

The Christos Experiment

Much of this article has been reproduced from Gerald M. Glaskin's *Worlds Within* (Arrow edition with new Appendix, 1978), his second book on the "Swygard Procedure", aka: the "Christos Experience", and more often called the "Christos Experiment".

Introduction

J. W. Dunne's book *An Experiment With Time* (Faber 1939) inspired many to regard the dream state as a gateway to paranormal abilities. Now, as this article will describe, we have a new method which enables one to dream whilst awake, and travel in time and space to discover a new understanding of the twilight between memory and consciousness. It takes about twenty minutes to perform, and can be attempted by anybody, without any prior knowledge or experience of esoteric matters.

Whether he invented it or learnt it somewhere is unknown, but the mysterious Bill Swygard is credited with introducing the "Procedure" to a wider audience. The (presumably) American Mr Swygard taught the technique to an unnamed man who in turn taught it to his wife, the Englishwoman Jacqueline Parkhurst, who with her second husband Nick formed a spiritual organisation called "The Christos Experiment", which was heavily influenced by Eastern philosophy. The duo published the technique in an offset typescript magazine entitled *The Christos Experiment - Introductory Principles* (Booklet No.5, May/June 1971) from the group's headquarters in Mahogany Creek, a remote address in Western Australia. That year, whilst visiting friends in that particular part of Australia, author Gerald M. Glaskin encountered this magazine. Intrigued, he went on to experiment with the "Swygard Procedure", both on himself and his friends, eventually gathering enough material to write two books on the subject: *Windows of the Mind* (1974) and *Worlds Within* (1976).

Briefly, the technique - which involves the person undergoing the experience and two assistants - consists of simple massage simultaneously to the forehead and ankles for two or three minutes, followed by an easy imaginative exercise a child could perform, a memory-visual exercise, and an imaginative-visual exercise that also utilizes memory. The element of memory, however, gradually decreases as pure visualization increases. After this procedure an experience very much like dreaming is induced - but a conscious dreaming which can be recounted as it happens, and terminated at will.

The conscious memory retains the experience (in contrast with the elusive quality of the normal dream during sleep) long after ordinary dreams and indeed even most actual events are forgotten. Details can subsequently both appear or 'occur' to the experimentee long after the actual 'event' of the experience - not necessarily all at once, but whenever the experience is considered.

In some cases the technique has led to quite extraordinary experiences, incredibly detailed cinematic-like visualizations encompassing glimpses which may reveal previous incarnations, and/or future events. Often, a major problem or psychological blockage in the experimentee's present life is realized/explained as a similar and pertinent predicament or stemming from an important related event from a past life, which, when realised and understood, is overcome, enabling a more integrated way of life. If reincarnation is a fact, traumatic events in past lives can have a detrimental

effect on one's present life. If we know this, we can begin to see some of the reasons why we are suffering today. If we know that a character defect we had in some past life is still with us today, we can see that we have not changed much in the intervening time - and that can be quite a shock. We realize that we are 'loafing' in our mental and spiritual progress and are not doing nearly enough about correcting our wrong thoughts and actions. We can no longer blame a few isolated incidents in early childhood for everything that goes wrong later on. There are 'first time' incidents in this life which do not create havoc for this life, and in a large number of cases the childhood incident is just starting off the same old pattern once more.

The experimentee may submit himself to ten or twelve experiments, to see if the experiences can be collated into some kind of pattern which might possibly reveal more of the meaning and purpose of life, and the universe, than is apparent from the experience of a single lifetime. The technique also offers many opportunities for creative adaptation - for example into Remote Viewing, Divination, UFO Contact and other fields.

The Procedure

WARNING: The procedure described here - which makes it possible to dream while one is fully awake, and which possibly even reveals past lives and/or future events - is not to be treated lightly, and particularly not as some new and intriguing party game. As in dreams experienced during normal sleep, nightmares and unpleasant experiences can and do occur, which may cause some distress to some subjects despite their being able to terminate the experiment at any time, something usually not possible when they have a nightmare during normal sleep. On the other hand, most experimentees have expressed their astonishment at what a pleasant, marvellous experience it is, and have benefitted greatly from it both psychologically and through revelations of future events as well as of experiences indisputably before their present lifetimes.

First Stage

The experimentee, or person being 'run', is to lie flat on his back on the floor with a cushion under his head and with his shoes off. Another cushion may be placed under the feet, and even under the small of the back as well, to ensure that the experimentee is comfortable.

With his eyes firmly closed, the person's ankles are massaged for two or three minutes to loosen them and induce relaxation.

Shortly after commencement of massaging the ankles, another person (usually the one doing the 'running', i.e. the suggesting and questioning) massages the 'third eye' position, or lower centre of the forehead between the frontal lobes of the brain, in a circular motion with *the edge of his curved hand*, so that it fits snugly into this 'third eye' position or cavity. The massage should be vigorous rubbing, till the experimentee 'feels his head really buzzing'.

The experimentee must be fully relaxed. If he is still a little tense, he should take several deep breaths and then let himself go limp.

Second Stage

Now commence the mental exercises to make the relaxed experimentee expand his mind beyond the normal limits of his physical body. It doesn't matter if the person is spiritually 'aware' or not, the technique still works (with

the exception of predominantly haptic - as against the normally visual - types; for these, see the alternative procedure). But of course the greater the sense of 'spiritual awareness' the person has, the greater will be his ability to see and understand his experience. Also, a deep inner need to find out something of a past life is considered necessary to provide it.

The person is then asked to *visualize his own feet* as he lies there with his eyes closed.

Then, still with his eyes closed, he is asked to visualize himself *growing two inches* (or five centimetres) taller (or 'longer', being horizontal) through the bottoms of his *feet*. He just has to *feel* himself become two inches taller, but some will actually see themselves do so at the ankles.

He is then asked to say when he is two inches taller, the person doing the instructing waiting till he says he has done so. At this stage, the experimentee should be encouraged to start talking as much as possible, so that he will become accustomed to the idea for later on when it is very necessary for him to describe his experience.

Once he has 'stretched' two inches, he is asked to *return to his normal length* or height, trying to see or feel (or both) his feet returning towards him to their normal position.

Repeat this several times till he becomes accustomed to the process, always waiting for each stretch and return to be accomplished.

Now repeat the entire process, but *through his head*.

Then *return to the feet* and have him stretch and return them a distance of *12 inches* (30 centimetres).

Repeat the same distance through his *head*.

Again return him to his feet and have him stretch and return *24 inches* (60 centimetres). The instructor can tell if the person is having difficulty as this 24-inch or 60-centimetre stretch should be accomplished in under a minute. Have the experimentee repeat it till he does so.

DO NOT have him return from this longest stretch, but have him stretch the same distance, 24 inches (60 centimetres) *through the head*. If he says he finds his feet are withdrawing as he stretches through his head, take some patience and perseverance until he has accomplished stretching in both directions.

While stretched 4 feet (120 centimetres), ask him next to *expand all over*, to feel himself growing in all directions, rather like an enormous balloon. This expands him 'out' of himself. The next step is to start him seeing things - familiar things at first.

Third Stage

Ask him to look at his own *front door* from the outside and describe it in full. Ply him with as many questions as you can about it until he has fully described the door *and* its surroundings, including what he is standing on and what is above him when he looks up.

Once he has managed to look at his front door with what is called 'expanded consciousness', he must then become accustomed to a feeling of free movement while obtaining a much wider range of 'vision', or visualizing. You now ask him to imagine that he is *standing on top of his roof*, and to describe what his garden, or immediate surroundings look like from that height. Keep on asking for details as this makes him accustomed to 'seeing' without the use of his 'actual' eyes.

Now ask him to *go straight up in the air about 500 yards* (500 metres will do just as well) and to keep talking as he looks down, describing all he can see from this greatly increased height. If he should balk at the 'height', remind him that he is still actually on the floor and is only visualizing being at that height.

Now ask him to *turn slowly in a complete circle* and describe everything he sees, to accustom him to seeing from an unnatural viewpoint.

This done, *ask what time of day it is* while he is 'seeing' what he is. Usually it is 'day-time', but at various hours and with very different weather; yet neither time nor weather will be related to actual conditions.

Now, if he is seeing during the 'day', ask him to *change the scene to night-time*, and to describe all he sees as it now is.

Then *change back to day-time* and ask him to compare the scene of both 'days'. It does not matter if they differ, but they are usually the same.

Next, to give him assurance of safety for the remainder of the experiment, *ask who is changing from day to night and back to day again*. Most will say 'I am', or 'I am, but at your suggestion.' It is very important that he realizes that he himself has the control over whatever he is seeing.

Fourth (and vital) Stage

If you are satisfied that the person is content in his newly expanded environment, you now carefully guide him to the 'experience' - and possibly to a past life.

Tell him, rather than just ask him, to *keep the picture in bright sunshine* so that he can see clearly where he *lands, feet first*. If he finds he is merely returning to where he was before, have him *go up again*, but this time as high as possible, till there are no distinct details below - then come down to land. If he should again return to the same place, which is most unlikely, *have him go up again and then move freely in any direction* before once more attempting to land.

While looking down, he should see *his feet*; so you have him commence his description of wherever he finds himself by first *describing his feet*, whether they are bare, or what he is wearing on them (often shoes, though of course in actuality he is wearing socks or is bare-footed from the preliminary massaging).

Go on from the feet to ask him *what kind of ground* he is standing on.

Then ask him to *look around him* a little.

If he says he is in, say, a courtyard, ask him *what kind of buildings and so on* are around him.

Are there *other people* there, or not? Can he see *what else he is wearing*? Can he see *his hands*, and what is on them? Can he see *his face*? His *features*? His *figure* as a whole? (N.B. As in dreams, most subjects can 'go outside' their bodies and look at them quite objectively.) Is he *standing still*, or now *walking*?

Keep pressing for details until he is firmly 'locked in' on whatever environment in which he now finds himself. If in a market-place, can he see a fruit-stall? What kind of fruit is on it? How much fruit? Keep questioning him till he either tires of it or else he sees clearly and sharply, and in vivid colour, if he isn't already doing so.

Watch the eyelids for rapid eye and eye-muscle movements. The faster the rate of the flicker, the more successful is the vision or dream.

And from now on you must really *play it by ear*. Try *not* to use suggestible questions, but merely ask what he is seeing or doing, then follow up with relevant questions such as 'Colour?' 'What do you feel?' 'How old is he?' 'What is she wearing?' 'Do they speak to you?' 'In what language, or do you just "understand"?' 'What are their names?' and so on.

Try to have a *tape recorder* going from when he *lands* so that further details can be asked about the experience after it is over.

After a while, usually about three-quarters of an hour, he may say that he has seen all he wants to, or, if he has 'gone quiet', you must ask him if he has seen all that he wants to. If he says yes, you can then ask him if he wants to go on 'up' to the *experience of death*, or return directly to everyday life. He is *not in a trance*, but is absolutely conscious to choose what he likes. It is merely a matter of re-locating his consciousness to return to the present. At the same time, he should at *any* time, if asked, be able to identify sounds around him *in the present* while still seeing his past life or experience.

He himself is able to 'return', or stop the experience, at any time he wishes. However, as in an actual dream, an experimentee usually does not wish to terminate it until it has come to a logical conclusion, and even then he is sometimes quite reluctant to return to the humdrum reality of the present compared with what he has just been experiencing - unless he is impatient to talk about it.

Keep an account of *the time taken*. Usually the preliminary procedure takes about twenty minutes, while the experience itself takes anything from half an hour to over an hour, as with an ordinary dream, so that the entire process should take an hour or more. Usually the experimentee will think he has 'been away' for only a quarter of the time and will be astonished at just how long the experience actually lasted.

Alternative Procedure (for the Haptic Person)

Briefly, a *haptic* or subjective person (as against a *visual* or objective person) is one who relates to his environment by touch, sound, smell and perhaps even taste - and kinaesthetic fusions of all four - instead of by sight. The haptic familiarizes himself with his environment by exploring *outwards* with touch, sound and smell, etc., whereas the predominantly visual person observes his environment by relating what he sees to himself *inwards*. Complete visual types are approximately one in two, while complete haptic types are approximately one in four; the remaining quarter are a mixture of the two characteristics. Hence, one in four (or a little more than that, allowing for the predominantly haptic among the 'mixtures') will not only *fail to respond* to the usual procedure, but may actually *become baffled and distressed* by it, especially when they fail to respond.

Few haptics know that they are haptic, and they are difficult to discern from their visual fellows. Being haptic has nothing to do with the quality of their sight, which may well be perfect; it is simply that they do not relate to experience and environment with sight. They may be brilliantly 'visual' artists, like Bryan McDiven or Marc Chagall; or they can, of course, be blind. If they are haptic as well as blind, then they will be much more adjusted to their disability than, naturally, the visual type who becomes blind, and who is of course distressed for some time by being deprived of his most important faculty, sight, and having to relate by unfamiliar haptic means.

Remember this if you find you have a haptic type as experimentee, and give him the greater patience and perseverance he both needs and deserves. *You can tell a haptic type by his failure to perform the third stage of the usual procedure, and by his obvious distress at this failure.*

However, you may know if someone is haptic before this stage if you know something about him beforehand. If he is the ostensibly untidy type, living in what appears to be a hopeless chaos of untidiness and disorder, yet is always able to put his fingers on anything he wants amongst all this untidiness, then he no doubt relates by touch and sense of place instead of by sight. If he should need to get up in the night for any reason at all, he does not turn on a light to 'see' as do most people. He may also appear to 'touch' other people more than most, especially when first meeting them, but even more so when, though having known them for some time, they first appear on a visit.

A simple test may confirm a haptic for you. Take half a dozen or so small but unusual objects and, having kept them concealed from your experimentee, ask him to close his eyes and identify each one by touch. A haptic will name them almost instantly, whereas the visual type will take some time feeling the object, perhaps turning it over and over, or weighing it, before venturing a guess which even then can be wrong. This applies to smaller objects; with larger ones, the haptic's hand will move immediately over the surface with more speed and assurance, and again he will identify the object faster than the visual type who may not be able to identify it at all. It may not even occur to the visual type to let his hand roam over the object to 'experience' it by progressive touch as does the haptic.

Sometimes, however, a person is almost equally haptic and visual, and the two characteristics are difficult both to discern and determine. In these rare cases, either procedure should work to a certain degree, but a *combination of the two* will, of course, almost invariably achieve a far greater and much more graphic success.

The applicable aptitude can be quickly discerned when the visual-memory exercises begin, for a few questions should easily reveal to the conductor whether the experimentee sees a picture of an entire door and its immediate surroundings, as does a visual type, or merely a single detail at a time, looking from one to the other much as if the hands were moving from place to place before being able to assess the entire object, as happens with a haptic type. The final exercises invariably confirm a haptic type, for when looking at his surroundings from a roof, perhaps of a building several storeys high, he can 'see' only close details - no wide horizon or panoramic vista. He also shows distress at being asked to attempt such exercises, a distress which usually increases with his dismay at being unable to perform them when he knows, or at least conjectures, that the majority of people can do them with ease.

This state of being haptic is of importance to the preliminary exercises of the Christos Experiment, as it implies that for a haptic type to be forced to observe and experience anything visually can create inhibitions. Indeed, it has been found that such inhibition frequently amounts to considerable psychological distress, which experimentees experience when suddenly deprived of their media of touch and kinaesthesia and required to rely on only their visual experiences in the preliminary exercises for the Christos Experiment.

The visual tests of combined memory and imagination distress the haptic type simply because he has no aptitude for them; even if he was accustomed to them it would not help. On the other hand, the stretching and shrinking exercises which come at the very beginning of the experiment are perfectly suited to haptic types, who tend to accomplish these not only with ease but with great 'feeling' and speed, frequently averring that they stretched or shrank much further than was required. Some experimentees, obviously of the visual type, frequently have difficulty with these particular exercises; some are unable either to visualise or to feel the sensation in any way whatsoever.

It therefore seems essential for haptic individuals wanting to attempt the Christos Experiment to have an entirely different set of preliminary exercises, which will not inhibit or distress them. Under any such inhibiting circumstances, it is very understandable that they cannot achieve the final results of visualizing the ultimate experience of revelation. Theoretically, nothing should prevent them achieving this desired result as, haptic or not, they should still have frequent and vivid dreams in the normal procedure of sleeping.

However, if the haptic types should become distressed just prior to the actual process of dreaming consciously (let alone the possibility of visualizing such a thing as a past life or incarnation), satisfactory results can hardly be expected of them, in the same way that satisfactory results could hardly be expected of the visual type if, instead of being relaxed by the kinaesthetic exercises in the very beginning, they were distressed or inhibited by them. But if the massaging and stretching exercises help to relax a visual type and accustom him to a feeling of flexibility within his own body before attempting the remainder of the experiment, why shouldn't the visual exercises equally relax and prepare the haptic type for what, by visual projection, is immediately to follow? Thus, the answer may lie in the *reversal of order of the exercises*, in the *elimination of the visual exercises* or in their *replacement by other exercises* suitable to the haptic aptitude.

First and Second Stages

Follow the first and second stages of the normal procedure.

Third Stage

Once the final expanding exercise has been completed, the haptic experimentee is to remain lying relaxed in a dimly lit room while various (and as many as possible) kinds of *music are played to him*, ranging from Gregorian chants and excerpts of music from early 'old masters' (if possible, played on the instruments of the time) to ballet and dance music such as the minuet and polka, etc.; include the many Oriental and Middle Eastern styles of music, and progress through to more recent classics, light classical and even near-modern music, including the waltz, the tango and modern jazz.

However, try to *avoid vocal music* unless it is either *purely* vocal, or without words as in some choral music, or is sung in a language which the experimentee does not understand, then he will not be distracted by, or become suggestible to, any of the words. It is, of course, essential to include as much 'native' music as possible, from all countries and continents.

Fourth (and vital) Stage

Let the experimentee *listen to each piece of music* for a few moments and then *ask him his reactions to it*. Does he find it pleasant or unpleasant? Why? Does it suggest any thing or place to him? An emotion, perhaps? Or a person, or persons? Then, as even a haptic person dreams in the ordinary sense of doing so while asleep, images may gradually appear to him. If they do, *keep him talking* about these images by plying him with pertinent but not suggestible questions. After all, there is no point in having an experimentee distracted by what *you* think he should see, or even think he *may* be seeing, as you can prevent him from continuing or even attaining the experience altogether.

He may not actually *see* details, but merely *feel* or *sense* them. But should the sensations fade and perhaps disappear, even when you have asked him if there is anything else he wants to try to experience after hearing a particular piece of music, then *proceed to other music* until, eventually, he proclaims himself 'attuned' to a particular piece or type and wants to talk about.

Gradually '*lock*' him into the newly experienced environment as in the previous procedure. He will tell you when images are appearing to him, but you will be able to tell this for yourself by watching for *rapid eye movements*, or eye-muscle movements. As before, the faster these become, the more vivid are the experimentee's images or visualization.

From here on the method is exactly the same as before, and the *music may be switched off* or allowed to end of its own accord - unless the experimentee finds it necessary for his visualizing, in which case it can be replayed or replaced by similar music. But for the sake of tape-recording his experience, it is of course preferable to, gradually, fade out the music from the background.

Another Alternative Procedure

One may try this transcendental meditation process, which derives from Yoga, on a suspected haptic experimentee - both with and without the massaging and stretching and shrinking exercises (which appear to be completely haptic in themselves) - providing that the experimentee is asked to simulate only the tactile and not any visual sensations of them.

First, one lies on the floor with one's legs up against a wall, which stimulates the blood in the head in a rather subtler way than the massaging in the preliminaries for the Christos Experiment. Then, to achieve the flexibility and, in this case, complete separation from the body, one progressively imagines or auto-suggests the gradual disappearance of the body, beginning with the toes and working down through feet, ankles, lower legs, knees, thighs, loins, abdomen and chest; then from fingers through hands, wrists, forearms, elbows, upper arms and shoulders; then from neck to chin, face, occiput (back of head), forehead, to the top of the skull - thus leaving only the mind to float freely wherever it will.

Commentary on the Christos Experiment By Jacqueline & Nick Parkhurst

We agreed to these unusual experiments being published because we felt that far more research and information on what people experience while in these altered states of awareness is necessary. Although the material may show personal insights, we feel that unless some people are willing for a few of these types of experiences to be made known, the subject cannot be studied seriously. However, even though the Christos experiences are so interesting in themselves, what is even more pertinent is that an open approach is made with regard to their interpretation.

Since undergoing the experiences to gain our own personal insights, we have continued to study other relevant material about 'altered states of consciousness'. We have given considerable attention to the collected works of C. G. Jung and noted the experiences undergone by John C. Lilly, MD in his book *Centre of the Cyclone* (Calder and Boyars, London, 1973 and Paladin, Granada Publishing Co. Ltd., London, 1973) and *The Human Biocomputer* (Abacus, Sphere Books Ltd., London, 1974), some of which have been very akin to some of our own. As well as these two areas, we have studied the facts put forward by Professor Charles T. Tart in his book entitled *Altered States of Consciousness* (John Wiley & Sons, Inc., New York, 1969).

Looking back on the experiences with hindsight, it seems likely that a number of things could be happening in a Christos Experiment. However, only further research will clarify the matter. We will submit here a few ideas out of the many possibilities available.

(a) The experiences are real past life remembrances and should be taken at 'face value'. Some of them indicate such a possibility.

(b) Some form of 'genetic memory' is involved whereby the individual tunes into an action or event of an ancestor, or into a collective 'racial memory'.

(c) All experiences undergone in the experiments are symbolic of changes and stages of growth in the person, or are symbolic of his emotional and mental state at the time of the experiment - i.e. a woman can see herself as a man and it may be symbolic of events concerning the 'animus' in her own psyche. (Male is also symbolic of the conscious, waking mind and female of the unconscious or unknown areas of mind.)

(d) Certain people can enter a state (such as auto-hypnotic) which can briefly be described as 'wanting to reproduce certain phenomena' to please the interviewer. This is a known factor in psychological research - because the interviewer (or psychologist) becomes a 'trust figure', endowed with authority by the individual concerned. The individual may then produce 'what the psychologist wishes - or what the individual "thinks" the psychologist wishes.' Thus Jungian patients produce Jungian type dreams for analysis and Freudian patients produce Freudian ones. All this, however, is usually a subconscious desire on the part of the individual concerned.

We have found though, with our experiments, that this has not seemed to be the case. All our experimentees undergoing the Christos Experiment had a specific reason or motive in mind, which they revealed to us prior to the experiment taking place. We have never done an experiment 'on spec', with no motive on the part of the individual concerned.

Bearing in mind the factors in paragraph (d), the material produced during the Christos Experiment is still so interesting that it is worth further investigation. Even if labels can be applied to certain experiences, it still does not always give an answer as to 'why' they occur and this remains an interesting area for research.

We feel that these 'dreams', as Mr Glaskin terms them, have beneficial effects on the persons experiencing them, and it is obvious that the unknown area of the psyche is trying to 'converse' and 'express' ideas and wishes which may well be found to be highly important for the future development of mankind.

We cannot ignore the fact that human consciousness is on the threshold of a definite change towards higher levels of thinking and motivation - and that such experiments as the Christos Experience may well be one of the means of finding out more about this 'leap in consciousness'.

A Commentary On The 'Christos' Technique By Alastair I. McIntosh B.Sc. Founder of the Aberdeen University Parapsychological Society

Introduction

Having just studied Gerald Glaskin's second book (*Worlds Within*) on this remarkable topic, I would be surprised if many readers do not find themselves in that same bewildered state of scepticism laced with excitement, such as I too experienced on encountering Glaskin's first Christos book, *Windows of the Mind*, which was published late in 1974. If the author really has come across a technique which allows subjects to 'dream' consciously - and about such bizarre topics in some cases - then the boost to parapsychology, and in particular the study of ASCs (altered states of

consciousness), could be very considerable. However, as the critical side of our nature looms up, we inevitably and rightly ask ourselves if it is not more likely that a highly gifted novelist has merely employed a bit of literary licence, and with his skill in using language has succeeded in making a few rather unusual daydreams look like vivid ASC experiences, which mislead us into thinking that they are worthy of scientific investigation.

Not having met or communicated with Glaskin at the time when *Windows of the Mind* came out, the only way I could answer these questions was to try out the Christos technique on student friends, and see if they experienced anything similar which would validate his claims. Needless to say, these claims have been fully corroborated by my experiments and those of others over the past couple of years. But still more exciting than this is that the Christos technique has proved to be a key which with suitable subjects is capable of prying open the trapdoors to about as many different major ASCs as are known to man.

Our ordinary waking state of consciousness (the NSC, or normal state of consciousness) is just the first of our three most familiar major states; the others are dreaming and deep dreamless sleep. A large area of psychology and especially parapsychology is concerned with the study, of other states of consciousness: ASCs such as drunkenness, lucid dreams, out-of-the-body experiences (OBEs), mediumistic trance, 'peak' and mystical experience, etc. They are valued by relevant and often different groups in society, with various methods being used to induce them, ranging from alcoholic intoxication (specific to the first mentioned), through hypnosis which can produce some of the major ASCs if adapted, and on to meditation, psychedelic drugs and specific procedures which are aimed at inducing the higher states of consciousness.

Professor Charles Tart (1969) says that a person has experienced an ASC when he 'feels a *qualitative* shift in his pattern of mental functioning, (in that) mental processes are *different* (and) mental functions operate that do not operate at all ordinarily (and) perceptual qualities appear that have no normal counterparts'. He employs Dr van Eeden's (1913) term, '*lucid dream*', to designate that ASC 'in which the dreamer knows he is dreaming and feels fully conscious in the dream itself'. Most Christos experiences which both my own and Glaskin's subjects have had are of this nature - they are lucid dreams. In general subjects had 'dual-consciousness', meaning that they were aware of both their dream 'world' and the real world, though sometimes awareness of the latter was lost as the dream sequence became more and more absorbing.

One problem with many ASC induction techniques is that they either tend to involve processes which take a long time to bear fruit, such as meditation to attain mystical consciousness, or they are illegal and hard to regulate for experimental purposes, as is the use of psychedelic drugs like LSD. The Christos technique, though, seems to fill a much needed requirement in ASC research, in that it is capable of inducing *lucid dreams* complete with two-way experimenter/subject communication in nearly everybody who can usually remember their nocturnal dreams. Furthermore, I have discovered that in some people it provides a platform ASC from which to induce OBEs (out-of-the-body experiences), and in rare subjects, ASCs involving what are felt to be 'super-conscious' states, which the distinguished American psychologist, Abraham Maslow, has called '*peak experiences*'.

Over time I have learned to select good subjects, since they often show certain common psychological characteristics. They always remember nocturnal dreams vividly and in colour, are usually women, have strong

emotions and feelings and, often, good memories. They are sensitive towards their environment and others; creative, artistic, intuitive, often altruistic and self-actualizing/realizing.

My intention in this paper is to back up what Glaskin has described, by relating a very small number of my own subjects' ASC experiences. However, I shall start with a brief discussion of the Christos induction procedure in order to give the reader some ideas as regards why it is so effective.

The Induction Procedure

Clearly the massage is the most unusual feature of this, and one modification which I have made of the original technique is to cease the foot massage after a couple of minutes when it has helped the subject's body to relax, then concentrate on a fairly vigorous forehead massage alone. I would suggest that the effect of this is akin to the effect of contemplative meditation in which the percipient has to *concentrate* on a stimulus such as a mantra (sacred word) or an imaginary spot of light. This exercise, when perfected by much practice, leads to a condition which Ornstein (1972) calls 'one-pointedness', meaning that the senses are focused upon only the one percept, with a corresponding 'turning off' of perception of the external world.

Now, while it is not easy for a novice meditator to sustain concentration on his meditation mantra, it is very hard for a Christos subject to avoid concentrating upon the compelling stimulus which forehead massage provides. I suggest, therefore, that Christos subjects enter a state *akin* to that of one-pointed awareness very rapidly, and my good subjects have described certain experiences which support this view.

As already stated, most subjects will retain some awareness of the outside environment - particularly of the guide's (i.e., experimenter's) voice - but this awareness tends to be reduced unless the person is specifically asked about it. Occasionally withdrawal of the senses is selective and very pronounced; for example, one of my subjects found that my voice was 'crystal clear' as she could hear it perfectly, but she could not hear music playing at full volume out of my cassette recorder at the same time. This is a classic example of selective sensory perception brought about by intense concentration, and it leads on to two other factors which are very important for ASC induction. The first is a turning of the mind towards inner, subjective experience, rather than to outer sensory impression. The second, and most important of all, is a break-down in the ordinary structure of consciousness.

It is obvious that in order to survive, people cannot be equally aware of everything in their environment at the same time. It is therefore necessary for them to filter out all unnecessary information, and also to learn to process certain sorts of information automatically - below the threshold of consciousness - so that they can interact with the world more efficiently. While this processing or 'automatization' is necessary for us to live normal lives, it does restrict our view of reality very greatly - particularly where aesthetic appreciation of the world is concerned. We have all had the experience, no doubt, of listening to a favourite piece of music so often that we get bored with it. What probably happens is that as we get to know it better we produce a mental model of it - we 'automatize' it - so that it is no longer necessary to attune ourselves to the direct sensory experience and to listen carefully to every note in order to be aware of what is happening in the auditory environment. Rather, the brain can say to itself, as it were, 'I know what that is; it fits the model for Beethoven's Ninth, so I needn't bother

remaining conscious of it to a very high extent.' In other words, we replace the direct experience of reality by an abstract category, and sadly this results in a correspondingly decreased awareness of such *qualities* as beauty, goodness, wholeness, etc., which can only be had when one is conscious of the direct experience to a very high degree.

Now then, it seems to be fact that if one reduces awareness to levels approaching that of 'one-pointedness', the restrictively automatized NSC begins to break down, so an after-effect is that reality is temporarily experienced at a more direct level and the potential to enter certain ASCs is greatly enhanced. Arthur Deikmann (1966, in Tart, 1969) refers to this process as a '*de-automatization*'. If, when in this state, people turn their senses back towards the outside world, they will see it in a very different way - probably in much the same way as somebody using psychedelic drugs might see it. But if the attention remains subjectively orientated, then the experience of one's inner self will also have an enhanced sense of reality and depth about it, and the imagination might flower with a creativity previously unthought of.

Perceptual changes experienced by some of my best subjects shows that they are in a strongly de-automatized state, and so I would suggest that the average lucid-dreaming subject is in a slightly de-automatized condition - this is what makes the dreams so vivid and bizarre in many cases.

The stretching/balloon expansion exercises help to liberate the subject from feeling restricted to his bodily environment alone. As a matter of interest, techniques similar to this are sometimes recommended to those trying to induce an OBE in themselves (e.g. Monroe, 1972), and there is much evidence to suppose that lucid dreams and OBEs merge gradually into one another on an ASC continuum.

The set of exercises which start with trying to visualize a house door are very cleverly designed in order to teach the subject to visualize complex and unusual things, having learnt to do so by practising with simple and familiar objects. A whole environment is gradually built up until the subject is essentially having a *controlled* lucid dream about his or her house as it would appear from high up in the air. Finally, in order to undergo a *spontaneous* lucid dream originating from the unconscious, it is necessary to disengage from the familiar environment, and hence the exercise which makes the subject concentrate on alternating the time of day between day and night.

Lucid Dreams

The most shallow type of dreams were ones relating to everyday circumstances of life, and were often experienced prior to deeper inner experience - rather as if the superficial worries, predominant thoughts and so on had to be waded through in order to get at the underlying motive.

At the deeper level dreams could often be correlated with some major upset (trauma) in the person's life, or with their general outlook and philosophy of life. Let me give an example of the latter sort.

Stephen, a Communist student, had what initially appeared to be a reincarnative-type dream. However, on analysis he agreed with me that psychologically it could be seen as being highly relevant by way of giving inner justification for his political views which are more extreme than most.

After the visualization exercises, Stephen landed in a field through which he found himself walking home having just completed the day's ploughing. He felt that he was back in nineteenth-century north-east Scotland, and had been adopted by a farmer after his parents death at an early age. As the following extract shows, he was treated harshly: at the age of twenty-four he received no wages, and lived in a barn getting food but little else. (S = Stephen; G = guide - in all cases me.)

G. Who is the man that lives in the farmhouse?

S. He's the boss.

G. A good one?

S. No - he makes you work too hard and doesn't do any work himself. He does go out to the fields, but hardly does anything.

G. Does he employ many people?

S. No, just me. His wife calls him Archie.

G. Where do you live?

S. Usually just in the barn when not working.

G. How many hours a day do you work?

S. I get up early, come back to eat something, then I work till evening. I'm now going into the barn . . . sit down . . . I think I'm going to eat something but I don't know what it is. The woman in the house is old and has a harsh voice. She never speaks to me (gives full description of her).

G. How do you pass your time?

S. Just with the horses.

G. Are you literate?

S. No, I've never written.

G. Are you religious?

S. No, I can't remember church.

G. What's your name?

S. I think he (the boss) calls me Jimmy.

G. Do you think you'll ever get married?

S. I'll never meet anybody - there's nowhere to go.

I think the reason why many subjects have reincarnative-type dreams during Christos experiences is due to the role played by suggestion, rather than to an unearthing of past life experience lying deep within the psyche. Both Glaskin and I were introduced to the technique as 'a method to remember

past incarnations', and have consequently mentioned this aspect when telling potential new subjects what they may be about to let themselves in for. Even if the possibility of reincarnative dreams is not specifically mentioned beforehand, it is really necessary to tell subjects that they may find themselves in a different place at a different time when 'landing', so they don't just go back down to the home's surroundings again. To the highly suggestible unconscious mind this could be sufficient to provide the theme of reincarnation as a *nucleus* round which to build a dream which relates to the subject's psychological disposition and status quo. Depth psychology has shown us how the unconscious will usually clad what it has to say about the person in symbols, to avoid the message being censored by the conscious ego which doesn't want to be hurt. Perhaps through using the reincarnation motif the unconscious can project secondary, repressed personalities, or '*complexes*', into the field of consciousness in such a way as to be acceptable to the ego, which thinks there is no harm in a dream about ostensible former incarnations.

Thus, in the above case, we postulate that Stephen couldn't accept consciously that he felt misunderstood and perhaps unloved by the world. He could, however, accept and identify with this feeling as 'Jimmy', a 'previously incarnated' farmer's lad, in a story which bore no relationship to the facts of his real life as a student. In this way the unconscious was able to express its contents, while the ego could remain relatively unperturbed, yet learn from the dream over the ensuing weeks.

I should like to mention just one other dream (out of the many), which was so strange and emotionally powerful that one is forced to think in terms of reincarnation much more seriously. This was one of the very few instances in which one of my subjects experienced strong fear and unfortunately became oblivious of my presence at one point so I was unable to guide her out of the experience. The subject, Mary, was a second-year student of psychology and physiology at the time, and was undergoing her third Christos run. Like those experienced by one two of the Parkhursts' subjects, her dream consisted of a violent death motif. The condensed account of our dialogue starts after the visualization exercises had been completed, and she found herself 'floating in light' with spears thrust up against her body. (M = Mary; G = guide.)

M. . . . (The spears) are not really hurting, but I'm physically transfixed, being unable to move because of the light, I'm sort of suspended right away from everything.

G. What do you look like?

M. Like a man with a leather and brass plate - sort of armour. I am something, I know what it is but I can't remember. I feel as though I'm set in a stained glass window. That's what it is! That's why I can't move and there's so much light. I'm in a sitting position with spears round me which are just touching, and I can feel the difference between what's behind and in front of me - one's outside and the other (spear) is inside me. I'm looking down - I think it's a church - reddish tiles on the floor. It's peculiar being forced to be so rigid. Sandstone pillars, fan vaulting on ceiling - Gothic? No, early English I think. My eyes are fixed looking upwards so it is easier to see the ceiling than the floor. (Further detailed description of the church given. No rapid eye movements which was unusual.)

G. What are you doing there?

M. I'm not doing anything - I'm just part of the structure in my window.

G. How did you get there?

M. (After a long pause, and starting to show signs of distress - muscular tenseness, movement and heavy breathing.) There was a battle. Noise, shouting and screaming, and there was just me on a horse with hundreds of people thrusting with swords and spears at me. I tried to turn everywhere to keep them off. I think - blood - despair. I know they'll get me. (Much tossing and turning, heavy breathing and crying out. Suddenly she stopped crying and went limp.)

G. What's happening now?

M. - Floating - silence.

G. Can you see anything?

M. Light. So peaceful. I feel as though I'm moving towards something - getting more and more solid. I'm compact, developing into something. (Sudden breath and muscular jerk made.)

G. What's happening now?

M. I'm back in the centre of the window - suddenly transfixed with light again.

G. How did you get back to it?

M. I was just floating towards it when suddenly I was sucked into it and became it. It was very very beautiful - the feeling of having a new physical being. Being one with the light and having my own substance is so peaceful after the noise, so comfortable after the pain, and so safe after the danger. There's something written under my feet. I can't see it, but I can almost feel what it says. I think it says two words - it's Latin. It says, *pro nobis* (sp?) - it means 'on our behalf'. I don't know why it says that but it does.

G. What's your name?

M. Lawrence, I think.

G. Surname?

M. I don't know. I can't remember.

G. Where do you live?

M. I don't know, I can't remember. I'll try and remember, but I can't get back past the battle.

G. What exactly happened to you at the battle?

M. I was killed with a spear. (She then went through the killing again, this time even more vividly, behaving just as if she really had been stabbed on the bed in front of me. Pulse rate shot up to just over 100, and she was unaware of attempts I made to communicate and help. After she had gone limp again, I waited a while before asking where she was.) I'm just floating in blackness.

G. Towards what?

M. I don't know where I am or who I am.

G. You're Mary X, up in Hillhead doing an experiment with dreams. You're quite safe, it's just that you've had a bad dream.

M. Oh, that's right. I thought I was lying on the ground with a spear through me.

G. No, you're quite safe, and there's nothing wrong with you.

M. Not now, but there was! It was through my chest - just below the sternum. I can still feel the place now, It feels different than the rest of me, but it's all right now. . . . I'm just lying here relaxed, and can hear the music you've put on. . . . Can I get up now, as I might go straight back to the stained glass window again, which I don't want to do because of the battle which I'd probably go through again.

Although Mary had found the experience as painful and frightening as it seemed real, it also intellectually fascinated her on reflection - which was at least some compensation for having gone through it. When discussing her physical reaction during the dream, two days later in their flat, her flatmate said she sometimes had to wake Mary up at night because she occasionally tossed, turned and cried out so much while dreaming. Seen in this light, it is reassuring to note that the Christos technique had not produced anything particularly abnormal relative to her normal sleeping habits.

Wishing to invoke the reincarnation hypothesis only as a last resort, there are tentative ways in which this dream might be interpreted. For example, it could be seen as a dream about the theoretical *principle* of reincarnation. However, as this would hardly account for the manifestly powerful affective or emotional element, it might be better understood as possibly resulting from the symbolic re-enactment of a repressed real-life trauma, which with a touch of Freudian thought could be considered as the birth trauma. Thus we might account for the very strong feelings of pain, distress and confusion, followed by an impression of bright light and 'new physical being'.

In this short paper it is not possible to discuss dream analysis in any depth. However, it should be clear from the dreams cited by both Glaskin and me in this book that some interpretation could be of considerable help to people who wish to understand themselves and their lives better. In fact, it is seldom that subjects feel that they have not learnt from their dream. The Christos method may find valuable application in the hands of those psychotherapists working with such techniques as dream interpretation, free association, cathartic procedures, guided imagery, and so on.

Out-of-the-Body Experiences

This ASC is characterized by the subject feeling that his centre of consciousness (i.e. 'self', 'soul', 'the me', etc.) has been freed from the physical body, and is capable of moving around in and perceiving both the physical 'real world', and sometimes other 'mental', 'spiritual', 'astral', etc., worlds which might seem just as real, if not more so than the normal physical world. An older name for the OBE is '*astral projection*'.

OBEs can have their onset under a very wide range of circumstances, and there is much debate as to whether or not they provide proof of a spiritual existence. I feel that analysis of specific OBE features such as Dr Robert Crookall (see reading list) has carried out provides very strong evidence to show that OBEs are qualitatively different from dreams and thus provide 'objective' evidence for a spiritual reality. Experiences of some half dozen or so out of the two dozen (half male, half female) subjects on whom I have experimented convince me that Crookall's work is amply corroborated, and it is also important in being what Professor Hornell Hart described as 'a master-pattern into which can be fitted many of the data which have puzzled and perplexed psychical researchers' (*Journal of the American Society for Psychical Research*, 1962).

Briefly, I found that my best lucid dream subjects could be brought into OBE or OBE-like states, simply by asking them to 'come back' from their dream, 're-enter' the room, and try to see their physical bodies lying on the bed. Further exercises such as getting them to somersault helped to intensify the OBE sensation and, of course, it was necessary to employ certain criteria in order to avoid confusing poor subjects' non-realistic 'imaginary' experiences with the very realistic and typical OBEs of the best subjects.

Four subjects demonstrated a degree of ostensible extra-sensory perception while in OBE states, and here I shall describe one such case - the finest - which my best subject, Ann, described occurrences in another room on a different floor of a hall of residence in Aberdeen.

In her fifth run (out of a total of seventeen) I asked Ann to think hard when in the OBE state of our mutual friend, Paula, so as to move towards her, locate her, and describe what she was doing (none of us knew this information at the time).

'Ah,' Ann replied after a minute's silence, 'Paula's sitting *in her room* on the *hard-backed chair* (wrong, she was on the bed, but the hard-backed chair was in line with that and Ann's viewpoint), and she's talking to a girl who I've never seen before. I'm watching them through the window *from outside* (we later found that the curtains *had* actually been open, although it was pitch dark outside), and the girl to whom she's talking is about five feet, four inches tall, with light red hair down to her shoulders and she has a roundish, slightly freckled face' (condensed - not verbatim).

Ann continued to watch them, telling us that she was looking through the window from outside, and tapping on the glass in order to try and attract the couple's attention, but not surprisingly they were unable to hear her.

While this was going on I asked Sarah, an observer who was present, to go up to Paula's room and see if Ann's observation could be substantiated. She went out quietly and Ann later stated that she was not conscious of her departure, although she must have subconsciously heard me telling Sarah what to do. A couple of minutes later Ann announced that she could see somebody else entering Paula's room. She gave a full physical description of Sarah, then suddenly exclaimed, 'Oh, it's Sarah!' - somewhat surprised since she had believed that Sarah was still with us. 'And', she added, 'all three of them are killing themselves with laughter. *They're in hysterics!*'

A few minutes later Sarah came back down together with Paul and a girl, Jill, who exactly fitted the description given. Apparently Sarah had gone into Paula's room and was so amazed to see this girl there that she burst out laughing with surprise. The other two joined in, despite the fact that they didn't know what was so funny, thus explaining why they were all seen to be

'in hysterics'. Neither Ann nor I had ever seen Jill beforehand, and none of us had known that Paula would be in her room with a visitor at that time either.

Both Ann and other subjects experienced many fascinating things while in OBEs and similar states of consciousness, but they go far beyond the scope of this paper. We shall therefore finish off with a brief look at the most highly valued ASCs known to man - '*peak experiences*' as Professor Abraham Maslow (1962) has called them - such as three of my subjects have had to varying degrees of intensity and depth.

Transcendence and Peak Experiences

Peak experience is a blanket term used to cover a wide range of ASCs which may show such features as being overwhelmingly intense and positively valued or ecstatic beyond the normal range of emotions, enlightening, and so on. Values can be generated from the ASC which are commonly described by such terms as goodness, truth, essence, wholeness, beauty, etc. As a sensation of fundamental unity is often felt with percepts, it would seem that lesser peak experiences are closely related to the ultimate. ASC - full mystical experience - in which the percipient, amongst other things; feels at one with all which is in existence.

My subject and close friend, Ann, has entered ASCs which fulfil all of the necessary criteria (set out by Pahnke in Tart, 1969) to be deemed *full* mystical experience. Another subject, Mimi, went into a non-mystical peak state which started with an OBE-like lucid dream. This dream was not unlike that of Glaskin's fascinating subject, Kathryn McNaughton. In fact, I wouldn't be surprised if Miss McNaughton could actually have a peak experience given the right conditions and Glaskin's expert guidance.

In all cases the ASC was induced by my asking subjects in fairly well-developed OBE or similar states to see what might happen if they tried to radiate the strongest possible thoughts of 'being values' such as goodness, truth, wholeness oneness, and, above all, unconditional *love* for all things. While they did this, I started a tape, playing what might be called '*transcendental music*' - music which rouses within one higher emotions and sentiments such as are not usually experienced in the NSC.

Here is a slightly adapted account of my dialogue with Mary as she entered into a semi-mystical peak experience during her fourth Christos run. The transcription starts after she has passed through the lucid dream phase with restricted awareness and has entered into the OBE state, whereupon I set part one of Mike Oldfield's highly conducive work, 'Ommadawn', playing at low volume. I generally used Oldfield's composition for this, though with Ann I felt that the Moody Blues album, 'In Search of the Lost Chord', was more appropriate. It was composed to guide psychedelic drug users into mystical states of consciousness, and the lyrics give it obvious spiritual overtones to supplement the evocative Eastern instrumentation. (M = Mary; G = Guide.)

M. I feel back to normal now.

G. Who are you now?

M. Nobody, just a lump of consciousness. (This loss of ego and/or dream identity seems to be a prerequisite before going into higher states of consciousness.) I feel more capable of just perceiving (i.e. experiencing things), rather than thinking. (Suggestive of a de-automatized state.)

G. Can you perceive beauty and love?

M. Yes. It's too big for me to actually see, but I can see what love does.

G. Can you experience love?

M. I feel as though I'm inside it rather than it being inside of me, so in a sense I'm experiencing it just now, but not really feeling it.

G. Try sending out strong thoughts of beauty, goodness, love, and so on.

M. I feel as though I'm being untied - I'm no longer a small, solid being of consciousness floating around. It's as if I've become much more diffuse - becoming part of love and beauty instead of being inside them. It's like being unravelled - breaking up into little particles of dust - a slow, gentle explosion.

G. To what end?

M. No end, just going outwards to infinity. Embracing everything.

G. What's your relationship to everything?

M. I'm just being part of it, being dispersed into it. I'm diffusing into a gas which is everything - solid, physical and spiritual. I'm dispersed amongst the all or whatever it is. It means that I'm in it, and it's in me. I feel *aware* of my closeness to God, but I'm no closer than I normally am. It's not so much a matter of getting closer, but more like turning the light on something that's already there.

As with Ann during her full mystical experience, the ASC gradually terminated when Mary became more and more intellectually active through having to answer the overload of questions which I fired at her. In future experiments I shall probably remain silent during such states. In any case, subjects usually complain that ordinary language is inadequate to convey their experience in states of consciousness other than the NSC and the usual type of lucid dreams.

Conclusion

In this paper I have tried to complement and partly explain Glaskin's discoveries about lucid dreaming, in addition to giving a very sketchy account of the other states of consciousness with which the bulk of my own work is concerned. This, I hope, offers the reader a glimpse of the vast variety of human potential which can be temporarily liberated in suitable people, using the simple procedure which the Parkhursts and Glaskin have unearthed and pioneered.

As is the case in any discipline where we stand on that hazy boundary which separates the known from the unknown, work with ASCs is not without certain dangers. Therefore please follow the warning issued at the start of this book, and don't treat the Christos procedure as a party game. Although it seems that nightmare-type experiences are very rare with induced lucid dreams, subjects entering the more 'far out' ASCs may become frightened and have potentially dangerous experiences unless you have learnt enough to reassure and guide them properly.

In the Western world we have just recently come to terms with the very concept of ASCs, and while much work is now being carried out, only tentative attempts have been made to map the seemingly infinite geography of inner space. Just as the explorer does not fool around in little-known lands, so anyone trying to effect changes in consciousness with the Christos, or any other technique, should do so only in a prudent spirit of rational enquiry. To help with this I include a short reading list - one which could do with many more additions, but which will suffice in serving as a basic introduction to those aspects of psychology and parapsychology which deal with ASCs and the full potential of man.

Finally, I think we must all thank our remarkable Australian novelist friend, G. M. Glaskin, for risking and, indeed, receiving a certain amount of ridicule in order to tell us about the Christos technique as he was introduced to it through the Parkhursts' commendable endeavours. It is largely through people like these, who are not afraid to state what they have discovered and think, that man is able to make any progress at all towards digging himself out of the existential ruts in which ignorance and cultural taboos hold him rigidly. So to those who have a genuine wish to learn and develop, whether through their own experiments, or by studying the work of others, may I add my voice to that of Glaskin in wishing you a most exciting time while exploring the world of worlds within.

Commendable Reading

Crookall, R. - *The Study and Practice of Astral Projection*. Aquarian Press 1961; *The Techniques of Astral Projection*. Aquarian 1964; *The Interpretation of Cosmic and Mystical Experiences*. James Clarke 1969.

Glaskin, G. M. - *Windows of the Mind*. Arrow 1976; *Worlds Within*. Arrow 1978.

Green, C. E. - *Lucid Dreams*. Hamish Hamilton 1968; *Out-of-the-Body Experiences*. Hamish Hamilton 1968.

Jacobi, J. - *The Psychology of C. G. Jung*. 7th ed., Routledge & Kegan Paul 1968.

Jung, C. G. - *Collected Works*, vol. 8: *The Structure and Dynamics of the Psyche* (includes 'Synchronicity'). Routledge & Kegan Paul 1960.

Journal of Transpersonal Psychology. Distributed in UK by Aleph One Ltd.

Lilly, J. C. - *The Centre of the Cyclone*. Paladin 1973.

Maslow, A. H. - *Toward a Psychology of Being*. Van Nostrand, New York 1962.

Masters, R. E. L. and Houston, J. - *The Varieties of Psychedelic Experience*. Turnstone Books 1966.

Monroe, R. A. - *Journeys out of the Body*. Corgi 1974.

Muldoon, S. J. and Carrington H. - *The Projection of the Astral Body*. Rider 1968.

Ornstein, R. E. - *The Psychology of Consciousness*. Pelican 1972.

Pearce-Higgins, J. D. and Whitby, G. S., eds. - *Life, Death and Physical Research*. Rider 1973.

Tart, C. T., ed. - *Altered States of Consciousness*. Wiley, New York 1969.

Yogananda, P. - *Autobiography of a Yogi*. Rider 1969.