If you don't choose well enough the first time, back you go to try again. And at last, success! You finally get it right. And your reward...?? That's how I mean they got it wrong... (Ranea).

In a culture of narcissism-regression-retribalisation everybody wants to be an island unto themselves - a separate whole able to demand rights for its own agency.

It's the colossal conceit on both sides of the cultural divide that bamboozles me. On one side we have a tribal economy that hunts their indigenous edibles into extinction, then cries "foul" to opponents of their supposed right to continue slaughtering creatures protected almost everywhere else in the world. On the other side we have a plutocratic economy that claims to protect the environment and the people by laying waste forests and wildlife in favour of livestock and all the pasture they can eat... I could go on, but my point is that in this day and age they look like awfully similar faces on the same self-justifying coin (Adam).

Yes, they grew great crops, and yes their beliefs fostered a 'living with nature' ideal, and yes, they had a spiritual connection with the land, sacrificing to the spirit of such beneficence... and among other atrocities committed in the name of cultural propriety they sexually and mentally mutilated their little girls, irrevocably distorting the nature they would worship... That this was their reality is from my perspective a sad fact. That we countenance such practices in our own times and continue to wilfully idolise the cultures and the 'good old days' that gave rise to them is the real ignorance. That the powers-that-be should advocate a return to tribalism as the means to get ahead is a regression impossible to justify (Tess).

My old hunter friend told me a story about consequences, which illustrates the irony of agency at the cost of communion. The outcome (never publicised) discredits the agency which perpetrated the deed ostensibly on behalf of the public it purported to represent. Some of the wording is mine, the facts and the manner in which he told them are his.

Under the Biosecurity Act central Government funds local Councils to carry out pest destruction. Most of the \$millions for possum control now seems to dissipate at administrative levels, with office personnel and procedures deciding the worthiness of Contractors who should carry out the control and how they should do it. But Nature doesn't observe 9 to 5 rules... neither did the old hunters and trappers who lived by the seasons and understood the cycles of creatures sharing the wilderness environment... Too much of the current fieldwork is a sham. Add the tonnes of 1080 [*poison*] being dropped with supposed expertise from the air and work it out for yourself. Legalised ignorance and one-eyed optimism are a lethal combination. Any wholesale poisoning of the environment without quality proof that natural ecologies are not being decimated in the process is an untold irresponsibility on the part of people who should know better. We voted them the right to act on our behalf, we did not authorise them to become powers unto themselves.

A large amount of money was allocated for the preservation of kokako [*endangered native birds which have a uniquely beautiful distinctive song*] said to be living in the area. The authorised agents who received the protection grant had themselves never seen or heard the birds whose habitat was deep in the forest [*where the authorities didn't go*]... Amid a fanfare of publicity these saviours of our wildlife set about poisoning the possums threatening the natural habitat of the precious birds. Air-dropped 1080 baits were so thick on the ground, poison-shy possums were stepping over them... But these experts did manage to kill the last kokako (Old hunter).

My friend said what happened was not an honest mistake as the likely consequences were known, with supporting evidence, well before the event took place. The agency-instigated outcome was an ego-driven disaster that caused irreparable loss; to the ecology of the environment, the community wanting to preserve the resource, and inevitably to the agency itself. For in abandoning its parthood it was in parallel contaminating the credibility of its own agency (coverups all the way).

In a regressive retribalisation-fixated culture each self-focused faction demands rights of autonomy without having to assume the responsibilities of corresponding groups. The participants voiced various concerns that illustrate the point.

The more obviously supporters were needed, the more conspicuously absent the expected help. Without the free publicity it soon became clear that the only thing those community-minded citizens wanted to be part of was their own ever-increasing demands... until the roof fell in on them all. Maybe if they'd been more forthcoming with the sort of timely intervention you'd think they'd know would benefit all, the problem that grew need never have arisen (Dean).

It's a sorry situation when money dictates you should sit on facts you know to be relevant... rather than share information you know could save lives. But individual greed is only one part of the story. Every day, in the name of National Economy, Governments sanction the dumping of surplus food and medication that could not only save lives but change international relations if the dumping nations would cooperatively shift the focus of their priorities. No I'm not being an idiot or blindly idealistic, I'm being practical. Rights and responsibilities go together, you can't have one without the other. One way or another we're all part of the food chain (Tess).

As Esther wryly reflected:

Softsoap it all you like it doesn't alter the facts: when they're all out for themselves and don't give a [dammm] about anyone else, it takes a lot of faith to grasp and hold on to the logic of mutual benefit (Esther).

Time and again the participants expressed deep concern at a range of environmental and ecological issues. Their various comments, direct actions and involvements, and the attitudes reflected in their creative works illustrate how intensely they recognised the dimensions of the environmental crisis and understood the implications, personal and global. This study suggests the participants indeed possessed the moral vision to see the traps, and the fortitude to overcome personal challenges and continue to truly care on a global basis. They extended themselves to practice, rather than preach or fantasise, a way of life which demonstrated how, in pursuit of their vital needs, they consume or destroy as little depth as possible, do the least amount of harm to consciousness as possible, and destroy as little intrinsic worth as possible. In other words, they stood for an environmental ethics which acknowledges and honours equality in the ground value of all holons (ie: the right of equality by virtue of the fact they are all, in common, manifestations of Spirit) yet allows they make pragmatic distinctions about differences in the intrinsic worth of the holons concerned (eg: realise it is better to kick a rock than a dog). This stance reflected the first pragmatic principle for environmental ethics.

The participants perceived that their intuition to safeguard depth (agency/wholeness) in themselves was the same intuition that prompted desire that the same should happen for others. In other words they embraced the morality of a parallel preservation of the greatest possible span (communion/relational partness) in respect of others.

The basic moral intuition: The participants demonstrated what I believe is a basic moral intuition to protect and promote what Wilber (1995) calls “the greatest depth for the greatest span” (p.613), and like Wilber, I believe this basic morality is fundamental to humans and others alike. I also believe it expresses, in fact is, the actual form and structure of spiritual intuition. By this (and in line with Wilber’s proposition that the intuition is present at all stages of human growth) I mean: the intuition represents, in fact is, a direct result of the manifestation of Spirit in all dimensions of being (ie: Spirit manifest as I, We, and It). That is: Spiritual intuition when clearly apprehended, is apprehended as a desire to extend the depth of ‘I’ to the span of ‘We’ as an objective state of affairs ‘It’. Thus the basic spiritual intuition (the ground value ethic to honour and actualise Spirit) which is felt in all realms, translates into the moral intuition to protect and promote the greatest depth for the greatest span. In other words, when I am intuiting Spirit clearly, I intuit its preciousness not only in-and-for myself, but equally in-and-for the domain of all other beings, as they share Spirit with me as their own depth. And I am moved by a drive to implement that realisation (ie: this Spiritual unfolding in as many beings as possible) as an objective state-of-affairs in the world.

Tapuwairua is a New Zealand Maori word that literally means sacred spirituality. *Tapuwairua* incorporates the spirit of: *Maoritanga* (ie: all things that relate directly to the values and concepts of the Maori people), *Mauri* (ie: the ethos, life-force, life-principle, which applies to animate and inanimate things), *Whanaungatanga* (ie: family relationship in the extended kinship ties), and *Aroha* (ie: love in its widest and deepest sense - the essential elements being respect, concern, friendship, care and the process of giving, it is unselfishness in the unconditional offering of self to benefit others). In its general sense, the word *Tapu* means ‘of value that is to be respected’, thus *tapu* places a sanction on a person, an object, a place. *Tapu* (which is largely up to the individual because it requires protective and disciplinary responses) intends to regulate behaviour and thereby acts as a means of social control. It is not mere native superstition. While some activities governed by *tapu* appear no more than commonsense and the respect for people and property, others have a very deep emotional and unambiguously spiritual base.

Wairua (spirituality), for Maori, expresses the important relationship between life and death and the crucial relationship between people and the wholeness of life in which there is an intangible presence (often referred to as God). *Wairua Tapu* is The Holy Spirit of God. The spiritual aspect of a person, one’s *wairua*, is ‘the part that continues’. It is closely related to the Christian ‘soul’. *Wairua* provides a way of understanding the relationships of nature. For example, in the spiritual relationship between the trees and the birds, the winds the sun and the rain affect the trees, which affect the birds. People as part of nature thus have a relationship with and a responsibility to the wind, the rain, the trees, the birds, the sun, each other, and a ‘greater force beyond’.

Tapuwairua is a word that embraces all these things. Memories from my childhood brought with them an almost tangible recall of that child’s willingness to welcome and simply accept as granted Nature’s gifts of insight. That was how my father put it.

From the time I was small he spoke of spirituality in all things, and it did not occur to me to question this. A child does not challenge the way such things are. For they always were in the stories he told me. Some of those stories were very old, some I think he made up on the spot to illustrate or add meaning to his responses. He said I had 'good instincts' and taught me to trust my intuitions and be unafraid to reach beyond the obvious to find meaning. When answers could not be found I should not automatically assume my questions were wrong, but rather expect resolution to unfold for me 'in good time'. For the dimensions of discovery were mine to find.

For the participants the intuition to be the most vital expression of themselves they could be was similarly received as a given. They were aware that intuition informed and inspired their intentions, and that (as an identifiable function of their proactive lucidity) it instigated direction in everything they chose to do.

The Spirit moves me to be the most RANEA Ranea I can be (Ranea).

The passion to do all these things is a gift to enjoy and an obligation to perform... I try to channel the energy it brings purposefully and use it well (Adam).

They tended to assume it was the same for everyone. I am sure much of it is, although I am not sure all people are as aware of the functional utility of this empowering principle as the participants.

I think people naturally incline to do the best they can under the circumstances they find themselves in. I think a lot of people would have to really work at being deliberately nasty over a very long period of time before destructiveness could become second nature let alone first intention. I reckon the most basic human intuition is to do good unto yourself and others, as an extension of self if you like. I also believe people across the ages have been basically similar in this respect since time began. Even those acts and sacrificial practices we regard as atrocities today... I don't doubt that most people in the context and culture of their own times approached such things with the best morality they knew. Of course there are notable exceptions, but in general... (Tess).

In the context of their times they were a compassionate people, every bit as good as their counterparts today. On closer scrutiny there was a logic in much of the stuff we condemn or attribute to ignorance now, that would have made sense then, given their options (Janet).

The participants recognised the presence and influence of an intuitive dynamic in much of what they did. It motivated their creativity and their innovativeness in art, and it was the adventurous spirit that prompted their extensive explorations of consciousness. In the intensity of awareness they experienced - lucidly perceived, discerned, or (if not always familiarly formed or clearly understood) intuited - it was the power that enabled them to deal with the formidable compassion that arose in them from their deepest rest. It was in the wisdom that would magnify their ability to care and moderate their life choices, and it was the equaliser of responses to the extent and effects of concerns they found difficult to explain in rational terms, despite the fact they are all very competent and articulate people. It informed the vitality in their actions for others, the quietude in their determination, and the passion that gave them release through their art.

Future developments: Rejecting the hegemony of reductionism

This study suggests that the difficulties with the culture gap, vertical integration, and environmental ethics, are all part and parcel of the same problem. Difficulties appear to stem from the adoption of a modernist-humanist worldview and Western rational approaches which widely accept nonspirituality as the norm. The presumption of attitudes that deny even the existence of spirit and spirituality appear to directly correlate to the extent and general advocacy of prevailing reductionisms (massive, gross, subtle), and the magnitude of resultant dissociations has left a gaping wound in our awareness.

To deny spirit its existence altogether, the ego-error (cf: Wilber's ascenders), or to deify the existence of spirituality by regarding nature/the biosphere as God, the eco-error (cf: Wilber's descenders), is to perpetuate the same old archetypal battle that still wages at the heart of Western traditions.

For this situation to be resolved, the supposed state of spiritlessness that permeates and distorts our perceptions of virtually everything, must be undone; which means an informed and widespread rejection of the hegemony of reductionism Wilber coined as flatland is necessary.

In making nature Almighty, ironically we seal the inevitability of its self-destruction (Janet).

There should be opportunity for global communication that isn't bogged down with imperialistic attitudes and racial prejudice, selfcentred greed, and other agendas that do anything but address the concerns that affect everyone... every nation (Adam).

Initially, the participants had simply accepted these two currents of understanding as 'the way things are'. Later, they more critically regarded them as integrally counterpart expressions of one-and-the-same thing. This enabled them to likewise simply accept and later recognise not only the nonduality of its structure but also the functional utility of its presence - a presence that both transcends and includes the everyday concerns of this world.

Ethics shape the rules for protecting the [*environmental*] conditions that encourage good health in all our life-realms... but the morality which shapes ethics is spiritually defined... and respecting parallel rights for all beings is part of it. The spirit of the rules should clarify the priorities and bring peace of mind and a confident sense of direction... (Andy).

The foundations for a healthy tomorrow cannot be built on the bruises of yesterday, which means the stranglehold of flatland must be broken. Only by rejecting the whole concept of reductionism, with its trademark diminution of life qualities to the ultimate destruction of life dimensions, can those who are interested in spirituality begin to integrate its ascending and descending currents. Such an integration is necessary if we are to see the realisation of our fullest potential.

We can determine to be the common ground... ourselves the windows of opportunity, a transparent interface... not walls of antagonism or spaces of indifference that are the impasse of cultural divide... In a culture of encouragement each of us should be free to unfold our deepest possibilities (Dean).

A new form of society which integrates consciousness-culture-nature and thus finds room for art, morals, science - personal values, collective wisdom, and technical knowhow - needs to evolve.

If we attune ourselves with the currents of spiritual exchange in their many domains, we're online to achieve what we thereby determine to do (Esther).

From the base of their creativity, in terms of their art, the participants revealed the essence of what they fundamentally understood to be the source and substance of 'what made them tick'. By way of this study (which they metaphorically labelled 'a slice of the river a moment of sky') they have in their various inimitable ways communicated meaning in the insights and evaluations whereby they located and viewed and linked their creativity, consciousness, and art. Prior to their involvement in this study the participants had not consciously analysed or even known 'the why's or wherefores, ways or means' of what underpinned or drove the things they did. Now, in full recognition of their own life-realm experiences, they do.

I realise now how the secrets, hidden meanings, missing links, were not secret, hidden, or missing at all, but simply there... So it's done. The issues resolved, the reasons for the search in the first place, undone... No mystery of life, just the living of it... and mutual recognition (Ranea).

And the content of their analyses and the theories that subsequently unfolded comprise the substance of this thesis.

The entire game is undone, this nightmare of evolution... you are exactly where you were prior to the beginning of the whole show. With a sudden shock of the utterly obvious, you recognize your own Original Face, the face you had prior to the Big Bang... (Wilber, p.339).

And that face that 'smiles as all creation' and 'sings as the entire Kosmos' is the face of Spirit.

All that is left is the smile, and the reflection... and moonlight dances on a midnight lake.

Proactive lucidity: Superconsciousness, creativity, and the virtually real

Part E

FINALE

Chapter 9

Findings, reflections, recommendations

E. FINALE

Chapter 9. Findings, reflections, recommendations

This final chapter, apart from the concluding thoughts and related explanations the participants felt should not be omitted, is about findings. Following a section on those thoughts, which latterly arose from conversations on the direction of their art in the 21st century, there is a summary of the research findings. The last part contains reflections on the methodology and suggests areas for further investigation under the headings: Methodological considerations and implications - which covers potential limitations in the research and advantages of the methodological approaches used in the research; Commentary on validity and the research design; Recommendations for further research.

Concluding thoughts and related explanations

The participants often referred to their own (and sometimes each others) experiences mostly in relation to art and creative enterprises but also regarding life generally, in terms of parallels and compatibilities. In certain instances the cross-referencing was so close as to be virtually interchangeable. In detailing certain performance and production techniques across different areas of art, music, film, the participants laughed at the commonalities in the differences. In terms of creative process, from the very earliest inklings (eg: the 'I'-factor) to the finished article, they found the likenesses uncanny. Their consciousness experiences also seemed to develop along strangely similar lines. Even their responses to certain life issues gave rise to remarkably comparable outcomes. On many occasions participants would observe 'it could have been me'.

The same sort of patterns that linked aspects of their development in each realm of experience seemed similarly evident to them in 'the bigger picture' of the way their lives were unfolding. It was as though knowing the experience in one realm enabled them to understand its counterpart in parallel others. And while they might have expected sameness in exterior technical and behavioural matters, their identification/s (observations, assumptions, extrapolations) of interior sameness (perceptions, feelings, insights, revelations) was something of a surprise. It was also surprising to note very little difference in the patterns of sameness between the women and the men. In some ways, the extent of sameness in what emerged in this study as key elements of their lives, was virtually isomorphic (cf: Woolley, 1993; Holtzman, 1994,1997).

Isomorphism

Holtzman (1994) claims that the possibility of isomorphism between the elements of music, languages, and visual art can be extended to higher conceptual levels. Language, music, visual images and virtual reality are all hierarchical systems that operate at different levels, and at each level all are systems of elements that are differentiated and used to form constructs that become elements of relationships at the next higher level. In all of these vehicles of expression, meaning emerges from the system as we ascend to surface levels. For example:

DEEP STRUCTURE	LANGUAGE	MUSIC	VISUAL IMAGES	VIRTUAL REALITY
surface structure;	phonemes;	notes;	lines & colour;	sense stimuli

However, as Holtzman notes, it may not be possible to map these structures precisely onto one another, as, for example: phonemes may not map exactly to notes or colours, concepts may have no equivalents in other languages, and the deep structure expressed in different media may not be apparent at the surface levels (Koestler, 1976; Eisler, 1987; Walsh & Vaughan, 1993; Wilber, 1993, 1995). However, Holtzman suggests we can think of the languages of music, natural languages, visual art, and numbers, as reflecting different aspects of an underlying deep structure (ie: human experience, human emotions, the human psyche).

In this study, the sameness, the isomorphism identified by the participants in their awareness of it, started with the deep level of human experience, human emotions, and the human psyche.

Also, as the participants earlier noted, when a deep structure is mapped to some medium it is inevitably shaped by that medium, and there are expressive capabilities unique to that medium (eg: there is something about music that characterises music, that cannot be captured in, for example, a visual or verbal medium). The specialness of each vehicle of expression is its distinct perspective, its ability to uniquely express a concept. So to the extent that the structures we see share the same deep structure, they can be considered isomorphic. I suggest that the participants in this study saw with what Wilber (1995) explained as the eye of flesh, the eye of mind, and the eye of contemplation.

Isomorphism is compelling. The different media in which a shared structure are realised (eg: sound, paint, words, images) can be seen as different mappings, representations, or interpretations of some common underlying deep structure (Koestler, 1976; Hofstadter, 1979; Holtzman, 1994; Walsh & Vaughan, 1993; Wilber, 1995, 1997). Hofstadter looked at isomorphism among the ideas of three great thinkers in three different disciplines: Godel in mathematics and logic, Escher in painting, Bach in music. Hofstadter discusses the concept of self-reference in the strange loops of: (a) Bach's rising canons, where the music goes through a series of modulations climbing upward in the hierarchy of keys, ultimately returning to the original key ready to start the ascent again; the result a kind of musical magic; (b) Escher's waterfalls, which flow downward yet somehow - with the artistic magic that is Escher's trademark - end where they began, to continue an endless looping downward flow; and (c) Godel's theorem, where self-reference becomes the undoing of completeness for any system of formal logic.

In proposing that because computers are ultimately reduced to bits and electrical patterns one cannot conclude that they *cannot* have minds and think, Hofstadter argues that a neural firing in the brain is a simple electrical phenomenon yet intelligence (an epiphenomenon of a basic electrical system, the brain) somehow emerges. In pursuing a parallel line of argument, Holtzman (1994) suggests that a state of emotion can ultimately be reduced to a series of neural firings in the brain (firings presumably associated with different emotions, ideas, perception/s of reality), and yet certain patterns of electrical

activity in the brain result in the experience of happiness, love, fear or joy. In other words, emotions are the result of structure in neural activity, which, once abstracted, could conceivably be mapped into other media (eg: music, language, art, virtual reality). According to Holtzman, emotional states can ultimately be reduced to neural structures, and our psychological state, our consciousness, can ultimately be seen as a system of meaning (ie: a system of relationships between elements built on the basis of interpretable codes). In other words, emotional states can be thought of in terms of abstract structure; and music, art, language, virtual reality (seen in terms of abstract structures and viewed as systems of formal relationships between elements) can be regarded as essentially like our emotional states.

Walsh & Vaughan subscribe to Koestler's (1976) and Wilber's (1993) propositions on holons and holarchy, but strongly reject those deep structure theories that would see the subjective domain of consciousness reduced, at best, to "an epiphenomenon generated in the wake of random neuron fire fireworks" (Walsh & Vaughan, 1993, p.123). Holtzman (1994), however, asserts that the challenge in designing abstract systems of expressive capability lies not in a limitation of the systems themselves but rather in the requirement to develop abstract descriptions of sufficient richness, that are "capable of capturing profound emotions and subtle expressive nuances" (p.276).

Holtzman claims that some degree of isomorphism must exist between the experience (the emotional state) and its representation (the form of symbols) within the brain; and asserts that this network holds an isomorphic relationship to the structure of sounds, visual sense data, the perception of a virtual reality or of reality itself. Hence it is the structure of an expression - in music, the visual arts, language, or virtual reality - that triggers the patterns of neural firings that we experience as emotion. Holtzman finds nothing fundamentally incompatible between viewing expressive media in terms of structure, and allowing that they may represent profound emotions that derive their meaning from positions within a system. In other words, the challenge is to develop descriptions that capture the essence of these structures and uncover how the structures of expressive media relate to the structures of emotion and meaning.

Creative expression and abstract structure

With the development of the computer, fundamental changes are occurring in the ways we communicate, create, and express ourselves. The use of computers in the creative process mandates that we think of communicative and creative processes in terms of abstract structures and the manipulation of such structures. As manipulators of abstract structures, computers and computer technology are making possible new worlds of expression that artists, musicians, scriptwriters, virtual reality enthusiasts, people like the participants in this study, are already exploring (cf: Gackenbach *et al*, 1998).

This study has synthesised ideas from various disciplines to represent creativity in a way that fits our digital age. From a blend of ideas from music, art, computing and philosophy, given form by anecdotal threads of biography, history, mysticism, and psychology, the case studies reveal and suggest an exciting potential for new forms of

expression. The personal aesthetics evident in the case studies suggest new ways of integrating computers into the creative process, and demonstrate that such emergent new techniques also represent a continuity with traditional forms of expression and with traditions that date to the ancient past.

An enabling technology for exploring new domains, computers can be used in natural languages, music, the visual arts, and the study of the structures that can represent knowledge (McCorduck, 1991). Given an appropriate grammar, computers can speak or compose or paint, but state-of-the-art at the start of the twentyfirst century still represents limited demonstrations of problem-solving, expert systems, vision systems, speech recognition, and language capabilities. So rather than attempting to model the whole complex of intelligent behaviour people manifest, parts are being studied as steps toward understanding the whole (Wilber, 1997, on partial truth; cf: Gackenbach, 1998).

Technology has always changed the available possibilities for communication and expression (Ihde, 1990), and exploration in the arts has been diverse. In the visual arts painters have ranged from controlled formal structures (eg: Mondrian) to controlled randomness (eg: Jackson Pollock). In music, electronically synthesised sounds have become a part of almost every type of music with composers exploring total control (eg: Boulez' Structures), the use of randomness (eg: Stockhausen), even silence (eg: Cage) (Whalley, 1994). And within the computer, virtual reality is but a pattern of information ready to be communicated.

Pioneer virtual realist Jaron Lanier had earlier asserted that instead of communicating symbols like letters, numbers, pictures, or musical notes, the "space makers" (creators of computer-generated virtual realities) would create "miniature universes that have their own internal states and mysteries to be discovered" (Lanier, in Rheingold, 1991, p.159). According to Holtzman (1994), the artists of the future will sculpt, not with clay, but "using the materials from which virtual realities are made... data, pure information" (p.210), and the structural foundation for the new worlds they create will include fractal representations. For as Holtzman projected, in the unprecedented medium of virtual reality we can expect unprecedented art that is not only multidimensional but interactive (cf: Bogzaran, 2003). Such projections concur with the research participants, who posit their opinions in the context of their personal experiences with digital technologies.

Given the proposition that art is a sharing of the artist's consciousness of aspects of reality (Dachy, 1990; Woolley, 1993; Bogzaran, 2003) and that cyberspace is the likely medium for communicating that consciousness (Gackenbach *et al*, 1998), Holtzman (1994, 1997) predicts that our view of the artist and reality will radically change.

Theorists from various disciplines (eg: physics/science Hawking, Asimov, Capra; sociology Ong, Giddens; and virtual realists Kreuger, Lanier, Rheingold) have claimed that today's technology is radically altering our sense of space and time, and our self-perception in terms of this. [See also: Wolf, 1991/1993 on technology as instrument of control; Woolley, 1993 on virtual euphoria; and Gackenbach *et al*, 1998, on the dangers of creating increasingly powerful technologies and systems based on limited levels of

consciousness that reflect partial or limited knowledge and thus accomplish one result but with the side effect of damaging others]. Tinguely's creative/self-destructive metamatic scribbling sculptures hinted at what Cohen would develop with AARON his rule-governed drawing machine, just as Eggeling and Richter's work with abstract film evolved to become Evan's work with abstract visual compositions in time (Holtzman, 1994). And the new millennium brought us special effects magic in Peter Jackson's cinematic expression of Tolkien's *The Lord of the Rings*.

The participants in this study speculated further possibilities in the light of their personal experience with cutting edge technology, and made some exciting correlations with some of their comparably parallel experiences in various altered states of consciousness.

While it seems likely that the theoretical foundation (ie: a structuralist view of languages) for designing these systems will also provide the foundation of the virtual worlds of tomorrow, the participants consensus is that virtual realities, like their currently experienced lucid realities, will consist of worlds of enhanced sounds, vision, touch, smell, taste, and certain (unspecified) perceptual elements created by computer engines driven by rule-governed languages, each with its own grammar (a natural evolution from Saussure, Schoenberg, Kandinsky). Chomsky too, embodied his notions of the living capability by which speakers of a language produce and understand expressions in his concept of rule-governed creativity. Rheingold noted:

In the popular mythology the computer is a mathematics machine.. designed to do numerical calculations. Yet it is really a language machine: its fundamental power lies in its ability to manipulate linguistic tokens - symbols to which meaning has been assigned (Rheingold, 1991, p.215).

Although worlds created with computers can be realistic or abstract (eg: a visual image representing a scene in the world, a photorealistic rendering, an abstract image representing some inner world; realistic soundscapes or abstract music; realistic or imaginary virtual worlds), ultimately the representation maintained within the computer in abstract form is an abstract metamedium. In other words, the representation within the computer itself is not the medium for its realisation but an abstracted metarepresentation of structures that will be realised in some other medium. And this physical representation of the abstract representations maintained within computers is a new medium for expression.

In the early 1990s, VR theorist Rheingold (1991) and nanotechnologist Drexler (1990) each wrote that we were witnessing today's pioneering efforts as the first steps in a long journey of discovery. A decade later the participants appreciate that early experiments demonstrate the complexity of the challenge but still only hint at the possibilities. As we do not yet know whether computers will become artificial intelligences, or act as intelligence amplifiers, or be autonomous creators or a new type of tool for creative people, we can only imagine future virtual worlds in cyberspace. For the participants, like many artists in the 21st century, digital technology is already an integral part of their creative processes, and this fact inevitably alters the way they view what they do.

The technology for creating virtual realities is still in its infancy, and the virtual realities created thus far have drawn on models derived from our current understanding of reality.

Virtual worlds in which the ultimate idiomatic expression in the world of cyberspace is a construct of the visual abstraction of cyberspace itself are not yet idiomatic to computers. Such abstracts of “the sum total of data constituting cyberspace” (Gibson, 1988, p.210) are still the stuff of science fiction such as *Mona Lisa Overdrive*.

As the participants point out, things that can be done and represented with traditional means and models do not become more interesting because they have been generated using a computer, they are interesting because they are the revelation of what was not conceivable *before* computers (cf: Goertzel, 1998; Gackenbach *et al*, 1998).

Today we have both realism and abstraction in art; in the future there will be digital visual languages, by nature abstract but also distinctly idiomatic to computers. Today we have the real world and we are developing virtual worlds; in the future we will have realistic virtual worlds and abstract virtual worlds and digital abstract virtual worlds. If we are to appreciate these new worlds we must have open eyes, open ears, open minds; and inevitably we must (as Holtzman asserts and the participants practised) embrace the development of a new digital aesthetic.

Concluding summary

In 1786 Sanskrit provided the key to discovering that Latin, Greek and Sanskrit all originated from the same source (Campbell, 1962; Pratt, 1997). Sanskrit helped reveal what was not apparent from looking only at Latin and Greek. Many explorers studied the numerical form of structures. For example: the Pythagoreans sought to discover the numerical forms that reflect the harmony of the cosmos (Koestler, 1964) and Kandinsky (1974, 1977) sought to find the numerical representation of visual forms and their corresponding spiritual vibration. Fractals are effectively numerical expressions of visual forms (Mandelbrot, 1994/1977). Music is form and structure and can be expressed numerically (Xenakis, 1971; Whalley, 1994). Essentially binary, the digital reflection according to Holtzman (1994) will be a continuation of the Pythagorean exploration of numbers. There can be little doubt that science needs art in the 21st century (McArthur, 2002).

Science, technology, and matters of the spirit, have, since the time of the Pythagoreans, been perceived to be at odds, but in using new tools (eg: LR and VR applications) and in developing new digital aesthetics we have the opportunity to integrate technology, science, and the mystical, to reveal *that which fills all space and time* (Holtzman’s Brahman) the abstract beyond-quality absolute in the digital reflection of essential reality.

The exploration of abstract structures with computers has begun. And if our first explorations of these new digital frontiers one day seem as primitive as the rudimentary technology Brunelleschi developed using callipers and mirror to portray 3D images on a two-dimensional plane, thereby revolutionising painting and forever altering the way we view reality through vehicles of creative expression, we will never-the-less have made possible the creation of abstract virtual worlds and the means of travel through fractals. Perhaps then, those searchers seeking that key fractal which captures the vibration and structure and essence of *that which fills all space and time*, will accomplish their goal.

Findings

This part of the thesis contains the findings.

Primary findings

The following list summaries the principal research findings of this study.

1. Among the common factors in patterns which appear to most vitally prefigure and accompany the actual production of innovative art works, this study finds a strongly perceived and contextualised awareness of creative drive and a sense of directionality in that perception to be most significant.
2. Longitudinally obtained results initially gathered under three focal headings: forms of awareness, creative process and technology, and associated context, show that the foundations of most of the important issues in our lives cannot be found in physical space with simple location.
3. While the participants addressed non-simple locus and worldspace in terms of their phenomenologically-real referents, their perception/s of reality as a whole were enriched by viewing context-dependency in terms of multidimensional life experiences.
4. Proactive lucidity unfolds a case for transpersonal healing and creativity enhancement through receptive multiple-state consciousness and lucid rehearsal. Proactive lucidity [PL] is the deliberately receptive experience of extra-awareness, perception-enhancement, self-reflective insight, and engagement with natural and spontaneous activity occurring during and across various altered or multiple states of consciousness such as lucid dreams, witnessing dreaming, within-dream visions, trancelike re/visualisations, and mindful prayer (obsecration/entreaty, invocation/appeal: 'in the name of the Father'). An (in)valuable problem-solving resource in helping people cope creatively with life issues, PL can manifest as a motivator and instigator of insights which can inspire a whole raft of positive actions. A major function of PL was the highlighting of meaningfulness and directionality in the participants' lives. PL is a valuable means of guiding creative endeavour and facilitating transition through various phases of difficulty or personal trauma to enable the person concerned to constructively embrace all his/her life factors. The functional utility of PL could be described as both compensative and interest-guided. Each of the participants found PL to be a means of learning adaptive strategies, a source of support in dealing with difficulties, and a means of creative inspiration that gives an outlet for emotional release and personal healing.
5. This study identifies parallels which indicate a form of inbuilt directionality in the developmental stages of human life and consciousness, and suggests how the spiritual domain might be related to creative currents in matter and life and mind. By way of real examples and metaphoric imagery this study proposes that these currents, when in conflict, explain the devastating effects and consequences of a grand-scale hegemony of reductionism. This hegemony manifests as a widespread loss of the spiritual in the West, and explains the resultant 'collapse of the multidimensional Kosmos into a monological cosmos'.

6. In terms of transpersonal interpretation and superconsciousness, this study suggests there is actual form and structure in certain leanings or moral intuitions fundamental to human and nonhuman alike, which, in working for the individual, work for the greater good.
7. This study finds that the greater the depth of consciousness (=height of awareness) the clearer the intuition of the ground of creativity from which it issues and of which it is comprised.
8. By focusing on creative productivity in relation to states, stages, and forms of awareness experienced in lucid (naturally present) and virtual (technology generated or enhanced) environments, it was possible to align straightforward strategies pertaining to the functional utility of productive thought with technological innovation in the creative process.
9. Virtual reality experiences are said to be important because they directly confront the question *what is reality?* However, this thesis finds that virtual realities are real only by virtue of human interaction with them, rather than what they are in isolation.
10. There are signifiers of change directly linked to creative urge, and knowable factors associated with the imminent creation of a newform. These factors include: a more strongly perceived awareness of one's creative drive, and a sense of directionality in that perception.
11. Participants often commented on the vividness of what they had seen, perceived, felt, and understood, within and about such experiences. They spoke of sense enhancement, an exceptional ease in knowing what was what in a flash, and of extraordinary clarity of recall. This concurs with LaBerge (1992), who reports that experimentally lucidity in dreams allows for higher mental processes such as logical reasoning, critical reflective thinking, and access to memory functions.
12. The participants noted that they dreamt more frequently and could evoke particular types of dream more readily when they actively anticipated a response. Several participants associated response expectations with the observation of practices such as regular deep prayer and trancelike receptiveness. This concurs with Gackenbach's (1987) proposition that such praxes may promote the likelihood of lucid dreaming.
13. Each dreamer was able to manipulate at least aspects of their dreams, and they all had experiences in which they realised their physical capabilities, senses, and mental faculties were greatly enhanced. Several participants enjoyed recurring dreams in which they exercised their enhanced attributes 'to the full' whilst seeing themselves in dual or multiple roles or personae.

[eg: Ranea's observation of herself lucidly watching the superathlete rising from the damaged body of the sleeper, and upon awakening, the sleeper's memory of the athlete's physical exhilaration. These features align with descriptions in the literature. Alexander et al (1987), Gackenbach & LaBerge (1988), Gackenbach (1990), LaBerge (1992) variously report pleasant feelings of increased psychological balance, reduced identification with dream egos, increased control of dream events, and the ability to execute motor responses while dreaming].

14. The participants reported having been aware of possessing active decision-making capacities similar to their waking state whilst lucid dreaming, along with increased achievement motivation in the dream. This was often accompanied by an increased awareness or sensitivity to sound, colour, or other sensory content within and, in some instances apart from, the primary dream (cf: Gackenbach & Schillig, 1983; Gackenbach, 1987; Gackenbach & LaBerge, 1988).

15. Participants referred to a sense of peace or parallel serenity or extra wellbeing or paradoxical calm, that prevailed alongside or in addition to the central content of the dream or other form of heightened awareness they experienced. Participants were often aware that this perception of wellbeing (eg: Mira's purposeful serenity) carried over into the workaday waking world. While this is not the same as Alexander, Cranson, *et al*'s (1987) report in terms of the transcendental consciousness practised during meditation and maintained during dreaming (in fact perception unfolds in almost the reverse order), it does have features strongly in common with witnessing phenomena found to have a positive impact on stress reduction.

16. While lucidity is typically associated with dreaming, transcendental consciousness is not specifically linked to dreaming or sleep. The quiescent non-changing awareness of transcendental consciousness contrasts with the changing mental activity of other states. These features are consistent with the reports in this study, although, as with the term lucid, the participants did not express themselves or their experiences in terms of either transcendental consciousness or witnessing. In contrast to their explanations of lucid dreaming as involving the active intellect and discriminative processes similar to the waking state, the participants found the essential feature of transcendental consciousness to be the maintenance of an underlying silent continuum of pure awareness.

17. The participants in this study (none of whom regarded themselves as any sort of advanced meditator) could readily distinguish that quiescent non-changing awareness regardless of whether or not more active levels of mind were concurrently engaged in reflective thinking and/or dreaming. Note: the participants did not have these experiences as isolated peak occurrences, but tended rather to regard them as a resource they could call on or evoke almost at will in the creative process.

18. This study proposes that [the participants] lucidity can be regarded as a manifestation of consciousness that signifies proactive self development across multiple modes and aspects of being. Alongside the results of much longterm research meticulously done by practitioners such as Alexander, LaBerge, Gackenbach, this claim may seem too large a leap, but I offer the quality, calibre, and extent of the returns from the participants in this study as illustration and justification for my suggestion.

19. At times PL appeared to manifest as the transcendental consciousness transpersonal researchers report is characterised by silent awareness and deep physiological rest. At other times the participants tended to regard the proactivity of lucidity during dreaming as an initiating agent or catalyst or stimulation for some sort of follow-up response that might ensue (eg: be found, evoked, produced, applied) in a parallel awake scenario.

20. The participants experienced a variety of psychophysiological responses, which they usually recorded in terms of ideas or waking objectives generated as a result of lucidly-encountered enhancements of one sort or another. Moffitt, Purcell, Hoffman, Wells & Pigeon (1987) proposed the differentiation of discrete states by way of their physiological correlates, specifically suggesting responses associated with an increase in some somatic arousal indices, which they claimed suggested an increase in cognitive processing rather than the induction of a quiescent state (cited in Alexander, Cranson *et al*, 1987, pp.296, 313). Gackenbach & Bosveld (1993) made similar claims.

21. Although most experiential and descriptive evidence provided by leading researchers suggests that lucidity in dreams and transcendental consciousness are distinctly separate types of experience, this study supports what could more accurately be described as the conception of a continuum of degrees of lucidity, with the most advanced form being the state-of-grace within which all the proactively lucid, unselfish, cosmically-aware, unity-sensitive consciousness stages are subsumed. In a reverse sort of way, this aligns with what Vedic/Vedantic psychologists describe/embrace as the transcendental consciousness which marks the start of cosmic and unity consciousness.

22. PL can be fitted into and across a developmental framework based on the conception of a continuum of levels of psychological maturation and the understanding that in any developmental sequence that which is whole at one stage becomes a part of a larger whole at the next stage.

23. The participants' results emphasised transcendental consciousness as a process of waking up the executive cognitive functions and gaining a perspective on lucid dream experience by reflecting upon the dream content or the dream state (cf: Hunt, 1986,1989; Alexander, Davies, *et al*, 1987).

24. Among the participants it was evident reflection not only occurred later (eg: upon awakening) but that most of them could regularly evoke a return to 'the scene' for more in-depth details.

25. The more holistic patterns, which appear later in the development, follow the emergence of the parts they integrate or unify. The ability to identify and recognise the process by which they emerge, is characteristic of a discernment capability that is inherent but not necessarily manifest, in the evolutionary nature of development itself.

26. Certain religious beliefs and practices (eg: transcendental meditation) which some researchers (eg: Alexander & Colleagues) tend to associate with the facilitation of consciousness development, did not appear to feature in the participants' case/s.

27. Although perception, memory, and intellect may be disengaged in higher states of transcendental consciousness (Alexander, Cranson *et al*, 1987), certain findings in this study suggest that the Self as witness need not always be totally de-embedded in such states. During certain times when the mental faculties have been assumed absent, it appears they may instead have been resting subsumed in the peaceful presence of the Self-in-spiritual-mode.

28. Although certain assertions about lucid dream characteristics (eg: in visions within lucid dreams) appear to agree with Alexander, Cranson *et al* (1987), the alignment is more subtle. First, the assumption that actively interventive lucid dreaming and higher states of transcendental consciousness do not occur under the same conditions (ie: during the characteristically nearer-waking state of lucid dreaming) needs clarification. Second, their understanding of the qualities which distinguish higher states of transcendental consciousness, differ.

29. The participants all believed in ‘facing up to reality’ not hiding from it. Several expressed the opinion that when it is too difficult to face reality directly, Nature (or God or the Universe) seeks to convey reality indirectly (eg: through dreams, the secondary medium of lucid dreams, and in visions).

30. The process of appraising and reproducing aspects of dream visions appears to involve a set of interventions similar to those performed by a film director who manipulates a wide range of variables to create various outcomes from which he/she selects the most salient to play back for others’ interest. As lucid dream directors the participants made choices about content and delivery and controlled time to appreciate and later reproduce dream content. In such situations, proactive lucidity manifested as the confidence-inspiring, coordinating quality which guided them.

31. During lucid dreaming the participants were able to stop time and appreciate the exhilarating clarity (beauty, nature, mystery, drama) of their mind pictures, and upon awakening recreate the dream revelations.

32. The participants reported that an enhanced sense of satisfaction in dream scenes often carried over into awakesness and triggered artistic revisualisation capabilities. Lucid memory pictures served as blueprint, pattern, or prototype for their creative artworks.

33. The participants’ descriptions clearly depicted two major elements of lucid dreaming process: they showed how being awake within their dreams enabled them to check and recheck salient details; and they illustrated the surrealistically vivid mind pictures the lucid dreamer could observe and store for later reproduction.

34. An expansion process helped the participants realise aspects of their potential that extended beyond their immediate individual needs and desires. Believing in an inherent [underlying] capacity of the as-yet-unexplored Self to manifest [reveal and unfold] itself, the participants used their lucidity to probe the unknown. They interpreted their personal commitment/s to ongoing exploration as a step-of-faith toward the realisation of their own ‘beyond’ potential and a developing capacity to translate insight into appropriate action, and anticipated a parallel [subsequent] growth in collective consciousness that would [ultimately] work for the benefit of all. Generally they expected this latter outcome to lead into a further expansion of their ability to access available resources and the creation of additional capabilities and options for even more growth. Thus a sort of self-perpetuating feedback loop developed to guide the course of their [spiritual] life. The insights they actively processed with awakelike rationality within lucid dreams were

affirmed by an accompanying experience of quiescent wellbeing and a sense of deep empathy with the natural processes of emptying and infilling that occurred in parallel state-specific ways across body mind and spirit.

35. Synthesis of East-West notions of cultural consciousness was integral in the participants' approaches. In line with Said's (1985) and Haraway's (1989,1991) analyses of hierarchic power, the case studies illustrate the combined value and pertinence of both Western and Eastern sociocultural frames (expressions and emphases) of mind and body respectively in the development of the participants' personal consciousness and creative productivity. The Western emphasis is apparent in the fact that the participants' insights are conceptually-based and linguistically mediated. Discourse analysis of this research enables people to understand and interpret the participants' worlds of multiple realities in a way that is not dependent upon primary experience. They used words, the Western world's dominant means of discourse, to elaborate their understandings of life and human creative endeavour attainable through lucid processes. However, their word pictures were painted with assistance from what could be perceived as largely Eastern emphases involving introspective processes such as intuitions, feelings, archetypal and ancestral aspects, much of which they felt became problematic when spoken about or involved problems best resolved by not being articulated.

36. In witnessing dreaming the participants were aware, in an abstract way, of realities forming, unfolding, running alongside. In witnessing lucid dreams they observantly but non-interventively (mindfully, viscerally, spiritually) interacted with naturally given (pre-manipulated, naturally emergent) dream content. In lucid dreams they wilfully created film-like scenarios often modelled from witnessing experiences, many of which later served as blueprint in the databanks of their waking memory.

37. Most of the participants expressed a belief that art is a sometimes poor or clumsy representation of lucid reality. Some of the participants (Abe, Andy, Daniel, Esther, Ranea, Mira) further perceived this to be an aspect of an original reality, the explanation for which was interpreted in disparate ways. This notion of conceptual truth is similar to Plato's theory of forms described in *The Republic* where every object on earth is a copy of the perfect form existing in heaven (Plato, in Solomon, 1989, pp.57-64). However, the participants' views tended in common to extend beyond Plato to incorporate human biological factors.

38. The participants' creative passions were facilitated by an elevated sense of self-esteem and confidence fired by their transcendental experiences of enhanced awareness and lucid wellbeing. This positive energy was channelled out through lucid rationality that informed and determined the way they expressed their perceptions in art form. In combination, their PL enabled them to conduct unique explorations of a seemingly perfect virtual world which incorporated the divine essence of nature and their ancestral history.

39. In time, as science gathers more understanding of lucid processes, the possibilities of teaching means of attaining and sustaining states of transcendental consciousness,

lucid dreaming, and various witnessing states, in learning institutions such as schools universities and polytechnics, will doubtless open new vistas for human development and endeavour.

40. The participants referred to certain milestone moments in which otherwise ordinary occurrences manifested a greater significance. Such events were important to them, as they marked moments when patterns and parallels of larger significance became obvious to them. Several of the participants referred to these parallels in formulaic terms while others related them in a narrative manner.

41. Like Nagarjuna's secret impulse of evolution (150AD), and Holtzman (1994), the participants found development and evolution to be an ongoing process of transcend-and-include (as did Wilber, 1995) in which 'the higher' has the essentials of 'the lower' plus something extra.

42. The participants' lucidly generated new worlds and the evolution of scenarios that unfolded and developed therein, reflected in timefree microcosm an image of what historians and social theorists recorded about actual macrocosmic events. By breaking through the barriers of time-space the participants' phenomenologically-valid lucid experiences enabled them to appreciate possibilities and potentialities with extraordinary clarity and insight, and pursue options free of normally limiting external constraints.

43. The beginning of life has been widely attributed to the BigBang (Kaufman, 1985). Wilber (1996) referred to the advent of creation and the milestones of evolutionary progress as the BigBloom. The participants frequently used metaphor to explain realisations about their own creative processes and similarly expressed such moments of creative or formative change (eg: suddenly out of nowhere...Bang!; or, suddenly it all came together... cf: Wilber's Bloom). Events or phenomena the men described as spontaneously occurring, and things they said just happened in isolation or 'out of the blue', the women more often saw as a predictable outcome or logical progression in a developmental process. Certainly when they spoke retrospectively or in relation to 'the bigger picture' the women were more likely to interpret 'suddenly' in terms of pattern resolution, inevitability, or predictable continuity (as in seasons of change/cf: Bloom), even when they could not identify warning signals in what had happened leading up to the event or suggest the nature or manner of what was likely to unfold as a result or of what actually happened next. The men tended to process change in more discrete terms (ie: Bang!).

44. In the course of creating their artworks, especially in the lucid experimentation and virtual developmental stages of production prior to actual delivery, the participants met and addressed new challenges that literally did not exist before the process started. These challenges pertained to the process itself, the way they viewed the process, and the nature and quality of the outcome they were aiming to achieve. The participants variously expressed the sentiment that create-and-discover is an ongoing process of renewal and an integral part of self-development.

45. The participants believed that transformation borne on evolutionary currents of change already flowing around, through, and in us proceed with or without consciously positive input from you and me. They realised the necessity of utilising all realms of being to orient ourselves more effectively and thereby more accurately navigate the realms of our own potential.

46. For the participants, a crucial feature of interpretation started with the simple acceptance that meaning is always context bound. While thoughts of contexts within contexts forever can render interpretation a very slippery slide, the participants demonstrated in the utilisation of their lucid dreams that they did not need to slide out of control. Unlike the deconstructionists slide into nihilism, the participants' acceptance of contexts forever (cf: Koestler's and Wilber's nested holons) simply meant that sensitivity to background contexts was a necessary prerequisite to understanding meaning. Their applications of lucid insights to creative waking world enterprises reflected their claim that the more contexts they took into account the richer the interpretation was likely to be.

47. The participants found the principles of human and nonhuman interpretation to be fundamentally similar. That is, they applied the same principles of human interpretation to knowing the interpretive component of nonhumans. For example: Janet applied it to create and credibly enhance the out-of-this-world characters which inhabited the fictional worlds she created in her lucid imagination and wrote about in her stories. Adam and Ranea abstracted city images and represented them, through different media, as the pulse of urban life. Dean and Daniel independently recorded samples from waterways and wilderness in order to transpose lucid insights of the natural world into sound form. Tess applied the same principles in respect of the rescued animals she cared for at her home. And I know from personal experience that when I interact with my dog Louie I am interested in more than just his exterior behaviour.

48. One of the checks by which the participants safeguarded the intuitions that guided their creative works involved the self-monitoring of responses to options tested in the lucid environment. In their lucid dreamworlds where stereotypes, stigmas, and social parameters lose their sting, the gap between typically male and typically female behaviour responses closed. The higher, deeper, more far-reaching the goals-in-common, the more evidently closely the individuals aligned.

49. Appreciating that inadequate interpretation based on the realities of just one realm (or worse, one level of one realm) not only devastates the other realms but also cripples the fullness of the experience itself, the participants could, and generally did, directly locate and check vulnerabilities by realm before they became problematic.

50. The participants realised if they wanted to touch the truth in each realm, they needed to start by noticing that each speaks with a different voice, each has its place, and each is as important as its counterparts.

51. The participants became aware of an ability to identify and be-as-one with nature (eg: feel for the forest/mountain/wildlife, as forest/mountain/wildcreature). They

recognised a shift when their awareness ceased to be selfbound or confined exclusively to the individual ego and deepened to embrace nature in a more personal way. This aligns with Wilber's (1997) defining characteristics of the psychic level. The participants experienced depth (ie: a deep structure of consciousness) at the psychic level of the transpersonal realm, not so much by a noticed increase in the frequency of paranormal events as is commonly assumed, but as an ability to identify and be as one with nature.

52. In the way the psychic level of awareness presented for the participants, they similarly recalled the unfolding of a further ability to identify and be-as-one with more subtle entities or processes of consciousness (eg: archetypal forms and patterns, inner light and sounds, extremely subtle bliss currents and cognitions, expansive affective states of love and compassion). The participants variously referred to a subtle development which included but went beyond union with the natural domain in a deeper union with the subtler dimensions of the interior transformational body.

53. The participants' experiences suggest the deep structures of the higher levels are present as *potentials* in (presumably all) human beings. [In common with Wilber's thesis on the structure of consciousness I say potentials to emphasise the point that they are not just lying around in the psyche waiting to emerge fully formed]. As these deep potentials unfold, their actual surface structures are created and moulded, as in the lower levels earlier explained, by intentional, behavioural, cultural and social patterns. The deep structures are given, the surface structures are not. As the case studies illustrate, there is an interpretive component to deep structure (subtle) experiences which cannot proceed without various backgrounds, which do not exist merely in the psyche. If we reject the pre-given extreme and its opposite error of extreme constructivism (cf: Klein, 1994; Wilber, 1995), the basic reality of a subtle experience is that it is an ontologically real event that actually exists. It has real referents and plenty of evidence - not in the sensorimotor, rational, or existential worldspaces, but in the *subtle worldspace*.

54. In recognising the generative ground of their creative productivity, the participants understood *the causal* and likened it to experiencing deep dreamless sleep and the unmanifest preforms therein. According to Wilber (1996), subtle (archetypal) Forms issue from the causal, a discrete but not blank state of utter fullness, which Wilber describes as an experience of being infinitely drenched in the fullness of Being. The participants variously referred to and consciously revisited the ground and conditions in which they knew unformed potential could find form - the lucid ground in which subtle forms could arise to virtualise as prototypic abstract seed forms, virtual formulae, pre-actual manifestations, lucid images, forms becoming.

55. The participants suggested that every experience that can be had is already nondual whether one realises it or not. Hence they considered changes of consciousness states in order to discover this nonduality, unnecessary. Similarly, suggesting nonduality rejects duality on its own level misses the point completely. Dualisms (subject/object, inside/outside, left/right) will still arise. They are supposed to, for they are the very mechanism of manifestation: Spirit manifest as subject and object in both singular and plural forms.

56. The participants, as creative artists, understood the primordial-transpersonal link in relation to the patterns and associations with the parallel universe of their created works (ie: the self-initiating consequential feedback loop of ongoing preform, form-becoming, form-in-the-world, trans-form...); and the dynamic they applied in terms of their own creativity they recognised in the greater life context.

57. The participants became increasingly aware of a creative dynamic in their lives. Their explanations pointed to some sort of conducive presence; an enlightening influence that worked for them in a motivative way, flowing in-around-through the creative workspace in which they operated and of which they were functionally part. They became noticeably more aware of the nature and states of consciousness associated with particular, mainly artistic, outcomes, and this increased awareness was reflected not only in their comments but in the nature of their self-critique and in the works they actually created. Mira, for example, spoke of the power-implicit explicating. Indeed all the participants could identify, access, and readily avail themselves of the riches of such a fertile creative workspace. They recognised the environment in which they were at once source, means, and outlet for creative productivity. And they found that the specific environment (realm, state, level of consciousness) with which they were most comfortably at-one would almost inevitably prove to be the one whereby their artistry might find its own best form-expression-fruit.

58. In longitudinal terms, largely in relation to their art, the participants' adventure of consciousness appeared to pass through three main phases: discovery and exploration, development and refinement, evolutionary transformation. The course of these progressional changes was likewise generally reflected in their creative works. The initial focus of consciousness in respect of their art was largely exploratory and their works broadly experimental. As they became more keenly familiar with the characteristic qualities of the lucid worlds they evoked, their more critically evaluative approaches were duplicated and refined in the methodologies and praxes they utilised for art production. The higher the states of awareness they achieved, the more self-consciously aware of themselves-in-their-art they became. That is, every aspect of artist-process-product in increasingly bigger contexts became increasingly clear. As the content and substance of their understanding increased, the content and substance of their works similarly increased. The more clearly they critiqued, evaluated, revisited, processed, and later transposed the insights of their own consciousness, the paradoxically less complex their understanding of the whole process and procedures became, to the point where all routes converged as one great abstraction.

59. This study suggests denial of dimensional depth is the core problem. Denying the existence of the vertical dimension, and under circumstances of zero depth disabling interior transformation and transcendence, means no recognition of the problem is possible. Specifically this means: rather than the culture gap itself, it is our inability to recognise the culture gap that is the problem. This inability arises from the fact we live in our reductionist Western society where higher dimensions of being (the transpersonal

realms of spirit, or even the existence of Spirit) are not recognised, and everything in our zero-depth culture conspires to prevent that recognition. Indeed, because we will not acknowledge the culture gap problem in the first place, we are coming very close to cultural collapse. And further: the culture gap, and the environmental crisis for the same reasons, are the same problem.

60. The participants also perceived that their intuition to safeguard depth (or agency or wholeness) in themselves was the same intuition that prompted their desire that the same should simultaneously occur for others. That is, they embraced the morality of a parallel preservation of the greatest possible span (or communion or relational partness) in respect of others.

Secondary findings

I refer to the following list of findings as secondary, not because they are less important, but because they elaborate aspects of the primary research findings listed in the previous section. Part 1 pertains directly to the primary findings. Part 2 pertains less directly to the primary findings but directly to part 1 of the secondary findings.

Secondary findings: Part 1

61. Human development unfolds in specific stages that extend beyond those ordinarily recognised by Western psychology. Only by moving successfully through each developmental stage is it possible first to develop a healthy sense of individuality; then, ultimately, to experience a broader identity that transcends and includes the personal self.

62. This study finds that Wilber's thesis of macroevolution (which highlights the extraordinary nature of patterns or laws or habits which keep repeating themselves from matter to life to mind) illustrates a larger project of evolution-in-general, and proposes that this evolutionary thread extends into the higher stages of human development, consciousness, and the spiritual.

63. This study acknowledges the existence of both natural (essential) and constructed (subjectively experience-able) realities which can be accessed and explained in terms of nonlinear science, postmodern philosophy, and transpersonal psychology.

64. Creativity is fundamentally viewed as an element common to objective (underlying, overarching) and subjective (multistate, multidimensionally-constructed) realities.

65. This study finds a correlation between consciousness states and forms of lucidity, the technology-generated virtual environment, and creative accomplishment.

66. In the course and development of one's creative life it seems likely that most artists become more skilful in the execution of their craft, and more adept at knowing (and perhaps managing) those life factors which work for them in the production of an art work. This study finds that the recognition of such factors is a subjectively learnable skill which can be applied to evoke the kind of positive change that is conducive to creative productivity and problem resolution.

67. By tracking distinguishing links, an elucidation of the topics that most directly evoked the emergence of significant themes and patterns was made possible.

Longitudinally obtained results most significantly linked: forms of awareness, creative process and technology, and associated context.

68. The participants tended to feel better in some way about themselves in relation to their dream persona/s and/or the content of their dreams, regardless of whether the dreams were superficially nice or nasty.

69. PL manifests and is perceived in a variety of ways. The range and diversity of manifestations described by the participants over time is itself indicative of the dynamic role PL fills. This study suggests lucidity is proactive with regard to each self and in respect of the greater context in which that self is inevitably embedded (ie: the many and varied contexts that collectively comprise the life of the person focally concerned).

While the specifics of one situation may call for a particular kind of reaction, the specifics of another will almost surely call for an entirely different response. While the characteristics of the manifestation vary according to circumstances in terms of response-to-be-generated, its proactive nature manifests instinctively in a form that it intuitively (ie: that the eyes which see in each realm disclose) will work best for that person. At the same time, PL acts to effect a state of readiness that serves to empower the person to initiate whatever needs to be done. The levels and layers of awareness that informed and engaged the participants could be seen in the ways they perceived, expressed, and responded to their own creative artistry.

70. PL manifested a powerful presence, sometimes quiescent sometimes stimulating, which participants could evoke to exert a positive influence in problem resolution. More noticeably in the latter stages of this study, several of the participants mentioned they had 'for a long time' been not only aware that their dreams opened ways to options they could not seem to access in the normal awake sense, but that they had also been 'semi aware' of in-dream processes by which they were potentially able to resolve issues before they became real problems.

71. The participants' lucidity in dreams acted as a source of inspiration that motivated and guided them to generate new philosophical, poetic, and enterprising thoughts. When awake, memories of their within-dream explorations enabled them to revisit and recapture special moments of enlightenment which often stimulated a 'rush of bright ideas', many of which they committed to print, or translated into an artform, or transposed into 'more practical' expressions of productivity such as the floating of a new business venture or the gaining of a contract.

72. The participants' descriptive records (diaries, journals, recordings, transcripts) of lucid and witnessing dreams, and the frequency and intensity of their creative work, indicated a correlation between PL and creative endeavour. Increased frequency of lucid and witnessing dreaming correlated to increases in their creative output.

73. A focus on transpersonal interpretation and superconsciousness suggests there are certain leanings or moral intuitions fundamental to human and non-human alike, which in working for the individual, work for the greater good. The participants' experiences suggest there is actual form and structure in such intuitions, and that the greater the depth

of consciousness (=height of awareness), the clearer the intuition of the ground from which it issues and of which it is comprised.

74. With a strong sense of self worth and wonder, the participants, each as individually evolving agents in collectively-evolving communion/s, continue to seamlessly unfold their place in the (pre)forming of an ever-emergent future not yet written.

75. Surfaces can be seen, but for depth to be seen it must be interpreted; whether that depth is to be found in the physical or mental or spiritual realms of experience.

76. With reference to enlightening experiences (eg: inner light, from 'lightning bolts' to 'sparklers'), the men spoke of such illumination in a quite personal way, and mainly in relation to work and goal achievement (in fact it was in this context of discussion that the topic arose). The women, who tended to describe such experiences more broadly (eg: in terms of interrelationships, and projected outcomes often pertaining to artworks), seemed to encounter this inner light in a more flexible sense. Although excited or highly motivated, they usually read the facts more generally (less specifically) than their male counterparts, and appeared more willing to share or compare notes about what had happened. While focusing on applying their insights or the effects of their insights to the task at hand, they readily generalised perceived benefits.

Oddly enough, the women appeared to fit the stereotype of 'man alone' (the loner: more self motivated, individualistic, and independent in the pursuit of certain goals) on as many if not more counts than the men. At the same time, they seemed more prepared to communicate their insights and more willing to openly discuss their experiences. However, the men acknowledged they do indeed mull things over and talk to themselves about it ("What the !!!! was that? a UFO? An angel? some brain-state in overdrive? God? a too-big chunk of undigested meat? a spicy-food allergy?"). In determining to interpret what the light/deep-inner-experience was, the men deployed their own elimination logic!

77. The participants collectively found that in order to mutually arrive at the deeper good for all and be able to function outside themselves, certain checks and balances (these being: propositional truth, truthfulness, justness, and functional fit) in the context of the realms in which each is embedded, needed to be in place. This closely aligns with Wilber's (1996) proposition of the four faces of Spirit in the manifest world, which he otherwise refers to as the checks and balances in the Kosmic Constitution.

78. In line with the participants projections, it seems likely that as consciousness evolution continues into the higher/deeper (superconscious, transpersonal) domains, ways to recognise the four faces of Spirit and integrate mind and nature and culture, are needed. It likewise seems clear that the higher-transrational-transpersonal (spiritual) developments also proceed equally in all four domains, each of which evolves (ie: unfolds and realises its spiritual nature more and more) to in the uppermost reaches increasingly become transparent to its own true nature.

79. The participants did not hide from truth. The works they created reveal this fact, as does evidence of their candour released throughout this study. Instead, their experiences

concur with what Wilber (1996) describes as the ceiling effect that occurs when limits are reached. In facing life squarely, and despite the relatively tender chronological age of some of them at the time, the participants realised they had become aware of the temporal limitations of the personal realm (ie: everyday body and mind expectations) and in so doing began to transcend them. In other words, by allowing themselves to focus in spiritual mode they were able to transcend the limitations - break through the ceiling - of the personal realm, and see the possibilities beyond.

80. At a certain point in understanding their own lucid processes the participants noticed a subtle shift in their perception and realised their consciousness was developing to disclose more and more of its own depth. Dean alluded to the part of perception that knows there is more. Andy spoke of dimensions of observation difficult to define. To Janet it was discerning what is really there. This discerning form of self-observation, which Daniel regarded as the spiritual aspect of self-appreciation, is variously represented in literature as: the Witness, pure Presence, pure consciousness, or simply, the Self. As identity shifts from matter to body to mind, so the developmental process continues. Consciousness starts to disidentify with mind, which is why it can witness/experience the mind not merely as subject, but also as object of the observing Self.

81. Although the participants considered it possible to speed up progression through the developmental stages of transpersonal growth (eg: peak-experience ahead), they expressed the view that accelerating or otherwise manipulating development in or through these (or any) naturally emergent processes was not generally desirable. This concurs with some transpersonal psychologists (eg: Walsh & Vaughan, 1992; Alexander and various associates, 1976-1990; Tart, 1992); while other consciousness theorists (eg: Grof & Grof, 1990; LaBerge and various associates, 1985-1992, who actively advocate interventionist/accelerant measures) clearly disagree. To the participants it was common sense that the higher the top the more obvious the need for strong supports with deep reliable foundations. Wilber (1997) likewise asserts that the ground to integrate the sort of topheaviness constructed in such situations needs to be consolidated. Numerous feminist philosophers (eg: Haraway, 1991; Brodrigg, 1992; Klein, 1994) warn of any upward float with no grounding connection to mind+body+earth+senses; as do Aurobindo (n.d), Plotinus (n.d), and DaAvabhasa (1991), each of the latter three cited in Wilber (1995).

82. With Spirit's self-recognition, Forms continue to arise and evolve. All who wish to know, can; knowing that by way of the proactive lucidity that is uniquely their own they can access and recognise the fullness of infinite process in the dynamic itself. The undifferentiated darkmatter of nonform, differentiates. And there is light on-and-in the virtual preform forming, the virtual preform-unfolding, the newform emerging (becoming, developing, maturing). And there is light in the form-transforming (continuing to evolve by way of transformation-and-inclusion of all that has gone before) to become transformational form-translated, the becoming-transfigured embodiment of the prepersonal-personal-transpersonal, the subconscious-conscious-superconscious. The transfigured embodiment of endlessly self-liberating Transconsciousness Unlimited.

Secondary findings: Part 2

83. The participants traced the emergence of mind (consciousness) and the evolution of this consciousness through six major stages in human development, in parallel with the status of men and women in each of those stages.

84. The participants found the combination of factors we collectively designated proactive lucidity to be a key problem-solving resource in the creative process and in the context of their lives generally.

85. The beginning of an artwork can usually be dated to an event such as: an interior perception, a feeling, an impulse, a concept, an idea, or a vision, in the mind and being of the artist.

86. The participants found that the foundations of most of the important issues in our lives cannot be found in physical space with simple location. Issues of non-simple locus and worldspace were addressed in terms of their phenomenologically-real referents, and the matter of context-dependency was evaluated in terms of the participants seamlessly multidimensional life experience/s and reality as a whole.

87. During lucid dreaming, the participants were able to astutely observe the panoramic displays of unfolding scenarios and make choices about what to accentuate.

88. Lucidly inspired artistry often triggered constructive action in very simple ways. For example, where most people might window-shop in an arcade for a gift, several of the participants would instead find inspiration in their lucid dreamworlds (as with Esther's gift to her son). Despite psychology's appreciation of prophetic dreams and valuing dream analysis as a therapeutic adjunct, mainstream practitioners tend to neglect the lucid vista of the mind as a reservoir of creative inspiration (Walsh & Shapiro, 1983; Gackenbach & LaBerge, 1988; Fox, 1990).

89. In our [post]modern West there is a tendency to deny validity to the transpersonal stages of consciousness and the self consciousness of spirituality addressed in this thesis.

90. This study acknowledges as real a phenomenon of widespread loss of the spiritual in the West, demonstrates the historical genesis of this rejection, and illustrates by way of the participants' real examples and metaphoric imagery what this means.

91. While an expression such as: the collapse of the multidimensional Kosmos into flatland, may sound melodramatic, it is not, for it expresses the devastating effect and consequence of so-called spiritlessness in the world and beyond.

92. Through relating (overlying, linking) certain developmental sequences in their own life experience/s, the participants realised how similar sequences and patterns of development related in the bigger-picture. In historical terms they saw how predominant worldviews of the various epochs or stages of human development (such as archaic, magic, mythic, rational, existential) correlated with stages of technoeconomic development (such as foraging, horticultural, agrarian, industrial, informational).

Parallel examples can be found in Lenski (1970), Parsons (1977), Marx (1977), Habermas (1979), Gebser (1985), and Feuerstein (1987). The participants also realised that certain key factors contributing to major differences in the relative status of men and women across these major evolutionary stages, can be isolated.

93. The participants recognised as the predicament of modernity and science, that for the first time in history we have found a way to overcome ignorance while at the same time we have created the means to enable ignorance to make superficial knowledge genocidal on a global scale (cf: Kaplan, 1994).

94. The participants recognised that different stages of consciousness growth present a different view of the world. This does not mean there is a single pre-given world and we simply look at it differently, but rather: as the Kosmos comes to know itself more fully (cf: Wilber, 1995) different worlds emerge. Different worldviews create and enact different worlds, not just the same world seen differently.

95. The participants thus saw that each new worldview marks the solution of its predecessor's problems with the creation of its own new ones, for they come into being together, with new problems surfacing as the old worldview approaches its own demise. This compares with Wilber's commentary on the nightmare and wonder of worldviews, which observes that the modern worldview, having served its phase-specific phase-appropriate purposes, is now living in its own fumes. In other words, we are breathing our own exhaust and how we collectively handle this will determine whether we are buried in our own wastes or whether a new and more adequate worldview emerges to defuse, or creatively solve, these problems.

96. The participants took for granted that each person must decide their own interpretation of extraordinary or apparently supernatural experiences. In recounting details surrounding various unusual or not-everyday occurrences, it was evident they expected to satisfy themselves on the nature of what happened, and regardless of outside opinions act on their own conclusions. Accepting such encounters as givens, the participants invariably sought to understand and insofar as it informed their art works, better express their experience. Their need to know was not an unimportant or secondary issue, neither was it merely-theoretical hairsplitting. They reflected that their interpretations (eg: of inner light and the flavour they gave it) determined their future relation to it whatever the actual nature of that light (by any other name) was conceived to be.

97. The participants seemed to instinctively realise that how they interpreted the nature of enlightening/inner-light experiences would govern how they could approach others with it. An assumption they would pass on such insights seemed integral to their experiences. For the artist (musician/author) a public is required, whether consciously acknowledged or not, and the substance of created works and the inspiration that drives their emergence and production, presumes a sharing with the world.

98. The participants' identification of a tendency to centre gravity with the homebase (or basic structure of consciousness) around which most of their perceptions, moral responses, motivations, drives, etc, were organised, is consistent with Wilber's (1995)

analogy of the ladder's higher rung, and the metaphoric likelihood of an identifiable sequence to the shifts through the higher stages of transpersonal growth (ie: the psychic, subtle, causal stages and the nondual).

99. Ultimately unqualifiable pure Consciousness (ie: the Witness, the causal unmanifest, the pure Seer) is not a thing, not a process, not an entity, not a quality. As the causal unmanifest, it is the cause/support/creative-ground of all junior dimensions (Aurobindo, Alexander *et al*, Gyatso). Tess regarded the realm of the causal as a soul-nurturing state, the memory-rich ground and genesis of her own (and all) creativeness.

100. If the higher/transpersonal stages do emerge in our future collective evolution, they will manifest in all four realms (ie: the intentional, behavioural, cultural, social realms of being). We await the possible forms of this future evolution, even if we individually pursue the higher states in our own case, as did the participants.

Conclusion on the findings

I believe that all the findings add new knowledge to the greater body of research into human consciousness, the nature of reality, and the dimensions of creativity.

Methodological considerations and implications

Potential limitations in the research

Identification of characteristics targeted for study: Characteristics such as demonstrably-creative, artistically-imaginative, technically-competent, productive artistry, were readily verified by simply seeing/hearing works created by the candidates concerned, and reputation was factor. Unlike the experience for many researchers, known achievements of the artists, composers, film-makers, and writers involved with the visual media, meant these preselection criteria were easily met. Possible relation to consciousness experiences was initially identified in terms of lucid dreaming. By way of ostensibly-general conversation about dreams and dreaming it was not difficult to identify the candidates as lucid dreamers. Their descriptions and some journal entries tendered provided ample, if on my part unplanned, verification of the fact.

This verification problem, often addressed in lucid dream research (Gackenbach, 1987, 1988; Palmer, 1984; Tart, 1985,1988), is usually approached either by having lucid dreams signal-verified in a sleep laboratory (ie: research participants' eye movements are recorded by a sensor such as an electro-oculogram/EOG and at lucid dream onset participants are asked to signal their dream awareness by a certain number of prior agreed upon left-right eye-movements); or by having independent judges rate dream reports in terms of lucidity. As confirmation, the latter was employed in this study.

Motivational factors distorting results: Explorative investigation of spontaneous lucid dreaming, potential negative experiences, and the processes/uses/functions of dream control has not noticeably been adversely affected by limitations such as acquiescence and selective memory, factors reported in earlier studies.

Acquiescence: Making a lucidity definition known to participants prior to their identification can act to influence their conscious and unconscious motives (eg the tendency to

be a good participant). However, in the participants' cases the wealth of information evident in diaries which did not primarily focus on lucid dreams or any states of consciousness, journals recorded prior to research intervention, and in terms of my own observations, in certain artworks, was unlikely to be influenced by such motivation.

Hawthorne Effect and selective memory: There is documentation of the fact that people tend to make sense rather than truth of their memories or reported narratives (Bartlett, 1932; Chance, 1988). This supposed potential limitation to the quality of the data was in my opinion inapplicable in this study primarily because we are dealing with the participants' reality - their subjective truth; and in universal/quantitative truth terms because the majority of core-data was not evoked retrospectively, the participants' interpretations most likely reflected their true attitudes. However, in truth terms, the data analysed contemporaneously could conceivably have been subject to some distortion.

Ethical issues

Respecting the participants' rights: Everybody has a fundamental right to privacy and self-protection. At times I needed to exercise particular vigilance, self-control, and responsibility in this respect, as the participants tended, somewhat indiscriminately, to give me unqualified approval to use sensitive information however I saw fit. This could have resulted in betrayed confidences and damaging ramifications for the participants and other people. The trust the participants placed in my judgment was quite humbling and often challenging. I found I had been presumptuous, and perhaps a little arrogant, in supposing it would be necessary to create an atmosphere of trust and confidentiality through various cautions taken prior to and during data gathering. The participants bestowed trust upon me at the onset. By involving them in every aspect of the research (including data interpretation, process evaluation and subsequent theory formulation) and by sharing my experiences with them, we sustained a truly equal-basis collaboration and strong knowledge-sharing relationship without compromising academic or personal standards. Mutual respect exercised throughout enabled the study to proceed with an integrity I believe maximised the benefits to participants, researcher, and the quality of the research itself.

Researcher commitment beyond the requirements of a thesis: From the outset of this study, commitment to the participatory nature of the research, which included unstinting involvement in developments as they happened, has been a major consideration. Sharing, mutual support, and mutual approval of the text and its organisation throughout the project has been paramount. However, the extent and depth of commitment has been intensive and the research has proved to be much more demanding than initially envisaged. Despite its challenging dimensions, belief in the potential significance of this project and faith in our combined abilities to 'deliver the goods' has kept us motivated and able to maintain our pace and research integrity throughout.

Due to the distances involved face-to-face communications have necessitated travel, time and expense. Where travel has not been appropriate, toll calls, email, fax and NZPost

have kept the interactions direct. The participants have kept excellent records, which has at times involved them in extensive writing. One day I hope some will publish their own stories in their own names. Much study has also been done. In order to do justice to the participants' usually complex, generally unpredictable, and often lateral inquiries, I have needed to explore the literature rather more extensively than I had intended, with what for me has been extraordinary tenacity. Also, in order to faithfully convey the significance of the literature I expected to use in conjunction with the analyses of the participants' data, I needed (in this respect) to be teacher - something of a challenge, given the colourfully contentious nature of certain of these high-achievers.

Some advantages of the methodological approaches used in the research

Feminist epistemology: My knowledge of feminist theory and epistemology helped sensitise me to attitudes to women's issues and the way the participants' approached knowledge and the purveyors of knowledge in general. It alerted me to the possible presence and potential ramifications of women's often passive coping strategies and the traps that carelessly used words can set. For example, in examining the participants' lucidity in the context of their life experiences, I wanted (for reasons of accuracy and meaningful critique) to be clear about whether their control-taking in dreams was in fact a passive or an active strategy. Awareness of feminist semantics assisted my analysis and evaluation of the participants' symbology and their use of metaphor. Research results illustrated that their lucid capabilities were employed in both passive and active applications. Exposure to feminist literature also helped me identify hidden indicators of the stereotypical role behaviour that is often expected of the 'good' woman, and by extrapolation, 'good' people.

The participants learned to identify their own stereotypical expected-role behaviours and thereafter behave toward themselves in a more informed way. That is, they learnt to appreciate themselves a little more without feeling a need to justify their achievements or the value of their own uniqueness.

Participatory research and serendipitous occurrences: It was evident that the depth and extent of the participants' understanding of themselves was enhanced as a direct result of participation in this research. In addition to their openness concerning diary entries, they readily availed themselves of the strategy and qualitative research process of bringing unconscious implicit issues into consciousness. I regard this as a vital part of qualitative research process even if there is some tendency to distort the findings in subtle ways. The explanatory value of the data through longitudinal study has proven an invaluable aspect of this research.

I think it is reasonable to claim that the participatory nature of the research methodology helped empower the participants to appreciate and enjoy their own quest for knowledge and understanding. They developed many important learning strategies and efficient working systems in the course of their dedication to the research, and came to recognise the extent and worth of many things - including their own fine qualities, gifts, and skills they had previously failed to value.

Through learning new ways to analyse their journal records, reports, transcripts, and cross-reference them with the literature, the participants realised they had learnt how to better understand people by observing, sensing, and anticipating their needs and wants. They found they could, in transpersonal vein, interpret intimate thoughts and test them in a lucid dream situation. Within their lucid dreams they learnt a range of responses that prepared them for exposure to potentially harmful interactions in everyday life. They learnt from their strong, resilient, sensitive dream-selves that there was no need to harbour self-destructive feelings such as animosity, revenge or self-pity. They came to appreciate that there was something beyond the hurt that would nurture and restore them if they would let it. And finally they realised they had 'faced their shadows' and learnt to love the hidden self they thought they did not want to know. Thus the almost-forgotten memory of the self they were 'meant' to be was released to revisit them in lucid dreams and help them to become the most vitally unique people they could be.

Commentary on the research design and validity of the study

I have found the emergent themes qualitative research-based scientific form of inquiry employed in this longitudinal study to be an effective systematic process for collecting, analysing and evaluating data and drawing my conclusions. A rigorous triangulation/cross-referencing process designed to minimise the risk of erroneous conclusions being drawn due to cognitive biases, my own and the participants, has been in place throughout this explorative study. Bias alerts included illusory correlation and tendency for finding or interpreting data consistent with one's beliefs.

While primarily quantitative scientific approaches tend to start with testable (falsifiable) hypotheses (ie: tentative explanations for something), primarily qualitative scientific approaches tend to focus on exploration and the search for hypotheses. The broad spectrum, robustly contextual, subjective exploration undertaken in this study set out to seek and elucidate (ie: discover, investigate, analyse, cross-reference, evaluate and thereby clarify) findings that can give rise to questions that additional focally-subjective qualitative scientific approaches might further explore and develop, ratify, verify in principle, and otherwise evaluate; or conversely, that the reputedly more objective quantitative scientific approaches might set about falsifying.

My methodology has been a scientific composite of both qualitative and quantitative technologies.

I suggest that data-discriminating systems of discovery stereotypically labelled *scientific* and generally associated with the positivist method of establishing truth, have in reality been deployed from historically taken-for-granted ways-of-doing that simply worked in a no-frills, no-fuss, down-to-earth natural (non-scientific) environment. Highly contextual journeys of discovery such as this could be taken as demonstrating that given the 'bigger picture' most research is in a sense circular. That is, it sets out to uncover and adequately describe (ie: operationally define) concepts, hypotheses, and events of interest in terms of what is, or more accurately, what is known, in temporal terms.

Cultural acceptability and phenomenology are factors that challenge the positivist/purist interpretation of research validity.

The nature of the information gathered in this study and its dissemination for critical review purposes, has not been devalued by either minimalist positivist constraints or questionably moral validity concepts. In postmodern reality, and in the context of a qualitative environment, viable (ie: reality tested) validity concepts have again come to stand as subjective truth. Even so, scientifically approved self-monitoring controls such as constant utilisation of triangulation measures (eg: involving manipulation of variables and holding research conditions constant) for cross-referencing incoming information, including the literature, have been exercised in this study. The goals of this psychology-based primarily-qualitative and open-ended research design (ie: description, prediction, and understanding correlational and subjectively causal relationships among variables) have thereby been met.

Research design validity

The term *validity*, applied to scientific research, reflects how well what is inferred about the relationship among variables from a study reflects the true relationship among those variables. It makes little scientific sense to suggest that a piece of research in and of itself is valid. Only the inferences made about research can be assessed in terms of validity (Taylor, 1993). The question thus becomes: are the inferences drawn from this research correct? Concerns for design validity can be organised in the taxonomy: internal validity, external validity, construct validity, statistical conclusion validity. As no mathematical statistics are presented in this thesis, statistical conclusion validity will not be discussed.

Internal validity

The internal validity of this study can be assessed according to how effectively the study has controlled extraneous variables that might compromise the findings. Potential threats to internal validity considered included: selection, testing, instrumentation, history, maturation, statistical regression, drop-out rate, ambiguity about the direction of causation, diffusion, compensatory equalisation, compensatory rivalry or demoralisation through receiving less desirable treatment, experimenter bias, and Hawthorne effect. While it may seem irrelevant to even consider the majority of these conditions in terms of a primarily qualitative methodology such as this, I felt that mindfulness of such threats helped keep me alert against invalidation risks, without compromising the integrity of the exploration. Some of the potentially more likely threats are listed below.

Selection: The basis upon which the participants were selected has been extensively described in the methodology, discussion, and appendices of this study. It is appropriate to comment here that while the participants were predisposed to perform favourably as research participants, their performance was dedicated to accuracy and detail, not impressing or competing.

Testing [Pretest sensitisation]: Preselection communications such as telephone conversations and letters attached to questionnaires designed to determine the best participants (ie: the most appropriate in terms of prescribed criteria) contained definitions

which it could be argued might increase the possibility of participant compliance to please the researcher.

Instrumentation: Longitudinal participatory research depends upon constant, reliable, human observational, interactional, and recording skills, and as such is susceptible to fluctuations (eg: due to mood changes, improvement in communication skills, concern or frustration over time). Religiously kept journals served as reliable monitors and as a check on contemporary data in terms of a control over the tendency to interpret/find data consistent with one's beliefs.

Maturation in the strictly experimental sense includes any biological or psychological processes in respondents that may have changed over the course of the study. In this study I would have been perturbed if the participants and myself had not grown older, wiser, stronger and more experienced over time. However, regular monitored feedback indicated that significant changes occurred for the participants, that they and I directly attribute to participation in the research, and not to maturation.

Systematic drop-out: The likelihood of dropout is potentially high in long-term research like this study, where considerable commitment to daily monitoring and record-keeping is vital to the integrity of the findings. However, there was no lack of commitment in this study.

Diffusion: Informational programmes like this study are particularly susceptible to the threat of diffusion, since information is easily passed on. However, the unlikelihood of the participants' dream-data being contaminated by outside information was further minimised by their attention to recording their dream-data immediately upon awakening. Analysis and discussion always took place following their recordings.

Compensatory rivalry or demoralisation: The textbook theory in studies such as this is that a form of rivalry (eg: a competitive underdog reaction) could potentially trigger participants to increase their productivity when the opportunity was there (eg: when the researcher was under extra pressure). Another theory suggests they could become demoralised by a reduction in attention or because they felt the researcher's knowledge was superior to their own, which is said to lead to their contributing less valid data than they would have under other circumstances - a demeaning supposition in my opinion; I had considerably more faith in the participants as equals, and they in me. In any event, scrutiny of the nature of recorded information returned no obvious fluctuations over the considerable longitudinal span of this study.

Experimenter bias: Most researchers are biased in the sense that they would like to find significant relationships among the variables of study especially when they are the ones who hypothesised that such relationships existed (Rosenthal, 1966; Cook & Campbell, 1979; Taylor, 1993). While I was certainly focused on exploration and the search for emergent themes, I am confident this threat was minimal. However, I noticed that the more the research advanced the more definitive my attitude to the findings became. According to Taylor (1993) the latter only becomes a problem when researchers exert an influence on the outcomes of the research beyond the manipulation of the independent

variable/s as per their stated procedures. I was fortunate in this respect - the participants tended to be forthright, some outspoken, in their reactions to everything I wrote. If they disagreed with my interpretations they had no qualms about correcting me.

Hawthorne effect: A major problem with Hawthorne effect improvement is that positive results usually decay shortly after treatment. A safeguard in this study was the long term nature of the research. In the context of continuously monitored records (eg: kept in personal diaries, work related journals, transcripts of conversations) key data was collected in three main periods during several years. I detected no evidence of decay over the duration of my involvement.

External and construct validity

These factors do not appear to be very relevant in this study although it may be valuable to conduct research using similar methodology with a range of different subjects to compare various outcomes and formulate conclusions.

Summation

The factors below might arguably have reduced the validity or reliability of this study: (a) Some reviewers might consider I have tended to accept the participants' testimonies regarding the therapeutic value of their lucidity, too readily. To help counter this possible weakness certain safeguards were in place. In the course of analysing and critically assessing the participants' information, and reflecting on my own evaluation of the findings, I frequently searched the literature for alternative views on issues I considered to be inconclusively resolved, not readily explainable, or otherwise controversial. However, particularly in respect of the actual dream data, I felt return to these participants as the most pertinent and valid reference source was most appropriate. Other participants of less awareness and sensitivity or commitment to the research might furnish less useful or accurate findings.

(b) It seems that people tend to rationalise whatever experiences they have gone through as being valuable for their personal growth. The possibility exists that I have attributed greater causal power to the participants' events and/or experiences than might be found using other means of reality testing. For instance, a series of events may have combined to change the participants' life experiences but the dream stands out in their memory and is reported as the focal event. Perhaps I could be accused of not looking sufficiently outside their views for alternative explanations.

(c) Although I would argue that the weight of triangulated evidence (eg: recorded on-the-spot in journals, on tape, by way of long term observation, elsewhere officially documented) supports my claims and mirrors reality, I acknowledge that criticism can be reasonably directed at the validity of the study. Much more research needs to be done to test the veracity of such criticism.

(d) It is important to consider the distorting effects of time and ego factors on interpretation of events (eg: memory fading, selective recall, wanting to appear/be good). In this study the amount and quality of data collected over time tends to neutralise the power of such criticisms.

In conclusion: The main purpose of the study was exploratory, and a large number of variable relationships were primarily explored rather than confirmed by hypotheses testing. Regarding the findings, I have been careful not to draw conclusions through what Taylor (1993) calls “*post hoc* hypothesis generation” (p.13). Certainly I expect that many variable relationships found in exploratory studies such as this are likely to fade or disappear in followup studies. This study was intended to inspire and stimulate further questions rather than provide conclusive answers. This goal has been achieved.

Recommendations for further research

This and other studies on consciousness and the nature of reality continue to provoke many questions concerning both fundamental and specialist issues. For example:

Are lucid dreams the virtual interface between mundane reality and the virtual universe of the mind, imagination, and the ‘spiritual beyond’? What are the functional characteristics of the interface? What are the access requirements and what, if any, are the gates?

Is lucidity the natural superhighway to multi-mode knowledge? Is lucidity a form or manifestation of (pre)reality that enables natural (non-technology-assisted) access to a universe of culture and phenomenology-free possibilities? What are the real benefits? What are the limitations or potential dangers? For example, is there a lucid counterpart to the drug-induced bad trip? Is there mind-blowing potential in artificially induced nightmare lucidity (doors of perception: heaven or hell)? What are the threats in premature or untimely exposure to certain forms of information (mind-rape? spirit-rape)? What are the possible ramifications of overload (eg: such as an unbalancing accumulation of unresolved within-mode data that does not find expression in a balancing intermodal way)? What happens?

Within-dream therapy: The therapeutic benefits of lucid dreaming (eg: as a means of helping people overcome the debilitating effects of childhood sexual abuse) presents many implications for counsellors and therapists. There are immense possibilities for research in this area; for example, to establish whether other people have employed or could employ strategies similar to those used by the participants during lucid dreaming to achieve therapeutic outcomes. Lucid dream control may be a viable adjunct to existing methods of, for example, psychotherapy. There needs to be more clarification of the objectives and the risk potential of self administered dream therapy and other lucidity focused therapies, whether professionally supervised or not. Can hitherto unidentified within-dream psychoses emerge or develop? Are they likely to be mode-specific and readily manageable? What are the dangers and implications?

Condensed and controllable multi-frame time: As the case studies demonstrated, within lucid worlds there are no linear time constraints. Things happen in-a-flash (condensed time) and normal waking time constraints cease to be relevant. This study illustrated how, in a lucid state, it was possible to move in and out of different time frames (ie: between real time and condensed time, and across time: present-past-future).

The question arises: is it conceivably possible, from within lucid states, to have control over time awake (eg: in the same way that is possible when lucid dreaming)? Could the lucid dream state represent a continuous consciousness model of the the desirable norm for both the awake and asleep states? (Walsh & Vaughan's "third strategy", 1992, p.198).

Dream sharing: Is transpersonal dream sharing possible? In the commonly conceived idea of marriage, unless the parties concerned are equally-yoked the relationship is unlikely to be fulfilling in the longer term. In the lucid dream state (as in VR) the risks and dangers are likely to be magnified in an environment where temporal constraints are removed or altered (ie: unequalness is likely to be accentuated and decay accelerated).

Artificialised lucidity enhancement [eg interactive dream-share in the virtual environment]: The dangers of artificially altered (eg: drug or technology induced, enhanced, or otherwise modified) interaction in artificially induced states and environments need to be considered. For example: if beneficial effects of lucid dreaming carry over from the lucid dream state into the awake state as they did for the participants, could interpersonal contamination occur? If one person experiences adverse effects within the dream state, or difficulties occur across dream states (eg: when one party is awake or more deeply asleep), the question arises: can one person's known or unknown neuroses or psychoses be forced or imposed upon another person, asleep and/or awake?

Seasons and cycles in lucid and virtual cyberspace: It is common knowledge that a group of women sharing a physically confined space (eg: living under the same roof for a period of time) will tend to menstruate at the same time. Is there a parallel in the lucid world, in dreams, in other virtual realities? What are the implications when a group of people share a counterpart virtual or lucid space in which the normal considerations of time are altered? Will synchronisation occur in respect of naturally occurring phenomena (eg: between same sex only? across sexual borders?), or in non-naturally-occurring phenomena? What are the triggers if any, and what are the gates? How might conceptions of normality be altered?

Normality and developmental arrest [The psychopathology of the average?]: This study demonstrates that the human condition offers possibilities far beyond those usually recognised. It therefore follows that what mainstream Western psychology has called normality may represent what Walsh (1993) calls "a form of developmental arrest" (p. 130); and Maslow (1968) describes as "a psychopathology of the average, so undramatic and so widely spread that we don't even notice it ordinarily" (p. 16). This study suggests that while in certain cases major childhood trauma could serve as the trigger that acts to eject the individual from averageness, whether in Maslow's and Walsh's state of culture driven psychopathologically average society or any other, it is equally possible that certain people (eg: the participants), for a variety of reasons, simply had not unlearned the responses nature presents for each of us to use or not. Further research is needed to clarify this situation.

Catalysing transpersonal development capabilities: In line with Walsh & Vaughan's (1993) proposition, this study indicates that meditative spiritual explorations

undertaken within lucid dreams can act to catalyse transpersonal development capabilities in certain people. Further research designed to monitor and carefully examine the exact nature of (their) explorations could provide invaluable insights into this important aspect of (their) lucidity.

Positron emission tomography [PET]: PET can be used to measure electrochemical neurological change in the brain (Fischbach, 1992). PET scans could be used to measure actual electrochemical neurological response/s in the lucid dream state. This extends the REM control effort way beyond establishing the existence of the lucid dream state. For example: having verified the subject as a lucid dreamer PET technology could be used to explore the nature of lucid dreams and associated lucid processes. For a start PET would lower the work load of lucid dreaming subjects, thus enabling (freeing) them to dream in greater depth (ie: without the distraction of having one eye on the REM-control overhead task in mind). The lucid dreamer could relax and fully focus on the dream itself, leaving PET to monitor and record the data generated. This could establish powerful evidence for neurological analysis leading to possible artificial stimulation techniques/technology for virtual lucid dreaming and other states and presentations of consciousness. This potential holds far-reaching implications. It would be like presenting recordings outside the black-box of the head. Why do this in VR? Because if a lucid dream reality can be captured in VR (ie: a technology generated virtual environment) a potential for it to be recorded and used (eg: to counter psychoses) exists.

Cultural artifacts [lucid dreams and their analogues in VR]: A paradigmatic view expressed by postmodernist virtual realists (eg: Rheingold, 1991) is in effect that: reality is a cultural artifact, and the computer is a way of enriching it, giving more people more control over its construction (Mare, 1994). Virtual realities, like lucid dreams, are real by virtue of our interaction with them rather than by virtue of what they are. The question therefore arises: is psychology (as HITLAB's William Bricken claimed) the physics of virtual reality that determines what is and what is not virtually real? (Woolley, 1993). Or is it foolhardy to suppose it is possible to know how people think and how the sensory processes interact with the emotions? Further exploration and analyses of lucid worlds, like those accessed by the participants in this study, could provide insight into some testing issues that need to be addressed as technologies such as VR become more influential in the public arena.

Replicating an analogue of the lucid dream state in virtual reality: This study has demonstrated that proactive lucidity (eg: via the lucid dream state) produces analysis awareness breakthroughs. The further question arises: can this be technologically induced in VR? If so, how can lucid states be reliably induced? How can an analogue be replicated in VR? To what end is it useful, or desirable, or dangerous, to replicate lucid analogues in VR? For example: what will replication do to increase understanding of the lucid state of breakthrough?

Simulacra and lucid dream images: A simulacrum is a perfect copy that has only a virtual original. VR technology is potentially capable of fabricating just about any

physical object from a computer model. Each product produced by this process would be a literal simulacrum. In VR terms the contents of a lucid dream, or in more philosophical terms the lucid dream itself (manipulated, enhanced, and reality-tested in its own virtual environment), might be considered a virtual-original. The generation of a PET-assisted VR-generated simulacrum of a lucid reality, from which physical objects could potentially be fabricated, is conceivably possible. The overarching questions are: given that the lucid dream is a creative medium, can the (known) functional utility of lucid dream worlds apply in virtual worlds? Does the lucid dreamer create reality or discover it? Will evolving technologies enable the hyperreal (eg: that which is discovered/created in lucid states) to be transformed into the real? If so, what are the implications?

HYPOTHESIS: If a virtual form exists, its real form can be [re]produced.

QUESTION: Does the existence of something in its virtual form signify that its actual form pre-existed it in order to generate it? Would VR technology-produced simulacra (virtualisations of reality) be more substantive and therefore more potentially workable (eg: externally replicable, isolatable, analysable, flexible, malleable, manipulable, etc) than their lucid dream counterparts (sources/originals/parents)? What is the origin of virtual realities? Actual models could conceivably be built from simulacra of VR-enhanced lucid dream images. The first question is: could VR-processed simulacra of lucidly enhanced dream forms be materialised? To what ends could such technology be applied? What are the implications (eg: for art and new artforms; or for the medical, engineering, architectural and other technologies)? What are the transpersonal implications for VR-assisted interactivity within lucid states? Could the interactive VR model be used as an analogue for interactive lucid reality application?

Implications of programming [Portable PET scanning applications]: Portable PET scanning could be a way to locate the source of neurological activity resulting from a stimulus or stimuli generated in a virtual environment. Then, by way of VR feedback, that virtual experience could be amplified, and the extended VR experience turned into a wholly interactive environment. For example: by looking inside the brain and monitoring neurological activity, then directly stimulating certain areas of the brain (as has been done experimentally with animals and some people), external sensors such as eyes, ears, nose, skin, could be bypassed. In virtual reality there could be (is, in my opinion) an extraordinary feedback loop situation where the virtual environment provides a stimulus of some sort (eg: a visual cortex activity) that a PET scan could locate, then through direct stimulation (eg: a beam of light, chemical injection, something that is not going to cook the electrodes) amplify the virtual reality.

At the present level of display technology (eg at the University of Washington's Human Interface Technology Laboratory, Seattle) it is possible to directly generate images on the inner surface of the eye [cf: cathode ray tube, like TV] so that the image is scanned into the eye directly. If this technology can be applied for use in lucid dream exploration (eg: to re-run the dream for deeper exploration or to gain greater understanding), then potentially the advantages experienced naturally by lucid dreamers could be applied more broadly. This could give rise to further ethical and legal issues such as dream security

and dream copyright. For example, could such programming be used or manipulated to forcibly impose ideas (responses, conditions, experiences) upon unwilling recipients? Would this constitute virtual rape (ie: system rape or group rape of the mind)?

EXAMPLE:

- Subject of VR seeks *pleasure* (or knowledge, relaxation, new experiences, etc);
- System detects subject's neurological activity in pleasure zone of brain;
- System interrogates subject to verify pleasure;
- With subject's permission or consent the pleasure stimulus provided through senses is increased/decreased (cf: sense enhancement in LD-state);
- Presumptuous intervention (or rape, if one adopts a dystopian approach which raises issues that should not be overlooked) takes place when subject is denied control of pleasure in the virtual environment.

NB: If *pleasure* is derived the system provides it. But the system is a group of human system designers and developers - and a system rape is a group rape.

Presumptuous intervention: The virtual Lascaux analogue: Consider the example of the cave paintings at Lascaux, France. People were no longer allowed into caves to view these relics of the ice age (20000 to 15000 years BCE) because of deterioration factors (Rheingold, 1991). Technological advances enabled a virtual Lascaux to be built. Unexpected experiences arose from this situation. VR-viewers in virtual Lascaux experienced a strange trigger: if they looked at an image on the virtual cave wall long enough it could become 'real' - a virtual video clip of the real animal, an animation of extinct animals.

How could this be? Was it a serendipitous happening that signalled the emergence of an amazing new phenomenon? No. It came about because an over-enthusiastic system programmer had gratuitously included an additional programme. Whether the viewers wanted it or not did not enter into the equation. Harmless fun? Perhaps. But the fact it occurred at all serves to demonstrate that presumptuous interventions can be readily fed back into a subject's brain. The implications of presumptuous interventions need to be considered, in respect of the subject in relation to virtual reality and lucid dreams. Psychological, legal, ethical, and moral ramifications need to be considered in the light of technological advancement, and appropriate safeguards need to be developed.

Concluding concerns and recommendations: Finally, my personal view is that virtual reality the technology and artificial reality the culture continue to challenge and change public conceptions of reality. The formidable power of commerce, in particular the computing industry, have been deployed in defining reality. Why? Profits and power underlie commercialisation, and the commercialisation of reality is not exempt. It is my (perhaps dystopian) contention that if we concede reality as a consumer commodity, those who would own its synthetic replacement stand to gain much from the demise of the real thing. In my opinion, research that intends to dissect the proposition that *reality is just a myth* is needed. I contend that the postmodernist/ antirealist/BigBusiness claim of 'releasing' or 'liberating' us from mundane reality is far from accurate.

Aspects of artistry and creative productivity have been shown to have emerged from lucid realities experienced by the participants in this study. Given this finding, and the part computer technology played in the generation of their creative outcomes, the suggestion that the significance of virtual reality is that it directly confronts the question *what is reality?* may not be as silly as it sounds. Perhaps, in its broader sense, that proposition may prove less specious than I first took it to be.

Contextual exploration of the naturally-emergent lucidity experiences of the demonstrably creative, artistically productive, insightfully innovative participants in this study has expanded my appreciation of the dimensions of reality and what this means. The vitality and variety of dreamt, imagined, lucidly-evoked and technology-assisted virtual worlds the participants visited and functionally utilised in the course of their creative pursuits, suggests that natural reality can indeed be evidenced in the virtual forms that the simulative power of the computer can provide.

Careful investigation could consolidate a further contention that the (mis)representation of natural reality in its virtual form as 'non-real' is a device of control posited in the discourse that has historically engineered the domination of nature - in particular those aspects of nature which cannot, at this stage, be scientifically measured or quantified.

In my opinion it is sensible to remember that unbounded promises of unlimited diversity in one frame of reference can evolve into unimaginable horrors in another. The 'black hole' that is the dark side of synthetic perfection may prove to be where the limitations are ultimate. Such considerations shape my approach to further research. And I proceed with caution...

**Proactive lucidity:
Superconsciousness, creativity, and the virtually real**

REFERENCES

References

- Adler, A.** (1964/1923). Individual psychology. London: Routledge & Kegan Paul.
- Alcoff, L.** (1988). Cultural feminism versus post-structuralism: The identity crisis in feminist theory. Signs, 13(3), 405-36.
- Alexander, C.N.** (1982/1990). Personality and behavioral change in participants practicing TM technique. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.300, 311, 331, 335). New York: Oxford University Press.
- Alexander, C.N., Boyer, R.W., & Orme-Johnson, D.W.** (1985/1990). Witnessing dreaming and/or deep sleep as distinct from lucid dreaming. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.335). New York: Oxford University Press.
- Alexander, C.N., Cranson, R.W., Boyer, R.W., & Orme-Johnson, D.W.** (1987). Transcendental consciousness: A fourth state of consciousness beyond sleep, dreaming, and waking. In J. Gackenbach (Ed.), Sleep and dreams: A sourcebook (pp.282-315). [Garland reference library of social science, Vol.296]. New York: Plenum Press.
- Alexander, C.N., Davies, J., Dixon, C., Oetzel, R., & Muehlman, M.** (1987). The Vedic psychology of human development: Transcendental consciousness distinguished from lucid dreaming. In J. Gackenbach (Ed.), Sleep and dreams: A sourcebook (pp.293-294, 303, 311 n.46). [Garland reference library of social science, Vol.296]. New York: Plenum Press.
- Alexander, C.N., Davies, J.L., Dixon, C.A., Dillbeck, M.C., Druker, S.M., Oetzel, R.M., Muehlman, J.M. & Orme-Johnson, D.W.** (1990). Growth of higher stages of consciousness: Maharishi's Vedic psychology of human development. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.286-341). New York: Oxford University Press.
- Alexander, C.N., Druker, S.M., & Langer, E.J.** (1990). Introduction: Major issues in the exploration of adult growth. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.3-32). New York: Oxford University Press.
- Alexander, C.N., & Langer, E.J.** (Eds.) (1989). Higher states of human development: Adult growth beyond formal operations. New York: Oxford University Press.
- Alexander, C.N., & Langer, E.J.** (Eds.) (1990). Higher stages of human development: Perspectives on adult growth. New York: Oxford University Press.
- Alexander, D., & P.** (Eds.) (1973). The Lion handbook to the Bible (pp.122-129, 131-132, 213-315, 370-394, 413-460, 660-680). Surry Hills, NSW: ANZEA.
- Antrobus, J.S., & Bertini, M.** (Eds.) (1992). The neurophysiology of sleep and dreaming (pp. 289-303). Hillsdale, New Jersey: Lawrence Erlbaum Associates.
- Arnold-foster, M.** (1921). Studies in dreams. New York: Macmillan.
- Aserinsky, E., & Kleitman, N.** (1953). Regular occurring periods of ocular motility and concomitant phenomena during sleep. Science, 118, 361-375.
- Aukstakalnis, S., & Blatner, D.** (1992). Silicon mirage: The art and science of virtual reality. Berkeley, CA: Peachpit Press.
- Aurobindo, S.** (1970). The life divine (5th ed.). Pondicherry, India: Ashram Publications Department.
- Aurobindo, S.** (1993). Continuous consciousness. In R. Walsh & F. Vaughan (Eds.), Paths beyond ego: The transpersonal vision (pp.83-84). Los Angeles: Tarcher.
- Austin, J.L.** (1962). How to do things with words. Cambridge: Harvard University Press.
- Avabhasa, H.M.D.** (1991). The dawn horse testament: New standard edition. Clearlake, CA: Dawn Horse Press.
- Barrow, J.** (1988). Anthropic principle. In A. Bullock, O. Stallybrass, & S. Trombley (Eds.), The Fontana dictionary of modern thought (pp.36-37). Hammersmith, London: Fontana Press.
- Barrow, J., & Tipler, F.** (1986). The anthropic cosmological principle. Oxford: Oxford University Press.
- Barthes, R.** (1981). Camera lucida. New York: Hill & Wang.
- Bartlett, F.C.** (1932). Remembering. Cambridge: Cambridge University Press.
- Bataille, G.** (1985/1927-1939). In A.Stoekl (Ed.). Visions of excess. Minneapolis: University of Minnesota Press.
- Baudrillard, J.** (1989). Simulacrum and simulations. In M. Poster (ed.). Selected Writings. Cambridge: Polity Press.

- Baumgardner, J.** (1999). Can random molecular interactions create life?. In J.F. Ashton (Ed.), In six days: Why 50 scientists choose to believe in creation (pp.206-223). Sydney Australia: New Holland.
- Beck, F.** (1996). Synaptic transmission, quantum state selection, and consciousness [PL9 TucsonII Reports and reviews]. In G.Goguen & K.Forman (Eds.), TucsonII Menu. Tucson: TucsonII conference publication.
- Beer, S.** (1988). Autopoiesis. Cybernetics. Ultrastability. In A.Bullock, O.Stallybrass, & S.Trombley (Eds.). The Fontana dictionary of modern thought. (pp.63, 392, 881). London: Fontana.
- Bem, S.L.** (1974). The measurement of psychological androgyny. Journal of consulting and clinical psychology, 42, 155-162.
- Bergson, H.** (1944). Creative evolution. New York: Random House.
- Bergson, H.** (1995/1944). Elan vital/Creative evolution. In K. Wilber, Sex, ecology, spirituality: The spirit of evolution (pp.13,190). Boston: Shambhala.
- Bergson, H.** In A. Schutz (1967). [Edited and introduced by M. Natanson]. *Symbol, reality and society: On multiple realities; and Durée* [inner time]. Collected papers I: The problem of social reality (pp.207-259; 300-303). The Hague: Martinus Nijhoff.
- Bergson, H.** In A. Schutz (1967). [Edited and introduced by A. Brodersen]. *On the theory of choice; and Durée*. Collected papers II: Studies in social theory (pp.78, 170, 196). The Hague: Martinus Nijhoff.
- Berry, M.V.** (1988). Big-bang hypothesis. In A. Bullock, O. Stallybrass, & S. Trombley (Eds.), The Fontana dictionary of modern thought (p.79). London: Fontana Press.
- Bertalanffy, L. von.** (1968). General system theory. New York: Braziller. [p.74, 87].
- Binet,** (1969). 'Intelligence'. In R.H. Brown (1989). A poetic for sociology (p.141). Chicago: University of Chicago Press.
- Blackmore, S.J.** (1988). A theory of lucid dreams and OBEs. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp. 373-387). New York: Plenum Press.
- Blackmore, S.J.** (1993). Dying to live: Near-death experiences. Buffalo: Prometheus Books.
- Blackmore, S.J.** (1999). Death and the truth trick. The Meme Machine (pp.179-186). New York: Oxford University Press.
- Blanck, G. & Blanck, R.** (1986). Beyond ego psychology. New York: Columbia University Press.
- Bogzaran, F.** (1990). Experiencing the divine in the lucid dream state. Lucidity Letter, 9 (1).
- Bogzaran, F.** (2001). Lucid art defined Lucid Art Foundation. <http://www.lucidart.org> [2 March 2004]
- Bogzaran, F.** (2003, 2004). Images in hyperspace lucid dreams. Lucid art and hyperspace lucidity. http://www.lucidart.org/publications/bogzaran_hyperspace_lucidity.htm [2 March 2004]
- Bohm, D.** (1983). Wholeness and the implicate order. London: Ark.
- Boss, M.** (1958). The analysis of dreams. New York: Philosophical Library.
- Bourdieu, P.** (1984/1977). Habitus. Outline of a theory of practice. Cambridge: Cambridge University Press.
- Bourdieu, P.** (1984/1977). Habitus. In J. Thompson. Studies in the theory of ideology. Cambridge: Polity Press.
- Bradbury, M.** (1988) Post-modernism. In A. Bullock, O. Stallybrass, & S. Trombley (Eds.), The Fontana dictionary of modern thought (pp.671-672; 539-540). London: Fontana Press.
- Bragdon, E.** (1990). The call of spiritual emergency: From personal crisis to personal transformation. San Francisco: Harper.
- Bragdon, E.** (1993). A sourcebook for helping people with spiritual problems. Aptos, CA: Lightning Up Press.
- Brand, S.** (1989). The media lab: Inventing the future at MIT. London: Penguin.
- Breton, A.** (1994). In S. Holtzman, Digital mantras: The languages of abstract and virtual worlds. Massachusetts: The MIT Press.
- Brodrigg, S.** (1985). Conference report: Feminist International Network of Resistance to Reproductive and Genetic Engineering (FINRRAGE), Sweden, July 1985. Resources for feminist research, 14 (3), 54-55.
- Brodrigg, S.** (1992). *Les Immatériaux*: A feminist critique of postmodernism. Issues in reproductive and genetic engineering, 5 (3), 257-264.
- Bronfenbrenner, U.** (1972). Lewinian space and ecological space. In P.Park, M. Brydon-Miller, B. Hall, & T Jackson, Voices of change: Participatory research in the United States and Canada (pp.8, 179). Ontario: OISE Press.

- Brown, A. E.** (1936). Dreams in which the dreamer knows he is asleep. Journal of abnormal and social psychology, 31, 59-66.
- Brown, D., & Engler, J.** (1986). The stages of mindfulness meditation: A validation study. Part II. Discussion. In K. Wilber, J. Engler, & D. Brown (Eds.), Transformations of consciousness: Conventional and contemplative perspectives on development (pp.191-218). Boston: Shambhala.
- Brown, D., Forte, M., & Dysart, M.** (1984a). Differences in visual sensitivity among mindfulness meditators and non-meditators. Perceptual and motor skills, 58, 727-733.
- Brown, D., Forte, M., & Dysart, M.** (1984b). Visual sensitivity and mindfulness meditation. Perceptual and motor skills, 58, 775-784.
- Brown, R.H.** (1989). A poetic for sociology. Chicago: University of Chicago Press.
- Buddhaghosa.** (1976). Path of purification (Visuddhimagga). [Trans. Bhikkhu Nyanamoli]. Berkeley and London: Shambhala.
- Buddhaghosa.** (1994/1976). Presence. In A.C. Klein. Presence with a difference: Buddhists and feminists on subjectivity. Hypatia, 9 (4), 112-130.
- Bullock, A., Stallybrass, O., & Trombley, S.** (Eds.) (1988). The Fontana dictionary of modern thought. Hammersmith, London: Fontana Press.
- Butler, J.** (1990). Gender trouble: Feminism and the subversion of identity. New York: Routledge.
- Campbell, J.** (1962). The masks of God: Oriental mythology. New York: Viking Press.
- Capra, F.** (1975). The Tao of physics: An exploration of the parallels between modern physics and Eastern mysticism. London: Wildwood House.
- Capra, F.** (1983). The turning point. London: Fontana.
- Cardena, E., Lynn S.J., & Krippner, S.** (Eds.) (2000). Varieties of anomalous experience: Examining the scientific evidence. Washington, D.C.: American Psychological Association.
- Cartwright, R.D.** (1977). Night life: Explorations in dreaming. Englewood Cliffs, NJ: Prentice-Hall.
- Cartwright, R.D., & Lambert, L.** (1992). Directing your dreams. Psychology today, 25, 32-37, 81-86.
- Castaneda, C.** (1984). Journey to Ixtlan: The lessons of Don Juan. New York: Simon & Schuster.
- Casti, J. L.** (1990). Paradigms lost: Images of man in the mirror of science. London: Scribners.
- Chafetz, J.** (1984). Sex and advantage. Totowa, NJ: Rowman & Alanheld.
- Chalmers, D.** (1995). The puzzle of conscious experience. Scientific American. December, 1995.
- Chance, P.** (1988). Learning and Behavior. Belmont, CA: Wadsworth.
- Cixous, H.** (1986). The newly born woman. Minneapolis: University of Minnesota Press.
- Cohen, D.B.** (1979). Sleep and dreaming: Origins, nature and functions. New York: Pergamon Press.
- Cook, T.D., & Campbell, D.T.** (1979). The design and analysis of quasi-experiments for field settings. Chicago: Rand McNally.
- Corcoran, E.** (1991). Calculating reality. Scientific American, 265 (1) January 1991.
- Corea, G.** (1985). The mother machine, reproductive technologies from artificial insemination to artificial wombs. New York: Harper & Row.
- Corob, A.** (1987). Working with depressed women: A feminist approach. Brookfield, VT: Gower.
- Cousins, L.S.** (1984). Maya. In J.R. Hinnells (Ed.), The Penguin dictionary of religions (p.208). Harmondsworth: Penguin.
- Coward, R., & Ellis, J.** (1977). Language and materialism. London: Routledge & Kegan Paul.
- Creel, H.G.** (1953). Chinese thought from Confucius to Mao Tse-tung. Chicago: University of Chicago Press.
- Crick, F., & Koch, C.** (1995/1990). Towards a neurobiological theory of consciousness. Seminars in the neurosciences, 2, 263-275.
- Crick, F., & Koch, C.** (1996). Information. <www@klab.caltech.edu> Toward a science of consciousness: TucsonII world conference communication.
- Crittenden, J.** (1997). What is the meaning of "Integral"? In K. Wilber, The eye of spirit: An integral vision for a world gone slightly mad (vi-xii). Boston: Shambhala.
- Culler, J.** (1982). On deconstruction. Ithaca, NY.: Cornell University Press.
- Culler, J.** (1986). Ferdinand de Saussure. Ithaca: Cornell University Press.

- Dalai Lama.** (1983). In R. Walsh, *The transpersonal movement: A history and state of the art.* Journal of transpersonal psychology, 25 (2), 130, 137.
- Daly, M.** (1985). Pure lust: Elemental feminist philosophy. Boston: Beacon Press.
- Dallet, J.** (1973). Theories of dream function. Psychological bulletin, 79 (6), 401-416.
- Davies, P.C.W.** (1982). The accidental universe. Cambridge: Cambridge University Press.
- Davies, P.C.W., & Brown, J.R.** (1986). The ghost in the atom. Cambridge: Cambridge University Press.
- Dawkins, R.** (1982). The extended phenotype. Oxford: Oxford University Press.
- Dawkins, R.** (1989). The selfish gene (2nd ed.). Oxford: Oxford University Press.
- de Beauvoir, S.** (1974). The second sex. [Trans. H.M. Parshley]. New York: Vintage Books.
- De Becker, R.** (1968). The understanding of dreams. New York: Hawthorne Books.
- deBroglie, L.** (1984/1955). "The mechanism demands a mysticism". In K.Wilber, Quantum questions: Mystical writings of the world's great physicists (p.122). Boston: Shambhala.
- DeLamarter, R.T.** (1987). Big Blue: IBM's use and abuse of power. London: Macmillan.
- Dennett, D.** (1991). Consciousness explained. Boston: Little, Brown.
- Dennett, D.** (1994). Real consciousness. In A. Revonsuo & M. Kamppinen (Eds.), Consciousness in philosophy and cognitive neuroscience (pp. 55-63). Hillsdale, NJ: Lawrence Erlbaum.
- Dentan, R.K.** (1987). Ethnographic considerations in the cross-cultural study of dreaming. In J. Gackenbach (Ed.), Sleep and dreams: A sourcebook (pp.317-358). [Garland reference library of social science, Vol.296]. New York: Plenum Press.
- Derrida, J.** (1976). Of grammatology. [Trans. G.C. Spivak]. Baltimore: Johns Hopkins University Press.
- Derrida, J.** (1978). Writing and difference. Chicago: University of Chicago Press.
- Derrida, J.** (1982). Margins of philosophy. Chicago: University of Chicago Press.
- Derrida, J.** (1982). Différance. In Margins of philosophy (pp.1-27). [Trans. A. Bass]. Chicago: University of Chicago Press.
- Devall, B., & Sessions, G.** (1985). Deep ecology: Living as if nature mattered. Layton, UT: Gibbs M. Smith.
- Dilthey, W.** (1991/1910). Zeitgeist. In D. Jary & J. Jary (Eds.). Collins dictionary of sociology (pp.165-66, 710). Glasgow: Harper Collins.
- di Stefano, C.** (1990). Dilemmas of difference: Feminism, modernity, and postmodernism. In L. Nicholson (Ed.), Feminism/Postmodernism (pp.63-82). New York: Routledge.
- Dorsch, F.** (1976). In B. Gerding, Thesis (p.9). Hamilton, NZ: University of Waikato.
- Drexler, K.E.** (1990). Engines of creation: The coming era of nanotechnology. London: Fourth Estate.
- Eco, U.** (1987). Travels in hyperreality. London: Picador.
- Edwards, D.** (1994). Shamanism. Internet communication 10/6/94. La Casa del Paese Lontana: Dean Edwards [Message ID: <deaneCqoH5n.Fvy@netcom.com>]
- Eisenstein, H., & Jardine, A.** (Eds.) (1980). The future of difference (pp.20-40). Boston: G.K. Hall.
- Eisler, R.** (1987). The chalice and the blade. San Francisco: Harper.
- Eldredge, N., & Gould, S.** (1992). Evolution and extraordinary functioning. (Punctuational evolution. M. Murphy's summary of Eldredge & Gould's view, p.26). The future of the body: Explorations into the further evolution of human nature. (pp.24-35). Los Angeles: Tarcher.
- Elgin, D.** (1993). Voluntary simplicity. New York: William Morrow.
- Eliade, M.** (Ed.) (1987). The encyclopedia of religion (Vol.4, pp.52-58, 479-491). New York: Macmillan.
- Ely, M.** (1991). Doing qualitative research: Circles within circles. London: Faber.
- Encyclopaedia Britannica.** [Macropaedia Vol.5, p.1011]. In M. Ullman & N. Zimmerman, (1987). Working with dreams (pp.41, 322). Northamptonshire: Aquarian Press.
- Ephron, H.S., & Carrington, P.** (1966). Rapid eye movement sleep and cortical homeostasis. Psychological review, 75, 500-526.
- Etzioni, A.** (1961). Types of compliance. The comparative analysis of complex organizations. New York: Free Press.
- Evans-Wentz, W.Y.** (1958/1935). Tibetan yoga and its secret doctrines. New York: Oxford University Press.

- Fay, B.** (1975). Social theory and political practice. London: Unwin Hyman.
- Featherstone, M.** (1988). In pursuit of the postmodern. Theory, culture and society [special double issue on postmodernism], 5 (2-3), 195-215.
- Feldman, T.** [Conference Chairman] (1993). VR93 Virtual Reality International 93. [Proceedings of the third annual conference on virtual reality held in London in 1993]. London: Meckler.
- Feuerstein, G.** (1987). Structures of consciousness. California: Integral.
- Feuerstein, G., & Feuerstein, T.** [Eds.] (1993). Voices on the threshold of tomorrow. Wheaton, Ill.: Quest.
- Feyerabend, P.** (1978). Against method. London: Verso.
- FINRRAGE-UBINIG.** (1991). Declaration of Comilla. Issues in reproductive and genetic engineering, 4 (1), 73-74.
- Fischbach, G.D.** (1992). Mind and brain. Scientific American, 267 (3), 30-31.
- Flax, J.** (1980). Mother-daughter relationships: Psychodynamics, politics, and philosophy. In H. Eisenstein & A. Jardine (Eds.), The future of difference (pp.20-40). Boston: G.K. Hall.
- Flax, J.** (1990). Thinking fragments: Psychoanalysis, feminism, and postmodernism in the contemporary West. Berkeley: University of California Press.
- Foss, L. & Rothenberg, K.** (1987). The second medical revolution: From biomedicine to infomedicine. Boston: Shambhala. [p.151].
- Foucault, M.** (1972). The archeology of knowledge. London: Tavistock.
- Foucault, M.** (1977/1975). Carceral organisation. Discipline and punish. London: Tavistock.
- Foucault, M.** (1980). Power/knowledge. New York: Pantheon.
- Fox, W.** (1990). Toward a transpersonal ecology. Boston: Shambhala.
- Fox, W.** (1993). Transpersonal ecology. In R. Walsh & F. Vaughan (Eds.), Paths beyond ego: The transpersonal vision (pp.240-41). Los Angeles: Tarcher.
- Frankenberry, N.** (1994). Introduction: Prolegomenon to future feminist philosophies of religions. Hypatia, 9 (4), 1-14.
- Freire, P.** (1970). Cultural action and conscientization. Harvard educational review, 40, 452-477.
- French, T.M., & Fromm, E.** (1964). Dream interpretation. New York: Basic Books.
- Freud, S.** (1962/1900). The interpretation of dreams (3rd reprint). The standard edition of the complete psychological works of Sigmund Freud [Trans. J. Strachey, A. Freud, A. Strachey, & A. Tyson], (Vol 4 & Vol 5, pp.339-627). London: Hogarth Press.
- Fromm, E.** (1951). The forgotten language. New York: Rinehart.
- Fuller, P.** (1991). In J.Passmore. Serious art (p.16). La Salle, Ill.: Open Court.
- Fuss, D.** (1989). Essentially speaking. New York: Routledge.
- Gackenbach, J.** (1987). Sleep and dreams: A sourcebook. [Garland reference library of social science, Vol. 296]. New York: Garland.
- Gackenbach, J.** (1988). Psychological content of lucid versus non lucid dreams. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp. 181-219). New York: Plenum Press.
- Gackenbach, J.** (1990). Women and meditators as gifted lucid dreamers. In S. Krippner (Ed.), Dreamtime and dreamwork (pp.244-251). Los Angeles: Tarcher.
- Gackenbach, J.** (Ed.) (1998). The transpersonal: On the Net and the Net itself. Psychology and the Internet: Intrapersonal, interpersonal, and transpersonal implications (pp.255-350). San Diego, CA.: Academic Press.
- Gackenbach, J.** (2003). Lucid dreaming and the development of consciousness [citation of various original sources]. <http://www.sawka.com/spiritwatch> [November 2003-March 2004]
- Gackenbach, J.** (2004). Report. Personal communication, Feb.2004, via University of Waikato, New Zealand.
- Gackenbach, J., & Bosveld, J.** (1989). Take control of your dreams. Psychology today, October, 27-32.
- Gackenbach, J., Cranson, R.W., Alexander, C.N.** (1986). Lucid dreaming as distinct from witnessing dreaming. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.336). New York: Oxford University Press.

- Gackenbach, J., & LaBerge, S. (Eds.) (1988).** Conscious mind, sleeping brain: Perspectives on lucid dreaming. New York: Plenum Press.
- Gackenbach, J., Moorecroft, W., Alexander, C.N., & LaBerge, S. (1987).** Psychophysiological correlates of growth to higher states of consciousness. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.336, 337). New York: Oxford University Press.
- Gackenbach, J., & Schillig, B. (1983).** Lucid dreaming: The content of conscious awareness of dreaming during the dream. Journal of mental imagery, 9 (1), 9-20.
- Gadamer, H. (1992/1960).** Truth and method (2nd ed.). New York: Crossroad.
- Gadamer, H. (1976).** Philosophical hermeneutics. Berkeley: University of California Press.
- Galileo, [1623].** In J.D. Barrow, The world within the world, Oxford: Oxford University Press, 1988.
- Gardner, H. (1972).** R. Jakobson on stratified phenomena in the realm of the mind. The quest for mind (pp.199-200). New York: Vintage.
- Garfinkel, H. (1967).** Studies in ethnomethodology. Englewood Cliffs, NJ: Prentice Hall.
- Garfield, P. (1986).** Creative dreaming (2nd ed.). New York: Ballantine Books.
- Gaventa, J. (1988).** The powerful, the powerless, and the experts: Knowledge struggles in an information age. In P. Park, M. Brydon-Miller, B. Hall, & T. Jackson (Eds.), Voices of change: Participatory research in the United States and Canada (pp.21-41, 182). Ontario: OISE Press.
- Gebser, J. (1985).** The ever-present origin. Athens: Ohio University Press.
- Geertz, C. (1973).** The interpretation of cultures. New York: Harper & Row.
- Gerding, B. (1993).** Lucid dreaming. Thesis. Hamilton, NZ: University of Waikato.
- Gergen, M. (Ed.) (1988).** Feminist thought and the structure of knowledge. New York: New York University Press.
- Gibson, W. (1984).** Neuromancer. London: Victor Gollancz.
- Giesler, P.V. (1986).** Lucid OBEs: A case report. Parapsychology review, 5, 5-7.
- Gillespie, G. (1988).** When does lucid dreaming become transpersonal experience? Psychiatric journal of the University of Ottawa, 15 (2), 106-110.
- Gilligan, C. (1990/1977-90).** Moral development. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.208-225,359). New York: Oxford University Press.
- Gleick, J. (1988).** Chaos. London: Heinemann.
- Globus, G. (1995).** The postmodern brain. (Advances in consciousness research, ISSN 1381-589X; v.1). Amsterdam/Philadelphia: John Benjamins Publishing.
- Goertzel, B. (1998).** World wide brain: Self-organizing Internet intelligence as the actualization of the collective unconscious. In J. Gackenbach (Ed.), Psychology and the Internet: Intrapersonal, interpersonal, and transpersonal implications (pp.293-319). San Diego, CA.: Academic Press.
- Gombrich, E. (1989).** The story of art (15th ed.). Oxford: Phaidon.
- Goodman, S. (1994).** In A.C. Klein. Notes. Hypatia, 9 (4), 120, 128.
- Gregory, R. (1982).** Mind in science: A history of explanations in psychology and physics. Cambridge: Cambridge University Press.
- Gregory, R. (1997/1982).** In K.Wilber. Notes. The eye of spirit: An integral vision for a world gone slightly mad (p.375). Boston: Shambhala.
- Green, C. (1968).** Lucid dreams. Oxford: Institute of Psychophysical Research.
- Griffiths, B. (1983).** The cosmic revelation: The Hindu way to God. London: Collins Liturgical.
- Grof, S. with Hal Zina Bennett (1993).** Perinatal experience/Implications for a new psychology of being. The holotropic mind: The three levels of human consciousness and how they shape our lives (pp.28-44, 199-221). New York: HarperCollins.
- Grof, S., & Grof, C. (1990).** The stormy search for the Self. Los Angeles: Tarcher.
- Gullichsen, E. (1993).** 'Virtual Reality'. [VR systems information]. Sausalito, CA: Sense8 Corporation.
- Gutheil, E.A. (1939).** The language of the dream. New York: Macmillan.
- Gyamtsso, K.T.S.H. (1986).** Progressive stages of meditation on emptiness. Oxford: Longchen.

- Gyatso, J. (Ed.) (1992).** In the mirror of memory: Reflections on mindfulness and remembrance in Indian and Tibetan Buddhism. Albany: State University of New York Press.
- Habermas, J. (1972/1968).** Hermeneutic enquiry. Knowledge and human interests. London: Heinemann.
- Habermas, J. (1979).** Communication and the evolution of society. [Transl. T. McCarthy]. Boston: Beacon Press.
- Habermas, J. (1990/1979).** On communication and the evolution of society. In F. Lawrence [transl.], The philosophical discourse of modernity. Cambridge: MIT Press.
- Hall, B. (1979).** Knowledge as commodity and participatory research. Prospects, 9 (4), 43-69.
- Hall, B. (1982).** Creating knowledge. In P. Park, M. Brydon-Miller, B. Hall, & T. Jackson (Eds.), Voices of change: Participatory research in the United States and Canada (pp.xiii, 183). Ontario: OISE Press.
- Hameroff, S. (1996).** *Nanostructures within the individual neuron*. Information.<srh@ccit.arizona.edu> Toward a science of consciousness: TucsonII world conference communication.
- Hameroff, S., & Penrose, R. (1996).** A unitary quantum hypothesis of anaesthetic action [P12 TucsonII Reports]. In G.Goguen & K.Forman (Eds.), TucsonII Menu. Tucson: TucsonII conference publication.
- Hameroff, S., & Penrose, R. (1996).** Orchestrated objective reduction in microtubules as a model for consciousness [P4 TucsonII Reports and reviews]. In G.Goguen & K.Forman (Eds.), TucsonII Menu. Tucson: TucsonII conference publication.
- Harary, K., & Weintraub, P. (1990).** *Lucid dreams in 30 days: The creative sleep program*. ISBN 0-312-92487-9. Internet communication 23/6/94. Recommendation by Glenn Engstrand [Message ID: <glenn.engstrand@the-matrix.com>].
- Haraway, D.J. (1983).** Signs of dominance: from a physiology to a cybernetics of primate society. Studies in history of biology, 6, 129-219.
- Haraway, D.J. (1985).** Manifesto for cyborgs: science, technology, and socialist feminism in the 1980s. Socialist review, 80, 65-108.
- Haraway, D.J. (1989).** Primate visions: Gender, race, and nature in the world of modern science. New York: Routledge.
- Haraway, D.J. (1991).** Simians, cyborgs, and women: The reinvention of nature. New York: Routledge.
- Haraway, D. (1994/1989).** In E. Gatens-Robinson. Hypatia, 9 (4), 207-228.
- Hartmann, E. (1967).** The biology of dreaming. In B. Tedlock (Ed.), Dreaming: Anthropological and psychological interpretations (p.14). Cambridge: Cambridge University Press.
- Hartsock, N. (1987).** Rethinking modernism: Minority vs majority theories. In Cultural critique, 7, 186-206.
- Hartsock, N. (1990).** Foucault on power: A theory for women? In L.J. Nicholson (Ed.), Feminism/Post-modernism (pp.157-175). New York: Routledge.
- Harvey, D. (1989).** The condition of postmodernity. Oxford: Basil Blackwell.
- Hayles, N.K.. (1990).** Chaos bound. New York: Cornell University Press.
- Hearne, K. (1982).** A suggested experimental method of producing false-awakenings with possible resulting lucidity or O.B.E. - the "FAST" (false awakening with state testing) technique. Lucidity letter, 1 (4), 12-13.
- Hearne, K. (1990).** The dream machine: Lucid dreams and how to control them. Northamptonshire: Aquarian Press.
- Hegel, G. (1990/1817).** In G.Vesey & P.Foulkes. Collins dictionary of philosophy (p.133). Glasgow: Collins.
- Heidegger, M. (1992/1926,1928,1929).** Being and time (11th ed.). [Transl. J.Macquarrie & E.Robinson]. Oxford: Blackwell.
- Heidegger, M. (1992/1962).** [Transl. J.Macquarrie & E.Robinson]. The phenomenological method of investigation. Being and time (11th ed.). (pp.49-63). Oxford: Blackwell.
- Heidegger, M. (1977).** In D.Krell [Ed.]. Basic writings. New York: Harper & Row.
- Heisenberg, W. (1989).** Physics and philosophy. London: Penguin. [pp.29,42].
- Heisenberg, W. (1989/1958/1993).** Reality. (Subatomic system reality: quantum and classical laws. B.Woolley's comments on Heisenberg's 1958,1989 view, pp.184,188, 218-221). Virtual worlds: A journey in hype and hyperreality. (pp.212-236). London: Penguin.
- Hillis, D. (1988).** Intelligence as an emergent behaviour: or, the songs of Eden. Daedalus: Proceedings of the American academy of arts and sciences, 117 (1) Winter 1988.

- Hilton, J.** (1988). *Theatricality and technology: Pygmalion and the myth of the intelligent machine*. Unpublished paper. Cited in B. Woolley (1993). *Virtual worlds*. London: Penguin.
- Hinnells, J.R.** (Ed). (1984). Jnana Yoga. The Penguin dictionary of religions (p.174). Harmondsworth, Middlesex: Penguin Group.
- Hinnells, J.R.** (Ed). (1984). *Dreams and visions in modern tribal movements; and Vision quest*. The Penguin dictionary of religions (pp.111-112; 347). Harmondsworth, Middlesex: Penguin Group.
- Hobson, J.A.** (1988). The dreaming brain. New York: Basic Books.
- Hobson, J.A.** (1992). A new model of brain-mind state: activation level, input source, and mode of processing (AIM). In J.S. Antrobus & M. Bertini (Eds.), The neuropsychology of sleep and dreaming (pp. 227-246). Hillsdale, NJ: Lawrence Erlbaum.
- Hobson, J.A., & McCarley, R.W.** (1977). The brain as a dream state generator: an activation-synthesis hypothesis of the dream process. American journal of psychiatry, 134, 1335-1348.
- Hofstadter, D.** (1989). Godel, Escher, Bach. New York: Vintage. [p.308]
- Hollywood, A.** (1994). Beauvoir, Irigaray, and the mystical. Hypatia, 9 (4), 158-185.
- Holtzman, S.R.** (1994). Digital mantras: The languages of abstract and virtual worlds. Massachusetts: The MIT Press.
- Holtzman, S.R.** (1997). Digital mosaics: The aesthetics of cyberspace. New York: Simon & Schuster.
- Holtzman, S.R.** (1997). A tour of digital worlds. Digital mosaics: The aesthetics of cyberspace (pp.21-118). New York: Simon & Schuster.
- Holtzman, S.R.** (1997). Digital expressionism. Digital mosaics: The aesthetics of cyberspace (pp.129-132). New York: Simon & Schuster.
- Holtzman, S.R.** (1997). The medium is the message. Digital mosaics: The aesthetics of cyberspace (pp.119-180). New York: Simon & Schuster.
- Holtzman, S.R.** (1997). The way of tea. Digital mosaics: The aesthetics of cyberspace (pp.187-190). New York: Simon & Schuster.
- Holy Bible**. Revised Standard Version. (1972). Nashville: Thomas Nelson.
- Hopkins, J.** (1983). Meditation on emptiness. London: Wisdom Publications.
- Howe, L. A.** (1994). Kierkegaard and the feminine self. Hypatia, 9 (4), 131-157.
- Hoy, D** [Ed.]. (1991). Foucault: A critical reader. Cambridge, Mass.: Basil Blackwell.
- Hoy, D.** (1997/1991). In K.Wilber The eye of spirit: An integral vision for a world gone slightly mad (pp.128,130). Boston: Shambhala.
- Hoyle, F.** (1981, 1983). In J.F. Ashton (Ed.), In six days: Why 50 scientists choose to believe in creation. (pp.25, 33, 209, 222). Sydney Australia: New Holland.
- Humphrey, N.** (1986). The inner eye. London: Faber.
- Hunt, H.** (1986). Some relations between the cognitive psychology of dreams and dream phenomenology. Journal of mind and behavior, 7, 213-228.
- Hunt, H.** (1987). Toward a cognitive psychology of dreams. In J. Gackenbach (Ed.), Sleep and dreams: A sourcebook (pp.251-281). [Garland reference library of social science, Vol.296]. New York: Plenum Press.
- Hunt, H.** (1989). The multiplicity of dreams: A cognitive psychological perceptive. New Haven, Conn.: Yale University Press.
- Hunt, H.** (1995). On the nature of consciousness: Cognitive, phenomenological, and transpersonal perspectives. New Haven, CT: Yale University Press.
- Hunt, H.T., & Ogilvie, R.D.** (1988). Lucid dreams in their natural series: Phenomenological and psychophysiological findings in relation to meditative states. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp.389-418). New York: Plenum Press.
- Hunter, I.** (1988). Homeostasis. In A.Bullock, O.Stallybrass, & S.Trombley (Eds.). The Fontana dictionary of modern thought. (pp.391-2). London: Fontana.
- Husserl, E.** (1986/1950). Cartesian meditations: An introduction to phenomenology. Boston: Kluwer.
- Husserl, E.** (1967/1913-1936). *Ideas for a pure phenomenology and phenomenological philosophy*, and *The crisis of the human sciences and transcendental phenomenology*. [Discussions by A. Schutz, edited and introduced by M. Natanson]. In A. Schutz. Collected papers 1: The problem of social reality. The Hague: Martinus Nijhoff/1967.

- Husserl, E.** (1989/1913-1931). *Phenomenology: Philosophy as rigorous science, and The truths of arithmetic and geometry, and Consciousness and intentionality*. In R.Solomon, Introducing philosophy: A text with integrated readings (4th ed.) (pp.220-227; 265-271; 466-467). Orlando, Florida: Harcourt Brace Jovanovich.
- Ihde, D.** (1990). Technology and the lifeworld: From Garden to Earth. [Indiana series in the philosophy of technology.] Bloomington and Indianapolis: Indiana Press.
- Irigaray, L.** (1985). Speculum of the other woman. [Transl. G.C. Gill]. Ithaca: Cornell University Press.
- Jackendoff, R.** (1987). Consciousness and the computational mind. Cambridge: MIT Press.
- Jakobson, R.** (1990). (Editor's summary of Jakobson's view, p.11). On language. Edited by L.R.Waugh & M. Monville-Burston. Cambridge: Harvard University Press.
- Jakobson, R.** (1990). On language. Edited by L.R.Waugh & M. Monville-Burston. Cambridge: Harvard University Press. [20, 481,482, 483].
- Jameson, F.** (1984). Postmodernism or the cultural logic of late capitalism. New left review, 146, 53-94.
- Jameson, F.** (1988). Postmodernism and consumer society. In E.A. Kaplan (ed.) Postmodernism and its discontents. London: Verso.
- Jantsch, E.** (1980). The self-organising universe. New York: Pergamon. [pp.11,40,49].
- Jary, D., & Jary, J.** (Eds.) (1991). Modernism. Collins dictionary of sociology (p.404). Glasgow: Harper Collins.
- Jencks, C.** (1991). The language of post-modern architecture (6th ed.). London: Academy Editions.
- Joravsky, D.** (1982). Body, mind, and machine. New York review of books, Oct. 21,1982.
- Joravsky, D.** (1997/1982). Review of R.Gregory's *Mind in science: A history of explanations in psychology and physics*. In K.Wilber. The eye of spirit: An integral vision for a world gone slightly mad (pp.375, 389). Boston: Shambhala.
- Jouvet, M.** (1980). Paradoxical sleep and the nature-nurture controversy. Progress in brain research, 53, 331-346.
- Jung, C.G.** (1933). Modern man in search of a soul. New York: Harcourt, Brace & World.
- Jung, C.G.** (1984/1938). Dream analysis. London: Routledge & Kegan Paul.
- Jung, C.G.** (1991/1912). Archetypes. Jung. In D. Jary & J. Jary (Eds.). Collins dictionary of sociology (pp.28, 331-332). Glasgow: Harper Collins.
- Kandinsky, W.** (1974). On the question of form. In W. Kandinsky & F. Marc. The blaue reiter almanac (pp.186-187). London: Thames and Hudson.
- Kandinsky, W.** (1977). Concerning the spiritual in art. [Transl. M.T.H. Sadler]. New York: Dover.
- Kaplan, R.** (1995/1994). The coming anarchy. In K. Wilber *Notes*. Sex, ecology, spirituality: The spirit of evolution (pp.582-583). Boston: Shambhala.
- Kaufman, W.J.** (1985). Universe. Oxford: Oxford University Press.
- Kelsey, M.T.** (1968). Dreams: The dark speech of the spirit. New York: Doubleday.
- Kelzer, K.** (1987). The sun and the shadow: My experiment with lucid dreaming. Virginia Beach: ARE Press.
- Kelzer, K.** (1994/1987). Risks associated with lucid dreaming. In R.L. Van de Castle (1994). Our dreaming mind (pp.164-176, 452-458). Hammersmith, London: Aquarian.
- Kernberg, O.** (1976). Object relations theory and clinical psychoanalysis. New York: Aronson.
- Kernberg, O.** (1995/1976). Recognising fulcrums. In K. Wilber *Notes*. Sex, ecology, spirituality: The spirit of evolution (p.585). Boston: Shambhala.
- Kevles, D.J.** (1985). In the name of eugenics. New York: Fontana Press.
- Kierkegaard, S.** (1989/1841). In R.C. Solomon. *The leap of faith; and On subjective truth, and On Self and passion*. Introducing philosophy: A text with integrated readings (4th ed.) (pp.330-334, 410-411). Orlando, Florida: Harcourt Brace Jovanovich.
- Kierkegaard, S.** In L. Howe (1994). Kierkegaard and the feminine self. Hypatia, 9 (4), 131-157.
- Kilborne, B.** (1987). Dreams. In M. Eliade (Ed.), The encyclopedia of religion (Vol.4, pp.482-491). New York: Macmillan.
- Klein, A.** (1994). Meeting the Great Bliss Queen: Buddhists, feminists, and the art of the self. Boston: Beacon Press.

- Klein, A.** (1994). Presence with a difference: Buddhists and feminists on subjectivity. *Hypatia*, 9 (4), 112-130.
- Klein, R.** (1991). Passion and politics in women's studies in the nineties. *Women's studies international forum*, 14, 125-134.
- Klein, R., & Hawthorne, S.** (1991). *Angels of power and other reproductive creations*. [Introduction.] Victoria, Australia: Spinifex Press.
- Koch, C.** (1996). *Research at KochLab: Biophysical mechanisms underlying neuronal computations*. Information. <www@klab.caltech.edu> Tucson: TucsonII conference communication.
- Koestler, A.** (1964). *The act of creation*. New York: Dell.
- Koestler, A.** (1976). *The ghost in the machine*. New York: Random House. [p.63].
- Koulack, D.** (1987). Effects of presleep and during-sleep stimuli on the content of dreams. In J. Gackenbach (Ed.), *Sleep and dreams: A sourcebook* (pp.207-224). [Garland reference library of social science, Vol.296]. New York: Plenum Press.
- Kripke, S.** (1988/1980). Essentialism. In A. Bullock, O. Stallybrass, & S. Trombley (Eds.), *The Fontana dictionary of modern thought* (p.284). Hammersmith, London: Fontana Press.
- Krippner, S.** (Ed.) (1990). *Dreamtime and dreamwork* (pp.244-251). Los Angeles: Tarcher.
- Krippner, S.** (1990). Native healing. In J.K. Zeig & W.M. Munion (Eds.), *What is psychotherapy? Contemporary perspectives* (pp.179-185). San Francisco: Jossey-Bass.
- Krippner, S.** (2002). Conflicting perspectives on shamans and shamanism: Points and counterpoints. http://www.stanleykrippner.com/papers/conflicting_perspectives.htm [2 March 2004]
- Kristeva, J.** (1981/1980). Woman can never be defined. In E. Marks & I. de Courtivron (Eds.), *New French feminisms: An anthology* (pp.137-141). Amherst: University of Massachusetts Press.
- Kristeva, J.** (1994/1981). In *Hypatia*, 9 (4).
- Krueger, M.** (1983). *Artificial reality*. Reading, Mass.: Addison-Wesley.
- Kuhn, T.** (1970/1962). *The structure of scientific revolutions* (2nd ed.). Chicago: Chicago University Press.
- Kunsang, E.** (Transl. & Ed.) (1997/1986). The nature of the mind [Quote from *The flight of the garuda*]. In K. Wilber, *The eye of spirit: An integral vision for a world gone slightly mad* (pp.287-288, 383, 389). Boston: Shambhala.
- LaBerge, S.** (1979). Lucid dreaming: some personal observations. *Sleep research*, 8, 153.
- LaBerge, S.** (1980). Lucid dreaming as a learnable skill: A case study. *Perceptual and motor skills*, 51, 1039-1042.
- LaBerge, S.** (1985). *Lucid dreaming: The power of being awake and aware in your dreams*. New York: Ballantine Books.
- LaBerge, S.** (1992). Physiology of lucid dreaming. In J. Antrobus & M. Bertini (Eds.), *The neurophysiology of sleep and dreaming* (pp. 289-303). Hillsdale, New Jersey: Lawrence Erlbaum Associates.
- LaBerge, S.P., Nagel, L.E., Taylor, W.B., Dement, W.C., & Zarcone, V.P.** (1981). Psychophysiological correlates of the initiation of lucid dreaming. *Sleep research*, 10, 149.
- LaBerge, S. & Gackenbach, J.** (2000). Lucid dreaming. In E. Cardena, S.J. Lynn, & S. Krippner (Eds.), *Varieties of anomalous experience: Examining the scientific evidence* (pp.151-182). Washington, D.C.: American Psychological Association.
- LaBerge, S., & Rheingold, H.** (1990). *Exploring the world of lucid dreaming*. New York: Ballantine Books.
- Lacan, J.** (1977). *Écrits: A selection*. London: Tavistock.
- Lang, A.** (1964). Introduction. *Poe's poems and essays*. New York: E.P. Dutton, Everyman's Library.
- Larijani, L.C.** (1993). *The virtual reality primer*. [McGraw-Hill series on visual technology]. New York: McGraw-Hill.
- Lash, S.** (1990). *The sociology of postmodernism*. London: Routledge.
- Laszlo, E.** (1987). *Evolution: The grand synthesis*. Boston: Shambhala. [p.36].
- Lather, P.** (1986). Research as praxis. *Harvard educational review*, 56 (3), 257-277.
- Lather, P.** (1991). *Getting smart: Feminist research and pedagogy with/in the postmodern*. New York: Routledge.
- Leibniz, G.von** (1989/1714). Monadology. In R.Solomon, *Introducing philosophy: A text with integrated readings* (4th ed.) (pp.102-116). Orlando, Florida: Harcourt Brace Jovanovich.

- Lenski, G.** (1970). Human societies. New York: McGraw-Hill.
- Levinson, D.** (1990/1977-90). A theory of life structure development in adulthood. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.35-53,369-70). New York: Oxford University Press.
- Levi-Strauss, C.** (1963). Structural anthropology. New York: Basic Books.
- Llinás, R., & Paré, D.** (1991). Of dreaming and wakefulness. Neuroscience, *44*, 521-535.
- Lodro, G. G.** (1986). Walking through walls: A presentation of Tibetan meditation. [Trans. J. Hopkins]. Ithaca: Snow Lion Press.
- Lovejoy, A.** (1964/1936). The great chain of being. Cambridge: Harvard University Press.
- Lowe, V.** (1966). Understanding Whitehead. Baltimore: John Hopkins Press. [p.36].
- Lowy, S.** (1942). Foundations of dream interpretations. London: Kegan Paul, Trench, Trubner.
- Lyotard, J-F.** (1984/1977). The postmodern condition: A report on knowledge. [Trans. G. Bennington & B. Massumi]. Manchester: Manchester University Press.
- MacKenzie, N.** (1965). Dreams and dreaming. New York: Vanguard Press.
- Maharishi Mahesh Yogi** (1969). On the Bhagavad-Gita: A new translation and commentary. Harmondsworth: Penguin.
- Maharishi Mahesh Yogi** (1990/1969,1972). Vedic psychology: The highest stage of human development. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.286-341). New York: Oxford University Press.
- Mahler, M.** (1995/1967-75). Fulcrums of development. In K.Wilber. Sex, ecology, spirituality: The spirit of evolution (pp.210, 584-588). Boston: Shambhala.
- Malamud, J.R.** (1979). *The development of a training method for the cultivation of "lucid" awareness in fantasy, dreams and waking life*. Unpublished doctoral dissertation: New York University. [Dissertation Abstracts International, 1980, 40, 5412B].
- Malamud, J.R.** (1982). Training for lucid awareness in dreams, fantasy, and waking life. Lucidity letter, *1* (2), 1-3.
- Malamud, J.R.** (1986). Becoming lucid in dreams and waking life. In B.B. Wolman & M. Ullman (Eds.), Handbook of states of consciousness (pp. 590-612). New York: Van Nostrand Reinhold.
- Malamud, J.R.** (1988). Learning to become fully lucid: A program for inner growth. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp. 309-319). New York: Plenum Press.
- Mandelbrot, B.** (1994/1977). Fractals. In S. Holtzman. Digital mantras: The languages of abstract and virtual worlds (pp.199-200, 204, 209). Massachusetts: The MIT Press.
- Maré, M.** (1993). *MIDI and the nonbody: A critical look into music and biotechnology*. Unpublished paper presented in [Dr W. McArthur] seminar: Technology, work and industry 1993. Hamilton, NZ: University of Waikato.
- Maré, M.** (1993). *Postmodern images of perfection: Immateriality, antimatter, eugenics and the mother-machine*. Unpublished paper presented in [Dr Jane Ritchie] seminar: Psychology and women 1993. Hamilton, NZ: University of Waikato.
- Maré, M.** (1994). *Shades of reality*. Manuscript. Hamilton, NZ: University of Waikato.
- Maré, M.** (1995). *Light on the dark side of real*. Thesis. Hamilton, NZ: University of Waikato.
- Maré, M.** (1995). Theory of multiple modes of subjectivity. Light on the dark side of real. (pp.33-48). Thesis. Hamilton, NZ: University of Waikato.
- Marks, E., & de Courtivron, I.** (Eds.) (1980). New French feminisms: An anthology (pp.137-141). Amherst: University of Massachusetts Press.
- Martin, E.** (1992/1987). The woman in the body: A cultural analysis of reproduction. Boston: Beacon Press.
- Marx, K.** In R. Solomon. (1989). Introducing philosophy: A text with integrated readings (4th ed.) (pp.211, 362-367, 415-416, 687-698). Orlando, Florida: Harcourt Brace Jovanovich.
- Marx, K.** In K. Wilber (1995). A developmental scheme of human evolution. Sex, ecology, spirituality: The spirit of evolution (pp.579). Boston: Shambhala.
- Maslow, A.** (1968). Toward a psychology of being (2nd ed.). Princeton: Van Nostrand.
- Maslow, A.** (1970). Religions, values and peak experiences. New York: Viking Press.

- Maturana, H., & Varela, F.** (1992). The tree of knowledge. [Revised edition]. Boston: Shambhala.
- May, R.** (1960). Existential psychology. New York: Random House.
- Mayr, E.** (1982). The growth of biological thought. Cambridge: Harvard University Press. [p.63].
- McArthur, W.** (1993). Evolutionary developments: Technology, work and industry. Personal communications. University of Waikato, Hamilton, NZ.
- McArthur, W.** (2002). Personal communications. University of Waikato, Hamilton, NZ.
- McCorduck, P.** (1991). Aaron's code: Meta-art, artificial intelligence, and the work of Harold Cohen. New York: W.H. Freeman.
- McCorduck, P.** (1994/1991). Thinking machines and working prototypes. In S. Holtzman. Digital mantras: The languages of abstract and virtual worlds. Massachusetts: The MIT Press.
- McHale, B.** (1989). Postmodernist fiction. London: Routledge.
- McLuhan, M.** (1964). Understanding media: the extensions of man. London: Routledge.
- McLuhan, M.** (1968). War and peace in the global village. New York: Bantam Books.
- Meier, C.A.** (1966). The dream in ancient Greece and its use in temple cures. In G.E. von Grunebaum & R. Caillios (Eds.), The dream and human societies (pp.303-319). Los Angeles: University of California Press.
- Merleau-Ponty, M.** (1962). Phenomenology of perception. London: Routledge & Kegan Paul.
- Millard, A.** (1973). The historical books/The prophets: Exile to Babylon. In D. & P. Alexander (Eds.), The Lion handbook to the Bible (pp.213-315, 413-460). Surry Hills, NSW: ANZEA.
- Millett, K.** (1970). Sexual politics. New York: Doubleday.
- Mitchell, J.** (1974). Psychoanalysis and feminism. London: Allen Lane.
- Mitchell, J., & Oakley, A.** (Eds.) (1986). What is feminism? A re-examination (pp.161-183). New York: Pantheon.
- Mitchell, N.** (Ed.) (1985). Nobel Prize conversations. San Francisco: Saybrook. [p.59].
- Mitchell, T.** (1973). Nations and peoples of Bible lands. In D. & P. Alexander (Eds.), The Lion handbook to the Bible (pp.660-680). Surry Hills, NSW: ANZEA.
- Moffitt, A., & Hoffmann, R.** (1987). On the single-mindedness and isolation of dream psychophysiology. In J. Gackenbach (Ed.), Sleep and dreams: A sourcebook (pp.145-186). [Garland reference library of social science, Vol.296]. New York: Plenum Press.
- Moffitt, Purcell, Hoffman, Wells & Pigeon** (1987). Cited in Alexander, Cranson *et al*, 1987, pp.296, 313. In J. Gackenbach (Ed.), Sleep and dreams: A sourcebook (pp.282-315). [Garland reference library of social science, Vol.296]. New York: Plenum Press.
- Monk, R.** (1990). Ludwig Wittgenstein. London: Jonathan Cape.
- Moraga, C.** (1987). This bridge called my back: Writings by radical women of colour. New York: Kitchen Table, Women of Color Press.
- Moravec, H.** (1988). Mind children: The future of robot and human intelligence. Cambridge, MA: Harvard University Press.
- Moss, K.** (1986). The dream lucidity continuum. Lucidity letter, 5 (2), 25-28.
- Motyer, A.** (1973). The prophets. In D. & P. Alexander (Eds.), The Lion handbook to the Bible (pp.370-394). Surry Hills, NSW: ANZEA.
- Murphy, M.** (1992). The future of the body: Explorations into the further evolution of human nature. Los Angeles: Tarcher.
- Napper, E.** (1980). Mind in Tibetan Buddhism. Ithaca: Snow Lion Press.
- Napper, E.** (1989). Dependent arising and emptiness. London: Wisdom Publications.
- New Zealand Psychological Society.** (1986). Code of ethics. New Zealand Psychological Society.
- Nicholson, L.J.** (Ed.) (1990). Feminism/Postmodernism (pp.63-82, 157-175). New York: Routledge.
- Nietzsche, F.** (1955). The portable Nietzsche. [Trans. W. Kaufman]. New York: Viking Press.
- Ninnes, T.** (1992). Social respectability: cultural conformity and societal norms. Course notes: Social thought and research. Hamilton, NZ: University of Waikato.
- Norris, C.** (1992). Uncritical theory. London: Lawrence & Wishart.
- Noss, J.B., & Noss, D.S.** (1984). Man's religions. New York: Macmillan.

- Nugent, W.R.** (1991). Virtual reality: Advanced imaging special effects let you roam in cyberspace. Journal of the American society for information science, September, 1991.
- O'Brien, M.** (1989). Reproducing the world: Essays in feminist theory. Boulder, CO: Westview.
- Ong, W.J.** (1982). Orality and literacy: The technologising of the word. New York: Methuen.
- Ouspensky, P.D.** (1984). On the study of dreams and on hypnotism. A new model of the universe (pp. 271-307). London: Arkana.
- Oxford dictionary.** (1990). [Ed. R.E.Allen]. Creativity. The concise Oxford dictionary of current English (8th ed.) (p.272). Oxford: Clarendon Press.
- Pagels, H.R.** (1989). The dreams of reason. New York: Bantam.
- Palmer, J.** (1974). A community mail survey of psychic experiences. Research in parapsychology, 3, 130-133.
- Palmer, J.** (1984). In J. Gackenbach. An estimate of lucid dreaming incidence. Lucidity letter, 5 (1), 81-82.
- Park, P.** (1993). What is participatory research? A theoretical and methodological perspective. In P. Park, M. Brydon-Miller, B. Hall, & T. Jackson (Eds.), Voices of change: Participatory research in the United States and Canada (pp.1-21) Ontario: OISE Press.
- Park, P., Brydon-Miller, M., Hall, B., & Jackson, T.** (1993). Voices of change: Participatory research in the United States and Canada. Ontario: OISE Press.
- Parsons, R.** (1980). Commentaries on E White. Seminar 1980. Gisborne, NZ.
- Parsons, R.** (1996, 1997, 1998, 2001). Personal communications on his extensive writings/publications. [Internet: <http://WWW.geocities.com/Athens/Forum/8552>]. [Internet: <http://WWW.geocities.com/Athens/Oracle/1388>].
- Parsons, T.** (1977). The evolution of societies. Englewood Cliffs, NJ.:Prentice Hall.
- Pascual-Leone, J.** (1990/1969-90). Reflections on life-span intelligence, consciousness, and ego development. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.258-285, 375-6). New York: Oxford University Press.
- Passmore, J.** (1991). Serious art. La Salle, Ill.: Open Court.
- Paterock, B.** (1993). Footnote. In B. Gerding, Thesis (p.10). Hamilton, NZ: University of Waikato.
- Patton, M.Q.** (1980). Qualitative evaluation methods. Beverly Hills: Sage Publications.
- Patton, M.Q.** (1990). Qualitative evaluation and research. Newbury Park, CA: Sage Publications.
- Pavel, T.G.** (1986). Fictional worlds. Cambridge, Mass.: Harvard.
- Peirce, C.** (1958/1931-1955). In J. Buchler (Ed.), Philosophical writings of Peirce. New York: Dover.
- Peirce, C.** (1995). In K. Wilber. Sex, ecology, spirituality: The spirit of evolution (pp.76, 537). Boston: Shambhala.
- Penrose, R.** (1996/1995). Shadows of the mind: A search for the missing science of consciousness. [TucsonII Reports and reviews]. In G.Goguen & K.Forman (Eds.), TucsonII Menu. Tucson: TucsonII conference publication.
- Perls, F.** (1969). Gestalt therapy verbatim. Lafayette, CA: Real People Press.
- Perls, F., Hefferline, R.F., & Goodman, P.** (1951). Gestalt therapy: Excitement and growth in the human personality. New York: Julian Press.
- Peterson, C.** (1989). Looking forward through the life span (2nd ed.). Englewood Cliffs, NJ: Prentice Hall.
- Piaget, J.** (1990/1950-80). Piaget's theories of consciousness and development. In C.N. Alexander & E.J. Langer (Eds.), Higher stages of human development: Perspectives on adult growth (pp.3-6,97-113,139-161, 303-306). New York: Oxford University Press.
- Piaget, J.** (1952). Play, dreams and imitation in childhood. London: Routledge & Paul Kegan.
- Piaget, J., & Inhelder, B.** (1971). Mental imagery in the child. London: Routledge & Kegan Paul.
- Pimental, K., & Teixeira, K.** (1993). Virtual reality: Through the new looking glass. New York: Windcrest Books, McGraw-Hill.
- Plato.** [427-347 BCE]. In R. Solomon. (1989). Introducing philosophy: A text with integrated readings (4th ed.) (pp.6-11, 56-70, 83, 471-511, 641-511, 641-647, 711-723). Orlando, Florida: Harcourt Brace Jovanovich.
- Poe, E.A.** (1964). Poems and essays. New York: Everyman's Library.
- Popper, K.R.** (1957). The poverty of historicism. London: Routledge & Kegan Paul.

- Popper, K.R.** (1959/1934). The logic of scientific discovery. London: Hutchinson.
- Popper, K.R.** (1972). Objective knowledge: An evolutionary approach. London: Oxford University Press.
- Popper, K.** (1980). Unended quest. London: Montana. [p.36].
- Porcaro, N., & Rosenbaum, S.** (1994). Cruising the internet. Electronic musician, April 1994. pp.54-68.
- Porter, R.** (1988). Social construction of mental illness. In A. Bullock, O. Stallybrass, & S. Trombley (Eds.), The Fontana dictionary of modern thought (p.782). London: Fontana Press.
- Poster, M.** (1990). The mode of information: Poststructuralism and social context. Cambridge: Polity Press.
- Poundstone, W.** (1985). The recursive universe. Oxford: Oxford University Press.
- Pratt, D.** (1991,1993,1994,1997, 2001). A phenomenological approach to major religions of the world. Personal communications via the University of Waikato, Hamilton, NZ.
- Pratt, D.** (1993). Religion: A first encounter. Auckland: Longman Paul.
- Pratt, D.** (1993). Theravada Buddhism: Phenomenology and dialogue. Asia journal of theology, 7/1, April 1993, 128-135.
- Pratt, D.** (1994). Phenomenology and dialogue: A methodological consideration. Islam and Christian-Muslim relations, 5 (1), 5-13.
- Pratt, D.** (1998). The role of religion. In Margaret McLaren. Interpreting cultural differences: The challenge of intercultural communications (pp.86-96). Norfolk: Peter Francis Publishers.
- Price, R.F., & Cohen, D.B.** (1988). Lucid dream induction: An empirical evaluation. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp. 105-134). New York: Plenum Press.
- Prigogine, I., & Stenger, I.** (1984). Order out of chaos: Man's new dialogue with nature. New York: Bantam.
- Raeburn, J.M. & Rootman, I.** (1996). Quality of life and health promotion. In R. Renwick, I. Brown, & M. Nagler (Eds.), Quality of life in health promotion and rehabilitation: Conceptual approaches, issues, and applications (pp.14-25). Thousand Oaks, CA, US: Sage.
- Raeburn, J.M., Atkinson, J.M., & Dubignon, J.M.** (1994). Superhealth basic: Development and evaluation of a lowcost community based lifestyle change programme Psychology and health, 9 (5), 385-395.
- Raeburn, J.M., Atkinson, J.M., & Dubignon, J.M. McPherson, M., & Elkind, G.S.** (1993). "Unstress": A low-cost community psychology approach to stress-management: An evaluated case study from New Zealand. Journal of community psychology, 21 (2), 113-123.
- Rahman, M.A.** (1991). Action and knowledge: Breaking the monopoly with participatory action research. New York: Apex Press.
- Rahula, W.** (1980). What the Buddha taught. New York: Grove Press.
- Ramakrishna** [Trans. L. Hixon]. In Walsh, R.N., & Vaughan, F. (1992). Lucid dreaming: Some transpersonal implications. The journal of transpersonal psychology, 24 (2), 197.
- Reber, A.** (1985). Dictionary of psychology (pp.51, 117, 130, 156, 381). London: Penguin.
- Revonsuo, A.** (1995). Consciousness, dreams and virtual reality. Philosophical psychology, 8 (1), 35-58.
- Rheingold, H.** (1991). Virtual reality. London: Secker.
- Ricoeur, P.** (1981). Hermeneutics and the human sciences. Cambridge: Cambridge University Press.
- Ricoeur, P.** (1994/1983). In A.C. Klein. Notes. Hypatia, 9 (4), 114, 127.
- Ricoeur, P.** (1995/1981). Hermeneutics of suspicion. In K. Wilber, Sex, ecology, spirituality: The spirit of evolution (pp.535,549). Boston: Shambhala.
- Roffwarg, H.P., Muzio, J., & Dement, W.C.** (1966). Ontogenetic development of the human sleep-dream cycle. Science, 152: 604-619.
- Rolfe, J.M., & Staples, K.J.** (1986). Flight simulation. Cambridge: Cambridge University Press.
- Rorty, R.** (1986). Freud and moral reflection. In J.H. Smith & W. Kerrigan (Eds.), Pragmatism's Freud: The moral disposition of psychoanalysis (pp.5,7). Baltimore: Johns Hopkins University Press.
- Rorty, R.** (1990). Subjectivity: Feminist and psychoanalytic questions. In J. Flax, Thinking fragments: Psychoanalysis, feminism, and postmodernism in the contemporary West (pp.217-18, 264). Berkeley: University of California Press.

- Rorty, R.** (1994). Feminism and pragmatism. In J.H. Smith & A.M. Mahfouz (Eds.), Psychoanalysis, feminism, and the future of gender (Psychiatry and the Humanities, Vol. 14, pp.42-69). Baltimore: Johns Hopkins University Press.
- Rose, H.** (1986). Women's work: women's knowledge. In J. Mitchell & A. Oakley (Eds.), What is feminism? A re-examination (pp.161-183). New York: Pantheon.
- Rosenthal, R.** (1966). Experimenter effects in behavioral research. New York: Appleton-Century-Crofts.
- Rossi, E.** (1972). Dreams and the growth of personality: Expanding awareness in psychotherapy. Elmsford NY: Pergamon Press.
- Roszak, T.** (1986). The cult of information. Cambridge: Lutterworth.
- Rothenberg, V.S.** (1990). Sleep and memory II: investigations on humans. Neuroscience and biobehavioral reviews, 16, 503-505.
- Rorty, R.** (1990). Subjectivity: Feminist and psychoanalytic questions. In J. Flax, Thinking fragments: Psychoanalysis, feminism, and postmodernism in the contemporary West (pp.217-18, 264). Berkeley: University of California Press.
- Rorty, R.** (1994). Feminism and pragmatism. In J.H. Smith & A.M. Mahfouz (Eds.), Psychoanalysis, feminism, and the future of gender (Psychiatry and the Humanities, Vol. 14, pp.42-69). Baltimore: Johns Hopkins University Press.
- Ruether, R.** (1979). Motherearth and the megamachine. Issues in reproductive and genetic engineering, 5 (3), 259, 263.
- Russell, B.** (1912). The problems of philosophy. Oxford: Oxford University Press.
- Russell, B.** (1937/1900). A critical exposition of the philosophy of Leibniz. London: Allen & Unwin.
- Ryle, G.** (1963). The concept of mind. London: Penguin.
- Ryle, G.** (1989/1949). Descartes' myth. In R.C. Solomon. Logical behaviorism. Introducing philosophy: A text with integrated readings (4th ed.) (pp.429-437). Orlando, Florida: Harcourt Brace Jovanovich.
- Said, E.** (1985/1979). Orientalism. Harmondsworth: Penguin.
- Sanday, P.** (1981). Female power and male dominance. Cambridge: Cambridge University Press.
- Sanford, J.** (1968). Dreams: God's forgotten language. Philadelphia: Lippincott.
- Saussure, F. de.** (1966/1915). Course in general linguistics. New York: McGraw-Hill.
- Schapiro, M.** (1994). Theory and philosophy of art: Style, artist, and society. New York: Braziller.
- Schatzman, M., Worsley, A., & Fenwick, P.** (1988). Correspondence during lucid dreams between dreamed and actual events. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp. 155-179). New York: Plenum Press.
- Schelling, F.** (1978/1800). System of transcendental idealism. [Transl. p. Heath]. Charlottesville: University Press of Virginia.
- Schwartz, W., & Godwyn, M.** (1988). Action and representation in ordinary and in lucid dreams. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp.419-426). New York: Plenum Press.
- Schutz, A.** (1967). [Edited and introduced by M. Natanson]. Collected papers 1: The problem of social reality. The Hague: Martinus Nijhoff.
- Schor, N.** (1989). This essentialism which is not one: Coming to grips with Irigaray. In Differences, 1 (2), 38-58.
- Scott, A.** (1995). Stairway to the mind: The controversial new science of consciousness. New York: Copernicus.
- Scott, A.** (1996/1995). Stairway to the mind: The controversial new science of consciousness. [Copernicus/Springer Verlag]. In Reviews of relevant books. Tucson: TucsonII conference publication.
- Searle, J.** (1992/1969). Speech acts. Cambridge: Cambridge University Press.

- Self, R.B.** (1995). The science of redemption: A trilogy of faiths. Waihi, NZ: Gospel Information Service.
- Seligman, M.E.P.** (1975). Helplessness. San Francisco: Freeman.
- Shah, I.** (1971). The Sufis. New York: Anchor/Doubleday.
- Shapiro, D., & Walsh, R.** (1984). Meditation: Classic and contemporary perspectives. New York: Aldine.
- Sheldrake, R.** (1981). A new science of life. Los Angeles: Tarcher. [p.74]
- Sheldrake, R.** (1990). The rebirth of nature. London: Century.
- Sherman, B., & Judkins, P.** (1992). Glimpses of heaven, Visions of hell: Virtual reality and its implications. London: Hodder & Stoughton.
- Simpson, G.** (1992). Evolution and extraordinary functioning. (Quantum evolution. M. Murphy's summary of Simpson's view, p.26). The future of the body: Explorations into the further evolution of human nature. (pp.24-35). Los Angeles: Tarcher.
- Singer, J.L.** (1975). The inner world of daydreaming. London: Harper & Row.
- Smith, H.** (1991/1976). The world's religions. San Francisco: Harper.
- Smith, H.** (1997). Critique. In K. Wilber. The eye of spirit: An integral vision for a world gone slightly mad (reported on the cover). Boston: Shambhala.
- Smith, J.H., & Kerrigan, W.** (Eds.) (1986). Pragmatism's Freud: The moral disposition of psychoanalysis (pp.5,7). Baltimore: Johns Hopkins University Press.
- Smith, J.H., & Mahfouz, A.M.** (Eds.) (1994). Psychoanalysis, feminism, and the future of gender (Psychiatry and the Humanities, Vol. 14, pp.42-69). Baltimore: Johns Hopkins University Press.
- Snyder, F.** (1966). Towards an evolutionary theory of dreaming. American journal of psychiatry, 123, 121-136.
- Snyder, T.J., & Gackenbach, J.** (1988). Individual differences associated with lucid dreaming. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp.221-259). New York: Plenum Press.
- Solomon, R.** (1989). Introducing philosophy: A text with integrated readings (4th ed.). Orlando, Florida: Harcourt Brace Jovanovich.
- Solomon, R.** (1989). Two kinds of metaphysics: Plato and Aristotle. Introducing philosophy: A text with integrated readings (4th ed.) (pp.56-83). Orlando, Florida: Harcourt Brace Jovanovich.
- Solomon, R.** (1989). Plato and the transcendence of beauty. Introducing philosophy: A text with integrated readings (4th ed.) (pp.711-723). Orlando, Florida: Harcourt Brace Jovanovich.
- Solomon, R.** (1989). Aristotle and the self-sufficiency of art. Introducing philosophy: A text with integrated readings (4th ed.) (pp.723-727). Orlando, Florida: Harcourt Brace Jovanovich.
- Stanley, L., & Wise, S.** (1983). Breaking out: Feminist consciousness and feminist research. London: Routledge & Kegan Paul.
- Steiner, R.** (1947). Knowledge of the higher worlds and its attainment. New York: Anthroposophic Press.
- Stekel, W.** (1943). The interpretation of dreams. New York: Liveright.
- Storr, A.** (1992). Music and the mind. London: Harper Collins.
- Stott, D.** (1984). Tantra. In J.R. Hinnells (Ed). The Penguin dictionary of religions: From Abraham to Zoroaster (pp.320-321). Harmondsworth: Penguin Group.
- Strunz, F.** (1986). In B. Gerding, Thesis (pp.75, 121). Hamilton, NZ: University of Waikato.
- Tart, C.T.** (Ed.) (1972). Altered states of consciousness (pp. 147-160). New York: Anchor Books.
- Tart, C.T.** (1983). States of consciousness. El Cerrito, CA: Psychological Processes.
- Tart, C.T.** (1985). In B. Gerding, Thesis (pp.106, 121). Hamilton, NZ: University of Waikato.
- Tart, C.T.** (1985). What do we mean by lucidity? Lucidity letter, 4 (2), 12-17.
- Tart, C.T.** (1988). From spontaneous event to lucidity: A review of the attempts to consciously control nocturnal dreams. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp.67-100). New York: Plenum Press.

- Tart, C.T.** (1992). Transpersonal psychologies: Perspectives on the mind from seven great spiritual traditions. San Francisco: Harper.
- Tart, C.T.** (1993). The structure and dynamics of waking sleep. The journal of transpersonal psychology, 25 (2), 141-168.
- Tart, C.T. & Gackenbach, J.** (1991). Examining similarities between dream lucidity, witnessing and self-remembering. Lucidity, 10 (1, 2).
- Taylor, J.** (1973). The five books: Introduction. In D. & P. Alexander (Eds.), The Lion handbook to the Bible (pp.122-129, 131-132). Surry Hills, NSW: ANZEA.
- Taylor, P.** (1993). Research design validity and quasi-experimental designs. Research practicum: Notes collection. Hamilton, NZ: University of Waikato.
- Tedlock, B. (Ed.)** (1987). Dreaming: Anthropological and psychological interpretations. Cambridge: Cambridge University Press.
- Thera, N.** (1984). Heart of Buddhist meditation. New York: Samuel Weiser.
- Tholey, P.** (1983). Techniques for inducing and manipulating lucid dreams. Perceptual and motor skills, 57, 79-90.
- Tholey, P.** (1987). Review of a programme of psychotherapeutic application of lucid dreaming. In J. Gackenbach & S. LaBerge (Eds.), Lucid dreaming: New research on consciousness during sleep (pp. 23-37). New York: Plenum Press.
- Tholey, P.** (1988). A model for lucidity training as a means of self-healing and psychological growth. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp. 263-287). New York: Plenum Press.
- Tholey, P., & Utecht, K.** (1987). Creative dreaming. In B. Gerding, Thesis (pp.18, 109, 122). Hamilton, NZ: University of Waikato.
- Thom, R.** (1975). Structural stability and morphogenesis: An outline of a general theory of models. Reading: Benjamin.
- Toffler, A.** (1993). Shock wave (anti) warrior. Wired 1, 61-65, 120-122.
- Trinh T. Minh-ha.** (1989). Woman, native, other: Writing postcoloniality and feminism. Bloomington: Indiana University Press.
- TucsonII.** (1996). Reports and reviews. In G.Goguen & K.Forman (Eds.), TucsonII Menu. Tucson: TucsonII conference publication.
- Turkle, S.** (1985). The second self: Computers and the human spirit. New York: Simon & Schuster.
- Ullman, M.** (1959). The adaptive significance of the dream. Journal of nervous and mental diseases, 129, 144-149.
- Ullman, M.** (1962). Dreaming, life-style, and physiology: A comment on Adler's view of the dream. Journal of individual psychology, 18, 18-25.
- Ullman, M.** (1987). What's in a dream? In M. Ullman & N. Zimmerman. Working with dreams (pp.1-33). Northamptonshire: Aquarian Press.
- Ullman, M., & Zimmerman, N.** (1979). Working with dreams. Los Angeles: Tarcher.
- Ullman, M., & Zimmerman, N.** (1987). Working with dreams. Northamptonshire: Aquarian Press.
- Van de Castle, R.L.** (1994). Our dreaming mind. London: Aquarian.
- Vander Zanden, J.** (1993). Human development (5th ed.). New York: McGraw-Hill.
- van Eeden, F.** (1972). A study of dreams. In C.T. Tart (Ed.), Altered states of consciousness (pp. 147-160). New York: Anchor Books.
- Varela, F.** (1979). Principles of biological autonomy. New York: North Holland.
- Varela, F., Thompson, E., & Rosch, E.** (1993). The embodied mind. Cambridge: MIT Press. [pp.88,90]

- von Bertalanffy, L.** (1968). General system theory. New York: Braziller. [p.74,87].
- von Grunebaum, G.E., & Caillois, R.** (Eds.) (1966) The dream and human societies (pp.303-319). Los Angeles: University of California Press.
- von Neumann, J.** (1990/1951). Quantum mechanics/Cellular automata. Cited in K. Drexler (1990). Engines of creation: The coming era of nanotechnology. London: Fourth Estate.
- Walker, A.** (1982). The colour purple. New York: Harcourt Brace Jovanovich.
- Walsh, R.N.** (1990). The spirit of shamanism. Los Angeles: Tarcher.
- Walsh, R.N.** (1993). The transpersonal movement: A history and state of the art. The journal of transpersonal psychology, 25 (2), 123-139.
- Walsh, R.N., & Shapiro, D.** (1983). Beyond health and normality: Explorations of exceptional psychological well-being. New York: Van Nostrand Reinhold.
- Walsh, R., & Vaughan, F.** (1992). Lucid dreaming: some transpersonal implications. The journal of transpersonal psychology, 24 (2), 193-200.
- Walsh, R., & Vaughan, F.** (Eds.) (1993a). Paths beyond ego: The transpersonal vision. Los Angeles: Tarcher/Putnam.
- Walsh, R., & Vaughan, F.** (1993b). The art of transcendence. The journal of transpersonal psychology, 25 (1), 1-9.
- Weber, M.** (1963). Heuristic device. The sociology of religion. Boston: Beacon.
- Weber, M.** (1991/1903-1922). Ideal-type concepts as heuristic device. In D. Jary & J. Jary (Eds.). Collins dictionary of sociology (pp.273, 293-294, 697-700). Glasgow: Harper Collins.
- Weedon, C.** (1987). Feminist practice and poststructuralist theory. Oxford: Basil Blackwell.
- Weiner, N.** (1949). Cybernetics: or Control and communication in man and machine. Cambridge, Mass.: MIT Press.
- Weiner, B., Russel, D., & Lerman, D.** (1978). Affective consequences of casual ascriptions. In J.H. Harvey, W.J. Ickes, & R.F. Kidd (Eds.), New directions in attribution research (Vol. 2, pp. 234-245). Hillsdale, New Jersey: Erlbaum.
- Whalley, I.** (1991). *Music for the dream factory*. Thesis. Hamilton, NZ: University of Waikato.
- Wheeler, J., & Zurek, W.** (1982). Quantum theory and measurement. Princeton, NJ: Princeton University Press.
- Wheeler, J., & Zurek, W.** (Eds.). (1983). Quantum theory and measurement. Princeton, NJ: Princeton University Press.
- Wheeler, J.** in P.C. Davies & J.R. Brown (Eds.). (1986). The ghost in the atom (p.60). Cambridge: Cambridge University Press.
- White, R.** (1975). The interpretation of dreams: The oneirocritica by Artemidorus. Park Ridge, NJ: Noyes.
- Whitehead, A.** (1957/1929). Process and reality. New York: Macmillan.
- Whitehead, A.** (1957/1929). Category of the ultimate/Process and reality. In K. Wilber (1995). Sex, ecology, spirituality: The spirit of evolution (pp.42,49,529). Boston: Shambhala.
- Whiteman, J.H.M.** (1961). The mystical life. London: Faber .
- Wilber, K.** (1977). The spectrum of consciousness. Wheaton, Ill.: Quest.
- Wilber, K.** (1980). The Atman project. Wheaton, Ill.: Quest.
- Wilber, K.** (1981). Up from Eden. New York: Doubleday/Anchor.
- Wilber, K.** (1982). The holographic paradigm. Boston: Shambhala.
- Wilber, K.** (1984). Quantum questions: Mystical writings of the world's great physicists. Boston: Shambhala.
- Wilber, K.** (1984a). The developmental spectrum and psychopathology. Part1. The journal of transpersonal psychology, 16 (1), 75-118.

- Wilber, K.** (1984b). The developmental spectrum and psychopathology. Part2. The journal of transpersonal psychology, 16 (2), 137-166.
- Wilber, K.** (1993). The spectrum of transpersonal development. In R.N. Walsh & F. Vaughan. Paths beyond ego: The transpersonal vision (pp.116-118). Los Angeles: Tarcher/Putnam.
- Wilber, K.** (1995). An informal overview of transpersonal studies. The journal of transpersonal psychology, 27 (2), 107-129.
- Wilber, K.** (1995). Sex, ecology, spirituality: The spirit of evolution. Boston: Shambhala.
- Wilber, K.** (1996). A brief history of everything. Boston: Shambhala.
- Wilber, K.** (1997). The eye of spirit: An integral vision for a world gone slightly mad. Boston: Shambhala.
- Wilber, K., Engler, J., & Brown D.** (Eds.) (1986). Transformations of consciousness: Conventional and contemplative perspectives on development (pp.191-218). Boston: Shambhala.
- Wittgenstein, L.** (1953). Philosophical investigations. London: Basil Blackwell.
- Winson, J.** (1990). The meaning of dreams. Scientific American, November, 42-48.
- Wolf, F.** (1989). Parallel universes: The search for other worlds. New York: Simon & Schuster.
- Wolf, F.** (1994). The dreaming universe: A mind-expanding journey into the realm where psyche and physics meet. New York: Simon & Schuster.
- Wolf, F.** (1996). On the quantum mechanics of dreams and the emergence of self-awareness. In S. Hameroff & A. Kaszniak (Eds.), Toward a science of consciousness: The first Tucson discussions and debates (pp.451-467). Cambridge, MA.: The MIT Press.
- Wolf, N.** (1991). The beauty myth. London: Vintage.
- Wolf, N.** (1993). Fire with fire. London: Chatto & Windus.
- Wolman, B.B., & Ullman, M.** (Eds.) (1986). Handbook of states of consciousness (pp. 590-612). New York: Van Nostrand Reinhold.
- Woods, R.L., & Greenhouse, H.B.** (1974). The new world of dreams. New York: Macmillan.
- Woolley, B.** (1993). Virtual worlds: A journey in hype and hyperreality. London: Penguin Books.
- Worsley, A.** (1988). Personal experiences in lucid dreaming. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain: Perspectives on lucid dreaming (pp.321-341). New York: Plenum Press.
- Xenakis, I.** (1971). Formalized music. Bloomington: Indiana University Press.
- Zimmerman, J.** (1987). Neuroanatomical, neurophysiological, and biochemical aspects of sleep: An historical perspective. In J. Gackenbach (Ed.), Sleep and dreams: A sourcebook (pp.62-105). [Garland reference library of social science, Vol.296]. New York: Plenum Press.
-

**Proactive lucidity:
Superconsciousness, creativity, and the virtually real**

APPENDICES

1 - 9

APPENDIX 1

Chapter 1, p.15

Jackendoff (1987) wrestles with the 'interaction' of the phenomenological mind (lived/experienced) and the computational mind (nonconscious mental mechanism), and the body-brain structure; but is still locked within the representational paradigm (which ensures failure of that particular synthesis from the start). These types of difficulties led Varela *et al* (1993) to propose the 'enactive' paradigm of cognition, a direct and explicitly stated attempt to integrate subjective and objective approaches to cognition, uniting lived experience and theoretical formulations. Varela *et al* emphasise the untenability of the 'deep tension' between science and experience, where science is so dominant that we give it the authority to explain even that which it denies (ie: our everyday lived experience), especially when it is cognition or mind being examined. Wilber (1995) calls this sort of situation (ie: the incongruity inherent in all objective reductionisms) "the performative contradiction... a sawing-off of the branch one is happily perched on" (p.565).

Varela *et al* describe cognitive science as "Janus-faced" because it "looks down both roads at once" (p.13). One face turns toward nature and sees cognitive processes as behaviour (ie: the standard objective approach as in behavioural psychology), while the other turns toward the human world (what phenomenologists call 'the lifeworld') and sees cognition as experience. Thus it is the mutual co-determination of their "fundamental circularity" that is the core of the enactive paradigm. In other words, perception is not simply embedded within and constrained by the surrounding world, it also contributes to the enactment of this surrounding world. Or as Merleau-Ponty (1962) puts it, the organism both initiates and is shaped by the environment (Merleau-Ponty is the theorist Varela *et al* point to as most resembling their own approach).

As I see it, although many phenomenological, hermeneutic, and existential approaches have emphasised the importance of the immediate lifeworld, there is nevertheless a tendency to drift into merely theoretical and objectivist discourse *about* the lived lifeworld, thereby losing much of the richness of the actual experience in theoretical activity *after* the fact. And although the enactive paradigm is sympathetic to lifeworld theorists it is not so much an attempt to introspect and categorise awareness (ie: theoretical analysis), as a direct approach to experiencing experience (ie: a type of experiential analysis). However, while I am in substantial agreement with Varela *et al*'s approach to a monological enactive (rather than pre-given) world, I disagree with their transposition of monological enaction into dialogical and translogical worldspaces. For example, and in line with Wilber's thesis, while Varela *et al* grasp that subjects enact objects, they fail to address the fact that subjects mutually enact subjects via intersubjectivity (which is NOT the perception of a surface area, but the interpretation of dialogical depth, which is itself contingent upon the developmental history of structural couplings in the cultural domain and NOT just in the natural/environmental/sensorimotor worldspace). And further, it is only through dialogical enaction that one even gets to the translogical - and this is NOT through a regressive dissolution of dialogical intersubjectivity into atomistic monological states and reductionistic (mindless cognitive) mechanism. In other words, enaction of the presently given worldspace is not just based on past structural coupling, but also the emergent pressure of the future.

Chapter 1, p.5

(ref. Wilber, 1997, p.10)

	LEFT HANDPATHS		RIGHT HANDPATHS
	~ interpretive ~ hermeneutic ~ consciousness		~ monological ~ empirical, positivistic ~ form
INDIVIDUAL	Sigmund Freud Carl Jung J. Piaget Aurobindo Plotinus Gautama Buddha	intentional	BF Skinner John Watson John Locke empiricism behaviourism physics, biology, neurology, etc.
	Thomas Kuhn Wilhelm Dilthey Jean Gebser Max Weber Hans-Georg Gadamer	cultural	social
COLLECTIVE			systems theory Talcott Parsons Auguste Comte Karl Marx Gerhard Lenski

Figure 1. Some representative theorists in each quadrant

APPENDIX 2

Diagrams: Chapter 1, p.15; Chapter 3, p.41.

(*ref. Wilber, 1996, pp.36, 37; Wilber, 1995, p.115*)

Evolutionary progressions: Reality as a great holarchy of being and consciousness (reaching from matter to life to mind to soul to spirit) is represented by concentric circles/spheres in Figures 2 and 3. Each level includes its predecessor then adds its own emergent qualities. Figure 2 indicates 'transcend and include' - an actual increase in embrace, inclusion, identity, which gets 'larger' in the sense of 'deeper' as it enfolds/contains more and more levels or dimensions of reality internal to it, as part of its compound individuality. Figure 3 reminds that the number of holons that actually realise these deeper dimensions becomes smaller and smaller (the 'pyramid' of development) - greater depth, less span.

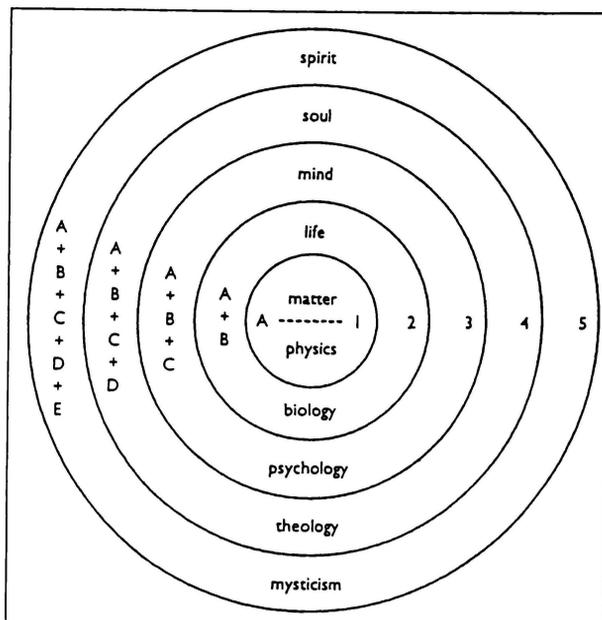


Figure 2 Greater depth (transcend-and-include)

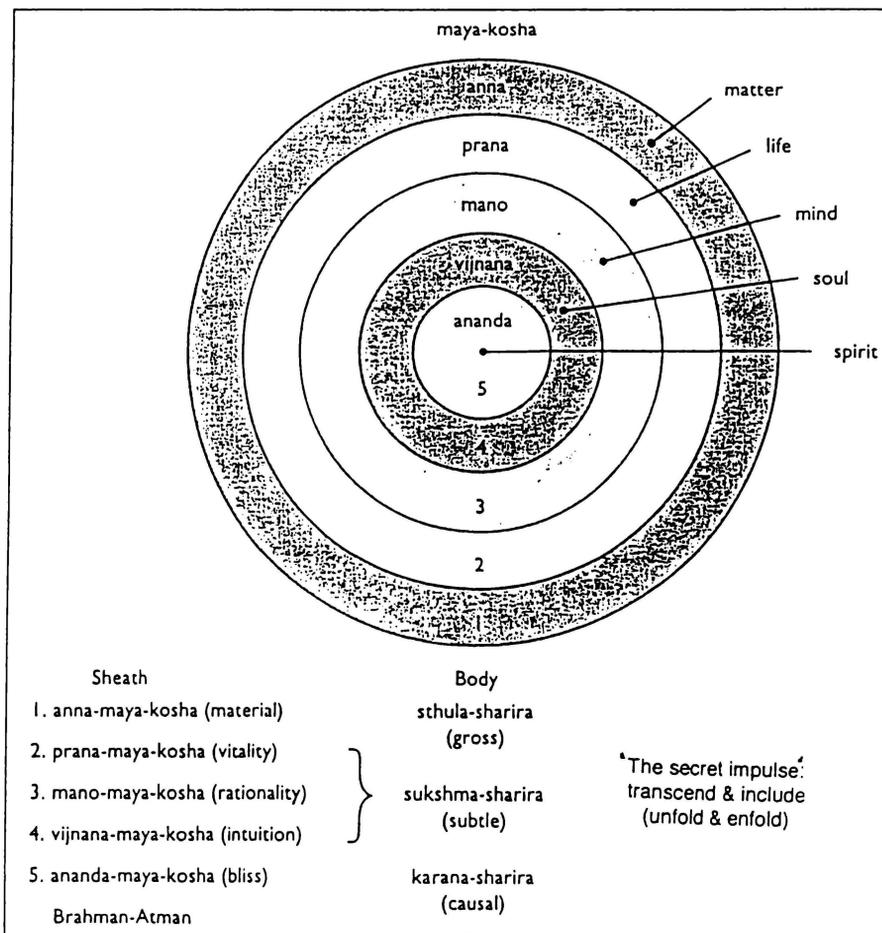


Figure 3 Greater depth means less span in the 'pyramid' of development

Chapter 3, p.49; Chapter 4, p.67.

(ref. LaBerge & Gackenbach. In Cardena, Lynn, & Krippner, 2000, pp.151-182)

DREAM LUCIDITY THEORIES

Stephen LaBerge & Jayne Gackenbach

The following section from LaBerge & Gackenbach's *Lucid dreaming* (2000) briefly delineates the major psychological and psychophysiological frameworks that have emerged to explain dream lucidity. A more detailed review of some of these perspectives can be found in Gackenbach (1991b) and Hunt (1989, 1995).

Psychological approaches have been taken by LaBerge (1985), LaBerge & Rheingold (1990); Blackmore (1988); and Tart (1988); all of whom viewed lucid dreaming in terms of information processing. LaBerge viewed lucidity in sleep as primarily a cognitive skill, whereas Blackmore and Tart put more emphasis on a model of self-awareness. The theoretical work of Tholey (1988, 1989), from the German Gestalt school of psychology, is conceptually similar to an information-processing view. Related to these approaches is the conceptual work of Kahan and LaBerge (1994), who treated dream lucidity as a form of metacognition.

The importance of self in conceptualising lucid dreaming is central to the work of Moffitt and colleagues (eg: Purcell, Moffitt, & Hoffmann, 1993). Hunt (1989) conceptualised lucidity in sleep as one form of intensified dreaming along a self-reflectiveness dimension. Gackenbach's (1991a) perspective is developmental, beginning where Purcell *et al* end (ie: lucid dreaming), and argues that lucidity is merely a bridge to post-formal operation functioning within dreaming sleep. LaBerge (1985), however, disagrees with Gackenbach's assumption that dream witnessing is necessarily a more adaptive state of consciousness than fully lucid dreaming. In his view, the ideal is not to completely detach from the dream, but to be "*in the dream, but not of it*" (p.107).

Psychophysiological perspectives on lucid dreaming include the work of LaBerge (1980a; 1990), who showed that lucidity requires a relatively highly activated brain in REM sleep. Two psychophysiological models have been proposed connecting EEG and lucidity based on the assumption of an association of lucidity to meditation. Hunt & Ogilvie (1988) and Ogilvie *et al* (1982) examined the relationship of lucidity to alpha power, whereas Gackenbach (1992) emphasised EEG coherence. Travis (1994) used both indices in his "junction point" model. Snyder and Gackenbach (1988, 1991) viewed lucidity from the framework of spatial skills, especially as implicated in vestibular system functioning. Globus (1993) considered the phenomenon in terms of chaos theory and neural networks.

LaBerge and DeGracia (in press) identified three distinct factors involved in lucid dreams, OBEs, and other related states: (a) a *reference-to-state*, the metacognitive recognition that one's current state of consciousness is different from one's usual waking state; (b) a *semantic framework*, the belief system used by the individual to conceptualise the nature of the experience; and (c) a *goal-options context*, containing actions used to induce such experiences or actions exercised within such experiences. In these terms, OBEs and lucid dreams share a common reference-to-state but differ in semantic frameworks and goal-options context.

Transpersonal psychology has also incorporated dream lucidity into its theoretical perspective (Walsh & Vaughan, 1993), drawing on lucidity's historical connection to a variety of religious perspectives, especially in the Tibetan Buddhist literature (Norbu & Katz, 1992; Gyatrul, 1993). Most of the empirical work connecting consciousness in sleep to the transpersonal perspective was done by Alexander and colleagues (1987). A recent study by this group demonstrated that in meditators who report witnessing sleep half the night or more, the EEG associated with relaxed waking could be seen superimposed on the more characteristic EEG of deep sleep (Mason, Alexander, Travis, Gackenbach, Orme-Johnson, 1995).

Many of the approaches described above have been integrated by Hunt (1995), who placed dream lucidity within a range of consciousness experiences. According to Hunt, lucid dreaming, along with a few other key experiences, bridges contemporary cognitive views of consciousness and the transpersonal perspective.

The cross cultural commonalities in hallucinatory geometric designs (Jung's mandala images), synesthesias, out-of-body imaginal states and lucid dreaming, and the 'white light' experiences of shamans and meditators seem to indicate that such non-verbal states have a common underlying structure (Hunt, 1995, p.28).

A key idea in Hunt's (1995) thesis is the notion of a cross-modal synesthesias as presymbolic in the development of cognition and thus at the heart of the white-light type experiences characteristic of some mystical experiences and, at times, lucidity in sleep. Hunt argues that such experiences are neither regressions to infantile narcissism nor reducible to primitive cognitive mechanisms.

Stephen LaBerge & Jayne Gackenbach's (2000)
DREAM LUCIDITY THEORIES REFERENCES

- Alexander, C.** (1987). Dream lucidity and dream witnessing: A developmental model based on the practice of transcendental meditation. Lucidity Letter, 6(2), 113-124.
- Alexander, C., Boyer, R., & Alexander, V.** (1987). Higher states of consciousness in the Vedic psychology of Maharishi Mahesh Yogi: A theoretical introduction and research review. Modern science and Vedic science, 1, 89-126.
- Blackmore, S.** (1988). A theory of lucid dreams and OBEs. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain (pp.373-387). New York: Plenum.
- Gackenbach, J.** (1991a). A developmental model of consciousness in sleep: From sleep consciousness to pure consciousness. In J. Gackenbach & A.A. Sheikh (Eds.), Dream images: A call to mental arms (pp.265-308). Amityville, NY: Baywood.
- Gackenbach, J.** (1991b). Frameworks for understanding lucid dreaming: A review. Dreaming, 1, 109-128.
- Gackenbach, J.** (1992). Interhemispheric EEG coherence in REM sleep and meditation: The lucid dreaming connection. In J. Antrobus (Ed.), The neuropsychology of dreaming sleep (pp.265-288). Hillsdale, NJ: Erlbaum.
- Globus, G.** (1993). Connectionism and sleep. In A. Moffitt, M. Kramer, & S. Hoffman (Eds.), The functions of dreaming (pp.113-138). Albany: State University of New York Press.
- Gyatrul, R.** (1993). Ancient wisdom: Nyingma teachings on dream yoga, meditation, and transformation. (B.A. Wallace & S. Khandro, Trans.). New York: Snow Lion.
- Hunt, H.T.** (1989). The multiplicity of dreams: Memory, imagination, and consciousness. New Haven, CT: Yale University Press.
- Hunt, H.T.** (1995). On the nature of consciousness: Cognitive, phenomenological, and transpersonal perspectives. New Haven, CT: Yale University Press.
- Hunt, H.T., & Ogilvie, R.D.** (1988). Lucid dreams in their natural series: Phenomenological and psychophysiological findings in relation to meditative states. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain (pp.389-417). New York: Plenum.
- Kahan, T.L., & LaBerge, S.** (1994). Lucid dreaming as metacognition: Implications for cognitive science. Consciousness and cognition, 3, 246-264.
- LaBerge, S.** (1980a). Lucid dreaming: An exploratory study of consciousness during sleep. Unpublished doctoral dissertation, Stanford University, CA.
- LaBerge, S.** (1985). Lucid dreaming. Los Angeles: Tarcher.
- LaBerge, S.** (1990). Lucid dreaming: Psychophysiological studies of consciousness during REM sleep. In R.R. Bootsen, J.F. Kihlstrom, & D.L. Schacter (Eds.), Sleep and cognition (pp.109-126). Washington, DC: American Psychological Association.
- LaBerge, S. & DeGracia, D.J.** (in press). Varieties of lucid dreaming experience. In R.G. Kunzendorf & B. Wallace (Eds.), Individual differences in conscious experience. Philadelphia: Benjamins.
- LaBerge, S. & Rheingold, H.** (1990). Exploring the world of lucid dreaming. New York: Ballantine.
- Mason, L. Alexander, C.N., Travis, F., Gackenbach, J., & Orme-Johnson, D.** (1995). EEG correlates of "higher states of consciousness" during sleep. Sleep research, 24, 152.
- Norbu, N., & Katz, M.** (1992). Dream yoga and the practice of natural light. New York: Snow Lion.
- Ogilvie, R., Hunt, H., Tyson, P.D., Lucescu, M.L., & Jeakins, D.B.** (1982). Lucid dreaming and alpha activity: A preliminary report. Perceptual and motor skills, 55, 795-808.

Purcell, S., Moffitt, A., & Hoffmann, R. (1993). Waking, dreaming, and self-regulation. In A. Moffitt, M. Kramer, & R. Hoffmann (Eds.), The functions of dreaming (pp.197-260). Albany: State University of New York Press.

Snyder, T.J., & Gackenbach, J. (1988). Individual differences associated with lucid dreaming. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain (pp.221-260). New York: Plenum.

Snyder, T.J., & Gackenbach, J. (1991). Vestibular involvement in the neurocognition of lucid dreaming. In J. Gackenbach & A.A. Sheikh (Eds.), Dream images: A call to mental arms (pp.55-78). Amityville, NY: Baywood.

Tart, C. (1988). From spontaneous event to lucidity: A review of attempts to consciously control nocturnal dreaming. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain (pp.67-103). New York: Plenum.

Tholey, P. (1988). A model for lucidity training as a means of self-healing and psychological growth. In J. Gackenbach & S. LaBerge (Eds.), Conscious mind, sleeping brain (pp.263-287). New York: Plenum.

Tholey, P. (1989). Consciousness and the ability of dream figures observed during lucid dreaming. Perceptual and motor skills, 68, 567-578.

Travis, F.T. (1994). The junction point model: A field model of waking, sleeping and dreaming, relating dream witnessing, the waking/sleeping transition, and transcendental meditation in terms of a common psychophysiological state. Dreaming: Journal of the Association for the Study of Dreams, 4(2), 91-104.

Walsh, R. & Vaughan, F. (1993). Lucid dreaming: Some transpersonal implications. Journal of Professional Psychology, 24, 193-200.

NB: The above *Theories* and *References* are part of Stephen LaBerge and Jayne Gackenbach's article *Lucid dreaming* which appeared as chapter 5 in the below-referenced publication.

LaBerge, S. & Gackenbach, J. (2000). Lucid dreaming. In E. Cardena, S.J. Lynn, & S. Krippner (Eds.), Varieties of anomalous experience: Examining the scientific evidence (pp.151-182). Washington, D.C.: American Psychological Association.

APPENDIX 3

Chapter 3: Methodology, pp.53-54, 57-59

3.1: Introductory letter

INTRODUCTORY LETTER [Pre-selection]

Marian Maré
Dept. of Psychology
University of Waikato
Hamilton

Phone: 8562889 extn 8297

Dear Potential Participant

AN INQUIRY INTO THE DREAM LIFE OF CREATIVE PEOPLE

This is an invitation to take part in my research on *[lucid]* dreaming and creativity. My name is Marian Maré and I am currently working on my Doctors degree at the University of Waikato in the Psychology Department. I am very interested in the nature of dreams experienced by a number of artistically-creative people.

[Lucid dreaming involves a heightened awareness of being in your own dream state. Lucid dreamers are usually aware that they have an ability to intervene in a dream situation, so they can often change what is happening, or experience it in a different way. Often they encounter emotions that seem real; or experience intense colours, sounds, or visualisations. Sometimes they are able to alter entire dream scenes, meet chosen people, fulfil sexual desires, fly, visit strange landscapes, or act in some way they'd planned before going to sleep. Lucid dreaming can also involve uncontrollable events, or visualisations that are frightening, or disturbing emotions that are unpleasant to the extent that the dreamer might have wished to get rid of consciousness and lucidity in dreams altogether. It may involve a whole range of experiences/responses.]

It is possible that *[lucid]* dreams have an influence on wellbeing during the day [awakeness]; in that they might create a lack of motivation, or stimulate a rush of activity. A form of 'addictiveness' to these dreams may even occur. It is equally possible that you have taken your dreaming *[lucidity]* entirely for granted, or not really given it much thought at all!

If you have *[lucid]* dreams, you are a potential participant in this study.

My research is designed to explore *[lucid]* dream experiences in relation to the *[creative]* people experiencing them. I want to know how you deal with your dreaming *[lucidity]*, and how you regard it. I am interested in things like [if and] when you first started lucid dreaming, [if and] how your experiences developed, [if and] how you came to have disturbing experiences with lucid dreaming, [if and] how your dreaming affects your waking life (and *vice versa*). I am also interested to know whether you experience *[lucidity]* dreaming as beneficial or not, whether you gain insights through it, whether you project dream experiences into other frames of reference, whether you use it as a valuable resource in some way, or consider it a 'curse' you'd be better off without.

The study is an in-depth analysis of the personal dream history of about seven creative people, which will give insight into the development of *[lucid]* dreaming. It may also provide clues about people in an altered state of consciousness such as that experienced in *[the virtually real world of lucid]* dreams.

Your participation in this part of the research would entail 2-5 hours of your time talking about your *[lucid]* dreams. With your consent, the interview will be tape-recorded and later transcribed. The recording frees me from taking notes during the interview. All your information is treated confidentially, and we will take steps together to ensure that you are completely satisfied about the issue of confidentiality as regards the expression of your personal experiences in the final document.

This part of the research process is divided into two main parts. In a first questionnaire (completed via mail) I ask you to describe one of your *[lucid]* dreams and give a description of any inspiring, disturbing or particularly memorable experiences associated with your *[lucid]* dreaming. This will be a pre-selection step. After evaluating your first information, I will contact you again. If you are selected for an interview and you are interested in taking part, we will arrange a time and place that best suits both our interests. If you are not selected for an interview, I will send you a 'thankyou' letter of acknowledgement and return your completed questionnaire to you so you may destroy all your information if you wish.

If you decide to take part in the first part of this research, please complete the questionnaire that is attached, and send it back to me (stamped, addressed envelope enclosed).

Thankyou for your interest in this study, and thankyou for your time.

Kind regards

Marian Maré.

3.3: Contact form (+Questionnaire 1b)**PRE-SELECTION QUESTIONNAIRE 1b (Lucid Dreams)****II. LUCID DREAMS**

Now I am interested to find out more about your lucid dreams. Please encircle your answers where appropriate.

1. Do you currently have lucid dreams? Yes No

2. If "Yes", please say how many lucid dreams you have per week:

less than 1 between 1 and 3 4 to 7 more than 7

3. Please write down in as much detail as possible an example of your lucid dreams. [You may prefer to tape-record your dream experience and afterwards transcribe it.]

[If you need more space please continue on the back of the page.]

4. Please describe with as much detail as possible any inspiring, disturbing, or particularly memorable experience associated with your lucid dreaming. [Again, you may prefer to tape-record your description of the dream and/or any associated experience and transcribe it later.]

[Please continue on the back of the page if you need more space.]

Thankyou for your participation.

Please place the completed questionnaire into the stamped and addressed envelope and post it back to me.

Please write down your address and contact phone number and the best time of day to ring you.

Name: _____

Address: _____

Phone: _____

Best contact times: _____

If you are interested in a discussion session with other participant lucid dreamers involved in this research, please indicate below:

interested

not interested

I appreciate your time, and will contact you in the near future

Marian Maré.

3.4: Selection and Consent form

LETTER OF SELECTION

Marian Maré
Dept. of Psychology
University of Waikato
Hamilton

Phone: 8562889 extn 8297

Dear *Potential Participant*

AN INQUIRY INTO THE DREAM LIFE OF CREATIVE PEOPLE

I am pleased to advise that you have been selected to participate further in my research. Thankyou for agreeing to take part. As the main aim of this study is to explore the effect of dream control on the dreamer, I am especially interested in the personal function and use of *[lucid]* dreams in your life context. I would like us to schedule a personal meeting where we will explore your *[lucid]* dreams.

I would like our discussion to be guided by some areas of my research interest and by topics arising from your specific dream experiences. In order to facilitate this, I would like you to write about a particular good *[lucid]* dream. (The questionnaire *[Appendix 5]* attached to this letter may be helpful as a prompt to guide you back into remembering situations that are of special importance to this study). Before our meeting I would like time to read about your good *[lucid]* dream, so please complete the questionnaire and mail it to me as soon as you can.

Also attached to this letter you will find a Consent Form *[Appendix 4b]* outlining our research conditions. The reason for this, is that I want us to be equally informed and aware of our rights and obligations during and after our time of contact. If you do not agree with any of the matters outlined, please phone me and we will discuss the issue. If you are comfortable with this agreement please sign both copies and bring them to our meeting.

I look forward to our contact being interesting, informative and insightful.
Yours sincerely

Marian Maré.

CONSENT FORM

I understand and agree that the interview will be tape-recorded and transcribed and that the recording will be erased at the conclusion of the research.

I understand and agree that the transcribed information and the data from the questionnaire will be used toward a Doctors degree paper by Marian Maré.

I understand and agree that I am not to be able to be identified in the research project, and instead of my name a pseudonym will be used

I understand and agree that after the interview has been transcribed I will receive a copy of the transcript where I can alter anything that is of importance to me.

I understand and agree that, apart from Marian Maré, her supervisor *[name]*, Department of Psychology, University of Waikato, will read the interview transcripts after information that might identify me has been changed.

I understand and agree that I will be informed about the results of the research after it is completed.

I understand my right to withdraw from the research at any stage, before, during, or after the interview in the event that I do not feel comfortable with the course of events.

I _____ have read and do understand the above stated matters and I agree to take part in this research about my *[lucid]* dreams under the outlined conditions.

Signed _____ date _____

[Thanks for your cooperation, please bring this paper to our meeting.]

LETTER OF NON-SELECTION

Marian Maré
Dept. of Psychology
University of Waikato
Hamilton

Phone: 8562889 extn 8297

Dear ~~~~~

Thankyou for completing the questionnaire and returning it to me so quickly. I am grateful for your interest, but have decided to decline your offer to proceed in the programme. Although I find your dream description and experiences very interesting, they do not exactly match my specific areas of research focus.

Enclosed is your completed questionnaire, that I return to you for reasons of confidentiality. Upon completion of the study later in the year, I plan to arrange a participant get-together where a short summary of the research findings can be presented; that way you are informed of what happened with this study. I will keep your name and phone number, and contact you nearer the time.

If you are interested in getting further information about lucid dreaming, or in consulting other people about your dream experiences, please phone me at the above number.

Thankyou, again, for your interest and time. Kind regards

Marian Maré.

3.5: Interview Guidelines and conduct

PROPOSED INTERVIEW GUIDELINES [QUESTIONS FORMAT]

[This schedule is a guideline only, since depending on the dreamers' experiences, questions might be added, omitted, or changed during the course of interviews.]

I: EXPLORING THE FIRST ENCOUNTER WITH LUCID DREAMING

1. Tell me about the first occurrence of lucid dreaming in your life.
2. What was the main content of your lucid dream?
3. What do you think caused this dream awareness?
4. Are you aware of anything unusual/new/special going on in your waking life at the time when lucid dreaming started?
5. Were your lucid dreams mostly pleasant, unpleasant, or otherwise at that time?
6. Can you perceive any association between your lucid dreams and your artistic creativity? If so:
 - (a) Please describe relationships between the content of your lucid dreams and the content of your *[musical compositions]* created around the same time of your lucid dreams (or at different times). Please elaborate.
 - (b) Please describe relationships between the content of your lucid dreams and the content of other artistic endeavours created/pursued around the same time of your lucid dreams (or at different times). Please elaborate.
7. Any other relevant information?

II. DEVELOPMENT OF LUCID DREAMING

1. Did your dream awareness and dream control develop?
2. [If so] In what ways?
3. How did/do you feel about lucid dreams?
4. When did your first strange or passionate or disturbing or inspiring experiences with lucid dreaming begin?
5. Please describe these [most powerful] experiences.
6. How did/do you feel about these experiences?
7. What did/do you do about these experiences associated with lucid dreaming?
8. How does this fit into your artistic/creative life?
9. Any other relevant information?

III. EVALUATION OF LUCID DREAMING

1. How influential is lucid dreaming in your life?
2. In what ways did/does lucid dreaming affect your (sleeping and waking) life?
3. How do you relate lucid dreaming to your artistic/musical endeavours and your other creative pursuits?
4. How does your lucid dreaming relate to your spiritual/religious or cultural convictions?
5. From your personal experience, how influential do you consider lucid dreaming to be in general?
6. From your personal experience, what influence do you think lucid dreaming can have on people's lives?
7. Any other relevant information/feedback?

CONDUCT AT INTERVIEWS: GUIDELINES CHECK-LIST

GUIDELINES *[Check-list of things to cover at first and each meeting]*

1. 'Warming up'/ some information about me/ introduction;
2. Interview description [ie: approx. (1-2 hour sessions)/ three main parts (exploring-developing-evaluating)/ free-flowing conversation];
3. Clarifying possible academic language misunderstandings;
4. Stopping the tape when one of us feels like it;
5. Support during or after contact/ concept of equal-role relationship [only addressed when deemed necessary or appropriate];
6. Reflecting on process briefly after interview [ie: how it went, what we both thought, how we both felt, etc]/ short note-taking;
7. During interview I might take notes [eg: when I feel an important topic has arisen that may need to be addressed later];
8. Signing of consent forms if not already done;
9. Addressing anything that the participant wants to address;
10. Process reflection (note-taking) further to the interview/ keeping a journal of reflections ;
11. Pseudonym choosing;
12. Attending to next steps of contact:
 - (i) After all interviews and transcripts are conducted, each participant will receive a transcript of our conversation and a list of main themes I will compile.
 - (ii) Participants are asked to comment on or make alterations to the interview transcript if they think it is necessary or appropriate in order to accurately reflect the content of our conversation;
13. Attention to details arising from the conduct of the methodology;
14. Be prepared to be flexible if the need arises [ie: 'go with (the participant's) flow'].

MARIAN MARÉ
 Dept. of Psychology
 University of Waikato
 Hamilton
 Phone: 8562889 extn 8297

Dear [*Participant's name*]

[LUCID]DREAM RESEARCH

Thankyou for your prompt and excellent descriptions; I'm delighted to have received another of your quality responses. In light of the astute and research-sensitive nature of these responses, and further to your expressed desire to continue as quickly as possible (ie: before a face-to-face interview can be arranged) I've decided we shall press on with our explorations, by mail and telephone. I really appreciate your enthusiasm!

Further to our phone conversation [*date*], and subsequent mail communications; in accordance with your suggestions, I enclose a schedule of interview guideline questions. Please respond to them and interpret them as you wish. Omit, or write 'OBJECT' beside any questions you consider inappropriate. If you want to clarify or discuss anything with me, please don't hesitate to call me collect at 07-8568 238 anytime. [*If you get my answerphone, please don't be put off; I won't be far away, so leave your name, phone number, and any message, and I'll call back directly I return.*]

Looking forward to our next communication -
 Yours sincerely

Marian Maré

3.6: Evaluation and feedback

EXAMPLE OF FEEDBACK FORM AND ACCOMPANYING LETTER

Marian Maré
 Dept. of Psychology
 University of Waikato
 Hamilton
 Phone: 8562889 extn 8297
 [or ph: 8568238 home]

Dear *Participant* [TO BE DELIVERED PERSONALLY TO EACH PARTICIPANT]

Enclosed is the transcript of our interview for you to check that it accurately captures what you wanted to say. You are welcome to write down further comments on the things we talked about if you wish, or delete any passages or words which you feel no longer express what you wish to say or might lead anyone else who reads this material to identify you in a way that you would find undesirable. If you wish to make any alterations, please feel free to phone me.

Could you please also spend a few minutes answering these last few questions, before you send this straight back to me in the envelope provided. Alternatively, please phone me and I will arrange to collect the material from you directly. Thankyou so much for your participation, I'll let you know what happens to my research.

Yours sincerely

Marian Maré.

FEEDBACK 1

1. These are the main themes that I think came out of our conversation. Do you agree with my interpretation?

- | | | |
|----|-------|-------|
| 1) | ~~~~~ | [etc] |
| 2) | ~~~~~ | [etc] |
| 3) | ~~~~~ | [etc] |
| 4) | ~~~~~ | [etc] |
| 5) | ~~~~~ | [etc] |

Comments please:

FEEDBACK 2

2. I would appreciate your comments about [if and] how your involvement in my research has affected you in any way. Please feel free to candidly discuss all positive and negative aspects of your involvement as this information may benefit future participants in similar projects.

APPENDIX 3.7

Chapter 3, p.46

(ref. Raeburn & Rootman's Figure 2.2, in Renwick, Brown & Nagler, 1996, p.21)

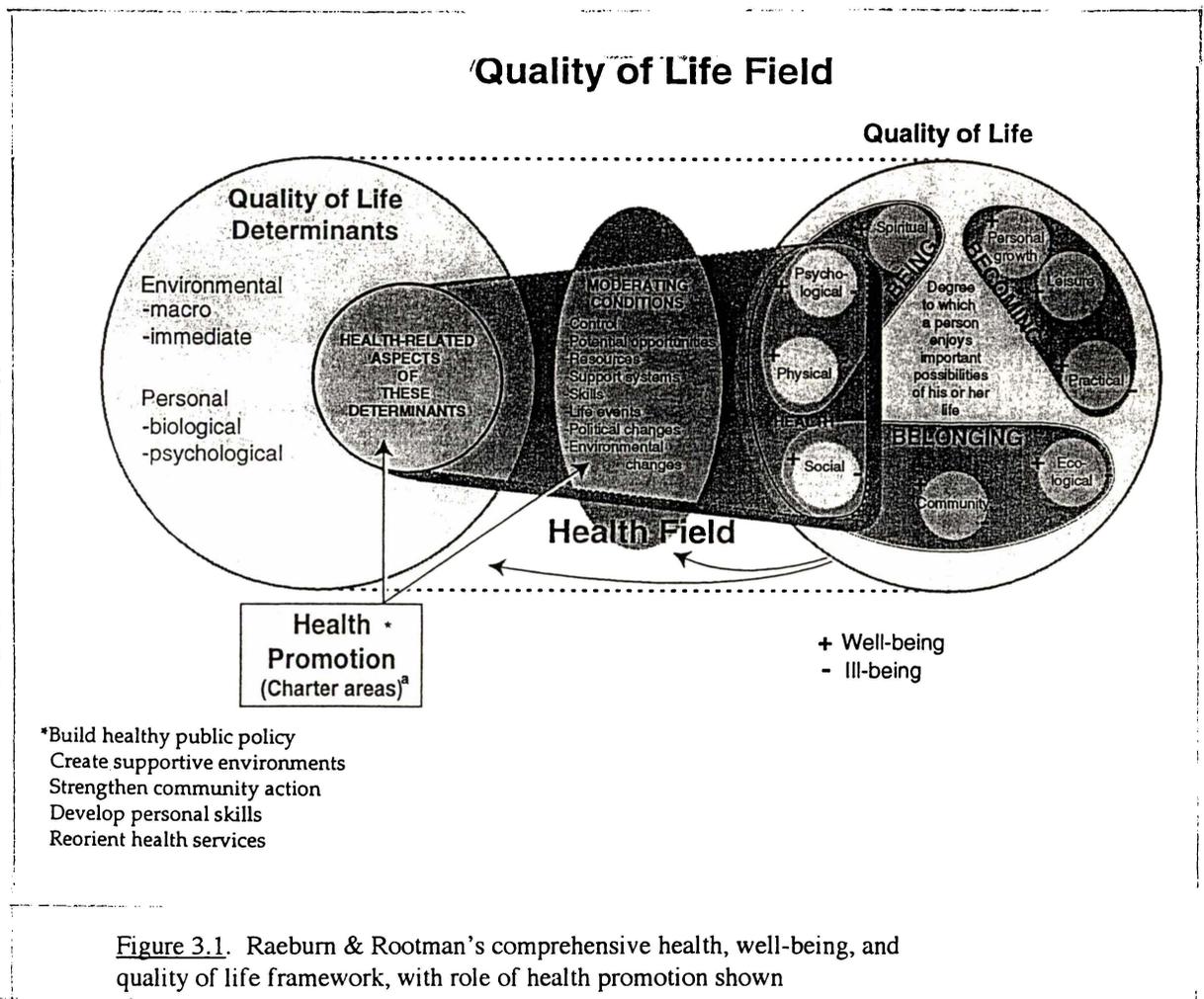


Figure 3.1. Raeburn & Rootman's comprehensive health, well-being, and quality of life framework, with role of health promotion shown

APPENDIX 4

Chapter 1, pp.12-13; Chapter 3, p.41; Chapter 7, p.159
 (ref. Wilber, 1995, p.115; 1997, p.13)

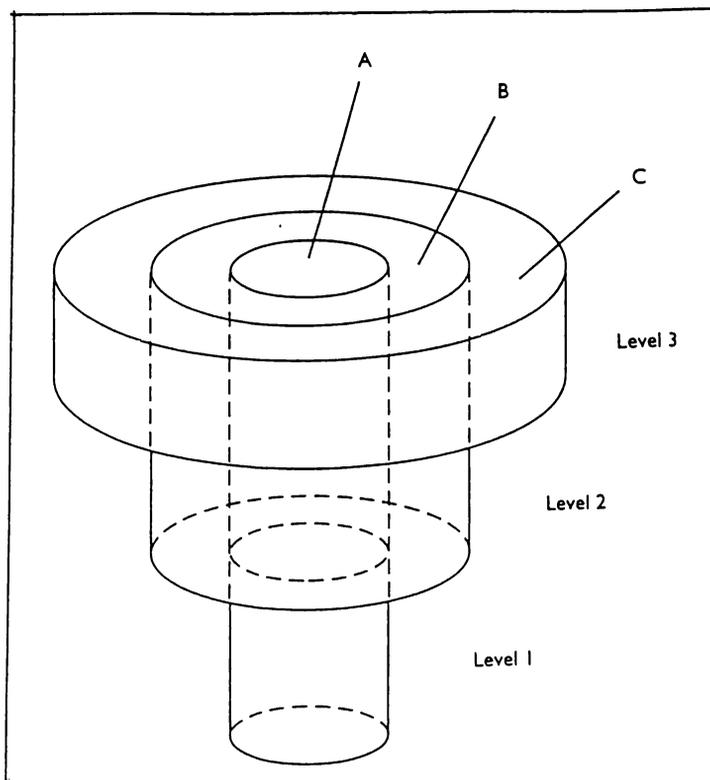


Figure 4 Levels of evolution

	INTERIOR left hand paths <i>SUBJECTIVE</i> <i>truthfulness</i> sincerity integrity trustworthiness	EXTERIOR right hand paths <i>OBJECTIVE</i> <i>truth</i> correspondence representation propositional
INDIVIDUAL	I	it
COLLECTIVE	we	it
	<i>justness</i> cultural fit mutual understanding rightness <i>INTERSUBJECTIVE</i>	<i>functional fit</i> systems theory web structural -functionalism social systems mesh <i>INTEROBJECTIVE</i>

Figure 5. Validity claims (types of truth)

APPENDIX 5

Chapter 5, pp.110, 112-3, 115

Semiology, or semiotics, the scientific study of the system of signs (eg: in language, literature, art or the world of artifacts in general), evolved as an aspect of structuralism, from the linguistic studies of Saussure (1966/1915) (Barthes,1982; Culler,1986; Holtzman,1994) [see thesis2: abstract worlds]. Although the idea of a general science of signs first appeared at the turn of the century in Saussure's work, it was not developed until the 1960s in the fields of mass media and cultural studies, where it has involved (and evolved as) the study of areas ignored by other disciplines and opened up the question of the relationships between cultural codes and power relationships - especially in feminist research (eg: Wolf, 1991,1993: regarding *The beauty myth* and eating habits; *Fire with fire* and Wolf's advocacy of power feminism).

Key concepts in semiology are: *the signifier* (a thing, word, or picture), *the signified* (the mental picture or meaning indicated by the signifier), and *the sign* (the association or relationship established between them). While some relationships may be fairly direct (iconic), others may involve considerable mediation because of their arbitrariness. According to Barthes (1982), signs communicate latent as well as manifest meanings. Semiology draws attention to the layers of meaning which may be embodied in a simple set of representations (eg: the representations of Christmas on greetings cards: Santa, Virgin and Child, fluffy animals, etc); and it can also signify moral values and generate feelings or attitudes in the viewer (eg: a photograph of a Rottweiler = dog = power, a fighting dog = threat to children); and thus signs may be collected and organised into complex codes of communication (ibid).

In the narrow sense the word *semiotics* refers to Peirce's (1931-58/1955) approach to the topic, but in general it is a term used to refer to the entire field of signs and symbols. While Saussurian semiology maintains that all signs indicating referents are composed of a material [or exterior] *signifier* and a mental [or interior] *signified*, Peirce's semiotics maintains that signs are not just dyadic (signifier+ signified) but triadic. That is, an action or tri-relative influence is, or involves, an operation of three subjects (eg: a sign+ its object+ its interpretant) which according to Peirce cannot in any way be resolved into an action between pairs [cf: Austin (1962) and Searle's (1969/1992) speech-act theory; Habermas' (1979/1990) communicative action theory; Piaget's (1950-80/1990) developmental structuralism; and traditional hermeneutics (earlier discussed)].

Where? Given the inability of the empiricist, positivist, behaviourist, and representational paradigms to account for the generation of the many varieties of linguistic meaning (Holtzman, 1994), the central issue of semiotics (in fact of knowledge in general, as earlier discussed) has become where exactly to locate the referents of utterances.

Locating semiotic referents and worldspaces:

[Further to Q/As 1-3 in the section *Worldspace and the location of referents*, pp.113-116]:

(a) The signifier is the actual material mark, the word that is written on this page or spoken out loud:

Q/A1 = dog Q/A2 = minus one Q/A3 = God-consciousness (the reference for state-of-grace)

This actual word (ie: the signifier = dog, minus one, God-consciousness) is (ie: is located in) the individual-objective-exterior 'it' realm-of-being [Wilber's URquadrant].

(b) The signified is that which comes to mind when you read or hear the word 'dog', 'minus one', or 'God-consciousness'. This inner apprehension is (ie: is located in) the individual-subjective-interior 'I' realm-of-being [Wilber's ULquadrant].

This illustrates Saussure's *signifier* (material mark) and *signified* (the concept it elicits), both of which are different from the actual referent.

(c) The referent of a valid utterance, to the extent it is valid, exists in a given worldspace. This intersubjective space/opening/clearing within which all referents arise is (ie: is located in) the collective-intersubjective-interior 'we' realm-of-being [Wilber's LLquadrant].

All signifiers are by definition material, so they can be seen by any animal with physical eyes (eg: my dog Louie can see the physical marks on this page, including the signifier: the word 'dog'); but the *signified* can only be seen if the appropriate level of interior development has been attained. My dog can see the signifier (the word 'dog'), but it means nothing to him - the word has no signified, and thus he cannot know what the referent of that word actually is. Likewise, a six-year-old child can read the words 'square-root of minus one', but those signifiers do not have any meaning - nothing is signified, and thus the child cannot grasp the actual referent (the mathematical entity that exists only in the rational worldspace). In other words (and following Wilber's model), referents exist only in particular worldspaces, and if you have not developed to that worldspace (ie: if you do not possess the developmental signified) then you cannot see the actual referent. So while anybody can read the words 'God-consciousness', if the person reading them has not developed to the causal dimension these words will basically be meaningless (ie: they will not elicit the correct signified, the developmental signified, the interior apprehension or understanding) and thus the person will not be able to perceive God-consciousness, just as the child cannot perceive the square root of minus one, and the dog cannot perceive dog from marks on a page.

Thus all referents exist in worldspaces [Wilber's LLquadrant]; all signifiers exist in the material/empirical domain [Wilber's URquadrant]; and all signifieds are actually developmental signifieds and exist in the subjective/individual 'I' realm [Wilber's ULquadrant]. But, consistent with Wilber's integral model *per se*, objective/individual signifiers and subjective/individual signifieds do not exist in a vacuum, they each have their collective forms. The *collective signifiers* (ie: the form or structure that governs the social rules and codes of the system of signifiers) [Wilber's LRquadrant] is simply *syntax*; and the *collective signifieds* (ie: the actual meaning generated by cultural intersubjectivity) [Wilber's LLquadrant] is simply *semantics*. This simple recognition (inner cognition) presents (is) the window of opportunity to bring together various semiotic schools, including those mentioned earlier in this section. Peirce's triadic and Saussure's dyadic structure of the sign, for example, can be brought into close accord (eg: Peirce's sign is Saussure's signifier; Peirce's object is Saussure's referent; and Peirce's interpretant is Saussure's signified).

An integral approach can likewise be common ground for important postmodern discoveries (eg: the nature of the materialities of communication and the chains of sliding signifiers [Derrida]; and the importance of transformative codes in selecting which signifiers will be deemed serious and which marginal [Foucault]; and also for endeavours such as Ricoeur's structuralist hermeneutics, which according to Wilber (1997) boldly and partially successfully attempts to integrate formalist explication (ie: structural system or syntax) [Wilber's LRquadrant] with meaningful interpretation (cultural hermeneutics and semantics) [Wilber's LRquadrant].

In short:

- (a) individual signifiers are material marks [Wilber's URquadrant];
- (b) signifieds are interior apprehensions [Wilber's ULquadrant];
- (c) syntax is collective systems and structural rules of language accessed in an objective fashion [Wilber's LRquadrant];
- (d) semantics is the actual referents of linguistic signs, referents which exist only as disclosed in particular worldviews or worldspaces [Wilber's LLquadrant].

Wilber's integral model in general allows for a probable ten or so levels of development in each quadrant. Results of the case studies fit well into such a model, and could mark the beginnings of a comprehensive integral theory of semiotics.

APPENDIX 5

Chapter 5, p.110

Table 5.1 Ranked frequency of the participants alignment with the dominant defining characteristics of twelve major approaches to a science of consciousness.

Participant													n	Rank
	1 Adam					1	1			1	1	1	5	4=
2 Abe	1	1	1			1			1		1	6	3=	
3 Andy	1		1		1	1						4	5	
4 Daniel								1				1	8	
5 Dean	1		1			1	1				1	1	6	3=
6 Esther		1	1	1			1	1	1	1	1	1	9	1
7 Ranea				1				1					2	7
8 Tess	1	1		1	1		1	1		1		1	8	2
9 Janet		1			1					1			3	6
10 Mira		1		1				1	1			1	5	4=

	1	2	3	4	5	6	7	8	9	10	11	12
Cognitive science												
Introspectionism												
Neuropsychology												
Individual psychotherapy												
Social psychology												
Clinical psychiatry												
Developmental psychology												
Psychosomatic medicine												
Non-ordinary states of consciousness												
Eastern + contemplative traditions												
Quantum consciousness approaches												
Subtle energies research												

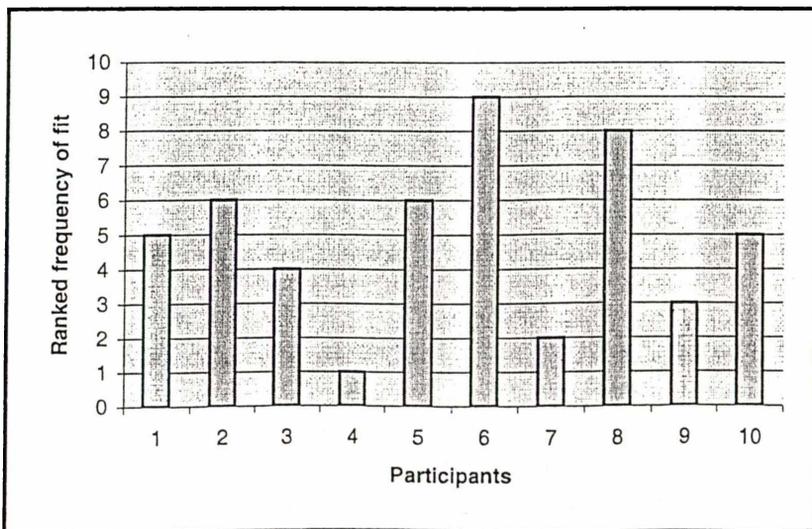


Figure 5.1 Relative distribution of participants ranked frequency of fit across 12 major category approaches to consciousness.

APPENDIX 6

Chapter 6: Proactive lucidity: p.131

Transpersonalism and Proactive Lucidity

A **transpersonal vision**: Walsh & Vaughan (1993) assert that new appreciation of the “adventure of consciousness” (p.266) allows us access to great reservoirs of transpersonal wisdom accumulated across centuries in many cultures. Viewed in the light of postmodern research this wisdom becomes understandable in contemporary terms and the reality of its truth/s can be recognised. The transpersonalism that began as a psychology attempting to understand the peak experiences of exceptionally healthy people (Maslow, 1968) grew into an international interdisciplinary movement transmitting knowledge across cultures and actively generating new knowledge. Techniques for testing both ancient and contemporary consciousness claims have been devised and employed scientifically, philosophically, clinically and experientially. A shift to a more generous view of human nature and its myriad possibilities became more evident:

We have moved from a perspective that encompassed only a single, healthy waking state of consciousness to a recognition of multiple states; from viewing normal development as our ceiling to seeing it as a culturally determined limit; from denying the possibility of lucid dreaming to exploring it in the laboratory; from regarding meditation as a regressive escape to appreciating it as a developmental catalyst; from dismissing mystical experiences as pathological to recognising them as beneficial; and from devaluing non-Western psychologies and philosophies to appreciating that some of them are, in their own unique ways, highly sophisticated (Walsh & Vaughan, 1993, p.267).

Thus the scene was set for science to conduct a quantum leap in research that values the vast vicissitudes of uniquely human consciousness and our spiritual aspirations. Transpersonalism became an important part of integral studies.

Transcendental consciousness and lucidity: If we accept the norm of everyday awokeness as standard consciousness, then within-sleep mentation, dreaming, lucid dreaming and witnessing may be described as *altered* states of consciousness. Altered states of consciousness (as raised in earlier chapters) can enable people to tap into information sources that extend beyond commonly accepted normal spatial and temporal boundaries of existence (eg: Tart, 1983, 1992, 1993; Gackenbach, 1987; Walsh & Vaughan, 1992, 1993). There are, however, equivocal views in the literature regarding the nature of transcendental consciousness as experienced during the progressively deepening stages of lucid dreaming, witnessing lucid dreaming, deep sleep and witnessing deep sleep. A large body of research, most based on Vedic philosophy, suggests that a form of awareness termed *transcendental consciousness* is fundamentally different from the waking state on dimensions of awareness, arousal, EEG, evoked potentials, paired H-reflex, breathing patterns, metabolism, blood chemistry, and GSR. Alexander, Cranson, *et al* (1987) assert that such differences are maintained even when transcendental consciousness is compared to simple or stylised relaxation.

Similarities and differences between lucid dreaming and transcendental consciousness (eg: witnessing) have been investigated by researchers such as LaBerge, Gackenbach, Alexander, and their associates over many years. The essential similarity between lucid dreaming and the maintenance of transcendental consciousness during dreaming is that in both cases a form of wakefulness is experienced during dreaming (confirmed in terms of physiological correlates by Alexander *et al*, 1987; and Gackenbach & LaBerge, 1988). The important differences became very evident in the course of this study (Chapter 4, and see my earlier research, 1995).

The dehumanising effect of scientific rationalism: Processes of proactive lucidity are homeless in the world of scientific rationalism. Materialistic explanations of mind, psyche, consciousness, posited by most researchers of the human condition, have dominated academic thought and resulted in a unidimensional depersonalised perspective of human function and experience. As earlier raised in this thesis: fundamental reality is assumed to be the material/physical/sensorimotor world, with mind reduced to little more than the sum total of representations or reflections of that empirical world.

I believe that in order to help vindicate and reclaim the full existential and spiritual essence of our humanity it is imperative that people attribute value to highly subjective reality phenomena such as proactive lucidity. Historically, in terms of consciousness, proactive lucidity (in all its forms and by any other name) has been otherised. In the capitalistic, science-oriented, bifurcatory West, we have tended to designate such aspects of our subjective reality as 'other' and overlook or deny them.

In the course of this research I have endeavoured to follow the example of feminist researchers such as Donna Haraway [*Primate visions; Simians, cyborgs and women: The reinvention of nature*], and Somer Brodribb [*FINRRAGE; Reclaiming the future: Women's strategies for the 21st century*] by remaining alert to hints of underlying hegemony and subordination in culturally defined structures of hierarchic power (Haraway, 1989, 1991). I have likewise been alert to subjugative undercurrents of *orientalism* (Said, 1985). At the same time I have not overlooked what I regard as *inverted orientalism* [West-clobbering] or *applied orientalism* such as the monsterisation of masculinity (ie: the invention of lesser subcultures/types/breeds/categories, the attribution of 'masculine' to the lessened characteristics, and the subsequent generalisation of that lessening to the affected group as a whole). I have taken particular care in respect of the literature and in my own conduct of the research with the participants.

Conceptual bridges are being built to help synthesise the polarities. Wilber articulates a philosophy that blends East-West perspectives. Central to what Wilber (1993) elaborates as the perennial philosophy of reality (ie: the essentially similar features of reality across cultures and the ages) is the notion of 'the great chain of being' (see pp.214-222). This continuum of being, or spectrum of consciousness, encompasses [in Western terms] insentient non-conscious 'matter' at one 'end', and superconscious all-pervading 'spirit' or 'godhead' at the other. In-between, other dimensions of being are arranged according to their individual degrees of reality (see section *Perennial dimensions of manifest reality* in my introductory chapter: An integral perspective on psychology, art and literature). Various belief systems claim there are many discrete yet continuous dimensions to being. Some give five (matter, body, mind, soul, spirit), others claim just three (matter, mind, spirit). I suggest that an integral system could provide a more accessible conceptual means whereby proactive lucidity (despite differences such as dimensional specifics) could be more readily integrated into mainstream psychology.

The need for an Eastern-Western synthesis: In order to fully explain the nature of proactive lucidity (as it manifests in transcendental consciousness, witnessing, and lucid dreaming) and retain the rich essence of its phenomenology, I have synthesised (what I see as the best of) Eastern philosophical/religious traditions and Western postmodernism. Eastern traditionalists and Western postmodernists typically share a common rejection of any unitary or essentialist subjectivity, but they part company over views of the role of language in experience and knowledge. To Western conceptions of subjectivity, only knowledge that is conceptually based and linguistically mediated matters; whereas Eastern religions value the visceral knowledge of the body (eg: responses related to inward feelings rather than conscious reasoning, such as 'gut reaction') wherein selves or aspects of self can achieve centredness - and via 'mind insights' a balanced approach to realisation of potential - without essentialising, and constructedness without fracturing (Klein, 1994). Thus, the Eastern approach in comparison with Western scientism more readily acknowledges non-quantifiable ways of being and knowing. However, and somewhat paradoxically, the Western critique of Eastern perspectives is that their preoccupation with introspection and essentialisms which depreciate the validity of the phenomenal world, result in nebulous amorphous [non]analyses of reality.

Western postmodernism contributes a model of multiple discourses that posits and concurrently validates each individual's viewpoint within a discourse. This orientation, often presented as a mood or state of mind (Featherstone, 1988), enables researchers to capture rich ideographic knowledge. Within and across discourses in the *zeitgeist* or spirit of postmodernity, the boundaries between high and low culture (eg: art, music, cinema) tend to be broken down, leaving the ambiguities of assimilation to be addressed (Wolf, 1991, 1993). It takes words, the Western world's dominant means of discourse, to elaborate each individual's understandings of life and the human creative endeavour attained through lucid processes. According to postmodernist theorists (eg: Baudrillard, 1983; Lyotard, 1984) and French feminists drawing on the ideas of Freudian psychoanalysis and post-structuralism (eg: Kristeva, 1980; Irigaray, 1985; Cixous, 1986), the grand narrative has been replaced by local accounts of reality.

However, postmodernist narratives about subjectivity are inadequate because "without mindfulness there will be no reconstitution of already acquired knowledge and consciousness itself would break to pieces" (Thera, cited in Klein, 1994, p. 112). Postmodernists seem to overlook the pivotal distinction between experiencing one's qualitative state of mind on the one hand and its contents on the other. In agreement with Klein's (1994) proposition, it seems to me that by focusing only, or primarily, on contents, mainstream Western theorists have been operating with a disembodied notion of mind. In disconnecting spirituality - a further, or more accurately, prior dismemberment - many have thereby curtailed, even precluded, the realisation of (among other things) our own creative potential. A careful synthesis of Eastern mindful introspection with Western postmodernist discourse analysis could result in an embodied concept of mind and a connected sense of spirituality which venerates human beings as creative, thinking, sentient beings, who walk their spiritual journeys in human bodies.

Wholeness and creative potential: In order to really acknowledge the human as a whole being we need to first recognise that which is to be seen not only with (what Wilber elaborates as) the empirical 'eye of flesh' (which discloses the physical and sensory world) and the 'eye of the mind' (which discloses the linguistic and logical world), but also with the 'eye of contemplation' which discloses the soul and spirit. For in wholeness, according to Wilber, Globus, and Van de Castle, we have the potential for boundless creativity:

The dreaming lifeworld is created *de novo*. Thus our dreams are first-hand creations, rather than put together from residues of waking life. We have the capacity for infinite creativity; at least while dreaming, we partake of the power of immanent Spirit, the infinite Godhead that creates the cosmos. In waking, we "contract away from infinity" as Wilber says, and take a Heideggerian "fall" into a limited lifeworld (Globus, 1987; cited in Van de Castle, 1994, p.278).

To anchor his proposal Globus reviews scientific evidence from several sources and includes references to the then latest (still current) discoveries about antibodies and the immune system...

When an antigen such as a virus invades the body, an antibody appears which matches and neutralises its potential harmful effects... [An] almost infinite variety of antibodies already exist and are ready for multiplication...prepackaged, so to speak, before the antigen ever arrives. This line of defence is "enfolding" in the system and "unfolding" in response to invasion by a virus or bacteria. Just as infinite creativity to maximise physical wellbeing is enfolding in the immune system, infinite creativity to maximise psychological wellbeing is enfolding in the dreaming system (Globus, 1987, 1991; paraphrased in Van de Castle, 1994, p.278-279).

Globus (1991) also discusses optical information technology that includes holography, to illustrate a unique property of the hologram that enables the image of the entire object to be reproduced from just a small shard (fragment) of the hologram:

The information of the whole is contained in a part... [as] with examples from nature... A tiny acorn contains the information needed to assemble all the roots, trunk, branches, and leaves of a mighty oak tree... [The] implications of the hologram model suggest that the information of the entire universe is contained in each of its parts (Globus, paraphrased in Van de Castle, 1994, p.279).

Globus' proposals that the world is not put together from separate units but is seamlessly joined in an indivisible whole of pattern, process, and interrelatedness is in opposition to "the view that we possess separate minds (as opposed to brains) while dreaming" (Van de Castle, 1994, p.279). Van de Castle conveys the concept of collective ownership of mind in emphasising that dreaming experiences unfold from a single source. While I disagree with the contention and implications of Globus' argument when read (as Van de Castle makes clear Globus intended) as the sole explanation for his argument; I see an important moment of truth (ie: as an illustration of collective mind potential) that makes good sense when read as an aspect of mind in an integral context. That is: when relinquishment of individual mind, the 'I' of mind, is not a condition or prerequisite of collective mind, the 'we' of mind, when I (or we) are dreaming or in any other state or stage of consciousness. Explication follows: see section on and diagrammatic representation of modality arrangement.

I present my argument in line with Wilber's critique of Bohm's simple two-tier monological notion of explicate/implicate theory. Wilber's (1997) reassertion of his (1982) refutation preserves "the small moment of Bohm's truth without the necessity to engage in massive reductionism" (Wilber, 1997, p.210). Globus, in evoking Bohm (1980), distinguishes between the *explicate* order (what we see, and the processes of which we are aware) to argue that this leads to a perception of, and belief in, separate minds in isolated bodies; and the (Bohm's) *implicate* order (the invisible enfolded reality that underlies the external manifestations of the physical universe) to reinforce his assertions on the nature of collective mind. In citing Bohm and other scientists and philosophers, Globus weaves together an argument that psychological reality becomes an unfolding that requires no direct interaction with the surrounding environment.

In my opinion Globus' initial point is fine as far as it goes, but, as with Bohm, the conclusions he draws from what he builds on to this and his further assumptions, are misleading. This, I argue, is why: Globus tells one small part of the content as though it were the whole story. I refute his presumption, albeit well-illustrated, by evoking Wilber's refutation of Bohm's theory (upon which Globus builds his theories) and emphasise that what is explicitly whole at one level (or holon of reality) is an enfolded part of the next (cf: Wilber, 1997, pp.209-210). This means that an explicate/implicate relation can be constructed at each of the levels in the Great Hierarchy - which Wilber explicates in terms of the spectrum of being and consciousness. I simply point out that: part of what happens on one level in one realm of being does not dictate an inevitable (or any particular) outcome for all, ever after.

APPENDIX 6: GRAPHICS KEY AND COMMENT

Key (re. Figs. 6.1 - 6.4b)

Colour:

- Spirit = Blue (shades and tones of white-aqua-blue, blue, indigo, violet)
- Mind = Gold (shades and tones of cream-yellow, yellow, gold, gold-orange)
- Body = Red (shades and tones of orange-red, red, red-brown)

Graded colour-tone:

Darker colour-tone generally denotes/signifies a deeper or a more prevalent modality influence.

Relative size of modalities:

The sizes of Body, Mind, and Spirit, in relation to each other, indicate the will-effect of the person.

Positioning of modalities:

The relative positioning of modalities indicates the site/s of most-conscious influence.

The dynamic:

The dynamics of constantly-changing relative positioning/s, size/s, and colouration/s of modes (aspects of self) and modality arrangement/s (the current state/s of self) in the phenomenological context of Self, within its greater external (beyond Self) background, illustrate the responsiveness and interaction/s of modalities with their internal (ie: their own phenomenological context) and external contexts (ie: those influences beyond phenomenological Self). Proactive lucidity in effect expresses this dynamic.

Components of the model comprise graphic representations of:

- (a) **Modes of being:** These are the individual spheres representing Body, Mind, Spirit, as aspects of self... always present, not always all visible [cf: interior/exterior subjective 'I' realm/s; Wilber 1995, 1997];
- (b) **Modality arrangements:** The way the spheres are linked represents the positioning/s and state/s of Body-Mind-Spirit in relation to each other [cf: interior/exterior intersubjective 'we' realms; Wilber 1995];
- (c) **Phenomenological context of Self:** The sphere that contains the three - Body, Mind, Spirit - spheres, represents the entity that is the dynamical modality arrangement of Body-Mind-Spirit (the aspects of self) within the parameters (skin) of phenomenological Self [cf: interior/exterior objective 'it' realm/s; and my explication of the Tuakiri (beyond-skin) model of New Zealand Maori spirituality, in process];
- (d) **External background:** The framed colourations outside the sphere of Self represent the dynamics of the interrelationship between phenomenological Self, and 'the Great Beyond' (God and the Kosmos/the divine collective consciousness...) [cf: interior/exterior interobjective 'It' realms; Wilber, 1995, 1997; and my Tuakiri explication].

AUTHOR'SNOTE: I am currently constructing a dynamical moving model that clarifies these propositions.

APPENDIX 6

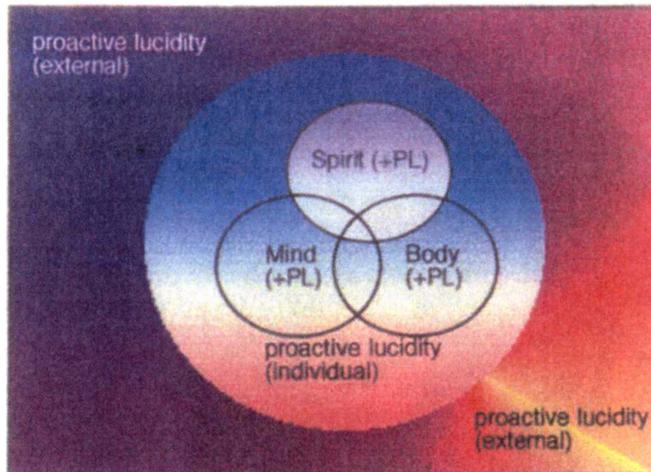


Figure 6.1 Diagrammatic representation of proactive lucidity, which permeates the universal set of the model.

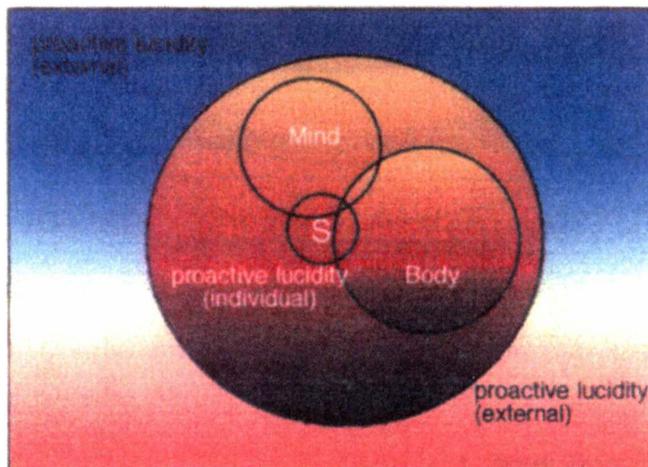


Figure 6.2 Diagrammatic representation of proactive lucidity in predominant Body-Mind modality set (eg: a frightened individual) Body manifests "fear" responses, Mind has fearful body-focused thoughts, Spirit is low.

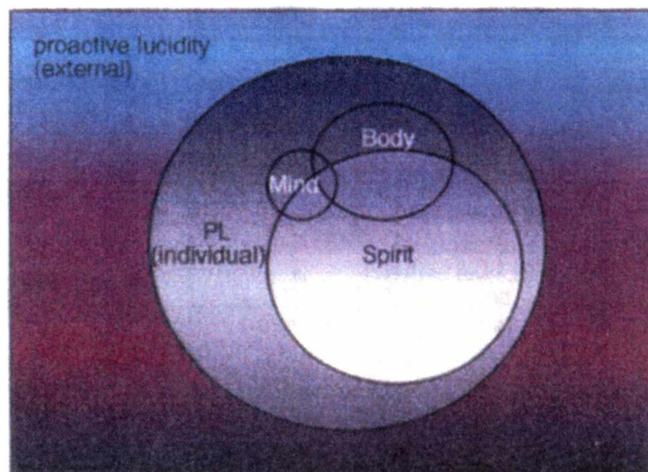


Figure 6.3 Diagrammatic representation of proactive lucidity in predominant Spirit modality set (eg: a person meditating or in a lucid witnessing state).

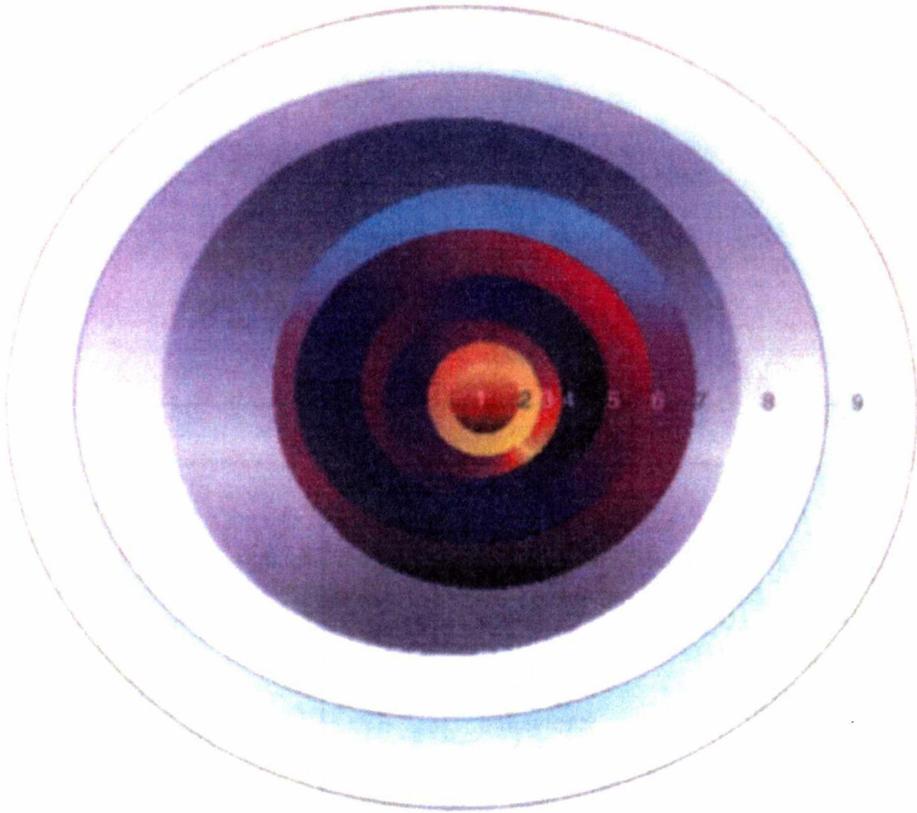


Figure 6.4a Diagrammatic representation of continuum of consciousness (holonic perspective).

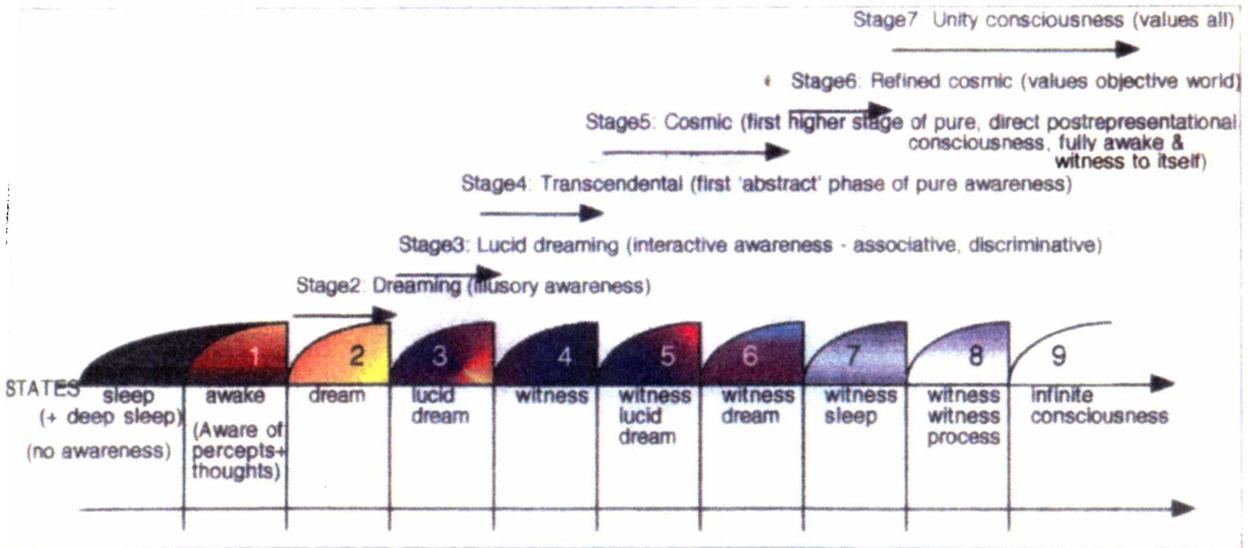


Figure 6.4b Diagrammatic representation of continuum of states and developmental stages of consciousness (linear-radial perspective).

APPENDIX 7

Chapter 5, p.104
(ref. Wilber, 1996, p.71)

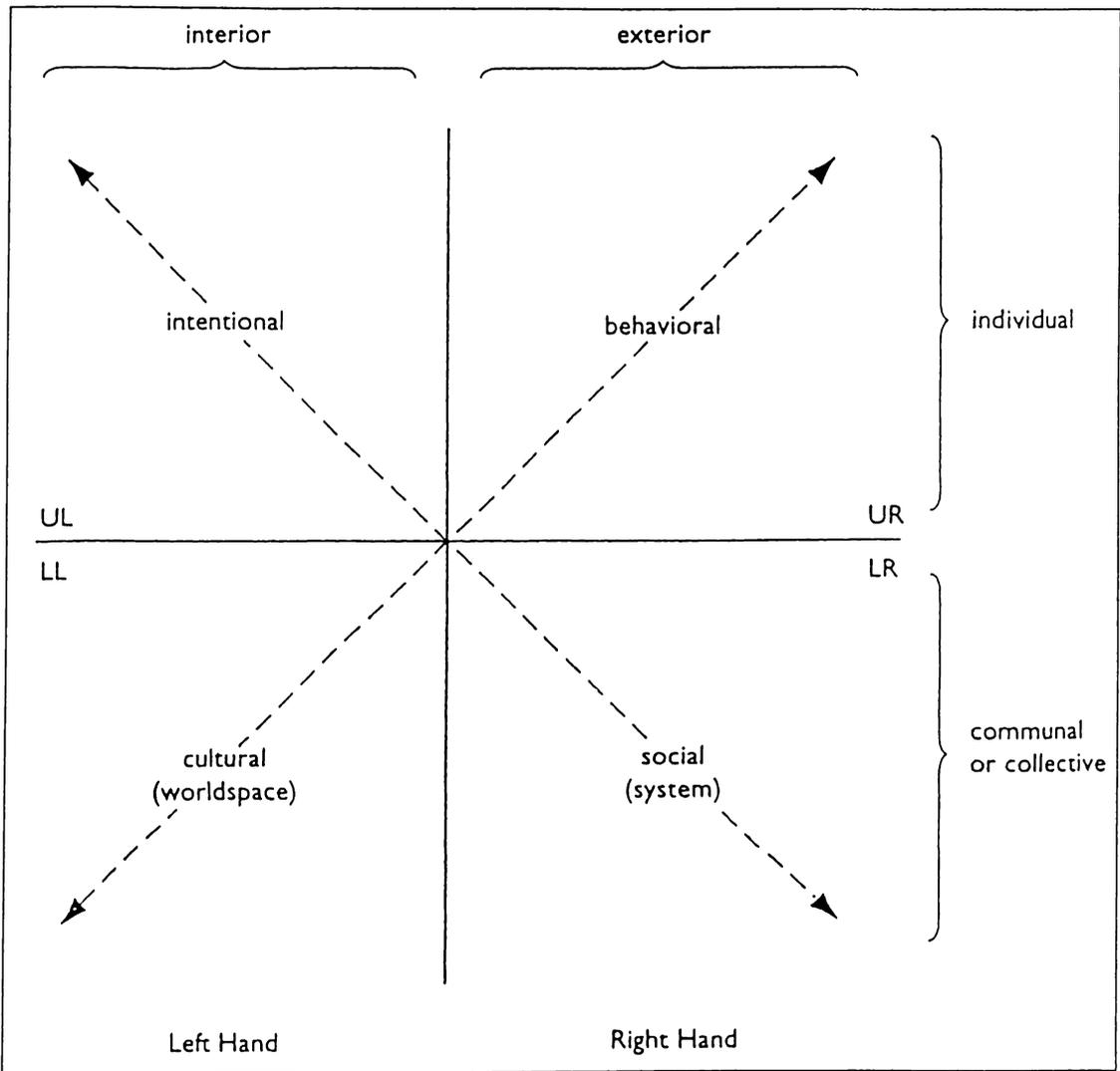


Figure 6 The four quadrants.

APPENDIX 7

Chapter 7, pp.155, 159-160, 165, 172
 (ref. Wilber, 1995, p.193)

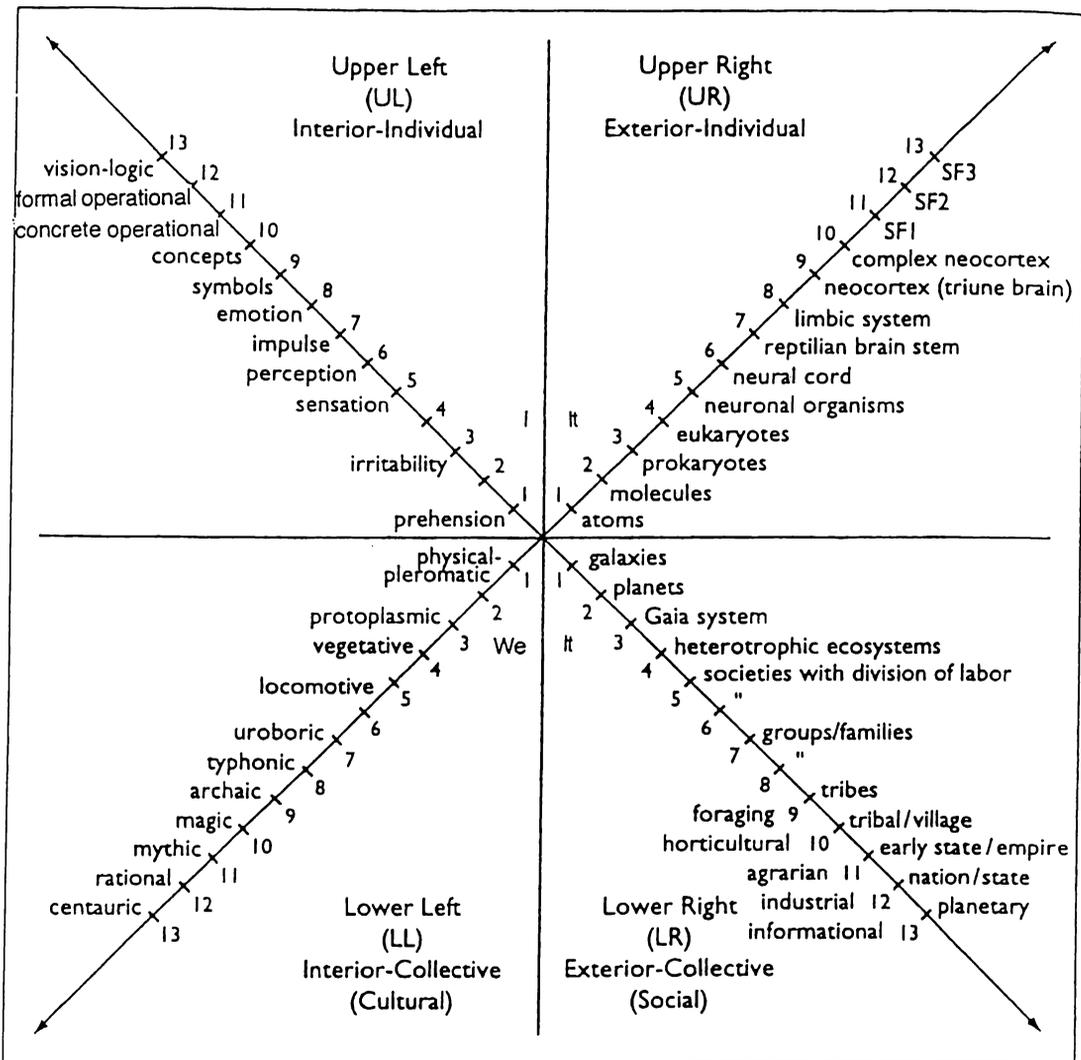


Figure 7 Some details of the four quadrants.

NB: As evolution moves into the human brain, states 'SF1' 'SF2' 'SF3' are the Structure Functions of the human brain that correspond with 'concrete operational' (SF1), 'formal operational' (SF2), and 'vision-logic' (SF3) – currently being mapped using PET and VR technologies.

APPENDIX 7

Chapter 7, p.160
 (ref. Wilber, 1996, pp.139, 164)

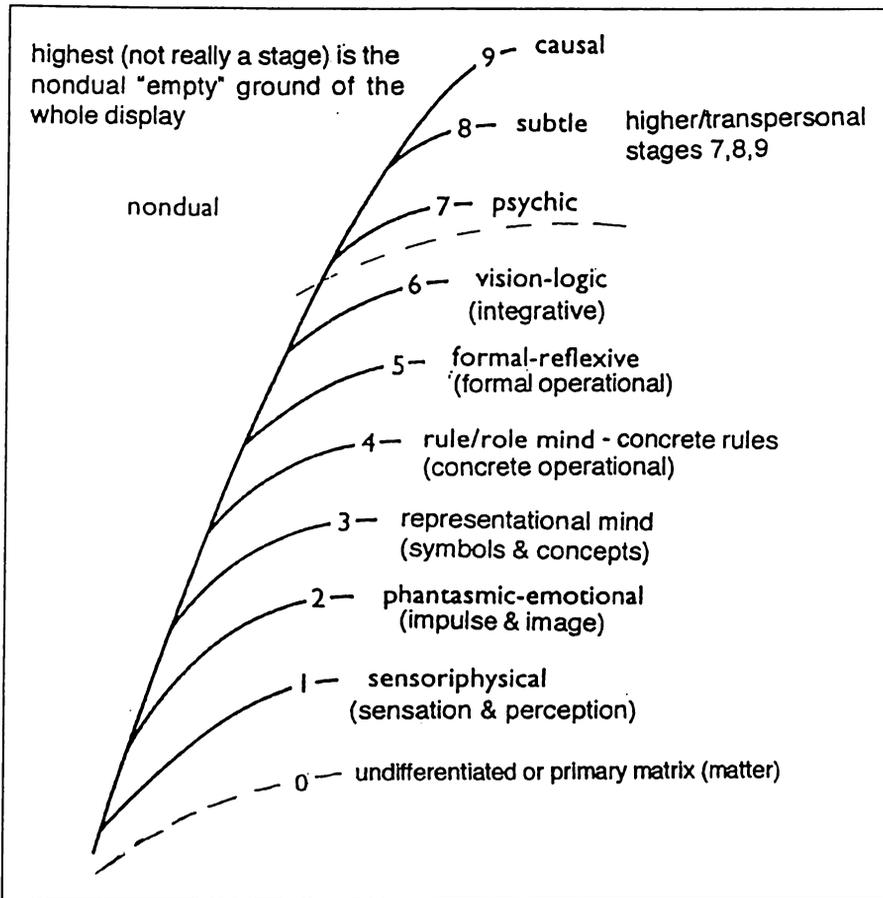


Figure 8 The basic structures of consciousness.

Basic Structures of Consciousness	Corresponding Fulcrums	Characteristic Pathologies	Treatment Modalities
9- causal	F-9	causal pathology	formless mysticism
8- subtle	F-8	subtle pathology	deity mysticism
7- psychic	F-7	psychic disorders	nature mysticism
6- centauric (vision logic)	F-6	existential pathology	existential therapy
5- formal reflexive (formop)	F-5	identity neuroses	introspection
4- rule/role (conop)	F-4	script pathology	script analysis
3- rep-mind	F-3	psychoneuroses	uncovering techniques
2- phantasmic-emotional	F-2	narcissistic-borderline	structuring-building techniques
1- sensoriphysical	F-1	psychoses	physiological/pacification
0- undifferentiated or primary matrix	F-0	perinatal pathology	intense regressive therapies

Figure 9 Structures of consciousness correlated with fulcrums, pathologies, and treatments.

APPENDIX 8

Chapter 8: Reductionism on the grand scale: the widespread loss of the Spiritual in the West: p.174

8.1 The monological agenda: What I refer to as the monological agenda, is the scientific plan to map the entire Kosmos (ie: all of reality) in empirical and monological terms. Historically, as Wilber pointed out, this plan was a well-intentioned [but as I see it, deeply confused] attempt to understand consciousness, morals, values and meaning by putting them under the microscope of the monological gaze. But the monological gaze cannot see interior depths, which were consequentially pronounced nonexistent, illusory, derivative, epiphenomenal; in other words: not real. All 'I's and 'we's were reduced to 'it's (atomistic or holistic depending on your prejudice), and such reductionism in effect disqualifies the universe by leaving it bereft of the very interior depth the modern enlightened West set out to understand.

[Note: Locke, well-intentioned teacher of the Enlightenment, laid the foundations of modern empiricism. Locke's doctrine of the mind as 'tabularasa' - a blank slate - indicates the extent of his empiricism. Enlightened liberalism historically came into existence to champion individual rights and freedoms and fight the religious tyranny of the collective, and today it remains profoundly distrustful of all things religious, spiritual or vaguely divine].

The good news of modernity was the differentiation of art, science, morals. The bad news was they had not yet been integrated, and this allowed an explosive science to colonise and dominate the 'I' and 'we' domains, gutting all interior depth. All interior subjective dimensions were reduced to their exterior correlates - the prevailing thought being that a simple mapping of empirical exteriors was all the knowledge that was worth knowing. Thus the monological agenda completely collapsed the interior dimensions of being, consciousness, depth; and in an atmosphere of puzzled confusion the post-modern (post-Enlightenment, post-empirical, post-whatever) rebellion began. But what was wrong was profoundly wrong. Consciousness (whether prepersonal, personal, transpersonal), which cannot in any event be found with the monological gaze, was held to not exist, to not be really real. However, as this study amply demonstrates, such a pronouncement was entirely wrong. A unity of consciousness which for the participants manifested not only in their art but in the way they lived their lives, serves to illustrate the integration and balance of (what Wilber identifies in terms of spirituality as) both its ascending and descending currents.

8.2 Currents of consciousness

Ascending and descending spirituality: The ascending movement Wilber describes is an otherworldly (transcendent) movement from 'the Many' to 'the One', a movement where we see that behind the fleeting and shadowy forms of manifestation there is a single Source (an Absolute, groundless Ground) and we rise/ascend to an understanding of this absolute Good. The descending movement is an earthbound thisworldly (immanent) movement whereby the One empties itself into the Many (descends and gives itself to all forms), so that all of creation is a perfect manifestation of Spirit.

Historically, the great nondual systems (from Plotinus in the West to Nagarjuna in the East, both around the 2nd-3rd century CE) emphasise balance and integration of these two currents. Wilber relates the integration of Ascent and Descent to the union of wisdom/Eros (the masculine face of Spirit/God being preeminently Eros) and compassion/Agape (the feminine face of Spirit/God/Goddess being preeminently Agape), and describes their union as the source and goal and ground of genuine spirituality. Tantra in a general sense presents the ultimate nondual reality as the sexual embrace of God and Goddess (Hinduism: Shiva and Shakti; Buddhism: Emptiness and Form). Neither Ascent nor Descent is final/ultimate/privileged; but rather, like the primordial yin and yang, they generate/depend-upon/cannot exist without each other; their union being the Nondual vision (cf: Klein, 1994; Holtzman, 1994; Pratt, 1998).

However, the nondual integrative vision of Plotinus in the West (the union of Ascent and Descent) was severely broken down in subsequent Western history, with the otherworldly Ascenders and the thisworldly Descenders in constant and often violent conflict.

8.3 Dominance and the two incompatible Gods-of-the-West: Beginning with Augustine and continuing to the present day, this relentless conflict has saddled the West with two completely incompatible Gods (as it were):

1. The God of the Ascenders, otherworldly to the core and purely transcendental ('my kingdom is not of this world'), was puritanical, usually monastic and ascetic, saw the body, the flesh, and especially sex as archetypal sins - and with face hidden in shame from the shadows of this world and always pessimistic about finding happiness here, this God shunned time in favour of eternity.

2. The God of the Descenders, thisworldly, purely immanent, embracing the many, was exactly the opposite. In love with the visible and sensible, fascinated with diversity and finding glory in it, this God(Goddess) celebrated the senses, the body, sexuality, earth; and delighted in a creation-centred spirituality that saw each moon and sunrise as the visible blessing of the Divine.

Ascent only: Historically in the West, the millennium between Augustine (334-430CE, and theological orthodoxy) and Copernicus (d1543, and the rise of modern science) saw an almost exclusively Ascending ideal dominate European consciousness for a thousand years. Agrarian structured, with male-biased spirituality (centred on Eros, Ascent, and 'the One', to the exclusion even hatred of 'the Many'); true salvation/liberation could not be found in this body, on this earth, in this lifetime. Flesh, sex, earth, body, each was seen as sin (no matter what lipservice was given to creation itself), and the root of sin was Eve in general (Eve = woman, body, flesh, nature, carnality; all of which become taboo in the deepest sense). For the AscendersOnly, in both the West and the East, Descent is the Devil. From early Judaism to virtually all forms of Gnosticism to early Buddhism and most forms of Christianity and Islam, 'This Way Up' and 'lay not your treasures upon this earth, and find salvation' (in other words: be saved by not treasuring anything in or on this earth) was the counsel that The Church gave. Despite lipservice given to the goodness of God's creation the bottomline was: 'life's OK, but it's not until you die and get off this earth that things get really interesting' (in other words: realisation cannot be found on this earth which is but a runway for the real takeoff).

Descent only: Historically this all changed dramatically with the Renaissance and the rise of modernity, culminating in the Enlightenment and the Age of Reason - the Ascenders were out, the Descenders were in. From modernity forward, the DescendersOnly rejected any sort of Ascent as the new evil (sin, the Devil in the eyes of the Descended God) embracing instead a purely Descended world - and in throwing out the baby with the bathwater, dismissed, rejected, marginalised or otherwise denied the genuinely spiritual and transpersonal dimensions of life. The glorification of flatland started to become visible with the eclipse of any sort of transcendental wisdom, for it cast a shadow over the face of modernity - a shadow that is the signature of our times. For flatland and the monological agenda that emerged with the dominance of the Descenders marks the entire modern and postmodern condition. Salvation in the modern (and postmodern) world, whether offered by politics, science, revivals of earth-religion, Marxism, industrialisation, consumerism, retribalism, sexuality, horticultural revivals, scientific materialism, earth-goddess embrace, ecophilosophies, whatever, can be found only in pure immanence - on this earth, in the phenomena, manifestation, form, that allows no higher or transcendental truth beyond the earthbound sensory-drenched God/Goddess/fGod [fGod=female God].

Postmodernity is no integration of Ascent and Descent. Moving fundamentally and almost entirely within what Wilber (1996) calls the “grid of flatland” (p.258), it, like modernity, reflects the dominance of the Descenders, which, as with the dominance of the Ascenders, fervently follows an equally fractured, dualistic, decimated God (broken Goddess/fGod, partial/limited/crippled spirit). Postmodernity is a religion of great compassion but little wisdom, much goodness but little good, wonderful form without spirit, and a glorification of the Many while forgetting the One. In other words, the revamped Western world substituted one broken God for the other, more or less permanently, and it is all flatland. And this equally insidious photographic negative of the basic Western nightmare permeates not just official reality, but also virtually every form of counterculture or counterreality. So entrenched, unconscious, backgrounded, deeply ingrained, is this flatland condition that it alike infects orthodox and *avant-garde*, conventional and alternative, industrialist and ecologist.

Despite the ecophilosophers claim that this purely immanent descended Spirit (this Great fSpirit, or earth Goddess of creation-centred spirituality) alone will avert the ecological crisis, I say NO. I agree with Wilber that it is just the opposite, for the purely Descended worldview is itself one of the prime contributors to the ecological crisis, and the ecophilosophers are some of the prime promoters of that worldview.

8.4 Dissociate, collapse, reduce: The rationality-led *differentiation* of consciousness, culture, nature [Wilber’s Big Three], which slid into a *dissociation* which subsequently collapsed into one big industrialisation-driven flatland [Wilber’s Big One] is not a reductionism that is found in other cultures. Never in history had a differentiated nature been blatantly equated with ultimate reality. Never had translogical Spirit and dialogical mind been so rudely reduced to monological nature. The very notion that empirical nature with its simple location alone is real, points to the industrial ontology that colonises and dominates the interiors and reduces them to instrumental strands in the great web of observable surfaces. And it is the power of industrialisation that holds its results (ie: flatland) in place. Nature, in that sense, is a product of industrialisation (cf: Said’s 1985 proposition on *orientalism*, the West’s self-serving creation of the product, The Orient, in the image that suited Western purpose).

Premodern cultures lack both the good news and bad news of the differentiation. This sounds confusing but it is easily explained: other cultures did not differentiate consciousness/culture/nature in the first place, so they could not then collapse and reduce them. They may not have enjoyed the advances of differentiation and modernity (ie: the shift to reason and worldcentric morality and the rise of the modern liberation movements: the liberation of slaves, women, the untouchables) but they avoided the catastrophe of reductionism that followed in the modern and postmodern world: a Spirit-denying fragmented lifeworld with self and morals and science each struggling (not for integration but) for domination, each trying to heal the fragmentation by denying reality to the others.

The point is: the purely Descended worldview destroys what it, with rationality alone, creates. It destroys mind and culture and nature because it perpetuates their dissociation, their lack of integration, and the resultant reinvention of one domain. Not only consciousness and culture are devastated by their fragmentation and reduction, remade ‘privileged’ nature suffers too. Regression is characteristic of most Romantic movements, today’s ecophilosophers included. The EcoRomantic back-to-nature solution is no solution at all. Without spirit, transcendence and inclusion are not real (only nature is real!). In perpetuating dissociation, the DescendedOnly worldview effectively prevents integration. Just getting-closer-to-nature distracts from the essential issue. This is why I, like Wilber, see the Eco Romantic back-to-nature solution as cause to the problem, not cure. The sad irony is that those in whom the unrelenting claws of Descent are most deeply sunk, sing its praises most loudly.

8.5 Mind and Nature/Ego and Eco: If nature (the biosphere) is the only fundamental reality (ie: if nature actually is spirit), then according to the Romantics anything that moves away from nature must be destroying spirit. Culture moves away from nature so culture must be destroying spirit. If nature is the Ultimately Real, culture must be the Original Crime. The Romantic objection was much stronger and deeper than culture going too far and repressing nature, or the mind repressing the body's impulses (all of which is true enough), but rather the logic that: something in culture itself disrupted nature and since nature is the sole spiritual reality something about culture was fundamentally anti-spiritual. Thus, the spiritual insight that is the core of all past and present EcoRomantic movements, is the notion that Culture was the original Crime against a primal Paradise of natural freedom and spiritual abundance. Yet as far as I am concerned, this insight is neither spiritual in any profound sense, nor particularly good logic.

Wilber (1996) describes this notion as "an interpretation framed entirely within the secret requirements of the industrial grid" which he elaborates as the defence mechanism of a worldview set on maintaining the "outrageous lie that finite nature alone is real" (p.289). This is where extremely influential ecophilosophical movements began, and where notions such as: back to nature, the noble savage, Paradise Lost (a primal Eden disrupted and distorted by the crime of Culture) were generated. The idea and supposed solution being: in order to find a purer reality (ie: a truer self, a more genuine feeling, a fairer community) we must get back prior to the Crime of Culture and rediscover an historical past in which The Crime had not occurred. And once we find this Paradise Lost we must, as social agenda, make it the Promised Land by reverting to the original, primal, pristine way of life - or at least by incorporating it into the modern world (the retro-Romantic slide).

In order to integrate, first must come differentiation. Modernity managed the differentiation, but because it could not yet integrate mind-nature-culture they tended to drift into dissociation. The Romantics quite rightly reacted with alarm and did the obvious (but naive) thing. They thought the problem was differentiation and headed back to times prior - not prior to dissociation but the good old days prior to (the necessary integration prerequisite) differentiation... So what is the answer?

The remedy is simply to go post-conventional in Spirit not pre-conventional in nature; for Spirit transcends and includes both culture and nature, and thus integrates and unifies both.

8.6 Global consciousness: The Idealist movement was the last major attempt to integrate the ascending (noospheric/ego) and descending (biospheric/eco) currents of spirituality. History reveals two major shortcomings which led to the collapse of Idealism: the failure to develop contemplative practices that would enable the reproduction of transpersonal awareness in a practising community; and the failure to express the profound transpersonal intuitions and insights that were the driving force behind Idealism in other than rational terms. Idealist insights, not easily reproducible and thus not fallibilistic, were therefore dismissed as mere metaphysics. A priceless opportunity for the West to be hospitable to the descent of the World Soul - the global Self (the psychic-level component that is the 'we' of Spirit's manifestation) - was lost. It will no doubt be re-attempted some time in the future.

Differentiating the source and the destination: It is common to have strong spiritual experiences in nature, but the source of these feelings is not nature itself. You might stare for hours at a sunset, until you feel yourself at one with all nature (or disappear into the World Soul), but nature is not the source of this intuition, not the source of this beauty - nature is its destination. The source is transcendental Spirit, of which nature is a radiant expression.

Global consciousness and the Internet: The idea that globally distributed computer network information exchange systems like the Internet point the way to global consciousness is not correct. The Net is simply part of the techno-base, the exterior social structure, itself value-free, as are all it-realm structures, neutral to the consciousness that uses it. What goes through the Net involves interior consciousness, but the Net itself (ie: the exterior grid that is the holistic net of simple location) cannot be equated with global consciousness (ie: with the interiors running through the exterior grid). The notion that the Internet is global so the consciousness running through it must be global, is not even close. Again, the flatland paradigm cannot even spot the problem, let alone cure it.

The Net is an exterior monological social structure through which various types of interiors can be projected, but the quality of those interiors is an issue that is not addressed by the structure of the Net itself. Far from global consciousness, the Net has introduced problems arising from the way anarchic and egocentric male agency is fostered, and in fact threatens to reintroduce the most intense gender stratification since the agrarian structure. And it seems the feminists are slow to counter the disturbing issue of the disproportionately high number of superhighway males who are digital predators.

Global holistic maps and a global Internet will not foster interior transformation but often the opposite, contributing to social arrest or even regression. For when worldcentric means are presented to less than worldcentric individuals, those means are simply ab/used to further less-than-worldcentric agendas (eg: Hitler's Nazis would have loved the Net, as indeed Osama bin Laden's al Qaeda do).

8.7 Global ecology and the religion of Gaia: Autocatalytic units which make possible the formation of a dissipative structure far from equilibrium and thereby maintain the through-flow of the various gases in the atmosphere, comprise Gaia in its technically correct sense (Lovelock, 1988). Jantsch (1980) points out that the Gaia system is the largest living social holon on the planet. It has the most units (the greatest span) because it is the shallowest, most primitive, most fundamental to the Kosmos; fundamental because it is a component of so many other holons. All higher forms depend upon it: destroy higher life forms and Gaia is basically untouched; destroy Gaia and everything else goes with it. While it can be argued that the EcoRomantics tackle problems such as over-population and ozone depletion head on, I find their methodology fundamentally flawed, and I agree with Wilber's reasons why:

Absolutizing the biosphere destroys the biosphere. At this point of sorely needed integration, the ecologists are no friends of Gaia. They might protect a patch of Gaia here or there, which is wonderful; but without an overall integration of the available domains, Gaia continues to wither in the winds of disregard (Wilber, 1995, p.143).

8.8 Global it-languages, isolation, and the issue of integration: The need to integrate differentiated parties and not isolate by dissociation is very real. In a global world united increasingly by 'it' terms only, language is a crucial factor. With natural science and similar monological it-languages (whether financial, informational, economic, ecological) the recalcitrant dilemma is the integration of the increasingly isolated individual [I] with meaningful forms of community [we] against the backdrop of a universalist natural science [it]. Even in societies where the collective 'we' has managed to evolve beyond tribal magic and mythic-imperialism (ie: in societies where consciousness culture and nature have actually been differentiated) the integration of the individual and the culture is still painfully problematic.

The difficulties and dilemmas of integrating the newly-emerged Ego and its new-individualism with the larger currents of social life, are perhaps no more obvious than in the fantasy worlds of creative art:

If popular culture makes a virtue of lacking all qualitative distinctions, and if the intellectual culture, divided as it is, hesitates to say anything about the larger issues of existence, how does our culture hold together at all? (Bellah et al, 1985, p.281).

Citing de Tocqueville (1969)...

“Individualism is a calm and considered feeling which disposes each citizen to isolate himself from the mass of his fellows and withdraw into the circle of family and friends; with this little society formed to his taste, he gladly leaves the greater society to look after itself” (de Tocqueville).

Wilber makes the following comment:

There is the disengaged and autonomous Ego of the radical Enlightenment, taken to its social limit (Wilber, 1995, p.727).

I believe there are very few people who cannot achieve something creatively excellent 'one-off well' whether by accident or design. But attribution of such achievement to the brilliance of oneself alone is as self-defeating to the individual as it is detrimental to the(their) creative environment. Without principles to recognise or procedures to sustain a fundamental integration of the life-realms which encourage and support continuity of flow, the viability of ongoing creative productivity is at best compromised. Foundation and framework alike come into question, and without nurturant praxes to enrich and consolidate the ground of both base and superstructure, all subsequent growth is curtailed. The streams of creative energy dry up in the hostile environment, and the likelihood of sustaining meaningful accomplishment in the artificial light of all that glitters, fades.

**UNIVERSITY OF WAIKATO
LIBRARY**

I runga i te wairua mākona, me te hūmarie, ka eke ki tēnei rārangi kōrero. Ka tau me te mōhio tonu he nui ngā mea o tēnei ao ka ū. Te whakapono, te aroha o te whānau, me te mahana o te whanautanga... he kuru pounamu. Ka ū tonu. Anei ngā mirimiringa hei whakatinana i ōku whakaaro i roto i tēnei rapunga kōrero. E koropupū tonu ana... He maha atu ano nga kōrero hei rapu...

Pai Mārire.

With a strange spirit of pride and humility, relief and expectation, I reach this final page. I close, knowing that some things in life simply endure. Faith, the love of family past-present-future, the warmth of friendship... such things are precious beyond measure. They endure. These are the giants that shape the imprint I would [wish to] leave in the sands of academia. The journey continues...