

The Bohm/Pribram Theory of
Reality, and Visual imagery
used to acquire data of a
parapsychological nature

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ABSTRACT

This paper examines: the views of David Bohm and Karl Pribram concerning reality; parapsychology; a 'workshop' for producing visual imagery with a paranormal purpose, and examples.

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Introduction

It has been said that some scientific discoveries are premature. (1) The existence of psychic phenomena may be a similarly premature discovery, in the sense that it would not be appreciated by science, regardless of the data, until a conceptual framework had been established. There is now, however, an all-encompassing paradigm (2) that brings together discoveries from many realms of science and provides just such a new conceptual framework. It accounts for normal perception and simultaneously takes the 'paranormal' and transcendental experiences out of the supernatural by demonstrating that they are part of nature.

We start by examining the new paradigm and the broad horizons that it creates. This is followed by a brief introduction to parapsychology and the experiential workshop from which examples are derived. We hope to demonstrate, by the examples provided, that the paranormal use of visual imagery serves as evidence to this new model of reality. In order to understand this phenomena we will have to abandon many conventional concepts. We must be prepared to reject the very foundations of contemporary science, if need be, in order to understand what it is we are now seeing. However, a word of caution. We are all naive realists most of the time, that is, the rather oversimplified idea of the physical world as being distributed in space all around us and being quite independent of ourselves. The naive realist model works well for most of our experiences. We have been conditioned by many years of thought and experiences and are thoroughly habituated to naive realism. However, this will not be the right approach to the subject dealt with here. It is important therefore to be aware of the influence of naive realism and a fortiori, to try and formulate a more suitable model for what is happening which is another reason why we take as our starting point a new paradigm.

In the heaven of Indra there is said to be a network of pearls so arranged that if you look at one you see all the others reflected in it. In the same way, each object in the world is not merely itself but involves every other object, and in fact is in every other object. Hindu Sutra (3)

A Holographic World

In recent years two scientists have advanced a revolutionary theory which may have started a major paradigm shift, applicable to the whole of science, life and everything else. Their names are Karl Pribram and David Bohm, and the theory has become known as 'the hologramatic universe'. To understand it we have to know what a hologram is. A hologram is a kind of three-dimensional photograph which hangs in space

and looks exactly like a solid object. Such a photograph cannot be taken by ordinary light; it requires a (coherent) laser beam - light in which all the waves have been made to 'march in step' like a squad of soldiers. (4) If two laser beams cross one another, they form an interference pattern - just as, if you throw two stones into a pond, two sets of circular ripples will interact with one another. Now imagine that the two laser beams interact on a glass photographic plate and that one of the two beams has just 'bounced off' a human face. The interference pattern on the photographic plate does not look in the least like a human face - rather like a pattern of ripples or masses of confused whirls. These confused whirls have, however, an orderly pattern and this is called a hologram. Thus the photographic plate has on it a pattern, a blur, with order. If coherent light is now shone through the photographic plate it produces an image of the original solid object in space. This image can be looked at from different angles as though it too were solid. If a small piece of the photographic plate is cut off, then the whole object is still reproduced but with less detail and from fewer angles. In other words, a tiny bit of the hologram can still reproduce the whole object and there is no one-to-one correspondence between points on the object and points on the hologram. Bohm suggests that the universe is like a hologram, every part having in it every other part, as the mystics say.

David Bohm

Ellison (1988) describing the views of Bohm says that Bohm has a very good analogy to his holographic universe. He imagines a vessel consisting of two concentric glass cylinders having a viscous liquid between them (like glycerine, or treacle). The outer cylinder can be rotated slowly to stir the liquid gently so that there is no diffusion. Now imagine that an insoluble droplet of ink is put in the glycerine by an eye dropper and the outer cylinder stirred n times. The ink droplet will be drawn out into a fine thread distributed throughout the system, enfolded in it and made invisible - or seen only as a greyish coloration. If the stirring device is now reversed, after n revolutions the droplet will have coalesced again and will suddenly become visible, having been unfolded - disappearing again if the stirring is continued. If now, after the first drop is added and stirred n times, a second drop is added near where the first drop was added and the stirring is continued n more times - and then a third droplet placed near the second, stirring again being continued for n times - and so on, all of the droplets, will disappear. Each will be all over the liquid - enfolded in it. Imagine now, Bohm says, that the stirring is reversed and done quickly. The first ink droplet will reappear and disappear and then the second will do the same near it, and then the third. Persistence of vision will make it look as though a real ink droplet is moving through space, in time, even though there is no such object.

In just this way, says Bohm, all apparent substance and movement of the world are illusory. What we normally see is the explicate, or unfolded order of things, rather like watching a movie. But there is an underlying order that is father to this second-generation reality. He called the other order implicate, or enfolded. (5) The enfolded order harbours our reality, much as the DNA in the nucleus of the cell harbours potential life and directs the nature of its unfolding. Thus, all apparent substance and movement emerge from another more primary order of the universe (6) and everything is enfolded in everything else. (7)

Karl Pribram

Ellison also described the views of Pribram, a neuroscientist who had been trying for years to discover by experiments on brains how the brain stores memory and had found, as have others, that a particular memory cannot be removed by cutting out small pieces of the brain. It is as though the memory is spread all over the brain. Cutting away bits does not destroy the memory but weakens it and spoils detail. Pribram noticed that the brain itself seems to be like a three-dimensional hologram in which information is stored. (8) In other words, he is suggesting that the brain does not store information like a digital computer but deals with interference patterns in three dimensions. So, on this theory, the brain receives signals from the universe consisting of energy at many different frequencies. It transforms these signals to make objects out of blurs (9) or frequencies, making them into sounds and colours, movements, smells and tastes. In reality then, according to Pribram, there is no space and no time, just events. The brain projects the world 'out there', acting rather like a stereoscope.

Combining the ideas of these two thinkers, suggests Ellison, it could be said that the brain, according to their views, is the basic cause of the physical world being as it is. The brain is abstracting from the undivided wholeness; it is unfolding the world's phenomena from the enfolded unified universe. So the brain is a 'frequency analyser'.

So all our world, according to Bohm - including us and our experiences, thoughts and emotions - are enfolded within the overall order or reality. Time and space are enfolded in it, too, mixed with everything else. This is the undivided reality, the infinite plenum, of the mystics. The brain abstracts from it the physical world, which is therefore a *maya*, a great illusion. Certain experiences may help to gain access to that realm of undivided totality. In other words, by-passing our normal, constricting perceptual mode (what Aldous Huxley calls the reducing valve of the brain) (10) may attune us to the source, or matrix, of reality. In a sense we

may, with appropriate skills, be able to access that primary matrix somewhat as we might use a microfiche to select particular data about a book or author in a library.

In a nutshell, the holographic theory says that *our brains mathematically construct 'hard' reality by interpreting frequencies transcending time and space. The brain is a hologram, interpreting a holographic universe.*

Pribram reassures us by saying that he does not 'understand' any of this. It is not possible to apply normal linear logical thought processes to a region to which they do not apply. It is not possible to understand all this. One's very thoughts about it are abstractions from it. The only way to understand is to become one with it - as we are all the time in reality. Based on this idea then, individual brains are bits of the greater hologram. They have access under certain conditions to all the information in the total system. So we have in principle an explanation (if you can call it that) for all the psychic phenomena.

Summary

The holographic theory, as does any good hypothesis, raises urgent and new questions. Implicit in it is the assumption that harmonious coherent states of consciousness are more nearly attuned to the primary level of reality. What is it that is fragmenting us? We need a new language based on unity, on a universal unified field of being. (11) The knower and the known are constructs; in the implicate world all is one and there is no separation of space or time, knower and known. Bohm says (12) that the idea of the knower observing the known across the gulf of unknowing must be replaced by the paradigm of a unified field of being, a self-conscious universe realizing itself to be integrally whole and interconnected. Knower and known are thus, on this view, falsehoods, crude constructs based on abstraction. In the non-manifest implicate order, all is one. There is no separation of space and time. The whole point of the manifest world is, it seems, to have separate units - separate but interacting. In non-manifest reality it is all interpenetrating, interconnected in one. *Deep down the consciousness of mankind is one. We construct space and time for our own convenience.*

Finally, since every part of everything is in every other part we find ourselves (with this theory) at the source of all possibilities.

"What is here, is elsewhere
What is not here, is nowhere"
Vishvasara Tantra (13)

What is parapsychology?

This is the study of mental phenomena outside the sphere of ordinary psychology and covers a wide field referred to as the 'paranormal.' This essay takes the paranormal as accepted context, that is, I am not trying to 'prove' the existence of the paranormal. A thorough investigation of the subject can be found in Ellison (1988), for example.

Extrasensory perception, which is sometimes called paranormal cognition, is defined as the acquisition of information otherwise than through the recognized sensory channels. The information may be of facts relating to another place or of thoughts in someone's mind; the information acquired can lie in the present, past or future.

Telepathy is the communication of impressions of any kind from one mind to another mind, independently of the recognised channels of sense. Clairvoyance is defined as the paranormal acquisition of information concerning a physical event or an object elsewhere, the information being derived (it is assumed), directly rather than through the mind of some other person. There is frequently doubt whether information within someone's mind, not acquired through the senses, is the result of telepathy or clairvoyance (14). The type of perception we shall be dealing with is mostly clairvoyant and not telepathic.

A well known medium called Eileen Garrett described the specific form of clairvoyance she experienced in an analogy that sounds like an 'interference pattern':

"In the clairvoyant experience, one follows a process. Light moves in weaving ribbons and strands, and in and out of these, fragmentary curving lines emerge and fade, moving in various directions. The perception consists of a swiftly moving array of these broken, shifting lines, and in the beginning one gathers meaning out of the flow as the lines create patterns of significance which acutely attentive clairvoyant perception senses" (15)

This certainly sounds as if Eileen Garrett is glimpsing the underlying 'interference pattern' of reality. And if we merely recall that every fragment of the 'interference pattern' contains a complete image of the whole, then we can suddenly catch an intuitive glimpse of how Eileen Garrett could 'know' the data that, as a medium, that she did. She also writes "an inner condition of 'alertness' is the essential factor in many of these activities."

The Workshop:

The purpose of the workshop is to organise situations so that participants who are going to produce the visual imagery, whom we could call the 'psychic percipients', do so in such a way as to be able to obtain data concerning another person through paranormal means. Thus the essential ingredient is that the 'psychic percipient' has a 'partner' or target person. Ideally, the less known about the partner the better, although this is not essential. This could be achieved in a group setting or perhaps via instructions through an intermediary, if they are not in the same location. Thus we have two people involved as a pair A and B, and the purpose of the activity which will take place is that A will produce visual images from 'within their own resources' which will be 'for B'. The intention, strange as it may seem, will be that these images contain data meaningful to B, which, since they may not know each other, or even be able to see each other, raises all the issues of paranormal cognition. The importance of 'intention' and 'purpose' cannot be underestimated.

It will be helpful if participants enter this work with the appropriate attitude viz. Everyone has within them the gift of being able to experience things as a child. 'Step-through' doubts that what you are doing is childish, banal or insignificant. Suspend your disbelief. To do this participants may need to 'open-up', and perhaps even lighten-up!

Thus, percipient A produces visual imagery through various means of drawing using any materials whatsoever. A simple pencil would be quite adequate. When one image is finished start another so that one has a series of preferably different images. If the image produced is abstract or symbolic the psychic percipient could add a verbal interpretation or 'enhancement' and may wish to do this anyway. Finally there needs to be sharing of information about the images to see if they do indeed show data meaningful to the recipient B.

What are the techniques for producing an image for this purpose? One could for example, simply doodle and stop there. One could 'play' with the doodle and see if it goes in any particular direction, if anything seems to emerge. Compare this with Eileen Garrett's "... one gathers meaning out of the flow as the lines create patterns of significance ..." which was mentioned earlier when discussing clairvoyance. One might call this a form of 'directed automatism' or 'conscious doodling'. Alternatively, one could use introspection or meditation, 'seeing' what images form in the mind and use those. One may wish to close one's eyes at some point as part of the process. If one finds that one is particularly attracted to something in the environment, three ducks hanging on the wall, say, one could use that as an objective source of

imagery. An exciting idea to try involves recalling cameos from one's repertoire of memories and experiences, from any point in time, and use these as source material. For example, recalling an incident 5 years previously which involved a neighbour or someone at work. The images will soon come flooding through providing material to work with. Remember however, these are one's own memories and ostensibly would have no connection with one's partner B other than the overarching 'intention' that they will be relevant for B. Actually, once one has formulated this intention at the beginning of the activity one can completely forget it and get on with the production of images. It is simply as if one is giving an imperative to one's image-producing faculty somewhat like 'let all that follows be for the defined purpose, and for that purpose only' and then having trust that the process works that way, that the command will be heeded and that one's 'inner eye' will select the appropriate data, no matter by what means the images are then produced.

It could be worth noticing that hesitancy or confidence, (and our quality of attention) at any particular stage of a drawing, may refer to data concerning the 'target' person. It is particularly helpful if the image produced is one-pointed, that is, contains a discernable 'pearl' of potential information. And of course imagination is crucial to all of this. (16)

The stage where B examines A's work including A's possible comments could be called verification. Are the images veridical? That is, coinciding with realities?

In cases where the imagery is abstract or symbolic does it need to be 'enhanced' by language to gain meaning? c.f. You can know all sort of things but our culture needs you to verify through language. Where the image is not self-evident the verification process may require some 'detective' work. That is, a discussion about the context in which the image arose, for example, details about the scene from which the image was selected, may provide a key to its significance. If the scene involved a ladder to reach a light, perhaps either object could be the relevant image. Finally, despite the image representing what A prescribes it to be, it could also serve to be what B says it is, that is, taking B's interpretation. So there are many possibilities in the verification procedure and it is surprising how a little detective work can jog memories and produce results.

Doubt, of course, is the major enemy and Wilson (1988) gives a useful discussion of this. (17)

Let us now examine some concrete examples.

Examples.

The pictures referred to in the examples can be found in the appendix and should be examined along with the remarks below.

Examples (a) and (b) are provided to show that one could start very simply, without needing to possess great drawing skill.

Example (a): The image may be abstract as in the case using colour.

Example (b): It may have some symbolic or figurative content.

Example (c): This was produced in a group setting, a 'psychic development circle'. I doodled on a piece of paper, on which I had drawn a circle subdivided into segments, one segment per member of the group and as each person gave their contribution to the group, I doodled in the segment assigned to them.

Examine the segment for Raymond. The detail selected (encircled) had been produced by doodling. Using this image as a stimulus the statement I made to Raymond 'enhancing' the visual data was "you have changed four tyres". Raymond was able to confirm that within the previous month he had actually reconstructed a vehicle and had changed four wheels. In this example I was the psychic percipient and 'Raymond' was the target B. For simplicity, and anonymity, I shall omit most names in the following examples and simply refer to A's and B's.

A(1), A(2), B(1), B(2) etc. will indicate different participants i.e. A(1) will always refer to same person.

In the following cases examples (d), (e) and (f) the two 'partners' didn't meet or know each other and I acted as 'courier'.

Example (d): A(1) - B(1)

A(1) gave no verbal enhancement as the image seemed self-explanatory.

B(1)'s comment "Definitely, I think about dieting every day"

Example (e): A(1) - B(1)

A(1)'s verbal enhancement: "a house in France in the countryside"

B(1)'s response "a friend went to stay in France, in the countryside, and phoned me the day before yesterday"

Example (f): A(2) - B(1)

A(2)'s enhancement "a figure with praying hands"

B(1)'s comment "I've got a photograph of a guru on the wall in my hall showing exactly this Indian greeting. This photograph is always in my mind. This is very true."

Example g(i) and g(ii): A(2) - B(2)

In the following case I was the target B(2), and A(2) did not know much about me beforehand. A(2) produced the drawings g(i) and g(ii) when we were apart.

Example g(i): A(2) - B(2)

A(2)'s enhancement "a desert island, you are slightly depressed in a hut, otherwise reasonably positive feelings."
B(2)'s (= me) response "this describes my experience on a recent holiday in Bali. I stayed in such a hut and took photographs of a specific palm tree which was right next to the hut."

Example g(ii) = A(2) - B(2)

A(2)'s enhancement "you will be happiest (most content in sunshine, warmth, heat and near water."
B(2)'s comment "a description of my dreams".

The following examples were produced in a group setting, a workshop where people paired up to produce images for each other. That is, having decided who their partner is, they would go off and work independently on the drawings, and meet up later to compare notes.

Example (h): A(3) - B(3)

A(3)'s enhancement not noted.
B(3)'s comment "One hundred per cent accurate, There is a thatched cottage at Walney and I was talking about it last Thursday"

Example (i): A(4) - B(4)

B(4) commented "There are owls in my garden"

The participants comments in the following were not noted as the examples seemed self-explanatory and were accepted as significant by the target person.

- Example (j) A(5) - B(5): a monocle
- Example (k) A(6) - B(6): plaster caste
- Example (l) A(7) - B(7): hangers
- Example (m) A(8) - B(8): 2 milk bottles on doorstep plus medicine.

The results of similar workshop partnerships are mentioned in the Daily Telegraph article included in the appendix B(i). As you will see other related activities were also included in that workshop.

Example (n):

The next example [n(i)] was produced by me whilst giving a 'private sitting' to an icelandic woman - farmer in Iceland, using an interpreter. I drew the 'portrait' of a person whom she recognised as a deceased employee of hers. He had died five years earlier and she had nursed him whilst he was dying.

She produced a photograph [n(ii)] of him a few days later which had been taken just before his death. Comments were made indicating my drawing looked more like his usual self than the photo. Further documentary evidence of this is given in the appendix in a Psychic News article. B(ii).

Examples (o) and (p): Here are two typical similar examples from a well known psychic artist, Coral Polge. Polge and Hunter (1984).

Example (o):

This was the portrait of The deceased parent of a 'sitter'. Coral Polge commented, 'I began the man's portrait by drawing his spectacles, and adding the face. Sometimes I draw a smile or hairstyle and have to wait for the next impression of the features.'

Example (p):

This turned out to be the nephew of the 'sitter', 'Who I felt had miscarried before being born, and was growing in spirit' said Coral Polge. The photograph is of his surviving twin brother. Though Polge's portraits provide astonishing 'evidence', on examining quite a few samples, I find the images somewhat stereotyped.

Example (q):

Finally, as an interesting variant, I include a sample of Matthew Mannings 'received' automatic drawings which turned out to be reproductions of Albrecht Dürer's work or unknown drawings in his style. From Ellison (1988).

Conclusion

Without question the emergence of the holographic brain and holographic universe represents the most exciting paradigm shift in modern times. To blend ideas about how the brain creates consciousness and how consciousness is wedded to the universe is an awesome task. Yet this is precisely what Karl Pribram and David Bohm have done. (18)

The lateralized brain gave us permission to acknowledge and honour diversity in modes of knowing. The holographic brain insures the simultaneous legitimacy of the interconnectedness of that knowing.

Agree or disagree with the new paradigm, one conclusion unmistakably emerges: at most, the new science makes ample room for the paranormal. Parapsychologists such as Krippner, Tart and Dean have commented that the holographic model is consistent with their experimental data, particularly as it postulates access to a domain transcending time and space. (19) Scientists Russell Targ and Harold Puthoff have gathered indisputable evidence, they say, that man has a capacity for 'remote viewing', that is, an ability to describe or draw on paper a distant location, outside the range of normal perception, which has been randomly selected as the 'target' site. All the individuals they tested were found capable of some degree of viewing without the aid of ordinary vision. (20)

'If the paranormal exists, it can only be understood through reference to the implicate order, since in that order everything contacts everything else and thus there is no intrinsic reason why the paranormal should be impossible' says Bohm. (21)

The holographic model resolves one long-standing riddle of the paranormal: the inability of instrumentation to track the apparent energy transfer in telepathy and clairvoyance. (22) If these events emerge from frequencies transcending time and space, they don't have to be transmitted. They are potentially simultaneous and everywhere.

The ideas of Bohm and Pribram that we are all interconnected, and every part of everything is in every other part, is also consistent with the experimental 'workshop' data given in this paper. The examples show 'visual language' capitalising on 'I sense' rather than 'I see' imagery. That is, the senses are concentrated on an inward form of looking and listening. The Will must direct intuition in order that receptivity may occur. Intuition does not merely 'see' by some magical process; it *looks*. Any creative construction - from doodles, colour, drawn images, symbols to identifiable portraits - can serve as meaningful communication.

We know, experimental data alone can never fully establish the truth of a paradigm. Nevertheless, having set out with the intention that a psychic percipient should produce data meaningful to another person whom they may not know or even see, we find that our examples both of visual imagery and verbal enhancement endorse the new paradigm.

The importance of images is of central interest. The holographic model also helps to explain the strange power of the *image*. (23) Bohm suggests that images are the means by which the explicate order of the so-called ordinary world of experience unfolds and displays the implicate. (24) Implied in these ideas we find that each mark has significance, and also the way in which each mark is made, also has meaning, and contains 'information'. (25) The task of comprehending or knowing the full meaning of this phenomena and indeed the paradigm in which I've placed it, and translating this understanding into our ongoing experience is the task lies before us. To conclude, Bohm has a vision of a unified field theory undreamed of by science, in which the searcher and what is sought are apprehended as one, the holomovement becoming translucent to itself. (26) For human life, widespread awareness of such a realm will be revolutionary, leading us from information to transformation and from knowledge to wisdom.

'What the heart knows today the head will understand tomorrow'. (27)

Notes

- (1) This was suggested by molecular geneticist Gunther Stent in 1972. Quoted in Ferguson (1982)
- (2) Paradigm: a mental model or pattern that helps to make sense and order of experience.
- (3) This extraordinary ancient description of a holographic reality remarkably matches the contemporary ideas of writers Bohm and Primbram. Ferguson (1982) (P202)
- (4) (Coherent) laser light is light in which all wave fronts are in phase.
- (5) Wilson (1988) writes that Bohm, a British physicist, and a protégé of Einstein had been trying to explain some of the paradoxes of quantum theory, particularly the strange fact that two particles, flying apart at the speed of light, can apparently affect one another. That should be totally impossible - unless their 'apartness' is somehow an illusion. So Bohm proposed a theory which he outlined in his book *Wholeness and the Implicate Order*, to explain this paradox.
- (6) Bohm calls this phenomena the holomovement.
- (7) This is a very brief and inadequate sketch of Bohm's idea that all apparent substance and movement are illusory - as it is called in Sanskrit, a 'maya'
- (8) Pribram suggests this is stored in the form of proteins (rather as silver oxide stores the information on the photographic plate)
- (9) Blurs: According to Bohm, the blur is the basic reality. Nature will not stand still and display its edges because its true nature is in another order of reality where there are no things. Electrons sometimes look like particles, sometimes like waves. They jump from one point to another, apparently without crossing the space between. We are trying to bring the 'observed' into focus and running into difficulties. The blur is a more accurate representation. Ellison (1988)
- (10) Ibid p155
- (11) Bohm (1980) has a chapter in his book on language and the difficulties that arise as a result of our present language.
- (12) Ellison (1988). p157

- (13) Mookerjee, A. (1983)
- (14) A discussion of experimental procedures to separate the two is given in Ellison (1988) Chapter 3.
- (15) Wilson (1988) p.126 takes these quotations from Eileen Garrett (1949) *Adventures in the Supernormal, A Personal Memoir*, Chapters XV and XVI
- (16) (a) 'Imagination is the true source of psychic production' Bachelard (1968)
 (b) 'The psychical entities which seem to serve as elements of thought are certain signs and more or less clear images which can be "voluntarily" reproduced and combined....' Albert Einstein in Penrose (1990) P.423 c.f. Non-verbality of thought.
- (17) Wilson (1988) p.355
- (18) In Wilber (1982). Bob Samples paper called 'Holonomic Knowing'
- (19) Ibid. In the chapter 'A New Perspective on Reality'
- (20) Targ and Puthoff (1977). They stress the importance of a subject's feeling comfortable with the idea of paranormal ability; maintaining that the primary reason more people do not exhibit a high degree of it is that society on the whole seems to frown upon the idea.

c.f. *ibid.* Without going outside,
 you may know the whole world.
 Without looking through the window
 you may see the ways of heaven.

TAO TE CHING
 Lao Tsu, Sixth Century B.C.

c.f. *ibid.* I can do it on the plane;
 I can do it on a train;
 I can do it here or there;
 I can do it anywhere.

- Dr. Seuss, *Green Eggs and Ham*

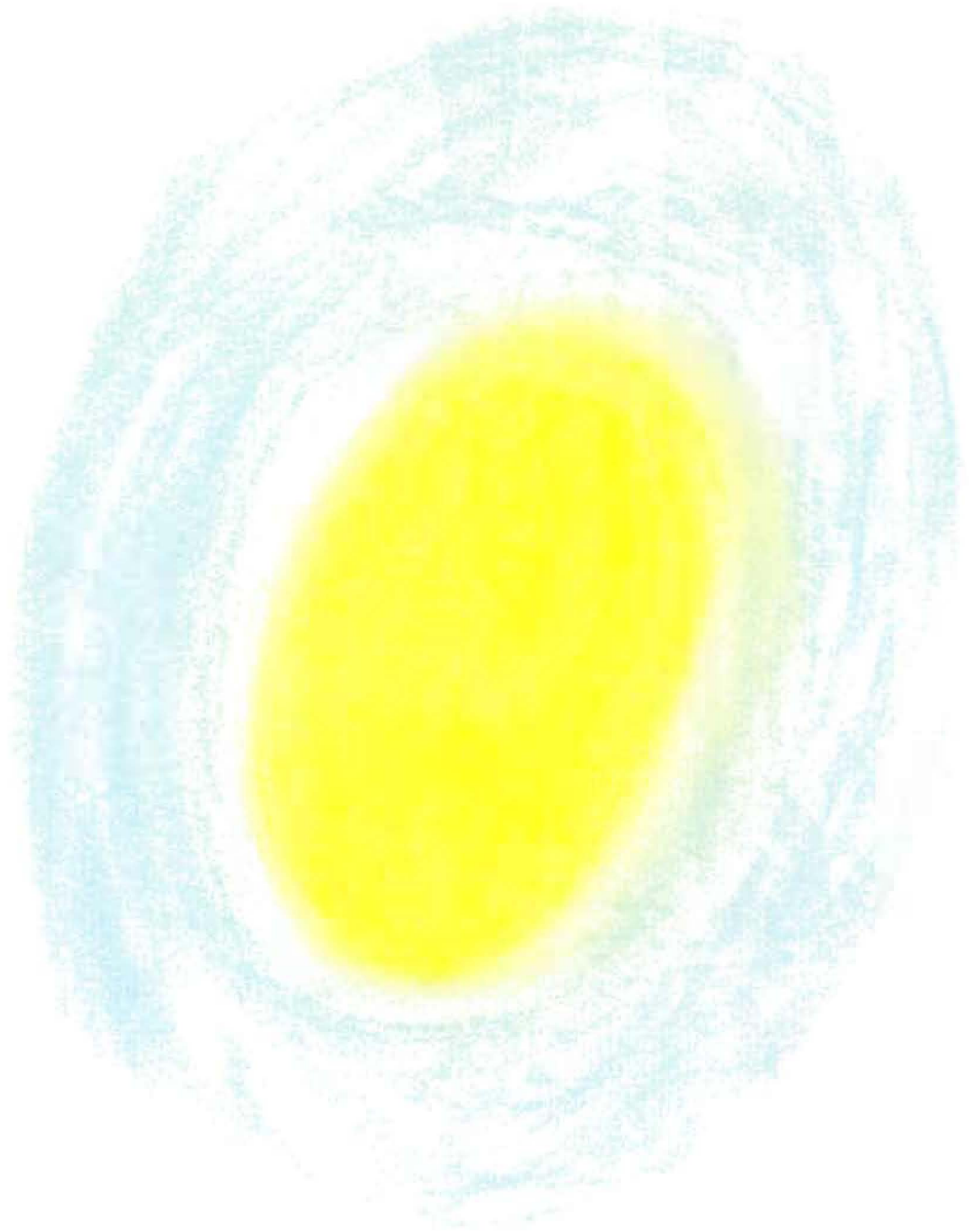
- (21) In Wilber (1982). Bohm, in the chapter 'The Physicist and the Mystic'
- (22) Ibid. Ferguson, in the chapter 'Karl Pribram's Changing Reality.'

- (23) Ibid. Pribram, in the chapter 'What the Fuss is All About.' Dennis Gabor's early work connecting object to wave storage to image construction. Gabor's equations showed that the identical mathematical transfer function transformed objects into wave storage and wave storage into image! The storage of wave patterns (as in a hologram) is thus reciprocally related to the imagery of objects!!
- (24) Ibid. As in (21) above.
- (25) Ibid; in (19) above:
Figurative descriptions of a sense of flow - as in love, joy, confidence and the creative process - may actually reflect states of consciousness in resonance with the holistic 'wave' aspect of reality. Anxiety, anger and 'stuckness' would represent fragmented states.
- (26) Ibid. Weber, in the chapter 'Field Consciousness and Field Ethics'
- (27) James Stephens, The Crock of Gold, quoted in Noddings and Shore (1984)

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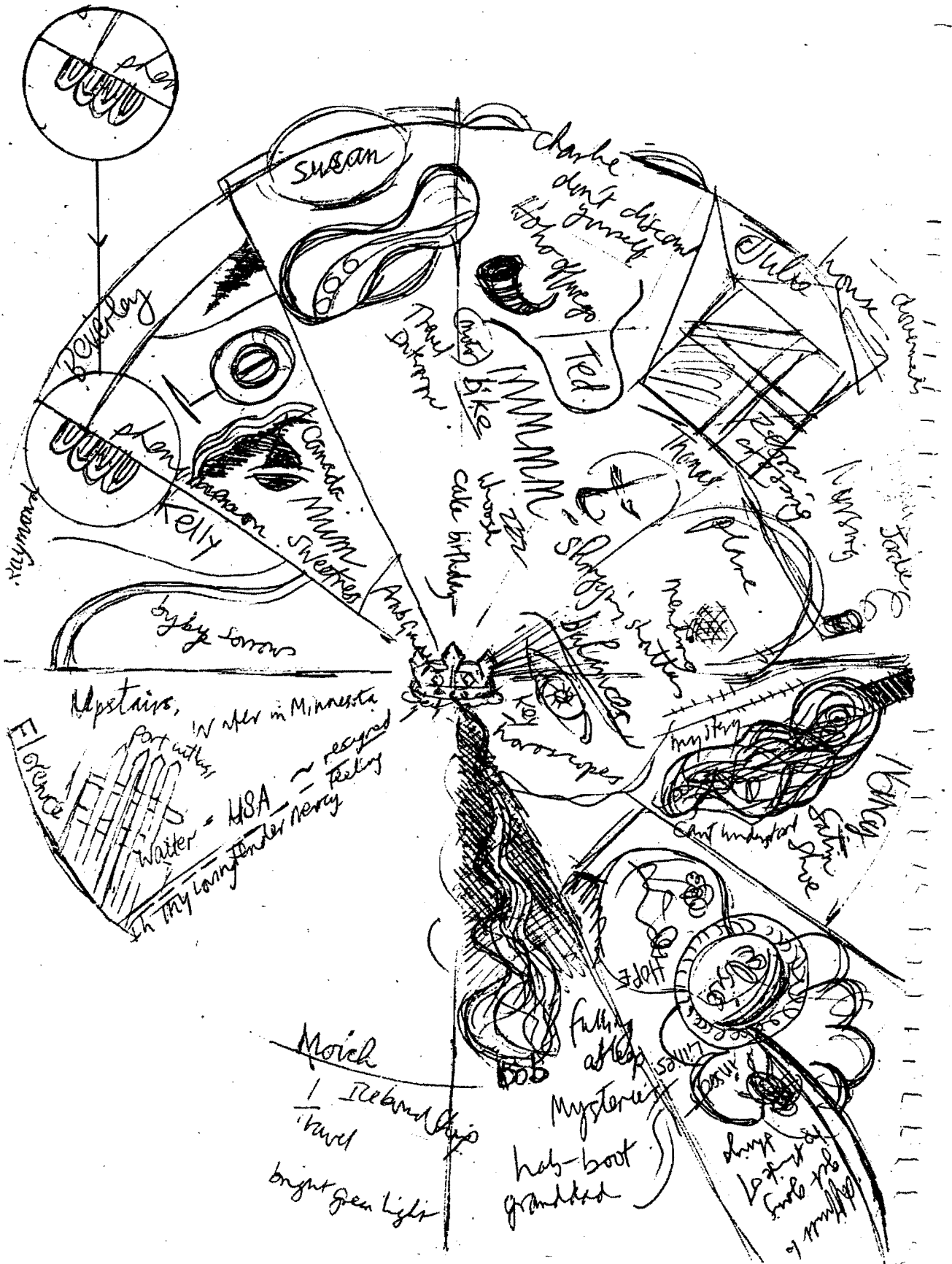
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Appendices

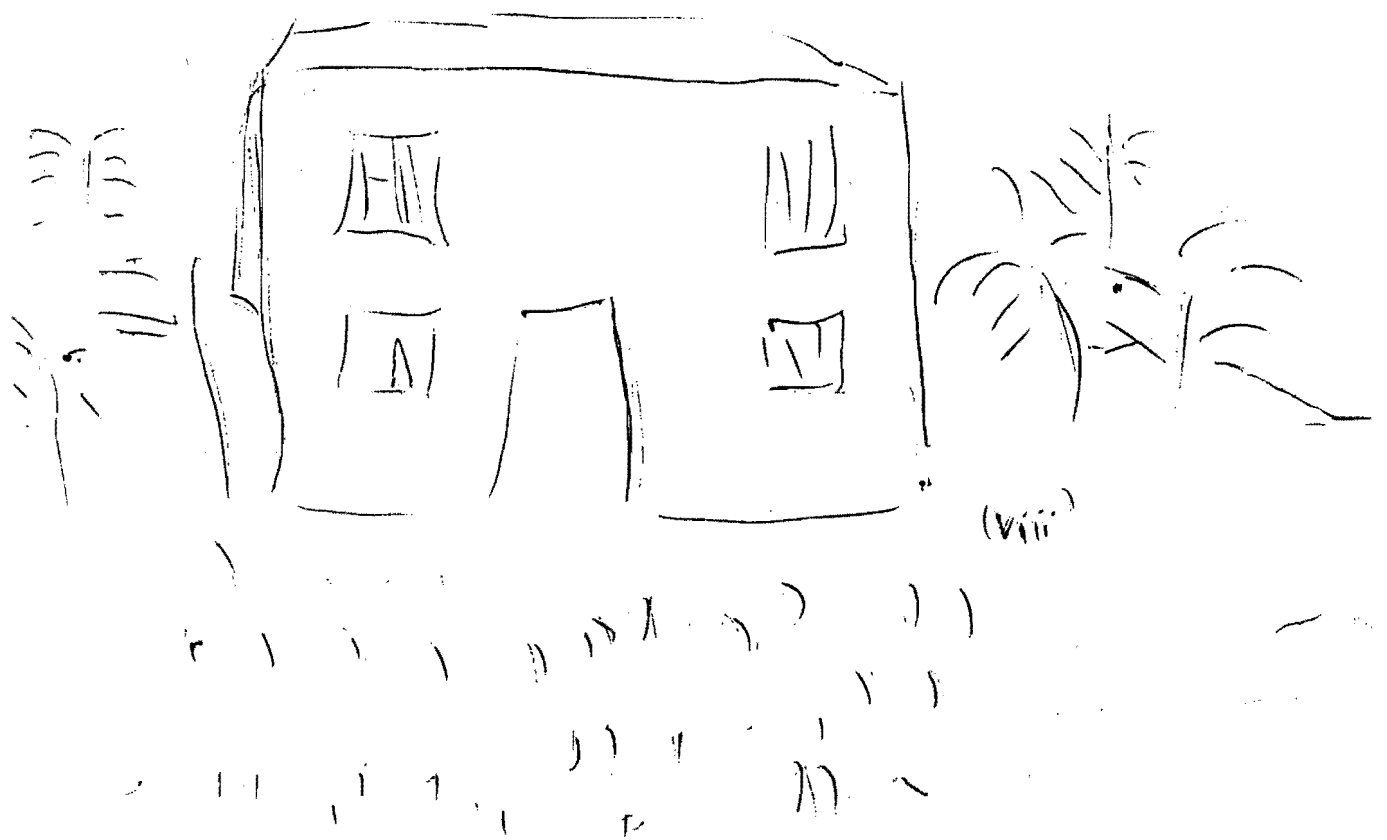


(a)

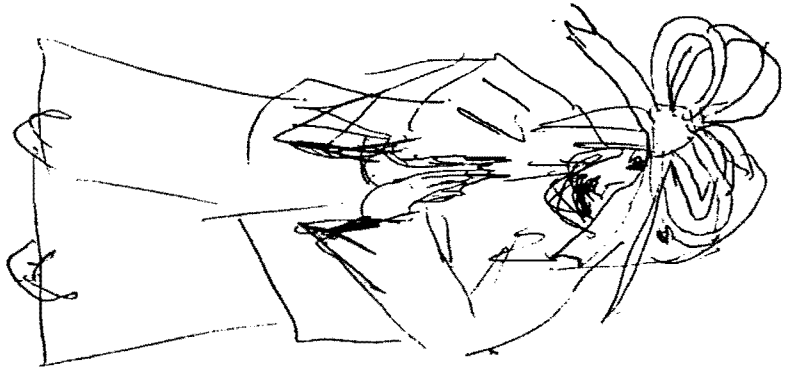








(viii)



(f)

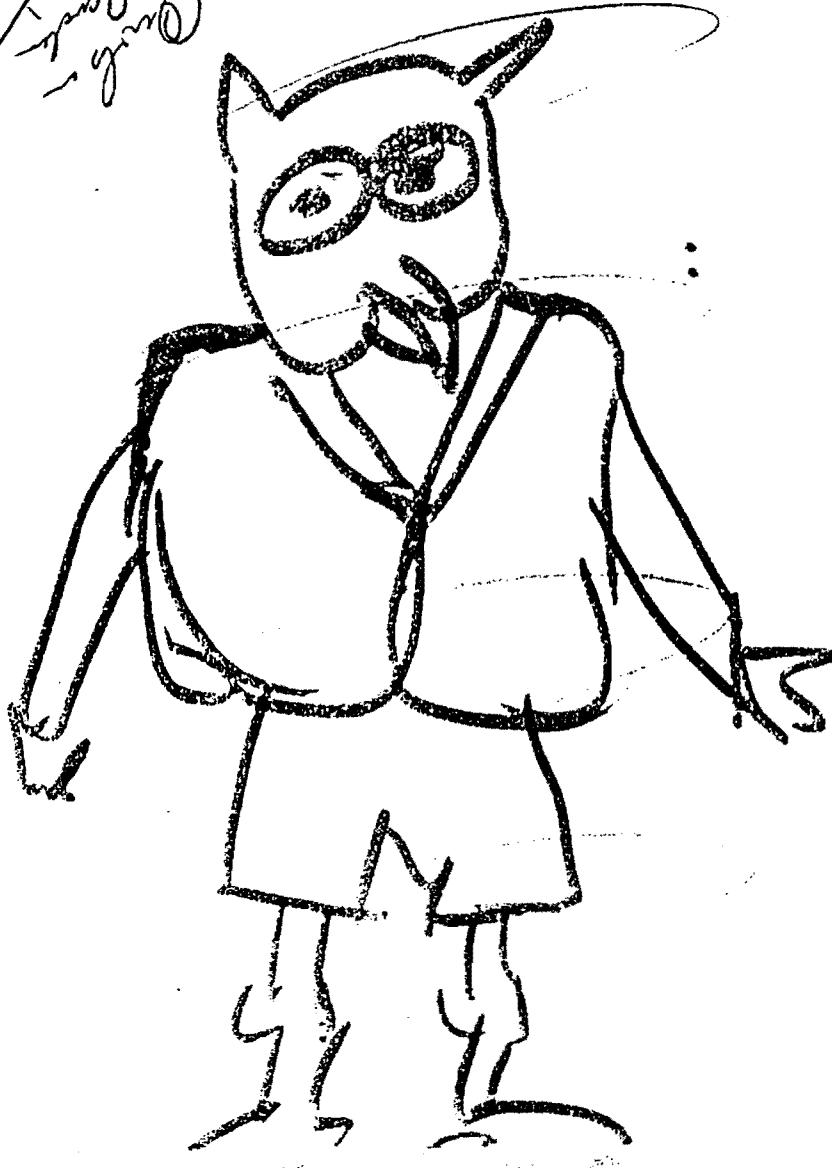


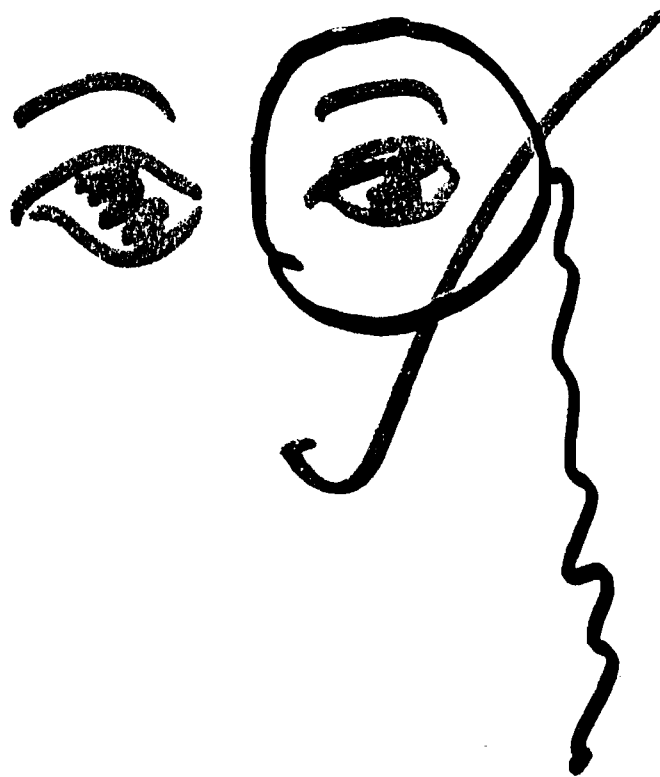
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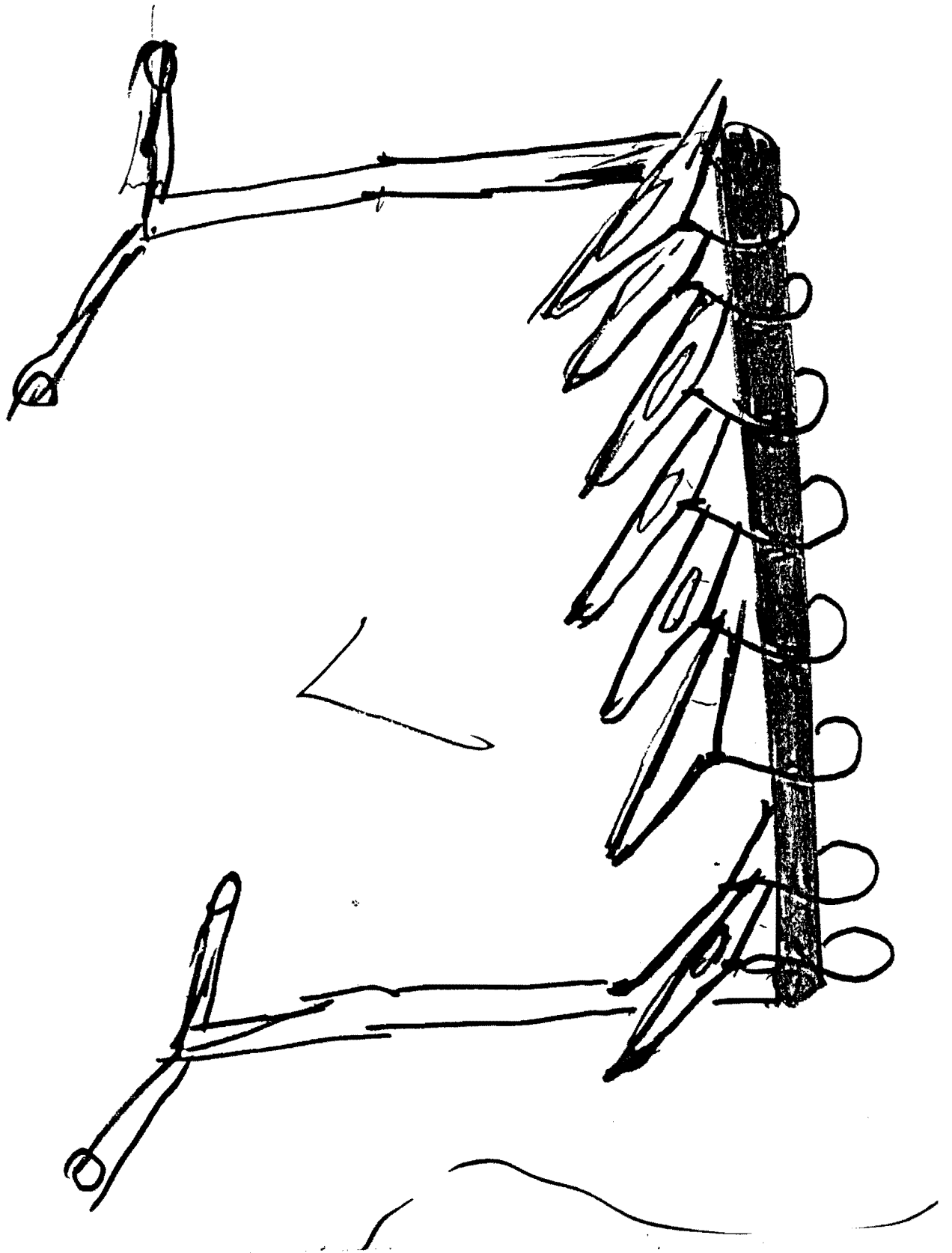


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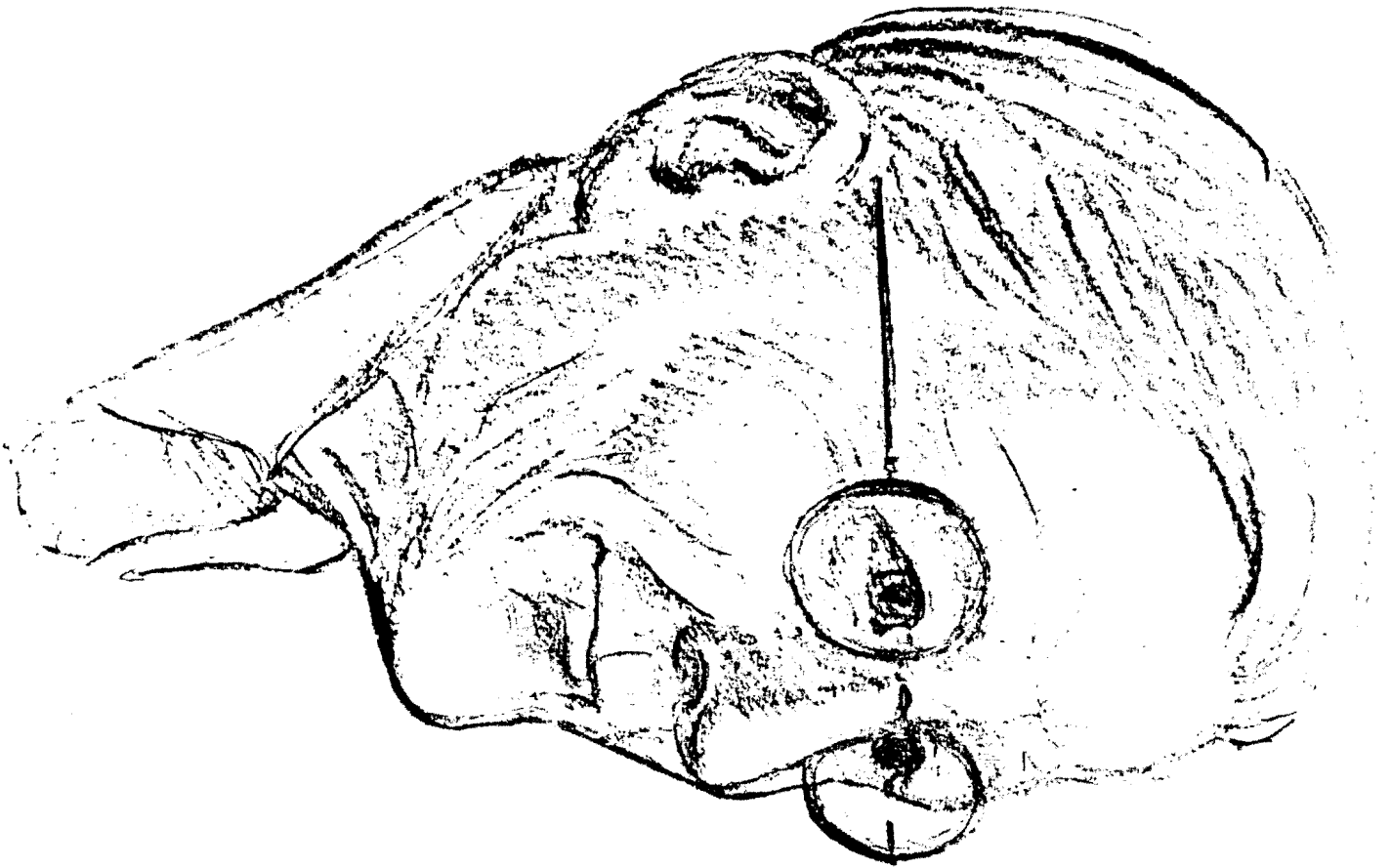


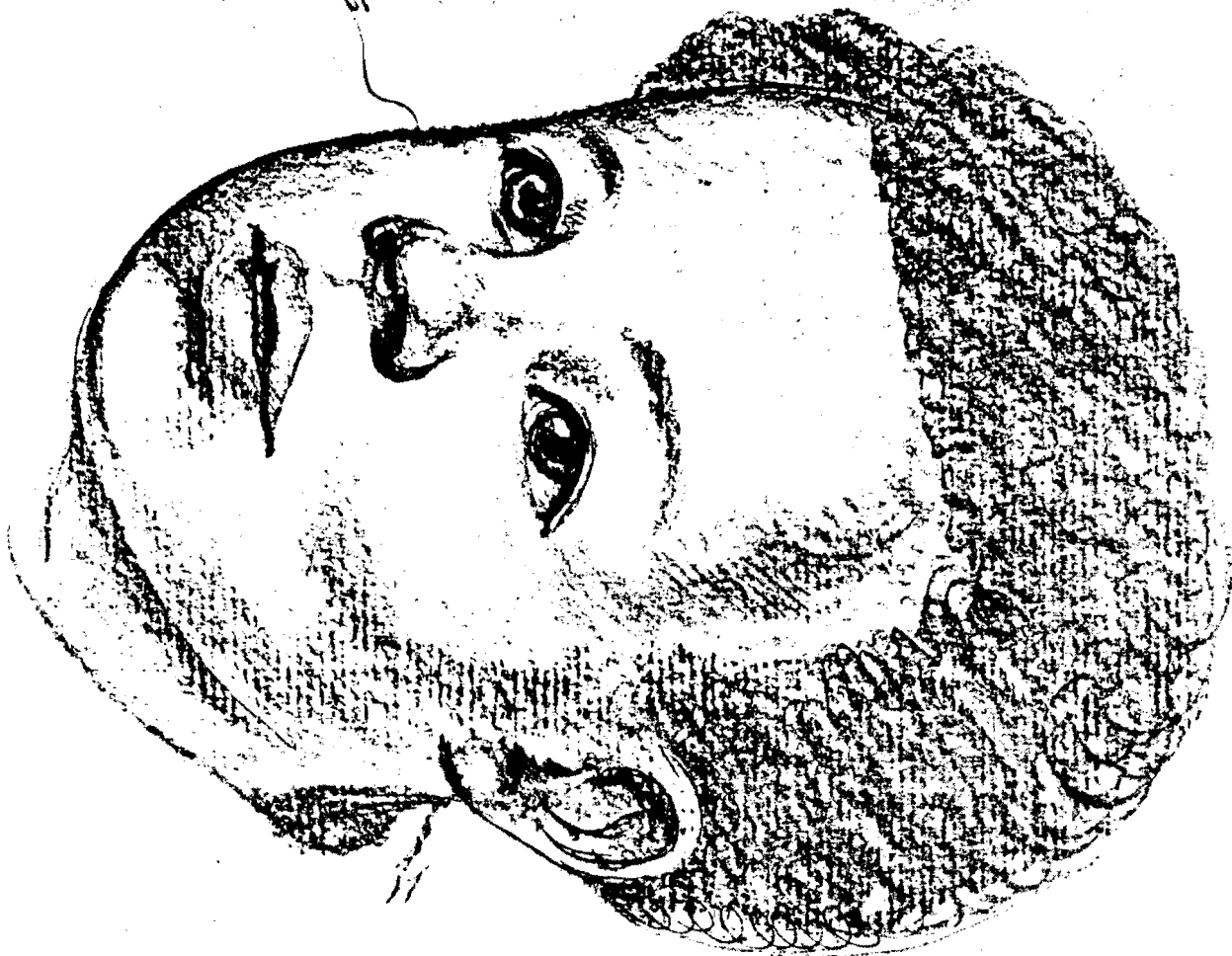


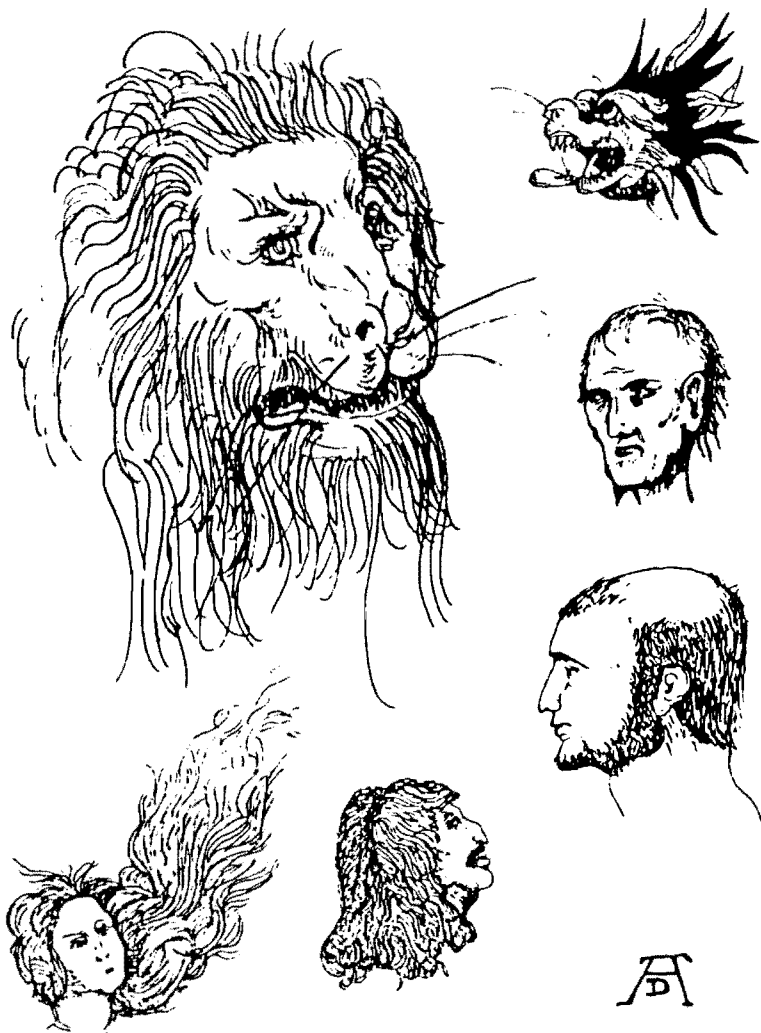
n(i)



n(ii)







From an article in The Daily Telegraph 16.2.88
'Eye to Eye with the Other Side' by Catherine Stott.

My new partner drew images of the pond near my house and only one chimney (rightly since the other caved in during the hurricane). One girl drew a fenced-in paddock containing four horses. Her partner had spent the previous weekend re-fencing his paddock. Of course, these were trivia.

Most impressive were the four images presented to Florence, an elegant Parisienne: a rock guitarist; a snake; four jars, and, of all things, a lavatory. Florence turned spectral white. Her rock-star brother had died two years before. His last present to her was a gold snake charm. Her twin in California had given her four jars for Christmas. She had bought a new lavatory the previous day. Gasps all round. Results were now 95 per cent accurate.

The complete article is on the following page .

TUESDAY MATTERS

Eye to eye with the other side

When competition in the fast lane palls, people begin to wish there were more to life ...
Catherine Stott went in search of spiritual experience

THE PROMISE was a big one: "In just 12 hours, over a weekend, you will discover your ability to experience and appreciate spirit communication and guidance in ways hitherto thought impossible."

Who would attend? Would-be pier palmists in loose hand-knits? Not at all. Many of them came in fast cars, wearing designer jeans and Reeboks — carrying flowers.

For these are the Aughties' equivalent of the Sixties' Flower Children. Young, mostly single, good-looking people, all in search of something their fast-lane careers in banking, property, marketing, theatre and fashion had failed to provide — contact with their inner selves and closeness to others.

They had each paid £60 to spend the weekend in a Westminster school-room to take part in a psychic development course given by Moïch Abrahams, 46, a disciple of the late Doris Stokes. The few older members were already well-versed in matters of mediumship and psychic healing. The young had mostly practised calming meditation and wanted to go a stage further.

The 20 of us were asked to sit in a circle and to hold hot-house blooms "to open up your hearts". Their scent, scepticism, hung heavy in the air.

Moïch Abrahams is an Orthodox Jew who previously thought spiritualism was heresy. A trained mathematician, he now teaches children with special needs.

"All around us is information, if we can only read it," he told us. "We are all part of one experience, so to receive information about others, tune in to yourself. Listen with your heart not with your brain, that nagging, judgmental voice."

"Trust the data you receive. Trust the process ... go with the flow ... the force is with you. Forget the spacesuit

around your spirit that we call the body."

And this we did, by means of holding hands, jazz dancing to tapes and simple "reality" games with scissors and paper. Most people's intuition, the power we were being working with, was largely undeveloped at the outset.

When six objects were placed in sealed envelopes and we were asked to draw them the results were discouraging, with the exception of those obtained by two people who had previously "dabbled".

"Your idea of why you were doing it was not powerful enough," said Moïch. Results improved by the hour as we became more willing and open. Most people were getting the final exercise 100 per cent right, which must prove

If you survive the "opening up", you are ready for anything

Moïch's point that intuition can be learnt much like a foreign language.

The exercises were performed with partners chosen by eye contact from across the room. A cylinder of cartridge paper was placed between the faces of the partners and they gazed down them into each other's eyes for five minutes.

The first eye contact is desperately uncomfortable. Whoever stares for five minutes into the eyes of a total stranger? It makes you blink, cough, even hyperventilate; all symptoms of acute nervous embarrassment. If you survive the "opening up", you are ready for anything.

Anyone still perceived to be uptight at this stage is handed a plant to place between their knees. Plainly, our corporeal selves had not been left far enough behind when the mini-skirted Hampstead image consultant refused because

"I'm not wearing the right coloured knickers today".

But things were beginning to loosen up. We were asked to hold hands, stare into our partner's eyes and then write down 20 significant pieces of information about each other by allowing images from our own experience to float up.

We were assured that the giant computer in our brain would select the relevant data of its own accord which, surprisingly, it began to do in 70 per cent of cases. My partner divined that I had had an argument with "X" and a flood in my basement. Both were sadly true.

I unaccountably connected her with tropical birds and a seaside golf course. Her parrot had just died and I had described her childhood home.

Then it was on to a new partner, more staring and more hand-holding. Hugging also entered the scene. "No cuddling", we were warned severely. (After a jolly lunch, one detected the vague stirrings of romance and felt a lot of people would rather have liked a cuddle.)

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Meeting of minds — a surprisingly accurate and revealing exercise

We were asked at the end of the first day to think overnight of someone "on the other side" whom we would like to contact us. Deceased relations began popping up through the mouths of our new found friends.

The build up to mediumship was a mass "hug-in" to sweet music, where we gently swayed like sea anemones, exhorted to "feel the love and warmth around you".

My late father was described in perfect detail by my partner and I was given a rather witty and apposite message, quite in character.

Others found that their partners were producing sound

advice from dead grandmothers and words of encouragement to look after themselves better and learn to break down barriers.

People were detecting aches and pains in each other through "clair-sentience", bodily feelings transferred from their partner.

When it was over, we discussed what had been achieved. Even the most cynical confessed to a belief that their intuitive powers had developed. I remain doubtful of my own power to heal anyone, or even to summon up a spirit.

But I could guarantee to be able to reveal 20 relevant

things about you if I stared hard into your eyes, something I could not have attempted last week.

Some people felt they could use their newly developed powers to be of service to others. Everyone said they had felt barriers between them and the world dissolve, that they felt warmer and more loving. And all said how much they had enjoyed the hugging ...

The consensus was that it was worth the money. At best they had learnt how to stop being "uptight" and at worst they had made a lot of new friends they would continue to see.

Extracts from an article in

PSYCHIC NEWS, JUNE 20, 1987

AN ICELANDIC woman received dramatic survival evidence when a British psychic artist drew a spirit portrait of her close friend.

Medium Moich Abrahams drew the sketch while in Akureyri, Iceland, where he was running a psychic development course.

Steinunn Gisladdottir sent PN the psychic portrait along with a photo of her friend Kristinn Jonason. She also sent a statement on the medium's ability.

"I immediately recognised that the drawing was of Kristinn — the likeness was beyond question," stated Steinunn.

"Moich also told me that Kristinn had trouble with his hair at the back of his head, which was quite correct.

"Kristinn looks younger in the drawing than he does in the photograph, which was taken towards the end of his life," she added.

"I have shown the drawing to many people who used to know Kristinn — and they agree that the drawing is just the way he was.

"Some say the portrait looks more like him than the photo!"

Kristinn worked and lived on Steinunn's farm. In his last few years he was plagued by illness. Steinunn nursed him.

Birna Laufdal, president of the Soul Research Society in Akureyri, stated that the medium's visit was a great success.

"Steinunn was very impressed with the psychic drawing," she said.

While in Iceland Moich appeared on a chat show on local television.

"I appeared along with the local bank manager, who is one of the most well known people in the area," said Moich.

"During the programme I showed the photo of Kristinn and my psychic portrait of him," added the medium. "The bank manager said he had known Kristinn and stated on the air that he was more recognisable in my picture.

"Other people also said this. This could have been because he was not well when the photo was taken."

"Sometimes when I am doodling my hand is taken over. I let it wander around. There is definitely a feeling of going with the flow. I suppose you could call it semi-automatic drawing.