1990

Intentional transformation and the Well-Springs Program

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INTENTIONAL TRANSFORMATION
AND THE WELL-SPRINGS PROGRAM

A Thesis
Presented to
The Department of Cybernetic Systems
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Special Major

By
Una Nakamura
August, 1990

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ABSTRACT

INTENTIONAL TRANSFORMATION AND THE WELL-SPRINGS PROGRAM

by Una Nakamura

This thesis intends to create communication bridges between conceptual, mythic, and experiential descriptions of change processes in consciousness, promoting greater understanding of perceptual and motivational influences for healthful change in individuals. Understanding the complex dynamics of constructive personal change facilitates cooperation with these processes. Sensory, psychological, mythic, and unitive, (integrative) aspects of consciousness are selected from many possibilities as multi-faceted foundations for introducing concept, mythic model, and experiential method for change.

The concept "intentional transformation" (IT), structured for this thesis, addresses how we create our experience of reality, how we can change our participation in many realities, and how that participation can be more consciously directed by the individual to enhance one's quality of life. The mythic model presented is the "hero's journey," and the experiential method used is the Well-Springs Program (WSP), a self-expressive way of using arts experiences to affect change in the individual.

ACKNOWLEDGEMENTS

Because of the unique problems posed by this thesis, I would like to acknowledge the uniquely important contributions offered by each member of my committee. Each has filled a distinctly invaluable role in assisting the completion of this project.

Special thanks to Dr. Phillip Persky for his tireless hours of editing and general encouragement. Thanks also to Ruth Robertson, Myra Saylor, James Stavoy, and many supportive friends for their editing, feedback, and continued interest.

This thesis would not have been written had it not been for the inspiration of Kay Ortman and the Well-Springs Program. The power and the beauty of her work has profoundly moved my life. Thanks also to Dr. Jean Houston and Dr. Robin VanDoren for their consciousness research and the influence of their work on the organization of this thesis.

Finally, thanks to my patient husband, Jack, for his sacrifices and to all my family for their good-humored encouragement.

PREFACE

The past twenty years have been an active search for answers to many questions about life, myself, and my observations of other people, especially through my work with the Well-Springs Program. I have experienced and observed the powerful relationships between learning, creativity, and healing processes. I have seen profound and enduring life changes occur in many individuals that participate in the Program. Beyond the methodology of the Program, I am fascinated by the process interactions of changing consciousness. I have noticed that releasing tension in the body supports release of emotional blocks that release changes in perceptions and interpretations of reality and identity. These changes in perception seem to be the foundations for changes in life style, relationships, and priorities for action. The more I have observed, the more questions I have asked about what is going on...and why. This thesis has given me the opportunity to explore and articulate these questions and observations. Although I have more questions than answers, it is concerned with bridging some of the many gaps in our understanding about consciousness and change processes. It also investigates the power of exploring change through images and activities that motivate a desire for healthy self-knowledge.

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CHAPTER I

OVERVIEW

Introduction

We live in a time of rapid changes. Technological advancements such as the computer, telecommunications, nuclear power, the exploration of outer space, and the "pill" have imposed continuous adjustments and new issues that raise questions about what is possible and how that affects our values—which, in turn, affect our priorities and lifestyles. The acceleration of many changes demands that we, as individuals, re-examine our values and sense of identity. Re-examination gives opportunities for strengthening a richly complex core of self that continually strengthens the foundation for building healthy relationships. This foundation anchors responses to change, making change less a demand and more a challenge, even fun. This thesis discusses three topics concerned with change:

1. Common human conditions, conditioning, and related dilemmas;
2. The concept of intentional transformation (IT) applied to healthy changes in human consciousness; and,
3. The Well-Springs Program (WSP) as an exemplar for intentional transformation.

The mythic "hero's journey" is used as a frame of reference for explaining how the activities of the WSP encourage IT in a workshop setting.

Our ability to deal constructively with change is determined by many factors. First is our willingness to risk entrance into the unknown. Second is our understanding of our

participation in the process of change, in terms of how we interpret our observations of participation. Third is how clearly we see a range of options. Fourth is how freely we respond to the choices we see. Healthy questioning and self-observation contribute to making constructive changes that enrich the quality of our lives. This type of introspection requires a safe environment for exploring the edges of who we are during vulnerable transitional periods. By releasing the known to the unknown, discovering, claiming, and then testing these new aspects of ourselves, we develop more of who we are—making ourselves more available for clear and relevant action in a growing arena for life experience.

Growing Opportunities and Exigencies

Today the entire world is available as an arena for opportunity and education. Increasingly, people from countries all over the world are traveling internationally as vacationers, students, or employees. In our daily lives we encounter a greater variety of people from the world's races and cultures than ever before. John Naisbett, author of Megatrends, says our recent change from an industrial society to an information society has affected our lives dramatically because of our ready access to a highly sophisticated range of information on just about any subject we could want to know about.¹ The sources for information are as varied as our choices of media. This availability of information not only creates more educational and job possibilities, but it also piques one's curiosity for new explorations that lead into new interpretations and understandings of reality. Our capacity to apply new information to changing situations is being challenged and our ability to connect with and function within a much larger picture is an increasing necessity.

¹John Naisbett, Megatrends (New York: Warner, 1982), pp. 1-33.

When our astronauts first described the sight of earth as a beautiful blue and white sphere floating in space, our image of the earth was dramatically revised. Each astronaut having had that experience re-visioned his understanding of reality because of this breathtaking view. Seeing the earth without human-made borders brought home a new visceral comprehension of our common bonds as one humanity living in one planetary home as well as a profound love for this home.² This one image moved the astronauts so profoundly, it changed their experience of reality and identity in ways that gave their actions new purpose. It has also affected us as individuals searching for more complex acceptance through a larger, more simplified understanding of identity and reality—as, for example, in seeing our commonalities beyond national patriotism or cultural elitism. Most of us in America can look forward to long life, reasonable health, and good educational and job opportunities. Our affluence and privilege make our choices for responding to life beyond self-conscious survival concerns not only possible, but increasingly important.

Amidst all the opportunities that rapid changes and technological growth have offered, there are also on-going dilemmas that have been complexified by the growth of technology. One of the double-edged swords we must learn to deal with constructively is the instability and stress of rapid changes in our lives. Another example is our national affluence and privileged lifestyles giving us the "good life" that also makes us greedy consumers of the world's resources. Each of us as individuals must deal with the irony of our greatest strength also being our greatest weakness. Because we rely so consistently on our strengths, we often tend not to see how they can work against us. A highly decisive, disciplined person may fail to see how and where he or she is rigid; while a person who

²Institute of Noetic Sciences brochure (Sausalito: Institute of Noetic Sciences, 1986), comments of Apollo XIV astronaut Edgar Mitchell; and Up With People record album, song "Moon Rider" (Tucson: Up With People, 1977) based on Apollo XVII Commander Eugene Cernan's recollections.

takes pride in his or her flexibility and "I'm easy to get along with" attitude may fail to see how limited his or her ability is to take quick, decisive action and stand firm.

Today's complexity increasingly continues to strain our sense of well being through daily demands in our professional and personal relationships at work, in the community, and at home. Our physical and mental health is affected not only by our own pressures, but also through the stressed reactions of those around us. Finding healthy, productive lifestyles that feed the functional needs of physical, intellectual, emotional, and creative expressions in each of us is an enormous personal challenge.

Our daily newspapers reflect the growing numbers of people in cities across America who are not finding healthy ways to live productively. For example, the San Francisco Examiner reported 198,066 persons were murdered in the United States between 1976-85.³ Over two million children were reported as suspected abuse victims in 1986. Reported abuse cases and convictions reveal only the tip of the iceberg and those national statistics show a twenty times increase between 1976 and 1985. A national underground network for assisting runaway mothers and children has emerged as one response to the immediate needs of these desperate mothers attempting to protect themselves and their abused children while an overloaded legal system struggles in its attempts to do likewise.⁴

Alcoholism is on the rise. The Association for Humanistic Psychology journal, Perspective, reports an estimated ten million problem drinkers over the age of eighteen in this country, with twenty-eight to thirty-four million children being raised by alcoholic parents in 1986.⁵ Other forms of drug abuse are at an all time high, with an estimated

³"Murder Mysteries," San Francisco Examiner, 15-11-87, A-13.

⁴Liz Galtney, "Mothers on the Run," U. S. News & World Report, 13-6-88, p. 24.

⁵Karen Pain-Gernee, "Adult Children of Alcoholics," and Glenn Collins, "Children of Alcoholics: Strength in Numbers," excerpted from The N.Y. Times, February 26, 1986, Association for Humanistic Psychology Perspective (August-September, 1986), pp. 4-5.

ninety million Americans having experimented with illegal substances at least once. Addiction rates are rising among the middle classes as well as the poor, among the middle aged as well as adolescents, in big cities and small towns. One factor concerning law enforcement officials is the "big business" expansion of large city drug gangs, especially from Los Angeles, into smaller, cities of the U.S. heartland.⁶

The Hidden Crises

Contributing to these unhealthy behaviors is the unfortunate tendency of many individuals with low self-esteem or self-responsibility. Because many of them do not break laws or cause trouble, they go easily unnoticed. They are individuals so completely controlled by rigidly dictated roles and limitations that their self-concept and actions extend only as far as externalized boundaries allow. Self-conscious concerns predominate, constricting a healthy connection with a centered consciousness of oneself. Trusting and exercising their strengths and potentials is too great a risk, too big a challenge to allow. This is evidenced by a robot-like existence that is controlled by other people or systems that inhibit self-responsible choice and actions. This is often motivated by the compulsive need to live within what is familiar, predictable, and acceptable to "chosen others." These individuals are commonly found in situations and relationships that have a strong imbalance between authority and submission. Some highly visible examples include abused spouses, certain classes of employees in some business or work systems, followers of groups with

⁶Robert Zelnick, "Missing the Boat on Drugs," The Christian Science Monitor, 20-6-88, p. 12; Scott Armstrong, "Los Angeles Gangs Go National," Christian Science Monitor, 19-7-88, p. 3; and Andy Plattner and Gordon Witkin, "The Enemy Up Close," U.S. News & World Report, 27-6-88, p. 15.

strongly dictated rules that demand arbitrary obedience, citizens held captive by the dictates of totalitarian governments supporting abusive dictatorships or racial supremacy.

Less obvious examples include most of us in our daily lives as we move from the dependency stages of childhood into various degrees of maturity as self-responsible adults. The quality of parent and child relationships influence the quality of transition through these stages of development. Many adults remain emotionally dependent, either desiring to compulsively control everything or constantly needing to rely on others to direct their lives.⁷

Another form of unhealthy dependency includes those who "settle" for the familiar, rather than ever risk the unknown. This inhibiting behavior, motivated by fear, can prevent intellectual, emotional, and creative growth. The California Task Force to Promote Self Esteem and Personal and Social Responsibility is a three-year study created in 1988 to "identify how self esteem is nurtured, harmed, and rehabilitated" so state model programs can be identified and made more available to Californians.⁸ This effort, introduced by Assemblyman John Vasconcellos, attempts to acknowledge the wide gamut of serious personal and social problems a lack of self esteem can breed.

⁷Erik H. Erikson, Identity, Youth and Crisis (New York: W.W. Norton, 1968), p. 94, shows his developmental chart of the individual's identity and roles; Ernest Becker, The Denial of Death (New York: Free Press, 1973), pp. 25-66, offers an insightful child's developmental model and cultural effects of our death denying society on a child's self concept; Joseph C. Pearce (New York: E.P. Dutton, 1977), charts the early years of a child's development and important influences; Jean Piaget, Play, Dreams, and Imitation in Childhood (New York: Norton, 1962), and Nathan Issacs, An Introduction to Piaget (New York: Schocken, 1975), made major contributions to understanding the early development of a child's identity; Erich Jantsch, Evolution and Consciousness (Reading: Addison Wesley, 1976), p. 44, offers an evolutionary spiral patterned model for learning and development of identity; Virginia Satir, Peoplemaking (Palo Alto: Science and Behavior, 1972), forwards basic concepts for healthy development of identity and relationships; Timothy Gilmore and Paul P. Madaule, The Tomatis Anthology (Toronto: The Listening Center, 1964), show the lifelong effects of listening upon the developing fetus and their approach to helping people with hearing and listening problems.

⁸Andrew M. Mecca, Chairperson, Second Annual Report to the Governor and the Legislature, January, 1989 (Sacramento: California Task Force to Promote Self-Esteem, and Personal and Social Responsibility, 1989), p. 22.

Research and Practices

Among the programs that are continually developed to respond to the growing needs of personal crises in America, many are concerned with meeting the emergency physical and emotional needs of individuals. Intentional transformation is a longer-term response for supporting changes in an individual's view of identity and reality which in turn impacts one's priorities and qualitative sense of direction in daily living. Many organizations emphasize one or another of these concerns through a variety of methodologies.

The research oriented Institute of Noetic Sciences (IONS) founded by astronaut Edgar D. Mitchell, for example, supports and develops consciousness research projects investigating connections between mind, matter, intelligence and intuition—especially in the development of constructive human capacities and characteristics. IONS sponsors "global mind change" through educational symposia and scientific roundtables, cross cultural dialogues on "citizen diplomacy" and world peace. The IONS publication house prints and sponsors books, magazines, and newsletters.⁹

Scientists such as physiologist Rupert Sheldrake, physicist David Bohm, Nobel chemist Ilya Prigogine, biologist and anthropologist Gregory Bateson, consciousness researcher Ken Wilber, systems researchers as Arthur Young and Erich Jantsch, and philosopher, visionary Buckminster Fuller have made major contributions to understanding the nature of consciousness.¹⁰ These new understandings support more conscious

⁹IONS brochure (Sausalito: Institute of Noetic Sciences, 1986).

¹⁰Rupert Sheldrake, A New Science of Life: The Hypothesis of Formative Causation (Los Angeles: Tarcher, 1981); David Bohm Wholeness and the Implicate Order (London: Routledge & Kegan Paul, 1982); Ilya Prigogine, From Being to Becoming (New York: Freeman, 1980) and Prigogine and Isabelle Stengers Order Out of Chaos (New York: Bantam, 1984); Gregory Bateson, Steps to an Ecology of Mind (New York: Chandler, 1972) and Mind and Nature: A Necessary Unity (New York: Dutton, 1979); Ken Wilber, The Spectrum of Consciousness (Wheaton: Quest, 1977) and Up from Eden (Boulder: Shambhala, 1981); Arthur Young, The Reflexive Universe: Evolution of Consciousness (Mill Valley:

cooperation with IT processes. Brain researchers Paul MacLean, Joseph Bogen, Robert Ornstein, Karl Pribram, Candace Pert, and others have also been major contributors to our understanding of how the brain and body receive, interpret, and react to our awarenesses.¹¹ The work of all these scientists underscores the importance of understanding the patterns of ecological relationships between human and environmental functioning and disfunction. This understanding adds motivation and focus to the conscious choices that support IT.

The following tables show a sample listing of the numerous programs and organizations that work with healthy change through a variety of methodologies.

Briggs, 1976); Erich Jantsch, The Self-Organizing Universe: Scientific and Human Implications of the Emerging Paradigm of Evolution (New York: Pergamon, 1980) and Jantsch and Conrad Waddington, ed., Evolution and Consciousness: Human Systems in Transition; Buckminster Fuller, Operating Manual for Spaceship Earth (New York: Dutton, 1963), are examples of their contributions.

¹¹MacLean, "Triune Brain," Encyclopedia of Neuroscience, Volume II, ed. George Adelman (Boston: Birkhauser), p. 1235. MacLean identifies three distinct brains within the human brain that seem to chart the evolution of survival instincts, emotions, community relationships, and conceptual thinking and their ramifications in our behavior. Joseph E. Bogan, "The Other Side of the Brain: An Appositional Mind," The Nature of Human Consciousness: A Book of Readings, ed. Robert Ornstein (San Francisco: Freeman, 1973), pp. 101-125, researched split brain surgery that developed the right brain, left brain theory. Ornstein, president of the Institute for the Study of Human Knowledge, has authored and edited several books on the brain. Candace Pert's article "Neuropeptides: The Emotions and Bodymind," Noetic Sciences Review (Spring, 1987), pp. 13-18, reveals important connections between emotions, the brain, the immune system, and the endocrine system, demonstrating the power of emotions on general health.

TABLE 1

IT THERAPY CENTERS AND THERAPISTS

1. The Association for Humanistic Psychology in San Francisco, CA, offers support for individuals interested in "forming a worldwide network for development and application of human sciences" through conferences, publications, and support of local chapters (see footnote #10).
2. The Association for Transpersonal Psychology at Stanford, CA, supports developments in "the psychology of transformation, therapeutic processes and change; investigates spiritual paths and practices; and the exploration of consciousness."
3. The Institute for Transpersonal Psychology (ITP) in Menlo Park, CA, offers educational programs which include a masters and doctoral degree in transpersonal psychology, training psychologists in a range of transformational skills.
4. The Spiritual Emergence Network, founder Christina Grof, sponsored by ITP is an international network of therapists working with problems arising from changes experienced through spiritual development and practices.
5. The Psychosynthesis Training Center in Pasadena, CA, founder, Italian psychiatrist Roberto Assagioli is one of the earliest (1910) to include the transpersonal (Gustav Jung's term, 1917) dimension of human nature in its vocabulary and methodology for personal change.
6. Milton Erickson, M.D. developed important therapeutic and healing work with hypnosis. Two well known programs influenced by Erickson's methods are Robert Masters' trance work and psycho-physical awareness program and Richard Bandler and John Grinder's neuro-linguistic programming.
7. Avanta's founder, Virginia Satir in Palo Alto, CA, pioneered systems family therapy, revolutionizing individual therapy to a family-as-a-system approach.
8. Arnold Mindell's Institute for Process Oriented Psychology, Zurich, Switzerland, developed out of Carl Jung's work. His emphasis is on integrating transpersonal and personal therapeutic training and practices.
9. Philosopher Peter Koestenbaum, combines philosophy, education, business, and clinical therapy in his work. Examples of current Koestenbaum support organizations include The Institute for Clinical Philosophy, Campbell, CA, The Applied Philosophy Institute, Saratoga, CA, and Ford Motor Co.¹²

¹²Association for Humanistic Psychology information brochure, (San Francisco: Assn. for Humanistic Psychology, 1987); Association for Transpersonal Psychology information brochure, (Menlo Park: Assn. for Transpersonal Psychology, 1988); Psychosynthesis information brochure, (Pasadena: Psychosynthesis Training Center, 1987); Robert Masters, Psychophysical Method Exercises, Vol. 1-4 (New York: Kontrakundabuffer Corp., 1983); Robert Masters and Jean Houston, Mind Games (New York: Dell, 1981); Richard Bandler and John Grinder, Trans-formations (Moab: Real People Press, 1981); Peter Koestenbaum, The Heart of Business: Ethics, Power and Philosophy (San Francisco: Saybrook, 1987).

TABLE 2

BODY WORK

1. Moshe Feldenkrais, promotes greater body awareness, relaxation, and flexibility through his method of movement exercises and "hands on the body" table work.
2. Another body worker, Ida Rolf, developed her structural integration work called Rolfing. The body structure is realigned through systematic manipulation of connective tissue surrounding muscles. Changes in consciousness occur through changing body alignment.
3. F. Matthias Alexander developed The Alexander Technique. This is a method of teaching body awareness and how body usage affects functioning. It comes from the premise that misalignment of the head, neck, and shoulders in most civilized people causes trouble for the entire muscular system. Re-education through exercises reinforces psycho-physical awareness of natural functioning.

TABLE 3

INTEGRATIVE APPROACHES

1. Kay Ortmans originated The Well-Springs Program. It integrates a variety of experiences with arts activities promoting awareness and relaxation. The Well-Springs Program is fully described in Chapters III and IV.
2. Helen Bonny, founder of The Institute for Consciousness and Music, Baltimore, MD, researched the effectiveness of imagery and music in transforming illness to health through working with mind, body, and emotions.
3. Brugh Joy, M.D. and Richard Moss, M.D., sometimes work together. Each has developed effective training programs integrating psychological, traditional, non-traditional, and transpersonal approaches to healing and health.
4. Jean Houston, Robert Masters, Robin Van Doren, and Gay Luce, master teachers of The Human Capacities Training Program, New York, work together to develop and transform consciousness through an intensive international three years training. Houston's Mystery School in New York, Master's psycho-physical work, VanDoren's Shapeshifters School in Ojai, CA, and Luce's Nine Gates Mystery School in Corte Madera, CA., are their individual offerings.¹³

¹³Moshe Feldenkrais, Awareness Through Movement (New York: Harper & Row, 1972), outlines Feldenkrais' work; F. Mathias Alexander, The Resurrection of the Body (New York: Dell, 1960), and Wilfred Barlow, The Alexander Technique (New York: Harper & Row, 1977), describes the Rolfing method; Sara Lonsdale, Kay Ortmans Let Go to Music Rebound to Life (Ben Lomond: Well-Springs Foundation,

The Well-Springs Program

This investigation uses arts activities as structured through the Well-Springs Program to exemplify the process experiences of intentional transformation. This is not meant to imply that the Well-Springs Program is an ultimate model for intentional transformation. Rather, it is an effective working model that I have had compelling personal and professional experience with through training, private practice, and presenting workshops since 1972.

The Well-Springs Program, named in the early 1960s, intuitively evolved from work begun in the 1940s by Kay Ortman, a pioneer in facilitating arts activities, consciousness, and the release of the human spirit. It combines self-expressive activities through body movement, chalk, clay, writing, imagery, deep relaxation, and massage. All these activities are orchestrated and focused through classical music. Personal experiences with the Well-Springs Program, coupled with observations of transformation in others have aroused my curiosity about these consciousness processes.

Intentional Transformation

Intentional Transformation Defined

Intentional transformation (IT) is defined for this thesis as conscious intention for healthy change cooperating with unconscious processes within the individual, permitting new levels of functioning that often exceed the individual's goals or beliefs about what is possible. Intentional transformation occurs through participation in activities that engage

1987), describes the Well-Springs process; Helen L. Bonny and Louis M. Savary, Music and Your Mind (New York: Harper & Row, 1973), outlines Bonny's work; W. Brugh Joy, Joy's Way (Los Angeles: Tarcher, 1979; Richard Moss, Black Butterfly (Berkeley: Celestial Arts, 1986).

conscious cooperation of the will with unconscious processes that require release of the will. One's degree of trust and willingness to release the personal will to a larger sense of integrity and process rhythms is a critical determining factor that shapes the degree of impact that flows from this intercourse. The decision to change plays an important part in focusing one's immediate goals. However, releasing attachments to those goals and the need to control events, emotions, or thoughts frees vital energy for shifting the original focus into what is experienced as a larger stream of consciousness. The images from this stream merge new perspectives with insights that often culminate with excellence in performance and run the gamut of creative action.

The interacting conscious and unconscious IT processes, like breathing processes, are cyclic in nature. As in developing breathing capacities, these processes can be intentionally stimulated by participation in specific activities and practices that excite, relax, and sensitize the body and mind. This stimulation can lead to a state of alert relaxation that appears to enhance one's receptivity, facilitating the individual's awareness of embodiment as well as awareness beyond the physical body. The development of breathing capacities seems to be a foundational support for the receptivity that permits release of the known in order to enter the unfamiliar.¹⁴

Releasing control to the unfamiliar can be risky and requires a high degree of trust and vulnerability. This requires the individual to establish healthy contact with a higher sense of integrity and purpose, one beyond cultural or personal beliefs. Applying "the highest quality of spirit that you can possibly imagine," to the specific actions of daily challenges can have a significant impact, especially when motivated by an ecological

¹⁴Tarhang Tulku, Kum Nye Relaxation (Berkeley: Dharma, 1976), gives specific exercises and information on how breathing can be developed to enhance relaxation and receptivity. Kenneth Pelletier, Mind as Healer, Mind as Slayer (New York: Dell, 1977), as a physician describes the many ways we use our mind for creating our own health and disease, and the importance of relaxation in healthy use of mind.

concern for the greatest common good. Receptivity to an expanded quality of excellence and compassionate knowing supports trust in a growing wisdom that directs action beyond logic regardless of understanding, particularly at critical moments of choice. It might be said there is a knowing part of us that is waiting for an opportunity to be heard.

This aspect of self is difficult to show or prove logically as it can only be known experientially. It can influence experiences with learning, healing, and creativity through the body, mind, and emotions. Often a point of view based on logical conclusions calls the outcome of this relationship "pure luck," "a hunch," or "a coincidence." A more religious point of view might call it "divine guidance," "a state of grace," "a blessing from God," or simply "spirit." Consciousness researchers like Vaughn, Wilber, and Jung have called these knowings "intuition," "transpersonal or superconscious knowing," and "tapping into the collective unconscious."¹⁵

Juxtaposing the unknown with purposeful intent is useful for exploring possibilities of expanded potentials and evolutionary growth. This has particular significance when exploratory experiences exceed expectations of what is possible. Frequently, we either expect too much of ourselves or not enough in setting goals, which sets up failure or unnecessary limitations. Either way, these kinds of goals and expectations can become stumbling blocks to creative expression. When attachment to our goals and expectations is given up to fully allow the flow of natural processes, this frees the intercourse between intention and process to embrace a vastness of creative genius that is capable of conceiving new form.

¹⁵Frances Vaughn, Awakening Intuition (Garden City: Anchor, 1979); Ken Wilber, No Boundary (Boulder: Shambhala, 1980) p. 9; Carl Jung, Man and His Symbols (Garden City: Doubleday, 1965), pp. 55, 67; William James The Varieties of Religious Experience (New York: Macmillan, 1961); Richard Bucke, Cosmic Consciousness (New York: Causeway, 1900); and Evelyn Underhill, Mysticism (New York: Dutton, 1955), give a wide variety of accounts and models for identifying consciousness and knowing beyond our rational comprehension.

For example, an "Einstein" invites the reception of an image that triggers a revolutionary insight solving a scientific puzzle that culminates with a revolutionary theory; or a "Karen Kane" receives the inspiration for an entire orchestral composition in a moment that takes months or perhaps years to translate and communicate in musical form; or a "Jane Jones" discovers in a moment of insight that she is an artist and consequently decides to seriously pursue an art career after believing all her life that she could not draw; or a "Scott Smith" whose insights about suppressed issues of authority being lodged in his disabled knees, releases these issues and physically heals his knees in an instant.

Some say it is pointless to describe consciousness processes...they must be experienced to be understood. I agree that we must experience to truly comprehend but, I disagree that it is pointless to describe observations. Hence this thesis. Because individual experiences are highly contextual and widely varied, reliance on process motion and pattern makes any definition a challenging acknowledgement between generalized description of pattern and specific examples as unique in their variety as the range of human personalities.

Of the numerous possibilities for discussing change, four aspects of consciousness have been selected to identify the common characteristics for change patterns. The first aspect is sensory, the second aspect is psychological, the third is mythic, and the fourth is unitive.¹⁶ Identity and changes in one's sense of identity are directly affected by processes functioning in these four aspects of consciousness (they are discussed more thoroughly in Chapter II).

¹⁶Jean Houston, The Possible Human (Los Angeles: Tarcher, 1982), pp. 145-6. Examples of other models that acknowledge different levels of consciousness relative to development of identity and learning: Ken Wilber's "Spectrum of Consciousness" from No Boundary (Boulder: Shambhala, 1980), p. 9; Peter Koestenbaum's "The Transcendental Reductions," from The New Image of the Person (Westport: Greenwood, 1978), p. 78; Joseph Chilton Pearce, The Magical Child (New York: Bantam, 1977), p. 140; Erich Yantsch, Evolution and Consciousness (Reading: Addison Wesley, 1976), p. 44.

The sensory aspect gives us information about who we are in a physical body relative to the environment through our senses and muscular memory of coordinating motor skills and life experiences. Muscular and sensory awarenesses continually feed us rhythmic and random information experienced in a variety of combinations of color patterns, grids, vortices, pictures, and sensations.¹⁷

The psychological aspect continually brings our emotional and analytical intelligence and memory bank into dynamic interplay with new information. Strong self-esteem is the foundation for good psychological health and is reinforced or weakened by our emotional and analytical communications with ourselves and our world.

The mythic aspect of consciousness affects our perceptions of personal place in a larger picture through stories, archetypes, symbols, and metaphors. Mythic consciousness transcends our psychological interactions with roles and local identity because awareness is available outside of present culture, knowledge, time, and space.

Unitive consciousness is the integrative level of experience that has been described as an ascent into a spiritual awareness of connectedness as described by some mystics or composers. Psychologist Abraham Maslow identified it as the "peak experience."¹⁸ Others have described it as a descent into the depths of essence that have inspired the unitive visions and translations of not only writers and artists, but the theories of scientists such as physicists David Bohm and Fritjof Capra.¹⁹

IT must be discussed within a context that is complex and large enough to include considerations regarding motivation, ways of observing and interpreting, as well as

¹⁷Jean Houston, The Possible Human (Los Angeles: Tarcher, 1982), pp. 32-8, 145.

¹⁸Abraham Maslow, Toward a Psychology of Being (New York: Van Nostrand, 1968), pp. 71-114, for more detailed information on peak experiences.

¹⁹David Bohm, Wholeness and the Implicate Order (London: Routledge & Kegan Paul, 1982); and Fritjof Capra, The Tao of Physics (New York: Bantam, 1975), for their interpretations of unity from the physicist's point of view.

creative breakthroughs that go beyond what had previously been considered as possible. The four aspects just mentioned form a framework for examining a spectrum of IT possibilities. Moreover, five major factors exert significant influence on conscious decisions for change.

Intentional Transformation: Major Factors

These five factors are: (1) The Senses, (2) Whole Process, (3) Cultural Influences, (4) The Arts, (5) Language and Reality. All of them affect intentional transformation, either as (a) new motivation, (b) clarification, or (c) an expanded sense of choice for change. The senses are critical information gathering faculties that support all three qualifications. Comprehension of whole process affects all three qualifications. Cultural influences (which includes the arts, language, and reality) affect all three qualifications in more unconsciously pervasive ways. This makes it even more critical to continually expand awareness to support more conscious choices for IT.

The Senses

Alert senses not only receive and clarify important information for transformational processes, but potentially feed motivation for continued growth. Dulled senses constrict the quality and quantity of available information. Registration of sensory information forms our most immediate verification of experience. Sensory information cements our most indelible memories for learning and making permanent changes.²⁰

²⁰Richard Magill, Motor Learning (Dubuque: Brown, 1980), pp. 66-73, 126-155 discusses basic roles of sensory and cross sensory learning and levels of memory retention; Rene M. Querido, Creativity in Education: The Waldorf Approach (San Francisco: Dakin, 1982), an excellent educational example of

There are basic kinds of activities and practices that develop skills or acquired behaviors that aid a refinement and expansion of one's natural sensory capacities. These innate capacities, which are often dormant or suppressed, broaden one's ability to receive environmental stimuli beyond our usual five senses. Internal kinesthetic "ears, eyes, tasters, sniffers, and hands" sense through a variety of subtle receptions not commonly acknowledged as being valid inputs of information. Variations of cross sensory receptions of information also adds complexity and richness to awareness making it foundational input for creative expression.

Educator Bob Samples suggests that we may possess as many as twenty or more senses that detect minute changes in gravitational and magnetic fields. For example, some people can detect the energy created by a flow of material in pipes, movement through soil, electrostatic currents in the air, or energy shifts in the human body.²¹ These innate capacities and the sensory skills we develop to access them make it possible to learn, create, and heal ourselves in ways that may also open access to a broader spectrum of information that we do not ordinarily perceive. Many researchers believe these capacities and skills require the cooperation of brain and body processes of the central and autonomic nervous systems, the immune, endocrine, sensory, and motor systems that work largely outside of one's everyday consciousness. Most of these process interactions are at the forefront of consciousness and brain research, relative newcomers to scientific investigation. Breakthroughs and speculations occur daily regarding biochemical, hormonal, and immune responses as well as about brain functions and the coordination between brain and body responses.

learning strongly reliant on sensory development; Elliot W. Eisner, Cognition and Curriculum (New York: Longman, 1982), pp. 27-43, stresses the importance of the senses in cognition.

²¹Bob Samples, The Metaphoric Mind (Reading: Addison-Wesley, 1976), p. 95.

Whole Process

One very important issue related to intentional transformation is our awareness of whole process—a revitalized appreciation for the creation of something from "scratch," a comprehension of the developing process of beginning and middle steps to final results. How many of us remember to acknowledge the cow that provided the leather for our new shoes, let alone understand the whole transformative process from cow to shoe? High tech society values fast results in tangible form. We are so accustomed to instant gratification and pushing buttons to get what we want that we have lost touch with the value of understanding process as a legitimate and valued contribution to a larger system or an ecology of related events.

The steps in transitional, mid-process are particularly taken for granted or avoided. We've come to value guaranteed, instant products and precision controls as more desirable than the unpredictability of discovery through simple observation, "letting go" to process, or the exhilaration of an experience as its own reward. Transition does not lend itself to ego demands for control and guarantees of results. The very nature of transition requires the capacity to accept and be comfortable with discomfort, the unknown, or a state of limbo.

To continually allow being in discovery requires strong foundations. Part of that foundation rests on having a clear sense of larger context and purpose for our engagement in these processes as well as a trust in the nature of whole process itself. Intentional transformation attempts to acknowledge and shed some light on whole process, emphasizing transitional mid-process, rather than the beginnings and ends we are more familiar with through our goal orientation to reality. Life situations often force us to engage in transitions we don't feel prepared for and our ignorance makes us afraid of engaging in transitions.

Cultural Influences

Cultural and social codes organize and direct our values and behavior through languages, religions, institutions, governments, and social organizations. However, our most unconscious assumptions are the ones closest to home, the ones we never question because they are so "there" in our everyday experience of reality through family expectations and long standing personal relationships. Our cultural assumptions relate to basic ethical and moral values regarding social agreements in areas like the following: (1) What constitutes good manners or even a respectful acknowledgement? (2) What makes a room pleasant and functional, and what kind of behavior enhances or distracts from that agreement of function? and (3) What is acceptable publicly or privately in sexual attitude or behavior under what kinds of circumstances? Intentional transformation requires that we find ways to "rise above" these cultural structures long enough to observe ourselves, so we can release our attachments and explore who we are beyond our immediate cultural values and identity.

Culture is one of the obvious factors for organizing our values, identity, and our sense of reality. Beyond the obvious are pervasive, unconscious assumptions that simultaneously serve and hamper us. Intentional transformation requires that we identify as specifically as we can what the detrimental inhibitors are and learn to "rise above" them, because we cannot and need not "get rid of" how culture has shaped us, in order to free ourselves for conscious change. Rather, we need to see this conditioning relative to a larger picture so we have identity with something beyond our cultural or local identification. For example, Western-based cultures are particularly susceptible to dualistic perceptions of reality that emphasize "right or wrong," "good or bad," "either/or," thinking and judgments; while many Eastern-based tribal cultures emphasize multiple perceptions of reality that accept the benign possibility of "many equally different and real" or "this and

that" realities. This is why a Japanese, for example, could easily accept being Shinto, Buddhist, and Christian simultaneously and an American might feel the obligation to choose "the right one" over the others.

Native American scholar Jamake Highwater considers the effects of our cultural assumptions, beliefs, and self-limitations by stating,

At the core of each person's life is a package of beliefs that he or she learns and that has been culturally determined long in advance of the person's birth.²²

This is an acknowledgement of the centuries-old accumulation of cultural influences that affect us usually without our realizing it. This collective influence meshes with the more individualized influences of personal conditioning to form uniquely clustered assumptions and world views that affect our engagement in transformation processes.

In dramatic contrast to a Western interpretation of reality, for example, the Australian aborigines consider the messages of their "dreamtime" realities more real than everyday waking reality. The images received while "dreaming" are part of their harmonious bonding to the earth, another living system, and the deep spiritual ties they feel in this "oneness" with their environment.²³ This oneness permeates daily tasks with a sense of sacred unity that gives their routines of daily life meaning and continuity. For this reason dreamtime is more highly valued as reality, which departs from a western emphasis on material values at the expense of individual/ecological balance.²⁴

One of the strongest cultural factors simultaneously facilitating and blocking intentional transformation processes is language, because the very structure of language is

²²Jamake Highwater, *The Primal Mind* (New York: Meridian, 1981), p. 6.

²³James E. Lovelock, *Gaia: A New Look at Life on Planet Earth* (New York: Oxford, 1987).

²⁴Richard Gould, "Desert Rituals and the Sacred Life," in *Rituals, Play and Performance*, ed. Richard Scheckner and Mady Schuman (New York: Seabury, 1976), pp. 166, 179.

both its strength and weakness. Structure permits greater freedom within its limits and serious restrictions outside of its structure. This makes it imperative to become more aware of what we assume reality to be relative to the limits of our language. The structure of language is generally set-up in one of two ways: (1) through the use of abstract symbols that represent sounds that construct words, for example the languages of western Europe (including English; or (2) visual pictographic symbols that represent an object or experience such as the Chinese, Hopi, Swahili, Maori languages). These means of structuring reinforce particular values and interpretations in at least two ways: (1) abstract symbols focus thinking in segmented, linear clusters or hierarchies of sounds and (2) visual images associated with objects and experiences develop sensory values through their emphasis on visual and spatial interpretations.²⁵

Wherever these values are emphasized, they affect our perceptions of what we consider significant, right, or real. These two differences parallel what brain researchers have observed about the functions of the brain's two hemispheres—the right hemisphere corresponding with number two, and the left hemisphere corresponding with number one. Aside from individual differences in preference or dominance, cultural emphasis on one affects an individual's sense of identity, values, and learning process in profound ways.

One reason for emphasizing the use of the arts for IT is to balance out the bias of our English-based cultural and language emphasis (number one) with activities that emphasize non-verbal, visual, motor, and spatial explorations (number two) that allow new ways of experiencing values and identity that bypass our conditioned linear logic. This factor alone increases opportunity for meaningful self-discovery and change.

²⁵Samples, Metaphoric Mind, p. 86.

The basic structure of a language and the use of language reveal many cultural assumptions. For example, "earth" in the English language is a synonym for dirt or soil. The implication of filth, obscenity, or low station is commonly associated with dirt. For the American Indian the earth is sacred and intimate and would never be associated with filth, obscenity, or low station.²⁶ The Tibetans value the experience of inner realities so highly that they have identified fifty-one types of consciousness meticulously described through five different systems of classification.²⁷ Gregory Bateson, a multi-disciplinary social scientist and biologist, comments on our static projection of reality being "out there":

Experience of the exterior is always mediated by particular sense organs and neural pathways. To that extent, objects are my creation, and my experience of them is subjective, not objective...very few persons, at least in occidental culture, doubt the objectivity of such sense data as pain or their visual images of the external world. Our civilization is deeply based on this illusion.²⁸

Bateson is acknowledging our dichotomous cultural assumptions about reality that exemplify a larger pattern of dichotomous separation that we make between objective and subjective. Our "either/or" context sharply divides our perception of choices into pervasive "good/bad," "right/wrong" assumptions in many areas of our life experience. Often we

²⁶Highwater, *Primal Mind*, p. 5.

²⁷Lobsang Rapgay, Tibetan priest, psychologist, interpreter for the Dalai Lama, recommends Gesthe Raptan, "Mind and Its Functions," (Mt. Pelerin, Switzerland: Tharpa Choeling, 1979), for elaboration on these systems. Not readily available, this book is in Dr. Rapgay's library. During a personal interview, Dr. Rapgay stated that the English language does not have many words that can adequately translate the subtleties of Tibetan classifications of the psyche.

²⁸Gregory Bateson, *Mind and Nature* (New York: Dutton, 1980), p. 34. Anthropologist Edward Hall also addresses these processes of perception and projection through what he calls "extension systems" and "extension transference" in his book, *Beyond Culture* (New York: Anchor, 1976). Einstein's experiments with relativity also show how space, time, mass, and energy [motion] affect our view of reality. Among the many authors to describe the connections between Einstein's work and perceptions of reality are Gary Zukav, *The Dancing Wu Li Masters* (New York: Bantam, 1984), p. 146, and Ralph Strauch, *The Reality Illusion* (Wheaton: Quest, 1983).

don't consider it desirable or even possible to choose from a range of multiple perspectives.²⁹

Each of the aforementioned conditioning influences (sensory input, interpretations of whole process, cultural values and codes impressed particularly through the arts and language) are factors worthy of major discussion. Significant as their affects are in shaping an individual's personal challenges with IT, it is not appropriate to go into depth with all these important topics for this inquiry.

The Arts

The arts are natural vehicles for intentional transformation because they are expressions that translate sensory experience of one reality into another reality. This translating process not only bridges realities, but offers ways for making the subtleties of intangible experience more tangible—a viable communication. The power of these communications has value for self-discovery as well as for sharing with others. When arts expressions evoke some sense of meaningful response, they can also become verifications or validations of self, individually and/or collectively. All this motivates continued transformation through an expanded perspective that affects choices and the clarification of identity and values.

Art expressions began as natural communications of emotion, yearning, and affirmation in early tribal cultures. These cultures integrated the spiritual, aesthetic, and

²⁹These assumptions are intrinsic to what anthropologists call "ethnocentricity," defined by Marvin Harris in Cultural Anthropology (New York: Harper & Row, 1983), p. 8, as "the belief that one's own patterns of behavior are always normal, natural, good, beautiful, or important, and that strangers, to the extent that they live differently, live by savage, inhuman, disgusting, or irrational standards." Our observations are interpreted more unconsciously by these biases than we realize and have limited our appreciation of the richness of many cultures and individuals. Racism is an example of extreme ethnocentric bias.

functional. Every member of the community participated in some form of creative expression. The essence of a culture's values are recorded most accurately through their arts. A culture's arts also reflect back to its people an image of its state of being. This expressive/reflective communication process also mirrors the patterns of an individual's state of being.

Early cultures began this communication non-verbally with body movement. Movement has always been the most natural language for expressing the emotional rhythms of individual and collective heart and spirit.³⁰ Emile Jaques-Dalcroze, music educator, believes that each race has its unique characteristics of natural rhythms that are basically expressed in two ways, through the human body, and through human-made instruments.

Before words were structured into language the voice was an instrument of expression, capable of communicating the full range of emotional nuance. Although formal language has refined and freed communications in many ways, it has also made us less observant of these subtler nuances. Research done by Alfred Tomatis and others has shown that certain tones literally feed the brain and in turn stimulate the nervous system. Interestingly, these tones are used profusely in Gregorian chants, Tibetan chants, and Mozart's music. This "sound feeding" energizes the receiver, making him or her more alert and responsive.³¹

Music began as a rhythmic sound response to the full gamut of human expression. Music can also evoke the full gamut of human emotional response. "Inspired" music can be a "sound feeding" that transforms inexpressible mysteries into expressive form. "Military" music uses strong marching rhythms to stir patriotism, strength, and courage for

³⁰Mary Clarke and Clement Crisp, The History of Dance (New York: Crown, 1980), p. 7.

³¹Tim Wilson, The Healing Power of Voice and Ear (Ontario, Canada: The Listening Centre, 1984), cassette tape.

battle. No celebration would be complete without "festival" music. Every mother knows the soothing power of singing or playing a lullaby to her baby. The world's musics offer a rich resource for catalyzing transformation processes.

Early visual arts expressions were spiritually functional objects such as masks, pottery, baskets, petroglyphs on cave walls, or the meticulously precise architectural and astronomy oriented designs of sacred stone monuments such as Stonehenge and the Egyptian pyramids. Symbolic images were created to support the enactment of rituals and myths. The cathedrals and temples of the world show strong aesthetic values, communicating powerful visual messages that transform our experience of time and space not only through architectural form, but through icons, murals, statuary, and altars as well.

Myth was the first formalized communication translating experience and insight into recreated experience and description of experience. Storytelling, the first verbal art, began the oral tradition of passing on the history, religion, and cultural values. The most highly valued stories were passed on generation after generation to preserve the wisdom of the ancestors. Music, singing, chanting, dancing, and visual symbols were all spiritually functional expressions, a vital part of their myth telling and daily spiritual rituals. Although we have different cultural associations with the arts in today's world, it is valuable to consider the functional uses of the arts as contemporary vehicles for transformation processes.

A Personal Perspective

Based on repeated observations of many individuals in transition, I have concluded that we make an interesting variety of assumptions about what we think we see and hear. Our unique filtering systems are shaped moment by moment by our priorities, fears,

judgments, and self concepts surrounding all environmental situations. We are very creative in blocking, altering, and selectively allowing the sensory input we consider acceptable. Then we tend to assume that what we have observed is what others also have observed, even though we know to some degree that we all receive information differently. To further complicate our communications we tend to separate "objective" perceptions of what is "out there" from our "subjective" value interpretations. This tendency to separate also extends to our view of intelligence or the mind being in the brain rather than giving credence to whole body intelligence. Our unconscious assumptions and biases limit our flexibility and control the degree of permission we can allow in considering information that doesn't fit with our conditioned understanding of the world.

The thesis writing process is a perfect example of how one can expose through articulation a blend of cultural and individual assumptions, beliefs, and self-limitations both conscious and unconscious. Much of one's creative energy goes into justifying these biases, often disguised from one's self. We have learned to form and interpret our world from these many influences. We want to be right. We want to look good. We want people to agree with us or at least to acknowledge the value of our thoughts and work. We want to make a contribution that is worth while. All these and many other factors influence our perceptions.

While we can never separate from the influence of these factors, it is possible for us to release their "death grip" hold on our perceptions. So often, we unconsciously fear that we will "die" in some sense if we don't hang on to our values and interpretations of what we hold inviolate. In order to be truly open, we must learn to release our attachments to these influencing factors by consciously acknowledging them. This does not necessarily mean that we need to reject our values and beliefs, rather learn to release or suspend our cultural and personal biases about reality, truth, and meaning. The more unconsciously we

hold our assumptions and beliefs, the greater the impact of their unconscious control over our thoughts and self-expression. The more consciously we recognize our assumptions and beliefs, the more effectively we can release their control over our thoughts. The release of thoughts is also preparation for activating intentional transformation processes.

Conclusion

Intentional transformation is a response to complex personal challenges facing us today. The complexity of these challenges requires complex perceptions and responses that deal with short range and long term solutions. Intentional transformation has a long-term perspective requiring "in the moment" responses to change. Understanding the complex patterns of change processes takes time and reinforced "hands-on," "learn-as-you-go" observations make the requirements of personal challenges different in each situation. However, under the differences lie common elements of process that are very consistent and trustworthy when we understand what we are dealing with.

To do this we must understand the steps of whole process and the conditioning influences that tend to control us through assumptions, beliefs, fears, and judgments. The greater our self-knowledge the more consciously we can take responsibility for limiting or expanding the scope of our experiences. When we can expand our capacity to simultaneously relate to a big picture and focus on the specifics of "in the moment" response, we are able to value whole process. Within a larger context appreciation for the ambiguous nature of mid-process transitions is easier, and there are greater resources for summoning the courage it takes to face our internal "dragons" and externalized enemies. We call upon a cosmic and personal heroism to help us face the ordeals of our personal journey towards realizing our highest potentials. Our culture has emphasized the value of a

tangible, objective reality that is separate from us and our subjective interpretations of personal reality. This emphasis has limited our access and in some cases cut us off completely from giving permission to the rich diversity of natural resources that reside within each of us.

Intentional transformation frees the individual for more flexible movement between many views of reality that enhance our capacities to learn, create, and heal ourselves. Transformation takes place when we break through the controlling barriers of our old beliefs and rules about what is real or possible. This frees us to respond to insights that move us as individuals into creative expression. Full expression changes our understanding of who we are and what we are capable of doing. This serves as self-motivating fuel for risking further exploration. The ripple effect of these expressions inspires others to challenge their own prisons of self-imposed limitations.

The arts have always communicated the full range of emotions and a quality of spirit characteristic of a period of history, a particular culture, or a specific individual. Functionally, there is great potential for arts activities to be used therapeutically for exploratory communication with parts of oneself not ordinarily acknowledged. Brain storming, problem solving, stress management, and the translated expression or resolution of powerful non-verbal insights are examples of how the creativity of arts expressions can be applied.

The Well-Springs Program is one of many supports for this kind of exploratory process. The use of arts activities, as presented through the Well-Springs Program, magnifies mid-process transformation steps so that inner realities usually under the line of conscious awareness can be experienced and recognized more clearly. This journey is documented through presenting the elements of intentional transformation processes and anecdotal examples taken from a Well-Springs Program workshop.

CHAPTER II

THE CONCEPT OF INTENTIONAL TRANSFORMATION

Introduction

Intentional transformation is a way of organizing what is experienced through consciousness processes focused towards meaningful change in the individual. In spite of the fact that we are each unique individuals, our basic physical structure as human beings is encoded in us genetically and those common limits define us as a species. Our basic personality structures, like our fingerprints, also seem to have common patterns that develop in endless uniqueness within each individual through lifelong reciprocal interactions with environmental input. This diversity within common patterns is an important quality of individuals and acknowledges the dynamic complexity of fluctuations between stability and change, also reflected in our perceptions of order, chaos, and transformation.³²

Our greatest potential for change and unique development occurs in consciousness through our perceptions and interpretations of meaning. We are creatures of habit, however, prone to locking into repetitive patterns of functioning through cultural and social

³²Ilya Prigogine, From Being to Becoming (New York: Freeman, 1980) and Order Out of Chaos (New York: Bantam, 1984). and "Order Through Fluctuation: Self-Organization and Social System," Erich Jantsch and Conrad H. Waddington, eds., Evolution and Consciousness (Reading: Addison-Wesley, 1976), pp. 93-133, explore Prigogine's Nobel prize winning work with his theory of dissipative structures that organizes the relationships between order, chaos, and evolutionary development.

pressures, personal conditioning, and daily routines. Habits usually reinforce the development of our potentials or restrict our capacities through compulsive or addictive behaviors. We all can find examples of both uses of habit in our lives, but, individual addictive behavior is a form of personal pollution with an aftermath not unlike the ecological havoc we have produced with the prolonged abuse of our natural environment. The ecological and personal imbalances caused by addiction and pollution have become a complex world-wide community problem.

In order to meet the challenges of today's world, it is more imperative than ever for individuals to take responsibility for directing their perceptions, interpretations of values, choices, and actions. It is we who magnify and give power to what we are preoccupied with. What kinds of thoughts and actions do we habitually reinforce? What kinds of thoughts and actions hold us captive in an addictive grip? Do our thoughts and actions move us towards what we want in life or do they immobilize us with fears and judgments? How do we change when we don't see any alternatives? Do we know the difference between what we can change and what we need to accept? Introspection with these kinds of questions reveal perceptions that expose our degree of active willingness to engage with intentional transformation processes.

We do not change who we are. What we can change is how we view, how we interpret, how we respond, how we act, and how long it takes to move from old "survival" reactions to a more consciously chosen response. Many of our reactive "survival" patterns are old "fight/flight" reactions that have been maintained beyond functional need (see pp. 40-41 for more detail). They are often obsolete, conditioned ways of protecting ourselves. Usually they are the results of old decisions made to survive situations once perceived as threats with no alternatives. These long forgotten decisions become habitual emotional reactions (self-devaluing patterns) that can discourage or baffle rational attempts to change

when the original decisions are no longer consciously connected to the reaction pattern. Instead of being effective responses, they are likely to cause problems because they are automatic reactions set in motion through a powerless or immature perspective of limited understanding that has little or nothing to do with the present trigger situations. Extreme examples include phobic reactions to motion, heights, enclosure, or new situations.

Actions and communications are more likely to be successful when situations are observed from a centered position of relaxation and willingness. Personal willingness fosters receptivity, especially when there is focused motivation. Motivation comes through a sense of purpose that is focused by a vision large enough to go beyond immediate personal concerns. When situations are observed from a defensive posture of fear, anger, or some sort of threat, we are more likely to magnify what we are resisting, taking us farther from what we really want. Most people do not understand how our resistance and the projection of that resistance "out there" undermines what we want and value most.

In order to release misguided emotional grasping or denial, we need to enlarge our understanding of what works, what we can do to make things work, and how to release ourselves to changes that open creative possibilities that seemed previously out of reach. In response to this need for understanding, the five aspects of consciousness for intentional transformation mentioned earlier are discussed as essential preparation for the hero's journey—a journey of intentional transformation.

Aspects of Consciousness for Intentional Transformation

Sensory Consciousness

Visual, Auditory, and Kinesthetic Modes

Generally speaking, the visual, auditory, and kinesthetic modes are the three dominant sensory modalities we rely on for information. One is usually the dominant response mode that the others support. The more receptive we are to receiving information from all the senses, the greater our access to useful information. However, because we tend to be naive in our assumptions about listening and observing, it is especially important to develop good listening and observing skills.

Listening and hearing are the difference between simple registration of sound and the ability to discriminate and organize sound values for our use. Motivation and clarity of purpose act as filters in this discrimination. Toronto-based otolaryngologist Alfred Tomatis has consistently observed poor listeners to be insecure, self-conscious, often immature emotionally, with short attention span with clumsy, heavy body movement as well as slumped posture. They have been compared to individuals visiting a foreign country without the benefits of a second language.³³

Listening Skills

Good listening skills actually support physical health. Certain qualities of sound literally feed the brain, stimulating the nervous system and the body. This is one reason

³³The symptoms of culture shock and homesickness have been compared to the behaviors of poor listeners by Dr. Alfred Tomatis, French otolaryngologist who has developed The Listening Centre, a clinical research center in Toronto, Canada using his method for auditory stimulation. Timothy Gilmore, An Invitation to Listening (tape), and Tim Wilson, Chant, the Healing Power of Voice and Ear (tape), (Ontario, Canada, The Listening Centre); Timothy M. Gilmore and Paul P. Madaule, The Tomatis Anthology (Toronto: The Listening Centre, 1984); Gerald J. Tortora and Nicholas P. Anagnostakos, Principles of Anatomy and Physiology, (New York: Harper & Row, 1981), pp. 399-405, and Richard A Schmidt, Motor Control and Learning, (Champaign: Human Kinetics Pub., 1982), p. 196.

why music, singing, and chanting have been such strong traditions in cultural and religious practices. Because the mechanisms of the ear include our sense of balance, body posture, spatial relationships and movement (the vestibular system) developing good posture and coordinated body movement influences good listening skills. Sound is conducted through our ears, the skin, and bones. Good listeners "hear" and acknowledge information that comes through all three conductors. The ear is the first specialized differentiation of the skin to form in the fetus. According to Tomatis, motivation for listening begins in utero through anticipation of the intermittent sounds of the mother's voice. Of course, the variety of life experiences after birth also encourages or discourages further development of a good listener. Highly motivated communicators develop good listening skills.³⁴

Observing Skills

Our visual observations are contextual. The following are three helpful contexts for becoming more aware of how we observe. First, *content* observation describes what happened through the literal sequence of events. Specific information is given about appearances and what is occurring. Second, *process* observation or how events occur over time describes the process patterns of what is occurring and gives multi-dimensional acknowledgement of process relationships with larger patterns, situations, or events. Third, *self-observation* or personal experience describes who is experiencing the event and the personal responses and interpretations associated with the experience. This includes acknowledgement of whether the reporter's perspective is influenced as an involved participant or an outside observer.

³⁴Tim Gilmor and Paul P. Madaule, The Tomatis Anthology (Ontario: The Listening Centre, 1984), pp. 2-7.

The emphasis on visual and auditory information in our culture through television and the written word is so predominant that we have had to rely on our ears and eyes for information whether we naturally have dominance in these modes or not. However, a hands-on, movement oriented approach to learning is often the most effective way to learn or retain information. This is why psychobiologist Stanley Keleman's definition of learning has significance: "To learn is to experience new patterns of excitation and to embody them."³⁵ Outside of the arts, physical education, and lab oriented courses, few classrooms use this approach to advantage because most teachers are not trained in multi-disciplined use of movement for learning.

Sensory and Motor Coordination

The motor and sensory corti span the middle of the brain's two hemispheres, arching the top of the neocortex from ear to ear. Wilder Penfield, researcher from Montreal, used electrical brain recordings to test and map these areas of sensing and coordination, as well as the degree or proportion of nerve stimulation. The sensory cortex gives a disproportionate area of sensitivity to the lips, fingers, hands, face, and tongue. The motor cortex gives a disproportionate area of sensitivity to the jaws, eyes, ankles, and toes. The coordination of sensory, motor, and visual stimulations and reactions are controlled in the brain from a cross-over connection with the opposite side of the body. The left side of the body is controlled by the right hemisphere in the sensory and motor cortex and vice versa. These highly sensitized areas are key receivers of sensory information for IT, making it important to capitalize on their potentials for coordinating more refined sensory communications. Exercises that stimulate better circulation and

³⁵Stanley Keleman, Your Body Speaks Its Mind (Berkeley: Center Press, 1975), p. 121.

flexible movement in these areas also affect general alertness more quickly than less sensitive areas of the body. Many methods for energizing the body and alerting the senses pay special attention to these areas of high sensitivity.³⁶

Multiple Sensory Awareness Skills

Refining and coordinating our sensory skills also stimulates more subtle senses that receive energetic information. They could be considered extensions and crossed combinations of the five senses. Listening to inner messages, knowings, and body communications all require training and/or great receptivity. Observing our images, memories, personal traumas and secrets often require courage and a sense of adventure. Many of these senses have been termed extra sensory perceptions as we seem to penetrate different realities, times, and places, seeing ourselves as different people in other cultures during other time periods. Form and pattern often appear as energy and light clusters instead of solid objects. Whether these receptions are real or fantasy is secondary to the impact of truth that they effectively communicate to us about the present. An openness to these sensory receptions can give powerful direction to our lives. Developing sensitivities that support the simultaneous reception of crossed sensory and multiple sensory input expands and frees access to unexplored parts of self (appendices A, B, and C give a variety of examples of how this can occur). There are many ways these skills can be developed, but synesthesia and multiple tracking are particularly helpful to IT.

Synesthesia. Perception is a multisensory registration of information. The word "synthesis" is defined in the Oxford American Dictionary as "the combining of separate

³⁶Charles Hampden-Turner, Maps of the Mind (New York: Macmillan, 1981), p. 74; Gerard J. Tortora and Nicholas P. Anagnostakos, Principles of Anatomy and Physiology (New York: Harper & Row, 1981), pp. 358-370.

parts to form a complex whole." Synesthesia is the registration of multisensory perceptions being brought into a more complex, experiential whole.³⁷ For example, the taste of the color yellow brings a more complex dimension to the experience of yellow than a simple visual reception. The taste, smell, and feel of yellow could trigger a flood of associated images, emotions, and memories that complexify the image of yellow even more. The synesthesia experience enhances the possibilities for creative expression because the multiple combinations of sensory input mix and match to call attention to unusual relationships of detail that offer unique perceptual opportunities for new description, new interpretation, or new creation. Synesthesia perceptions also tend to reveal metaphoric patterns of relationships that give new insight to seemingly unrelated areas. All these stimulations feed IT.

Multiple Tracking. Multiple tracking is the awareness of many perceptions simultaneously received. This awareness often reveals larger understandings of what is contained in that "whole." This might be likened to being at a switchboard with several lines being received simultaneously with common purpose or needs. An example of multiple tracking is shown through an exercise developed by Jean Houston for the purpose of strengthening one's ability to keep multiple tracks of activity going simultaneously. Begin by hopping on one foot while rubbing your stomach in a counter clockwise direction with your left hand and patting the top of your head with your right hand, singing "Dixie" while you imagine yourself threading a needle. Variations of this exercise can get much more complex, like the complex coordination of events necessary for playing a musical instrument or participating in any number of sports activities such as water polo.³⁸

³⁷Houston, Possible Human, p. 47.

³⁸Ibid, 72-7

When we consciously exercise our capacities for accessing and processing information simultaneously through several sensory modes, we strengthen our capacity for flexible reception. Our experiences become richer and more powerful with multiple tracked and cross-tracked (synesthesia) sensory input, the reception of information going beyond the obvious. Meticulous attention to subtle differences simultaneously expand and refine one's sensory realities. One's perception of larger patterns of association are also expanded. For example, listening to music beyond the more obvious pitch, register, and sound dynamics enables one to refine listening sensitivities to subtle differences in sound qualities. These more subtle awarenesses of contrast expand one's reality of listening capacities through increasingly refined discernment.

Multiple tracking and synesthesia both enrich and enlarge the perceptual potentials of our senses through refining one's observations of increasingly subtle, simultaneous phenomena. These complex sensory stimulations also affect the quality of engagement in IT as powerfully as the many aspects of psychological influences.

Psychological Consciousness

Self Esteem and Identity

Self esteem is directly related to the individual's interpretation of identity. While many models for the development of identity are worthy of mention, only a brief review of general categories will be necessary for the context of this chapter.³⁹ Self esteem develops naturally when a child feels s/he is valued as a unique being worthy of love and respect. When a child is motivated to develop a growing sense of worthy individuality that can be

³⁹Footnotes #8, #9, on p. 5, and #14, p.12, in Chapter I give many sources for the development of identity, self-esteem, and consciousness that also apply to this statement.

expressed through the body, the mind, and the emotions, a child can draw upon these foundations to develop a freer, more creative range of identities and roles as an adult. When children are too severely injured physically or psychically, they can be crippled by these traumas. Much of our life's energy and focus can be spent protecting these old wounds. Intentional transformation processes can free up much of this tied up potential so that more creative use of our unique qualities can be expressed.

Emotions and Feeling-tones

The limbic system, two nearly concentric rings that fold in upon a central core located in each hemisphere of the brain, is the seat of instinctive emotional response and motivation. It also controls the autonomic nervous system (automatic motor, smooth muscle responses such as heart rate). Social and emotional bonding with family, clan, and social hierarchies are mediated through the limbic system.

Biochemically, emotions are regulated through the limbic system's manufacture of peptides (protein chains) and their receptors. Receptors are customized receiving stations and function much like a key and lock for peptides that sort out the exchange of information in the body. Of the fifty to sixty identified neuropeptides (peptides made in the brain), beta endorphins are of particular interest because of their opiate-like qualities and their effect on emotional states. Brain researcher Candace Pert has identified receptors for these peptides throughout the body.⁴⁰ This means that emotional information is registered throughout the body, not just the brain. It also means that we have a communication system throughout the body that manufactures and regulates not only our emotions, but also supports an array of psychobiological phenomena that occur in learning, healing, and creativity processes so

⁴⁰Candace Pert, "Neuropeptides: The Emotions and Bodymind," Noetic Sciences Review (Spring, 1987), pp. 13-18.

basic to intentional transformation.⁴¹ This makes it important to acknowledge the entire body when releasing emotional traumas or when motivating greater receptivity.

William Gray, director of the Newton Center outside of Boston, argues that thoughts are cognitive fragments fused by their emotional coding which serve as organizing elements for the structural growth of thoughts. We are feeling beings before we are thinking beings; therefore our emotions cannot help but play a primary and organizing role in cognition. In following the steps of creative process, he points out in each step how strongly we rely on how it feels and how much feeling nuances influence what comes out of our "unconscious computer system." In memory recall some sort of scanning operation couples specific nuances with memory images of events. Ignoring or belittling feeling-tones inhibits individuality because feeling-tones integrate the formation of thoughts and personality structure, as well as coding memory. This makes feeling nuances base motivators or inhibitors for IT.⁴²

Shula Sommers of the University of Massachusetts, concurring with Gray, has been demonstrating in her work that the wider our range of emotional expression, the more complex our intellectual capabilities become. Gray expresses concern that in a culture as highly verbal and rational as ours, feeling-tones can be largely ignored, with a resulting loss to creative expression. The subliminal nature of feeling-tones can be conditioned out of awareness when emphasis is placed only on the informational aspect of learning. Sensory awareness in the body is associated with feeling-tones and recorded as memory.

⁴¹William Gray, "Understanding Creative Thought Processes: an Early Formulation of the Emotional-Cognitive Structure Theory," Man-Environment Systems 9:3-14, (1979), pp.3-6.

⁴² Pert, "Neuropeptides," pp.13-18.

The entire body registers these awarenesses associated with the brain's emotional mediator, the limbic system.⁴³

Motivational Factors

What we register through our senses depends on a variety of motivational factors that intensify our response or resistance to any given situation. There are several motivating factors including the following: (1) Our scope of vision focuses our purpose and priorities. (2) Our conscious and unconscious choices of perspective are influenced by our physical, emotional, and cultural bias. (3) Our emotional investments, expectations, and attachments govern priorities and concerns. These investments include our fight/flight survival reactions to perceived physical and emotional threats, and our degree of curiosity or interest in a given situation. Both affect what we register and comprehend. (4) Stress levels can be motivating or debilitating depending on the amount of stress and our capacity to suspend judgment. (5) A willingness to explore our personal ratio of unconscious/conscious awareness of assumptions increases our capacity to transcend personal and cultural biases. Non-judgmental observation expands our receptivity by acknowledging new information that doesn't fit neatly into our preconceived understandings while critical observation is highly focused, monitoring very specific and subtle differences to refine and integrate new information into existing awarenesses. Rigidity or misuse of non-judgmental/critical observation processes constricts or immobilizes healthy response and communication between aspects of the self and relationships with others.

⁴³Marilyn Ferguson, ed., Brain/Mind Bulletin (8 March, 1982).

Stress

Hans Selye, pioneer stress researcher at the University of Montreal, identifies chronic stress and acute stress as two kinds of stress that we experience. He defines stress as "the nonspecific response of the body to any demand made upon it." The total absence of stress is the state we know as death. Therefore, stress is not always "bad" for us or even unpleasant; it is necessary and useful.⁴⁴ Like so many things in life we need to know what a healthy, balanced dosage feels like in the body, mind, and emotions. Our "fight/flight" reactions are meant to give extra alertness and strength for emergency situations. When we hold on to these reactions, chronic stress is produced over a prolonged period of time and it becomes a dysfunctional state that finally demands our attention through pain, some type of systemic disorder, or disease.

Pelletier identifies relaxation, breathing, eating, and sex as four basic functions that are increasingly dysfunctional. These stress disorders are the result of unconscious choices. When left unchecked, they place debilitating demands on the immune and endocrine systems that regulate hormones and resistance to disease, as well as the autonomic nervous system that controls the contraction and expansion of visceral reflexes, involuntary muscles affecting the circulatory system, sensory input, and general alarm reflexes. The most effective "cure" is our willingness to face what has been avoided and make conscious choices for resolution. An important aspect of releasing unconscious choices is learning how to relax through some sort of practice that supports non-judgmental awareness of the body, thoughts, and feelings.⁴⁵ Examples include activities such as psychophysical exercises, energy focus exercises, breathing exercises, sensory stimulation

⁴⁴ Hans Selye, Stress Without Distress (New York: Signet, 1974), p. 14.

⁴⁵ Pelletier, Mind as Healer, pp. 22-6.

exercises, deep listening to selected music, meditation, massage, spontaneous sounding or chanting, self-expressive movement, yoga, tai chi, biofeedback, or some form of visualization.

Mythic Consciousness

The Significance of Myth

Myth is one of humanity's earliest systems for communicating spiritual and cultural values for groups and individuals. Myth carries recurrent themes that apparently address timeless issues for us all, regardless of culture. These issues offer a frame of reference giving us a sense of contributing place and relationship to a larger story or vision. This is a powerful motivator for action from a highly focused sense of direction or purpose. Historian William Irwin Thompson's definition of myth as the "history of the soul...the memory of our greater being" is relevant here.⁴⁶ (Anecdotes demonstrating mythical applications to current life experiences are given in Appendix A, #2, and Appendix C, #3). Thompson identifies four levels of myth. Technology oriented societies are most familiar with levels one and two. Levels three and four have generally lost their practical significance for contemporary application.

TABLE 4

WILLIAM IRWIN THOMPSON'S FOUR LEVELS OF MYTH

1. Myth perceived as a false statement (included in dictionary definition)
2. Myth as an imaginative narrative (included in dictionary definition)

⁴⁶William Irwin Thompson, The Time Falling Bodies Take to Light (New York: St. Martin's, 1981), p. 6, p.247.

3. Myth used to answer the existential questions: What are we? Where are we going? Where do we come from? (not included in dictionary definition)
4. Myth as the state of unity or transpersonal consciousness, a state of being analogous to music, in which myth is not simply a description, but a living expression of the very reality it seeks to describe. (not included in dictionary definition)⁴⁷

The third and fourth levels of myth evoke the larger vision. The recognition of universal qualities and patterns become motivation for individual responses which respect and nurture multiple levels of realities and personal experiences. The characters portrayed in myths serve as (1) archetypes or prototypes to model, (2) emphasize certain possibilities or dangers, and (3) remind us of our place in a larger scheme. The enactment of myths became our earliest forms for ritual. Ritual process is a form for entering into the transformation of consciousness. Through these transforming and unitive experiences, new wisdom can be brought into every day interactions and relationships (see Appendix C, #3 for an example of mythic consciousness).

Mythic consciousness illuminates the existential questions raised by Thompson's third level of myth, relating them to our sense of vision and community. Because mythic consciousness relates patterned ways of interpreting reality, this quality of consciousness moves outside of our usual sense of linear clock time to awareness that transcends time and space. This is the realm of symbol, archetype, and simultaneous past/present/ future, as well as reception of the knower, the learner, and the knowing itself. Vision and sense of purpose are established in this recognition of transcendent place, identity, or being. This recognition often comes through ritual enactments of myths through the archetypes that catalyze transformation of consciousness.

⁴⁷ Ibid, pp. 5-6.

The Hero's Journey

One of the most universal characters or archetypes found in myths is the hero. The story of the hero's journey, which is used later as a process map for tracking workshop anecdotes, provides one of the most compelling mythical models for motivating and directing inner explorations, trials, and illuminations. Mythologist Joseph Campbell documents and analyzes this journey in his book The Hero of a Thousand Faces, through the myths of many cultures.⁴⁸ The universal values of human courage and integrity lead the hero through trials and revelations that enable him or her to persevere until the treasure is found and brought home. Campbell covers all the possibilities of this journey with his own interpretation of various stages of this journey.⁴⁹ Many models have interpreted the steps of the hero's journey in a variety of ways. However, this investigation focuses on six stages that have been developed for this thesis (Table 5). While not taken directly from Hero of a Thousand Faces, they are nevertheless influenced by his work.

TABLE 5
SIX STAGES OF THE HERO'S JOURNEY

1. leaving home	2. exploring the unknown
3. slaying the dragons	4. finding the lost child
5. claiming buried treasure	6. returning home

Denial or resistance to the journey's call can occur during any step of the process and that resistance has its own value and lessons to teach whenever or however it may appear. Resistance can appear as one of the dragons that must be slain, a mischievous child that needs to be disciplined, or a wounded child that needs encouragement. Whatever

⁴⁸Joseph Campbell, The Hero of a Thousand Faces (New York: Princeton, Bollingen Series XVII, 1973).

⁴⁹The issues presented in Victor Turner's three steps of ritual process (see p. 58) parallel many of the steps in the hero's journey.

its facade, acknowledging denial or resistance is essential to appropriate response. Whatever the response, it is also an important part of the hero's journey.

The hero's journey gives us a role model and road map for facing the challenges of IT. We continually yearn for fulfillment of our own potentials, our desire to express something greater, more creative, more loving, whether we perceive that something to be within us or "out there" somewhere. Campbell says, "Follow your bliss."⁵⁰ Our perceived limitations are the main obstacles to healthful change. When we change our perceptions, we increase our capacity to make purposeful changes in our interpretations of who we are and what we are capable of doing.

Campbell has described myth as a set of profound spiritual and psychological truths with common themes recurring in the myths of the world's cultures that directed one's entrance into the experience of life "so that our experience on the purely physical plane will have resonances within our own innermost being and reality, so that we actually feel the rapture of being alive."⁵¹ The mythical hero's journey is about that individual who has given his or her life to something bigger than one's self or other than one's self. The point of the mythical hero's journey for each of us today is to see the presence of a heroic journey in each of our own lives. The hero loses his or her known sense of identity by offering himself to another: that's a trial and a transformation in itself. All myths deal with the transformation of consciousness and challenge you to change your present thinking through trials and revelations that illuminate an entirely different way.

⁵⁰Bill Moyers, "The Hero's Adventure," The Power of Myth (New York: Mystic Fire Video, 1988), C101. video taped interview series with Joseph Campbell.

⁵¹Joan Connell, "TV Will Look Again at the Man Who Knew Myth Best," San Jose Mercury News, 3 December 1988, sec.C, p. 13; and Bill Moyers, "The Hero's Adventure," , C101, videotaped series.

Ritual and Transformation

Contemporary technological societies have trivialized the value of ritual alongside its view of myth as "a lie." The power of meaningful ritual and its applications with IT need to be reconsidered in order to make its efficacy more available for contemporary use.

Ritual evolved out of the enactment of myth as a living expression of spirit long before recorded history. Quite naturally, this enactment uses the entire body rhythmically to express the multiple levels of meanings conveyed through the structure of stories told around the actual or figurative community fire. Gestures and movements become ritualized dance. Chanting and singing provide rhythmic emphasis and reinforcement for community participation. Poetry provides still another mode of expression. Drums symbolize the heart beat, the foundational rhythmic pulse that sustains continuity so the varieties of musical sound have total freedom of unique expression within that pulse. Visual symbols, hand crafted objects, masks, and images, are often ritualistically created and offered as manifestations of spirit, literally to house spiritual entities.⁵² The flickering light of fire or candles adds to the visual drama of group participation. Ritual becomes a cohesive communal expression of bonded unity. Each individual's expression is valued and encouraged so that the total energy of the community is available for communion and support of IT.

Participation in these rituals produces a communal flow experience. This could also be called a trance or altered state of consciousness that evokes extraordinary spiritual illuminations and physical feats complete with unbelievable strength or lack of pain. These states have been induced through manipulation of five sensory areas: (1) temperature, (2)

⁵²In Africa the Dogan believe their statues and masks are imbued with the living presence of the gods, focused by the artists transforming form through ritual process. Robert Plant Armstrong, Wellsprings (Berkeley: University of California Press, 1976).

light, (3) sound, (4) imagery, and (5) movement.⁵³ This reinforces the points made in the "Sensory Consciousness" section (pp. 32-37) and gives historical credence to tested ways of stimulating IT experiences. Many of these centuries old practices can be given contemporary relevance through sensitive adaptations, particularly through arts expressions.

In the 1960s music educator Leonard Meyer connected the many directions of experimentalism in contemporary art and music to the multiplicity of values, conflicts, and transitions that we are currently undergoing individually and collectively in high tech societies.⁵⁴ This is not surprising as the arts have always expressed the heart and soul of any culture. We are presently in a major cultural transition period with a much clearer view of our multiplicity than our diverse unity. We need a new vision, a compelling story that can guide us collectively and individually through the trials and challenges of our present and future journey. IT engages us in the discovery and testing of new expression that leads us to new vision and insight, continually challenging our understanding of who we are. The discovery and expression of our true uniqueness is critical for the evolution of rituals that vitalize the richness of our diverse unity as individuals and as communities. Understanding how myth can structure the stages of ritual process is helpful to IT because

⁵³Jean Houston and Robin Van Doren, "Shamanism and the Senses," Human Capacities Program, J10 (January, 1987), New York lecture cassette tape. The following are examples of how these sensory experiences are manipulated in various cultural practices. *Temperature* : the American Indians used sweat lodges for purification rites. Some Buddhist meditation practices use exposure to very cold temperatures to develop regulation of body temperature through mental focus. *Light*: The absence of light in places such as a southwestern American Indian kiva, a deep cave, or a contemporary rebirthing chamber, stimulates internal images and emotional responses. Flickering light (fire, candle, strobe) has a mesmerizing affect. *Sound*: Sound vibrations, usually from music, voice, nature, or rhythmic patterns, stimulate auditory, emotional, and kinesthetic responses. *Imagery*: Mental images are focused and associated through visual, auditory, kinesthetic, gustatory, and olfactory stimuli. Verbal suggestion, affirmations, music, food, hallucinogens, deep relaxation are examples of practices that evoke imagery. *Body Movement*: Body movement can release tension, imagery, memory, and emotion. Movement can be structured through dance, sports, endurance and strengthening exercises, ritual or free movement, stretching, and relaxation exercises.

⁵⁴Leonard Meyer, Music, the Arts, and Ideas (Chicago: University of Chicago Press, 1967).

it shows how IT occurs within the context of particular cultures. The hero's journey is one mythic example of how ritual process can be enacted. Appreciating the parallel steps of change processes, regardless of context, can stimulate a variety of creative IT applications useful to contemporary society.

Victor Turner identifies three distinct stages common to ritual process of varied cultures. Stage one in Turner's model is "preparation;" stage two is the "liminal" or transitional phase of limbo; and stage three is the "return" to society simultaneously changed and unchanged.⁵⁵ Turner describes liminality as the in-between stage of transition, the extended experience of threshold that focuses the direction of transition while one is "neither here nor there, this-nor-that." It is a place of dying, a grinding down motivated by the depths of multiple layered meanings in early religious rituals. This stage also serves as a purification and leveling process that grinds down perceptions of identity and roles. The power of rituals has gradually lost much of its personalized spiritual significance through generations of rote enactment. The dominantly externalized values of high tech societies have obscured the depths of original bonding even more. The processes common to ritual process, often structured through myths such as the hero's journey, all challenge the participant to enter into changes of consciousness that can potentially set life changes in motion.

⁵⁵Victor Turner, The Ritual Process (New York: Cornell University Press, 1985), p. 94. Also Turner's article, "Variations on a Theme of Liminality," Richard Scheckner and Mady Schuman, eds., Ritual, Play, and Performance: Readings in the Social Sciences and Theater (New York: Seabury, 1976), p.36. Turner developed his work around Belgian Folklorist, Arnold van Gennep's concept describing three stages of ritual process. Turner focused discussion on the second "liminal" stage and contemporary variations.

The Arts, Ritual, and IT

Currently, the fine arts are associated with special, separate places like museums, concert halls, and galleries to be expressed by an elite few, and aesthetically appreciated by an educated segment of society. These divisions have forged an even wider separation of roles between performer and audience. Communal participation in rituals and arts has given way to participation in the secular rituals of sporting events, folk arts and crafts, special interest clubs, and leisure activities. This includes all our contests in sports leagues; celebrations like the Rose Bowl, Mardi Gras, the Olympics, rock concerts, county fairs, Super Bowl; or races like the Boston Marathon and the San Francisco Bay-to-Breakers Race.⁵⁶

Some avant-garde experiments in performing arts are trying to shorten the role gaps between audience and performer by inviting more active audience participation, either by joining in with performers from their seats, by spontaneous audience participation on stage, or some unusual presentation that demands a change in the habitual audience response. These experiments attempt to bring back meaningful communal participation that provokes some measure of transformational process. In other words, this attempts to stimulate new experiences of reality, identity, and relationship in order to transform personal perceptions of value, direction, and choices of action.⁵⁷ The possibilities for creative engagement in the arts, ritual, and IT are wide open for a variety of field applications. Any situation concerned with creative ideas, brainstorming, communications, relationships, or values clarification could benefit from such explorations.

⁵⁶Frank E. Manning, "Cup Match and Carnival: Secular Rites of Revitalization in Decolonizing Tourist-Oriented Societies," Ritual, Play, and Performance, pp. 265-281, and Richard Scheckner, "From Ritual to Theatre and Back," Ritual, Play, and Performance, pp. 197-222, for further development of two specific events of secular ritual.

⁵⁷VChristopher Innes, Holy Theatre (Cambridge: Cambridge University Press, 1981), for examples of avant-garde uses of theater.

One unique opportunity technology provides is the great accessibility of input available to us from all over the world. Aside from media exposures, the multiplicity of cultures represented within the United States, California, or San Jose, for example, has never been greater. The arts, the myths, the basic values of all our cultures offer important ways of learning to appreciate the richness of differences as well as understanding the context of different value interpretations. The clarity of our collective sense of American identity ebbs and flows as the complexity of cultural influx continues to change and grow. This state of national limbo is an opportunity for a national, multi-cultural transformation that could significantly contribute towards vitalizing a new planetary vision.

The Vision

In order to have a vision, there must be a compelling core image. Historically, one of the most prolific of these images has been focused on the evolutionary refinement of humanity. Hitler used that image as motivation for his "master race" vision. Gandhi used that image to communicate his vision of non-violent resolution of conflict. Visions can be used to serve any purpose that can be imagined. We do not usually give due respect or credit to the power of our images. For example, our own self-image, while subject to change, has tremendous power over our actions, our emotional development, our communications, and our willingness to take risks.

Historically, tribal cultures have honored the significance and power of visions more consciously than post-industrial western European cultures. Jose Arguelles addresses this concern in his book, The Transformative Vision:

The shaman and the yogi, the sorceress and the priestess, all derive their strength from an initiatory death and rebirth experience they must each undergo before they can truly be themselves. It is this transfigurative experience that endows them with their unique vision. In traditional societies this experience was highly valued, and the right to undergo it was

safeguarded religiously. But modern techno-historical society abolished the right to vision as well as the ritual for gaining it with a fearful and self-righteous vengeance, thus ensuring its own fantastic rise to power but also sealing its own doom.⁵⁸

The goals and unconscious visions of today's technologically advanced societies have been painfully short-sighted and self-indulgent as our global ecological and economic crises remind us. Generally, our commitment to developing our emotional and spiritual maturity has not kept pace with the requirements of responsible technological advancement. Technology provides us instantly with worldwide information, including televised images of events in the making. This gives us unprecedented opportunity for knowledge that makes it more difficult to plead ignorance about global or local crises. However, what we see and hear through the media does not always give us hope or inspiration for making a contribution towards a world honoring quality of life for all. It is much too easy to empower an unconscious vision born out of fear, apathy, or defensiveness. Unconscious, short-sighted visions most often set-up hopeless resignation to ecological, economic, and personal imbalances, as well as the threat of nuclear war.

There has never been a more important time than now to consciously create a global vision compelling enough to motivate and support the development of the individual as well as the transcendence of our individual desires and sense of limitations. When we as individuals imprint a vision that enlarges our view of patterned connections beyond the confines of our personal self-image and beliefs we often find ourselves functioning beyond what we thought possible. This transforms the individual's view of self-identity. Expanded identity also expands one's view of possibilities, further supporting productive response that reinforces growing potentials. This cyclic chain of events strengthens a growing quality of life that also strengthens a growing reality of the vision. The future of

⁵⁸Jose Arguelles, The Transformative Vision (Boulder: Shambhala, 1975), p. 288.

human life may well depend on the vision of individuals who value the ecological connections between all life systems and support those systems through a myriad of individual responses. Mythic consciousness can play a powerfully relevant role in creating our new vision for the future.

Unitive Consciousness

Unitive consciousness is related to Thompson's fourth level of myth, where the state of unity is experienced as a living expression. This experience might be the "ascent" to a higher awareness or a "descent" to essence, source, ground of being, God. This recognition integrates all awareness into a oneness that transcends emotion, yet uses emotion and the senses to "launch" this integrating release of separation. Researchers have tried to describe the specific qualities of this quality of consciousness. Wilber called it "unity consciousness," the place of no boundary. Koestenbaum called it the "transcendental realm" where all awareness is reduced to oneness. Maslow called it the "peak experience" where one's sense of integration and identity are transformed,⁵⁹ (see Appendices A, B, and C for a variety of related examples).

Csikszentmihalyi's "Flow Experience"

Mihali Csikszentmihalyi called it the "flow experience," which is defined as the "holistic sensation present when we act with total involvement...[it is] a state in which action follows action according to an internal logic which seems to need no conscious

⁵⁹Ken Wilber, No Boundary (Boulder:Shambhala, 1980), p. 9; Peter Koestenbaum, The New Image of the Person (Westport:Greenwood, 1978), p. 78; Abraham Maslow, Toward a Psychology of Being (New York: Van Nostrand, 1968), pp. 103-14.

intervention on our part."⁶⁰ Turner elaborates on six features of the flow experience that have come out of research done with a variety of sports experiences (Table 6). That research led to an inclusion of "creative experiences" in the arts and then religious experiences, or what psychologist Abraham Maslow has termed "peak experience."⁶¹ The flow symbols of various societies are usually associated with beginnings and transitions or genesis and exodus. Often flow is associated with the capacity to play, sometimes with sexual overtones—both of which are germane to the creative process.

TABLE 6
THE SIX ELEMENTS OF FLOW EXPERIENCE

1. The experience of merging action and awareness occurs.
2. The centering of intensified attention on a limited stimulus field where only *now* matters.
3. Awareness of ego or personal identity is lost.
4. An experience of control of one's actions and environment where skills match demands made by the situation.
5. Coherent, non-contradictory demands for action are clear for total response.
6. No need for goals or rewards outside the experience itself.⁶²

The flow experience is at the heart of the transformational process. It could be the "buried treasure" of the hero's journey that is taken home as a reminder for the re-experience of union with the world from the mountain top. The insights gained while in the rhythm of the flow experience can be recreated and drawn upon to maintain some

⁶⁰Victor Turner, "Variations on a Theme of Liminality," Ritual, Play, and Performance, pp. 48-51.

⁶¹Maslow states in Psychology of Being, pp. 103-14, that the peak experience is a state of integrated beingness where there are no separations and the person feels the peak of all his powers with optimal senses, intelligence, grace, strength, and wit. This effortless flow comes with a self-perception that the person is at the creative center of his activities more than usual without inhibition or fear. This spontaneity supports a natural, relaxed creative outpouring of unaffected self that responds in the moment from a vital center of psyche that expends itself fully to completion.

⁶²Turner, "Variations on a Theme of Liminality," Ritual, Play, and Performance, pp.48-9.

degree of increased excellence in expression or performance. The flow experience is an example of what relaxed concentration can accomplish beyond physical skill and technique. Serious performers in sports, theater, dance, or music all seek the flow experience during performance. Potters, sculptors, and painters also enter into this state during creative outpourings. Inspired readings or lectures can also come from a flow experience.

We are so bombarded with daily demands and choices. We need to know that we can extend our senses, our emotions, our thoughts, our bodies, and our spirits to communicate and function in ways that match or at least reach out to meet the challenges and demands of our lives. In 1890 William James was released from a prolonged depression with the realization that he had the freedom to choose between one thought and another. The experience of this individual freedom shattered his unconscious vision of prison, transforming his view of limitation into permission to express the fullness of his individuality⁶³ (See Appendix B, #1, #2, pp.146-150).

Relaxation and Receptivity

One's abilities with relaxation and receptivity are critical factors that influence the degree of subtle awareness noticed on all four levels of consciousness. Sensory and emotional awareness is often "tuned out" through conditioned denial in an attempt to maintain an illusion of control. This habitual denial of body and emotion often makes it even more difficult to establish meaningful connections with the subtlety of mythic and unitive consciousness.

Kenneth Pelletier, clinical psychologist and noted researcher on psycho-somatic medicine and altered-states, observes that our attitudes regarding relaxation are quite naive.

⁶³Pelletier, Mind as Healer, p. 303.

We are not very aware of what relaxation really feels like in our own bodies, so we function under the misconception that sitting in front of a television set, a physical work out, or reading a book is relaxing. While that may be true for some, it is also true that many maintain a level of mental anxiety that produces an unabated chronic stress level that affects neurophysiological functioning.⁶⁴

Tibetan Buddhist teacher Tarthang Tulku calls relaxation our healing system because it awakens us to our feelings, our internal rhythms, and the vitality of the universe itself. This reception comes through an experience of a deep, interpenetrating field of energy that can clear us and integrate our senses, feelings, and thoughts. This supports bringing our relationships and actions into a flow of harmony and balance.⁶⁵

Receptivity, will, willingness, and trust feed and strengthen each other in a "the chicken or the egg?" type of cycle. In order to create an atmosphere for receiving a personally compelling core image for building a motivating vision, we need to open ourselves to the highest that we can possibly conceive of. Our degree of willingness affects our degree of receptivity, regardless of our beliefs. Our degree of receptivity affects the intensity of creative images and insights that can instruct, inspire, and heal us physically, emotionally, and spiritually. These experiences build foundations for even more receptivity, continually strengthening one's capacity to receive a wider variety of images and insights that continue to move the individual along the cyclic steps of each one's uniquely heroic journey towards the realization of what Campbell meant when he said, "follow your bliss."

⁶⁴Kenneth Pelletier, Mind as Healer Mind as Slayer (New York: Dell, 1977), p. 23.

⁶⁵Tarthang Tulku, Kum Nye Relaxation (Berkeley, Dharma, 1978), pp. 3-4; and Gesture of Balance (Berkeley, Dharma, 1977), p.47.

Trust is a prerequisite for receptivity, both occurring when there is a sense of safety and permission. Whether that permission seems to come from within oneself, from someone else, or a deified power, the degree of trust is a major regulator of the degree of receptivity. The outcome of receptivity either strengthens or diminishes trust. Many combinations of relationships can be drawn upon to invite or support physical, intellectual, emotional, and spiritual ways of knowing. Every trusting relationship that we establish gives more dimension, flexibility, and permission to risk exploration of new areas of inquiry. The cultures of the world have used a rich variety of motivating relationships that foster and discourage receptivity and trust in different areas of valued development, especially through religious practices, sports development, and arts expressions. Noted anthropologist Margaret Mead was highly receptive to creative relationships across time, space, and culture. She was known to consult Plato, the twelve apostles, and anyone else she felt might be helpful. She said, "I am perfectly prepared to believe that there are three thousand separate realities going on in this room right now."⁶⁶

One of the tests of this kind of receptivity and trust is the willingness to release attachments to what is known, logical, or "safe." Knowing must be emptied so that not knowing becomes a dynamic vacuum for new insight. When we are willing to be in kindergarten, an atmosphere for learning is created. Keleman's observation, "To learn is to experience new patterns of excitation and to embody them," applies here. When that learning occurs within the context of a larger vision, a more focused potential for optimal functioning, creative expression, or healing can be patterned and released for exploratory reformation in consciousness.

⁶⁶Jean Houston, Goodseed (New York: Amity House, 1988), p. 95, and "Shamanism and the Senses," Human Capacities Program J 11 (January, 1987), New York lecture cassette tape.

This release can be experienced as an emotional death or a disintegration of identity often simultaneously with the exhilaration of new beginnings. Releasing the familiar to the unknown is an experience of losing control, and may be frightening, especially when one cannot trust and is not accustomed to releasing control. Confronting personal issues concerning life and death or beginnings and endings requires courage. Often physical illness or disability is part of the transitional confrontation, especially when needs outside of scheduled priorities demand attention. This unconscious intervention successfully interrupts the habitual routine, bringing repressed needs forward to be addressed. Emotional disorientation frequently manifests itself as depression, illogical behavior, or extreme emotional sensitivity as part of transitional process. Releasing obsolete illusions of security and need does not usually occur in a straight line between point (a) and point (b). It is a challenge to remain focused in a state of trusting receptivity in the midst of physical and emotional disorientation. Maintaining this receptivity keeps the transformation process moving so that completion occurs with efficient timing, rather than diverting that time and energy to deal with major resistance. Resistance may be an important lesson in the journey, offering people an opportunity to observe their various degrees of inaccessibility and whether they justify defensive attitudes and compulsive controls.

High levels of receptivity and trust leave one extremely vulnerable. It is this vulnerability that feels risky, especially when one is conditioned by strong controls and threat of aggression. Intimacy and bonding require receptivity, trust, and vulnerability. Whether communication is verbal or non-verbal, between parts of one's self, self and deity, parent and child, lovers, teacher and student, priest and confessor, friends, business partners, or political leaders, the level of bonding and intimacy is dependent on the level of mutual receptivity and trust. Intentional transformation occurs most effectively in an

atmosphere that encourages intimacy and bonding, whether the communication is within the self, projected to a higher power or vision, or with others.

Conclusion

Intentional transformation is a conscious endeavor for healthy, meaningful change.

Four main aspects of consciousness contribute significantly:

- (1) Sensory Consciousness is the awareness and coordination of gross to very subtle sensory and motor interactions in the body. Listening and observing skills that stimulate more complex awareness such as multiple tracking and synesthesia play a major role in refining sensory consciousness.
- (2) Psychological Consciousness relates to states of health affecting self esteem, identity, and emotional well-being. Psychological stress is more successfully dealt with when physical, mental, and emotional relaxation is promoted through various exercises and practices that encourage greater receptivity.
- (3) Mythic Consciousness bridges willingness, receptivity, and trust with a compelling vision. Identification with a larger story motivates and supports explorations into the unknown. Core myths serve as guide posts or systems models for the transformational journey by addressing the basic issues of human experience.
- (4) Unitive Consciousness is the outcome of aligning and releasing the other three aspects of consciousness into a timeless and effortless participation of the "flow experience" and beyond.

These aspects of consciousness are critical to IT and have been acknowledged by cultures for centuries through myths, rituals, and associated arts activities. Many of these myths taken from cultures all over the world chart the steps of the hero's journey, as

documented in Campbell's, The Hero of a Thousand Faces. The six stages of the hero's journey presented here are influenced by Campbell's work and came out of my observations taken from Well-Springs workshops over a period of fifteen years. They are identified as: (1) leaving home; (2) exploring the unknown; (3) slaying the dragons; (4) finding the lost child and other missing persons; (5) claiming buried treasure; (6) returning home.

Both the hero's journey and ritual process acknowledge the timeless relevance of intentional transformation processes.⁶⁷ Many contemporary programs draw from these multi-cultural systems to support meaningful change processes in individuals. Arts activities are a natural vehicle for expression of these change processes.

The Well-Springs Program is especially effective in supporting individuals through the transitional phase of IT which coincides with steps two through five of the hero's journey: (2) Exploring the Unknown; (3) Slaying the Dragons; (4) Finding the Lost Child and Other Missing Persons; (5) Claiming Buried Treasure.

The life-changing value of involving the body through enactment in learning situations is emphasized by a variety of authorities. Philosopher Alfred N. Whitehead says, "The unity of the perceptual field...must be a unity of bodily experience. Your perception takes place where you are and is entirely dependent on how your body is functioning."⁶⁸ Houston says, "The capacity for awareness of sensory experience is critical to the development of meaning,"⁶⁹ believing that relearning the use of the body

⁶⁷Turner's three-stage model for ritual process is compatible with the process development of the hero's journey. Step one of ritual process relates to stage one of the hero's journey, "leaving home," and step six relates to stage three of ritual process, "return to society." Stage two of ritual process, "transition," coincides with steps two through five of the hero's journey.

⁶⁸Alfred N. Whitehead, Modes of Thought (New York:Free Press, 1938), quoted by Houston, Possible Human, p. 1.

⁶⁹Houston, Possible Human, p. 35.

maintains a state of almost constant revelation. Keleman says, "To learn is to experience new patterns of excitation and to embody them."⁷⁰ The word "excitation" also acknowledges what Gray said, "We are feeling beings before we are thinking beings, therefore our emotions cannot help but play a primary and organizing role in cognition."⁷¹ Sommers' research found that ignoring feeling-tones results in a loss to creative expression. Pert's research with neuropeptides shows a direct relationship between emotions and physical health. Neuropeptides are the reciprocal "molecular messengers" between the brain, especially the limbic system, seat of emotions in the brain, the immune system, and the endocrine system. Pert believes that neuropeptides and their receptors are a key to understanding how mind and body are interconnected and how emotions can be manifested throughout the body.

Anthropologist Ernest Becker's book The Denial of Death is a brilliant cultural expose' of how our emotions, especially the fear of death, run our lives unconsciously. It is only when an experience or someone makes us look beyond our habitual functioning that we question our avoidance. Becker believes "the creative deviant from the shamans through Shakespeare" is a cosmic hero because he or she is "the mediator of natural terror and the indicator of a new way to triumph over it. He reveals the darkness and the dread of the human condition and fabricates a new symbolic transcendence over it." ⁷²

As we allow ourselves experimental time with arts activities, we begin to tap into that kind of inner process that not only transforms consciousness, but transcends our personal sense of reality, making connections with what Becker calls the "invisible mystery

⁷⁰Stanley Keleman, Your Body Speaks Its Mind (Berkeley: Center Press, 1975), p. 121.

⁷¹William Gray, "Feeling Nuances" Brain Mind Bulletin (March, 1982).

⁷²Ernest Becker, The Denial of Death (New York:Free Press, 1973), pp. 50-66, speaks to our cultural avoidance of death and how that prevents us from being fully alive.

at the heart of every creature [that] now attains cosmic significance by affirming its connection with the invisible mystery at the heart of creation."⁷³ Using Rank, Augustine, and Kierkegaard as back-up Becker concurs that "man cannot fashion an absolute from within his condition, that cosmic heroism must transcend human relationships," Becker describes the process of the hero's journey in the following way.

Man breaks through the bounds of merely cultural heroism; he destroys the character lie that had him perform as a hero in the everyday social scheme of things; and by doing so he opens himself up to infinity, to the possibility of cosmic heroism, to the very service of God. His life thereby acquires ultimate value in place of merely social and cultural, historical value. He links his secret inner self, his authentic talent, his deepest feelings of uniqueness, his inner yearning for absolute significance, to the very ground of creation.⁷⁴

How does one break through cultural limits to the freedom of one's secret inner self—an authentic expression of uniqueness that springs from the very ground of creation? One way of responding to this profound inner yearning for "absolute significance" is participation in the Well-Springs Program.

⁷³Ibid., p.91.

⁷⁴Ibid., pp. 220, 90-1.

CHAPTER III

THE PRINCIPLES AND PRACTICES OF THE WELL-SPRINGS PROGRAM

Introduction

Kay Ortmans, founder and director of the Well-Springs Program, was motivated by a conviction that "we are all more than we seem to be and all of us want to become what we can be. We have a sense of this 'more'...it tugs at us...but we feel we do not know how to get at it."⁷⁵ Ortmans' response to this dilemma was to begin in the most obvious place, our bodies. Movement is the Well-Springs way of getting the "unlocking" process started so that tension-held traumas can be released. Like releasing your breath, a willingness to empty or "let go" makes you receptive for something new—whether receiving a fresh breath of oxygen, an invigorating resurgence of vitality, the quiet contentment of relaxation, the new awareness of pain from previously suppressed trauma, a burst of creative ideas, illuminating insights, or the life changing impact of profound inspiration.

What is begun with body movement is reinforced with movement of thought, of emotion, of imagination, or an altered experience of space/time. This occurs through a variety of self-expressive activities. During these activities there is music that invites the "unlocking" process to continuously "let go" of present awareness to an even greater void. This quality of void is pregnant with creative possibilities in its no-thingness. Entrance into

⁷⁵Kay Ortmans, "Well-Springs Believes" (Ben Lomond: Well-Springs Foundation, 1973), flyer.

this vacuum-like emptiness can ultimately draw in an expanded experience of knowing that rebounds like a springboard of consciousness. One example is the sudden "Aha" illumination that bursts forth when new insight is recognized. This knowing cuts through multiple levels of context, clarifying the patterns and metaphors between self-expression, relationships, and life situations. Anecdotes in Chapter IV cite a variety of examples of this self-revelation and how these insights renew vitality and an inner sense of peace.

The vitality that comes from self-revealed insights, especially through playful self-expression, exposes a deeper internal wisdom that connects us to the "more" we long for. The truth of these self-revelations is registered through a whole body sense of recognition. However, we often need to develop the tools for translating and utilizing these insights in very practical ways. In other words, the realization of Becker's cosmic hero (Chapter II) needs to be brought through the cultural hero and the local self to bring extraordinary functioning into ordinary, everyday living. This system for transformation of consciousness has been used for centuries and works effectively through the Well-Springs Program.

Becker's cosmic hero presents a masculine archetype—an identity image for action. The receptive emphasis of the Well-Springs Program tends to call forth a "divine mother" archetype, one that nurtures and supports through compassion, receptivity, and beauty (see Appendix C, #3 for an Egyptian example of the divine mother). We all have access to a full range of archetypes, but there has been much confusion for men and women in making peace with and using masculine and feminine energies constructively, especially in relationships affecting parent/child/adult. Jungian psychologist Irene de Castillejo comments on this dilemma from a feminine perspective in her book Knowing Woman. de Castillejo believes the perpetual conflict of today's woman is that she cannot slay her unconscious dragons without severing her "own essential contact with it; without in fact

destroying her feminine strength and becoming a mere pseudo-man." This is another aspect of facing our life/death conflicts that must be transcended for resolution. de Castillejo goes on to say:

Her task is a peculiarly difficult one. She needs the focused consciousness her animus alone can give her, yet she must not forsake her woman's role of mediator to man. Through a woman, man finds his soul. She must never forget this. Through a woman, not a pseudo-man. Through man, woman finds the animus who can express the soul she has never lost. Her burning need is to trust her own diffuse awareness, to know what she knows and to learn to speak of it, for until it is expressed she does not wholly know it.⁷⁶

This is not only woman's dilemma; it is a human dilemma. The difference is that the directed consciousness of feminine energy must come from the "inside out" to claim its totality. The directed consciousness of masculine energy must move from the "outside in" to claim its totality. So often when a person with dominant masculine energy is invited to speak to his or her "inner" life and feelings, he or she is out of touch—cut off. The dominantly feminine energy in an individual struggles to verbalize what one inherently knows. The Well-Springs Program fosters the "inside out" and "outside in" journey for men and women. However, the WSP's dominant value on receptivity and response has been recognized and valued more often by women than men in the past. In a society whose systems and institutions are dominated by a patriarchal value tradition, much could be gained by balancing that perspective with an "inside out" re-evaluation. It is in this receptive void where life-bearing visions are conceived.

In order to bring such a vision into reality, we must release our conditioned attachments to the familiar, the secure, and the comfortable. We must release ourselves from the cultural prisons we have constructed to support our self-esteem in acceptable

⁷⁶Irene de Castillejo, Knowing Women (New York: Harper Row, 1973), p. 86.

social roles and images. Metaphorically and emotionally speaking, we must be willing to "die." This release process, often humorous and light-hearted, is an important focus of the Well-Springs Program. It begins with simple relaxation exercises for specific body parts. This gives an opportunity to release tension and surface inhibitions through movement exercises that stimulate the body's circulation. Detailed descriptions of these exercises and the principle of "relax and rebound" are discussed later in this chapter.

The initial experience of "letting go" is repeatedly reinforced through self-expressions with movement, chalk, clay, writing, imagery, and deep relaxation with inspired music. The music focuses the quality of what is received as much as it invites expression. Inspired music inspires new depths of release and response. The more one releases, the more open one becomes to receiving something beyond local personality awareness that directs purposeful action.

Trust is also established as this letting go, receiving, and rebounding process is reinforced—especially through the facilitator. A quality of unconditional, impersonal love must be embodied and projected through the facilitator. This non-judgmental acceptance translates into an atmosphere of safety and permission that is sensed by participants. In the presence of impersonal love, (the archetype of the divine mother) participants can risk greater vulnerability in accepting the call of their own cosmic heroic journeys.

I believe this is what Becker was referring to when he said the cosmic hero becomes "the mediator of natural terror and the indicator of a new way to triumph over it," or what philosopher Kierkegaard called the renouncement of dread without any dread...annihilating dread, "but remaining ever young, it is continually developing itself out of the death throe of dread."⁷⁷ The other side of the cyclic self-feeding "dread" process

⁷⁷Ernest Becker, The Denial of Death (New York: Free, 1973), p. 91.

is ecstasy. Our expressed love for life is often as repressed as our fear of death. As much as we fear death we fear truly living even more, so we exist in a life-denying state of perpetual dying until we personally experience the courage of a cosmic hero who brings a cosmic vision into our story, giving new sense to what has become the non-sense of routinized living.

Overview of Well-Springs Program Activities

The Well-Springs "relax and rebound" process begins by loosening the body and isolating awareness of individual body parts. This process begins through a set of rhythmic circling, shaking, stretching, swinging, and bouncing exercises and free movement, usually with music. Simple rotating movements for the head, neck, shoulders, and upper body are gently introduced, then developed in lower body muscles and joints, gradually developing a variety of movements for the entire body.

In order to release expectations and various self-conscious concerns, the beginning self-expressive or "reality" movements invite reception of new experiences through releasing, stretching, clearing and opening gestures—all rhythmically directed by the facilitator and the selected music. Increased circulation and body awareness are noticeable benefits that help relieve self-consciousness while promoting relaxation.

Then the exploration of space and time is encouraged through free movement with music. Musical rhythm is the constant time element that invites entrance into timeless experience. Inner response to rhythm initiates spatial exploration through movement that is continually expanded and complexified. Emotions, memories, childhood enactments, relationship situations, polarities such as life/death, order/chaos, powerful/powerless, are examples of possible explorations.

Often the movement becomes an exercise in multiple tracking or the observation and coordination of two or more senses simultaneously. Synesthesia or the crossing of the senses—for example, to "taste" what you hear or "see" what you feel—is strengthened. Imagery, observation, and listening capacities are also developed.

As discomforts and resistances are revealed, their self-expressive release is encouraged through movement. This permits privacy with openness. Non-verbal expression is also an opportunity to explore hidden facets of attitudes, assumptions, and patterns of behavior that don't need verbal reinforcement, rather, inner awareness, full permission for release without imposing on others. This kind of release fosters a sense of self-supporting, responsible action and humor. The natural outcome is a rebounding experience of exhilarating freedom.

Non-verbal interaction with other participants is encouraged because spontaneous involvement with others is focused on movement communication in each moment; self-observation of subtle, sensory perceptions not usually noticed are more easily observed; direct engagement with others is intensified. Contact occurs in non-habitual ways, encouraging clear simple communication.

Internal communication is deepened with each new combination of self-expression with texture, touch, color, sound, rhythm, movement, imagery, and relaxation. These experiences reinforce and add enrichment to multiple tracked and synesthesia experiences.

Deep relaxation and guided imagery are generally introduced after the movement has been well developed. Quiet inspirational music is used to invite even deeper release. Participants are encouraged to rest quietly until they are ready for transition into activity again.

Chalk drawings and large chunks of clay are available to move out subconscious stirrings. Letting the music direct their expressions, participants respond with these

mediums as spontaneously as possible, doing as many pieces as they want. Generally speaking, an hour or more is set aside to explore these expressions fully.

Reflections are refined through writing and movement so what has emerged in the series of chalk and clay expressions can be clarified for sharing. The music continues to be the motivating common response factor for all these activities.

The music is the basic unifying element for all the activities. Focus on the music brings a more sensitive awareness of the inner reality of one's self while self-conscious ego concerns with outer reality are diminished or completely lost in the protected environment of sound support. Usually time consciousness is greatly altered as one enters a flow experience with the music and other activities.

Spontaneous involvement in these activities becomes easier with repeated participation, making repetition of these activities extremely important for supporting and reinforcing inner discoveries that promote constructive lifestyle changes.

An introductory experience with the Program ideally takes six to eight hours for the progression of experiences described in this chapter. During an extended workshop of a week-end or week-long participation, time is also available for meditation with classical music. This is a powerful way of using personal and group focus to support more intensive release of personal and transpersonal consciousness. Sustained states of receptivity and inner flow experiences support the movement of intentional transformation processes.

Principles of the Well-Springs Program

Letting Go

When one's vision is motivated by what Ortmans calls "the highest, most encompassing love one can imagine," this directs the responses of both facilitator and participant. "Letting go" to this encompassing, unconditional love is a motivating support for the "relax and rebound" principle, for Ortmans agrees with the view that "with enough love anything is possible." Consistent use of "relax and rebound" increases our capacity for embodying altruistic compassion for all life as the "letting go" process brings us closer to "in the moment" response uncluttered by judgments, anger, or fears from the past.

Practicing unconditional love as a base response that directs the "relax and rebound" process can become a way of life as directly as the "inhale and exhale" process of breathing supports our bodily functioning. Motivated by unconditional love, the cosmic heroic journey becomes a lifelong quest for the "more" with which we long to commune.

Relax and Rebound

"Relax and rebound" is one of the underlying principles of the Well-Springs Program. Through relaxation of the body and mind we invite a quality of receptivity that goes beyond what we usually allow or notice. Our receptivity expands as we increase our ability to relax. Through relaxation we release tension that in turn releases memories, emotions, images, and sensations. This release of energy frees the body to move naturally with its rhythms while simultaneously enabling the mind and emotions to more directly respond to present perceptions rather than from reactive patterns of the past. "Relax" without the "rebound" tends to fall into "collapse" or an undirected "flowing with." "Catching" the rebound is a critical transition point in the use of body energy between

release and focused intention towards action. The principle of "relax and rebound," with sufficient reinforcement of daily practice, is a more efficient use of energy that can become a way of life supporting any activity.

In our movements as in our lives, we often direct and control every moment of movement, expending a great deal of energy unnecessarily. We are unaware of the efficient economy of the relaxed direction of movement, believing instead that our control and effort is what will create maximum efficiency. A typical demonstration of this point would proceed as follows:

Raise your hands in front of your body at eye level. Move your hands in very deliberate, precise ways for a few moments. Now, hold up your hands and let them drop from the wrists. When your hands are truly relaxed they will fall with a small bounce at the end of the drop. That small bounce is the rebounding motion. When you 'catch' the rebound and let its momentum carry your hand in another direction you move with much less expended energy. Notice the contrast after experimenting with both ways of moving.

Discovering how to 'catch the rebound' in your physical movement is a beginning step in developing and refining this philosophy as a way of life. This begins by becoming aware of how to 'let go' first in the body, then in the mind and emotions. This opens the flow of energy to connect with the "more" in life that we long for. Learning to catch the rebound makes a storehouse of energy available for use in more consciously chosen ways that give one a sense of spontaneous presence that is exhilarating and infectious.

"Relax and Rebound" Exercises

The basic "relax and rebound" exercises are designed to release natural body rhythms and effortless body motion by stimulating circulation, observing sensations, releasing tensions, and enjoying a new facility and flexibility in specific body parts. As the exercises get more vigorous and playful, you are invited to enjoy a child-like freedom of movement for your own pleasure. The invitation is directed at (1) loosening the shoulders, neck, spine, and pelvic girdle; (2) stretching, letting go, and bouncing out tensions; (3) shaking tight joints and muscles; and (4) swinging with more and more rhythmic freedom

as the circulation in the body is freed along with your laughter and the music. Typical comments after fifteen or twenty minutes of relax and rebound exercises are: "I didn't realize how tight my neck and shoulders were;" "I felt so stiff when I began, now I feel loose and flexible;" "I had a headache a few minutes ago-now it's gone;" "I feel lighter;" and "At first I was so tired, but now I'm energized!"

Five Elements of "Relax and Rebound"

"Relax and rebound" is a process that requires five major elements. These are: (1) willingness: be present to respond to each moment's awareness; (2) release: empty the conscious mind, relax the body, release emotions; (3) receptivity: be open to ever widening possibilities; (4) trust: unconditional love as motive...follow flow of process; and (5) focus: clear vision focuses purpose and priorities for action.

Willingness (see Chapter II, p. 55) requires us to say a courageous "yes" to our heroic journey in spite of our fears. Facing the unknown reveals many unpredictable events that remind us we are not in charge. In spite of and because of our dread, we embark on this inner journey into cosmic heroism because we must if we are truly willing to say "yes" to life. Even in the midst of anxiety and resistance we can choose to be willing by simply being present with what our awareness is. Sometimes the best we can do is be willing to be willing by honoring our resistance and moving with what we are aware of as a place to begin. Resisting or denying resistance only strengthens it. We best serve ourselves by standing as a compassionate observer to the parts of self that are struggling. The more willing we are to be present to whatever comes into our awareness the more clearly we can see and respond to what needs to happen.

Release of awareness in the Well-Springs Program begins with stretching and specific relaxation exercises that give a sense of how to "catch the rebound" in different

parts of the body, especially the joints. As the discomforts of the body are released, anxieties and preoccupations begin to fall away too. Attention is called to breathing rhythms and encouragement is given to release a little more with each exhalation. Deeper release of breath also encourages deeper inhalation and a deeper capacity to receive. Greater receptivity brings sharper attention to subtle sensory stimulations and awareness. As the body and mind relax, the music continues to invite emotional release through a variety of directed movement vignettes called "reality movement." Expressions with color, chalk, clay, journaling, and interactions with others also continue to encourage the releasing process. This is often a time for exploring the unknown or confronting "internal dragons" by giving expression to fears and resistances. Our creative task is to find harmless ways of honoring the fullness of our resistances so they can be released without inappropriate projections on others (see Chapter IV, pp. 96-101, for examples).

Receptivity is a pivotal point of transition between relaxation and the rebounding process. Relaxation allows the release of tensions, obsolete controls, and limitations. This emptying process creates receptive space. Like the breathing process, exhalation clears the way for the reception of fresh oxygen that is so crucial to the complex physiological chain of mind and body functions. These functions, like the rebound, can be directed with conscious intention or spontaneous response. In its purest form, receptivity is the experience of the creative vacuum or void that precedes profound illumination as described by saints and mystics.

Trust, receptivity, and willingness are related much like the elements of the "What comes first, the chicken or the egg or the libido?" question. All three are so interactive it is difficult to point to one separately and say it is primary. Trust cannot be given until it has been received. It cannot be received until there is willingness and receptivity. Yet, we cannot be receptive until we trust. Willingness seems to be the point of chosen

vulnerability that risks trusting and receiving. Trust is also part of the pivotal point of receptive availability where "catching the rebound," becomes a possibility, as was demonstrated with the wrists (p. 70). When coordinating the entire body for "catching the rebound" it is a challenge to feel the simultaneous motor and sensory letting go, trust the momentum of the rebound to carry you, while simultaneously choosing a movement direction for rebounding body motion. When applying this process to mental and emotional concerns, the element of trust is much more conspicuous and our awareness of rebounding motion is more subtle. Nevertheless, as we become more aware of the "relax and rebound" process in body movement, we can recognize its more subtle applications and trust letting it "take you." The experience of trust encourages a willingness to risk being even more vulnerable and receptive.

Focus sets the direction for "relax and rebound" movement and intentional transformation process. Clear motivation and focus integrate consciousness, making purposeful action a natural outcome. For those who say "yes" to their heroic journey, the relax and rebound process becomes a vehicle for making stronger contact with the "more" that Ortmans referred to—whether that means confronting their dragons, embracing their many talents that had been hidden or avoided, or simply receiving stillness or peace. In trusting this process, one is led into a natural flow of events that at times can seem to take on a life of its own as you simply respond to what it presents. The outcomes of this process often exceed the goals and expectations of the individual, further strengthening willingness, trust, and receptivity. This in turn motivates more willingness to release body, mind, and emotions into the "relax and rebound" process.

These five elements of the "relax and rebound" process can be set in motion by a variety of activities and practices that have been known to cultures throughout the world for centuries, especially practiced through ritual enactments of myths. The Well-Springs

Program's "relax and rebound" process draws our bodies and minds into the relaxed concentration of "flow experience" through its self-expressive activities that stimulate circulation and sensory awareness as well as muscular and emotional release. This release frees the human spirit for more creative and constructive communications and actions, which in turn lifts the individual to a greater view of possibilities—hopefully serving as an inspirational catalyst for others.

Music as the Organizing Principle

Sound immediately affects emotional response. Music has been described by some as organized sound. The WSP uses selected classical music as the unifying factor that gives ample opportunity for exploring, expressing, and transforming emotional experiences through all the Program's activities. For example, no matter how small and isolated you may be feeling at the beginning of J.S. Bach's C Major Concerto for Three Claviers, (performed on pianos) by the time the last movement is played, it will quite possibly have picked you up emotionally, taken you somewhere, and put you back down feeling very different—perhaps more expansive with a basic sense of dignity. Music is selected by the facilitator through a spontaneous response to the group energy of the moment in order to direct the focus of what occurs next. The music simultaneously evokes even deeper engagement while giving the safety of its boundaries to the intensity of process. Participants are continually reminded to let the music be their authority by inviting the music to enter and move them from an inner place of response towards an act of full expression. Encouraging receptivity and creative response to an external stimulus also reinforces internal stimuli for creative imagination, sensory awareness skills, and spontaneous response in each moment. Moment by moment response is not often practiced

as a conscious activity, but it is too important an awareness skill to assume it will automatically happen.

When a particular kind of focus supports trusting one's inner knowings and responses, it acts as a balancing measure that offsets our cultural emphasis on validating outside authorities because of their accomplishments, knowledge, or charisma. The unspoken assumption often inferred is that the kinds of knowing that come from your own body and experience are inferior to the kinds of knowing that come from outside authorities ranging from parents, teachers, and officials to chosen friends and leaders. This sets up a tendency to invalidate or defer one's own experiential knowing to the authority of others, making self esteem an important authority issue.

Movement is the first and most fundamental activity to be directed by the music as it is the most obvious way to experience "relax and rebound" process (pp. 69-74). The music also directs participants' expressions with chalk. They are encouraged to close their eyes and begin drawing without preconceived ideas, letting the rhythms, melodies, and moods of the music lead their relax and rebound movements with the pastels. This facilitates unconscious expressions to surface that would not ordinarily have opportunity for conscious observation. Music also directs the movements and shaping of clay expressions. To begin, participants are encouraged to simply let out feelings in the clay while keeping time with the music. Once a shape begins to emerge out of the clay, then its shape may be refined in rhythmic response to the music or one could continue releasing through the clay with the music as its sole focus for direction.

Music with deep relaxation and meditation can be a profoundly inspirational experience as greater individual and group receptivity allows the music to evoke images, memories, emotions, or perhaps unitive knowings. Writing is often encouraged with the same music that was just used for another experience so that the feelings and images can be

recalled, recorded, and shared. It is common for participants to comment on how completely different the same music sounds when experienced with movement, chalk, clay, writing, or in deep relaxation. Sometimes the music is not even recognized as the same music when used for another activity.

The alignment-through-music process is a massage experience that is actively directed by the music. It is like playing the body as an instrument or orchestrating the massage movements as a conductor to unify the rhythms, timbres, melodies, phrases, and tempos of the music with the part of the body being massaged. (see pp. 83-85 for a detailed description).

The common link with all these activities is one's total receptivity to the music and letting it move your particular response in the moment. When completely immersed in the music, the participant experiences a timeless unity that releases deep remembrances in him or her which can profoundly affect his or her understanding of identity, relationship, and basic issues of life. The music can elicit the full gamut of emotions ranging from exuberant joy to dark fears, and just about everything in between. Music has been called a vibrational pattern for life itself. Perhaps the sounds of these basic patterns evoke deep remembrances, just as visual symbols trigger deep associations in consciousness that go beyond our logical capacity for comprehension. Regardless of these possibilities, it remains for each of us to take responsibility for choices that make constructive use of our responses. The Well-Springs Program uses music as an inspiring support for clarifying our responses to life.

Practices of the Well-Springs Program

"Reality" Movement

To introduce self-expressive or "reality" movement, specific directions are given to direct the participant's awareness of where to begin loosening inhibitions and self-conscious concerns. One-and-a-half to two hours are ideally needed to develop full participation in "reality" movement.. Some who are inhibited about free body movement take even longer, while some need only a few minutes to "lose themselves" in the music and movement. If the group is very self-conscious, movement might begin with eyes closed or sitting down with stretching and more inner loosening. The priorities of the group are also a factor in shaping how the movement is developed. The following is an example of how introductory free movement might be developed with directions being given with the phrases and changes in music.

Wait for the music to begin. Invite it into your body. Feel its rhythm inviting you to move. Let the power of this music (Handel's Water Music Suite) help you clear the air with large sweeping movements in all directions. Invite the authority of the music to move your body. Respond to each phrase. Make a definite statement with each movement. Feel the dignity and strength of the music as you move.

(The music lightens) Move your arms more playfully, lightly conducting the music. Walk in the rhythmic spirit of the music. Reach out with bigger steps as the music begins to move your feet. Stretch your arms out, swinging in rhythm with your feet. Imagine yourself getting taller. Greet people with your eyes as you pass.

(The music changes) Feel yourself letting go to this change inside. Let the music fill you with this quieter mood and share it with someone close by without touching or speaking. Face each other and take turns leading each other in movement. Keep the rhythm and the phrases going. As this mood closes, say "good-bye" to your friend without speaking.

Find another friend and sweep the air around yourselves.

Move on to someone else and fluff up their feathers.

Now, playfully move out and clear as much space for yourself as you can. As the music makes its final statement, take as much space as you can to make yours.

Three-to-five minutes of this kind of directed movement typically receives enthusiastic cheers and comments of feeling uplifted, lighter, expanded, or more alive. The world looks brighter, more vibrant and clear. Their involved faces also look more vibrant and clear. Self-conscious inhibition and tension is sharply diminished for many, although some still struggle with their old identity programs of inability, need for control, and negative or rigid body images that are quick to censor or judge with thoughts like, "I feel like a fool—why am I doing this?"

To loosen controlling and judgmental thought patterns, quick changes of pace are helpful. When the changes are quick and easy, it keeps the rational mind occupied and it doesn't have time to continue its control. It also helps the body act out an experience of choice by moving in many ways that are typically outside of your usual concept of choices. This kind of movement might develop by using a piece of music like Eric Satie's First Piano Album because it has a series of short, delightful changes of mood and rhythm.

These quick changes of pace can also be explored through simply walking many different moods, roles, images, partnered relationships, and situations. Quick changes of pace create an atmosphere that invites the child within to come out and play. Stimulating the imagination of the child is great fun, uninhibiting, and reawakens childhood memories. Stimulation of memory draws many associated awarenesses and memory chains. These memories quickly open emotional flows that may or may not make any logical sense. Our conditioned ego voice mandates a list of shoulds that usually censors or controls these emotional flows, determining what is acceptable or unacceptable behavior. When this ego-centered, other-oriented voice can be distracted or relaxed, something deeper has an opportunity to come forth. As these layers of self-exploratory experiences bubble up to the surface for release, they may be observed through body sensations, emotions, memories, images, smells, or any combination of these. The freer we are to simply observe and allow

these releases, the more quickly they move. The more we try to control and judge them, the more we block the movement and energy of these experiences.

Movement with Color

Once surface tensions have been released, participants are ready for a deeper exploration. This is when a variety of large (three yards long) colored cloths are brought out. Participants are usually asked to choose a color they cannot stand in order to discover what they are resisting or avoiding. First-time instructions include putting the cloth over their heads so that the weight, texture, and color completely surround them. They are encouraged to let their free associations flow as they imagine the cloth becoming people, attitudes, situations, memories, costumes, objects, or extensions of themselves. They are encouraged to go with the music; to change mood and ways of moving with musical changes; to experiment with different kinds of movement; to challenge parts of their bodies that want to move; to continually stretch further, experimenting with a variety of expressions; and to fill as much space as possible with their movement. The movement is unstructured, unless it appears that direction is needed to stimulate more interesting involvement with the cloths, themselves, or the group.

Movement for Emotional Release

The full expression of anger or other intensely felt emotions can be encouraged and released through movement and voice with a vigorous piece of music such as "Mars," The Planets by Gustav Holst. After five to thirty minutes of full intensity angry expression, the drama of it all begins to take on a humorous aspect, or at least a much softer feeling about the situation. The physical exertion alone helps to release the tension of the anger allowing it to be seen much differently, freeing the individual even more.

By this time most participants are fully involved in their movement and are much more uninhibited. Frequently dancers will say with tears, "I've been moving all my life and this is the first time I've moved for me." This, I believe, points up a major contrast between the structured patterns of dance and self-expressive movement. Others who have considered themselves clumsy will say, "I'm graceful! I can't believe how beautiful my movement makes me feel." Past memories are enacted and released. Often they are interpreted as past lives recalled. Spontaneous ritualized enactments often occur as a special acknowledgement of something or to bring closure to a trauma from the past. For some it is like prayer in motion, for others it is exhilarating joy and expansion. Some release cathartic tears. Some open to hidden parts of themselves that release new areas for creative expression. Others simply have a great time, saying, "I feel like a kid again. I'd forgotten how much fun it is to play!"

All these comments verify the discovery of unexplored facets of self in very meaningful ways. Typically, participants will feel like energy has been unblocked, opening an infectious sense of freedom and vitality. This is much like a spontaneous purification stage of ritual process as described by Turner (Chapter II, p. 48). This purification is synonymous with the variety of practices for relaxation and release of blocks, tensions, memories, or obsessive preoccupations that hold the mind and body captive to situations of the past or expectations of the future. Purification often exposes layers of more vulnerable and deeply buried aspects of self. This sets up the limbo stage of "betwixt and between" created by the tentative sense of identity. This is also similar to the deconstitution process that shamans and mystics consciously undergo to move between realities and identities. In their willingness to readily access multiple realities and identities, their permeability is so great they are able to bring back information not usually available to others and offer it in service to the community. This permeable state of limbo brings forth

transformative potentials that affect sensory and psychological changes leading to more conscious connections with mythic and unitive levels of consciousness. The more deeply the participant cooperates with these flow experiences, the more effectively transformation can occur.

Expression with Chalk, Clay, Journaling, Imagery

The Well-Springs process includes time to reflect, especially after vigorous activity. Journaling is encouraged alongside all the activities. The development of movement activities requires one to two hours so that participants are ready to welcome twenty minutes to an hour for deep relaxation and guided imagery. This quiet time amplifies body and sensory awarenesses that often awaken or deepen the conscious accessibility of intuitive re-cognitions that experientially connect the participant with a larger sense of spirit, creative energy, or oneness. Again, the music is an important catalyst and support for this quiet deepening. The facilitator sets the tone with spontaneous comments relative to issues that have come through the group's experience with movement. These comments are intuitively interjected as various parts of the body are acknowledged and encouraged to relax and open to deeper re-membering. Gratitude for the miraculous gift of one's own body is also acknowledged to encourage supportive dialogue with the truth of the body's innate wisdom.

When the individual feels rested and ready for transition, a large tray of colored pastels is available to record the rhythmic responses of one's body to the ongoing music and the inner stirrings that invite expression on large (2'X3') sheets of paper. Without any preconceived notions, colors are moved onto the paper in either or both hands, letting the rhythms and melodies of the music direct responses. Clay is also available to pound,

mold, and play with. As with the earlier movement and the pastels, preconceived ideas are released in favor of spontaneity—thereby allowing form to emerge from an inner response to the music. An hour or more of this absorbing self-expression encourages participants to draw and mold as many pieces as desired. Participants are also encouraged to write, move, or quietly reflect on insights and impressions stimulated by the activities, facilitating further release or activation of emotions, images, and memories that naturally move towards completion. In reviewing the outpouring of expression in colors and clay, a very clear chronicle of process usually appears that is not recognized until completion. Sometimes there is no obvious communication seen in the expressions. While there doesn't need to be any explanation or understanding of the creations, participants are encouraged to stay open to insights that may arise in the following days. The afternoon concludes with participants sharing their drawings, clay pieces, and insights from the day's experience.

Often clay is used to punch, stamp, or throw. As a group activity it is as fun and light-hearted an activity as it is intense and serious. Two hundred or more pounds of soft clay are prepared. A large plywood board may be mounted outdoors. A sturdy, large table or the floor may be substituted. Plastic sheeting can be used to protect the floor if a suitable outdoor area is not available. Everyone makes snowball sized clay balls, and with a running start, throws the balls in the center of the board, table, or floor as hard as possible, shouting whatever seems to help dramatize what is being thrown out while music such as Prokofiev's Piano Concerto #3, first movement, is playing. When all the balls have been thrown loudly and enthusiastically into the center, keeping the rhythm of the music, those who need to punch or stamp the clay are invited to give it their best effort until emotions and energies are spent.

With the music directing the activity, a few are then invited to go up to the clay clump and begin reshaping and building in time with the music. Small groups ebb and

flow with the music until everyone agrees that the remolding and rebuilding are done. This exercise usually leaves the group feeling like they have created something meaningful out of their outbursts and collective cooperation. Moreover, it has been accomplished in an atmosphere of good-natured fun, in spite of the cathartic intensity of release

Alignment-Through-Music

Alignment-through-music is a form of massage with classical music that magnifies and releases a full range of personal and transpersonal consciousness. Releasing the tension of the body unlocks stresses, sensations, memories, emotions, images, and energy flows that can open one to expanded or "altered" states of consciousness. Meaningful contact with this massage involves: (1) right timing and receptivity of the client; (2) aesthetic setting that insures privacy and safety; (3) trust in the facilitator; and (4) willingness to allow the emotions, sensations, memories, images, and resistances that come into awareness.

The privacy of the room, the music, and the relaxed concentration of the facilitator all create an island of safety that allows participants to completely relax. Subconscious awareness can then be freed and magnified for conscious acknowledgement and release. There is no right/wrong or good/bad way to experience the massage. The experience can range from a pleasant, relaxing time for reflection and sensitization of the body to an intensively cathartic emotional release to a profoundly life changing unitive connection with transpersonal consciousness. What comes depends on the internal timing of the individual, what is just under surface consciousness waiting to emerge, as well as the client's degree of willingness.

The amount of time taken for the alignment through music is process dependent, but generally takes between two and three hours. Once the alignment begins, there is an experience of entering a timeless flow or some degree of linear time distortion. This is characteristic of the flow experience (Chapter II, p. 52) and entrance into ritual process.

General points to consider for a conducive ATM setting and set-up are: (1) Client confidentiality and respect for personal privacy is honored; (2) A quiet, aesthetic atmosphere is provided to ensure privacy and safety; and (3) A heavily padded massage table and large bath sheet towels are used to support physical comfort and the client's sense of modesty as well as creating a womb-like feeling of protection.

Some considerations for the reception of music include: (1) State of the art quality recordings and equipment are strongly recommended for high quality sound reception; (2) Choice of music is intuitively chosen in response to the participant's state of being and the body area being worked. These observations are matched or contrasted with musical choices based on qualities affected, for example, by ensemble, melodic and harmonic rhythms, tempos, and timbres. (3) The quality and type of composition is considered along with the artist's interpretation of performance.

Preparation of a certified facilitator includes some of the following points for which training has been given: (1) The facilitator refocuses and redirects personal energies into the music and to "the highest you can imagine." There is a continual releasing to unconditional, impersonal love through the sense of connection with the music and "the highest" awareness. (2) The facilitator must stay present with and continually release all awareness. This, for example, includes music, tensions, sensations, emotions, memories, thoughts, images, and visual observations. (3) The facilitator's ability to simultaneously respond to and orchestrate the music, the massage strokes, the recipient's degree of relaxation, and the facilitator's degree of relaxation is continually being refined.

Preparation of the recipient includes the following points: (1) The release of expectations is critical to the receptive flow of consciousness processing. (2) Spontaneous response to each moment's awareness is encouraged. (3) Relaxation and the release of muscle tension is encouraged. (4) Acknowledgement and release of resistance to one's thoughts and feelings is encouraged. (5) Spontaneous emotional expression is encouraged.

The alignment-through-music is not usually part of a workshop program unless it is a training workshop or there are several facilitators available to give alignments over a period of several days (See Appendix C for alignment through music anecdotes).

Conclusion

The Well-Springs Program is one model for focusing the mythic experience of the cosmic heroic journey as described by Becker and Campbell in previous chapters. The "relax and rebound" principle gives participants very specific ways to begin releasing the personal and cultural armor that we think we need for survival. As the "relax and rebound" principle is applied to physical, intellectual, and emotional resistances, it not only prepares the individual for IT, but it also becomes part of the transformational process as well.

An individual's identification with a vision or a larger story directs "relax and rebound" movement exploration into IT through the stages of one's heroic journey. While these process models serve as a road map of sorts, the stops along the hero's actual journey may not appear to neatly correlate with the six stages of the hero's journey or the four aspects of consciousness labeled on this "map" for intentional transformation. The actual sequencing of these aspects of consciousness and stages of journey occur in the unique context of each individual's experience of the moment. Like fingerprints and snowflakes, there are no two that look exactly alike because each moment alters the formative process to

some degree. However, like fingerprints and snowflakes, in a larger context there are also common patterns that connect. Hence the stages of the heroic journey and IT emerge as attempts to communicate the recognition of larger process patterns. One's uniqueness is experienced more specifically on the sensory and psychological levels. The mythic level shifts the focus from personal uniqueness to "larger than self" common archetypes and patterns, inside and outside of cultural influence. The unitive experience merges common patterns into indiscriminate no-thingness where nothing and everything are simultaneously present, connected, and pregnant with creative possibility.

CHAPTER IV

A WELL-SPRINGS WORKSHOP

Introduction

Intentional transformation is only a concept until it is applied through experience. The hero's journey is only a story with interesting characters until it becomes a part of one's own personal life's journey. The Well-Springs Program is simply a collection of activity ideas and concepts until you enter into the experience of IT with the hero's commitment and courage to face his or her emerging unconscious wilderness. The following anecdotal examples show how IT, the hero's journey, and the Well-Springs Program came together for some workshop participants.

The majority of anecdotes are taken from a five-day workshop that I conducted July, 1985, at The Institute for Family Therapy near the Black Forest in southern Germany. This group of German men and women, ranging in age from their early twenties through their sixties gave full permission for reproduction of all pictures and journal notes used. The workshop was organized by Ursula Ulrich, a German psychologist from Stuttgart who served as translator as well as assistant workshop leader. It was one of six workshops set-up for me to conduct either by Ulrich or the Institute's founder Rudolf Kaufmann between 1979 and 1986. As a WSP facilitator from 1974, I had conducted Well-Springs workshops as a free-lance and/or a staff facilitator at Well-Springs until 1986.

The Workshop Schedule

The schedule for a Well-Springs workshop varies according to the time frame, the purpose of the group, the size of the group, the room size and arrangement, and availability of equipment and supplies. The simplicity and adaptability of WSP's format gives flexibility for new and interesting presentations. While there are basic sequences of activities that usually develop during the course of a workshop, the moment that an example is cited its repetition becomes misleading because the context of each workshop unfolds according to the group's needs—and no two groups are ever the same. Leadership is spontaneous and intuitively directed. Advanced organization of schedules is not for the benefit of structuring group activities, as they will probably be altered as group priorities emerge in the moment, but for preparing a focus for the facilitator. Preparation includes reviewing a wide range of available options that are set up to be drawn upon if desired, then releasing all specifics to enter the "creative void" identified in Chapter III. This actually requires more preparation and organization than following a schedule, because of its complexity. This kind of flexibility exemplifies how spontaneous exploration and discovery are prioritized over the pre-structured presentation of information.

A workshop usually begins with some form of "relax and rebound" exercises to loosen the body and stimulate sensory awareness. After ten-to-twenty minutes of this type of movement, directed imagery and movement are combined to evoke memories, emotions, and child-like responses. Development of this kind of expressive "reality" movement takes from half an hour to over an hour, using a wide variety of music. Some verbal sharing is encouraged to get a group reading of responses, and to catch a "second wind." Generally participants are then ready for free movement with colored fabrics. Fifteen-to-thirty minutes are given for this kind of movement. Journaling is encouraged and sharing is usually done before and/or during lunch.

Lunch may be a complete change of pace break or a continuation of the same energetic flow of process. The afternoon usually begins with a guided deep relaxation, sometimes after a vigorous five-to-ten minute piece of movement and music. After the verbally-guided relaxation, quiet music is used to allow the relaxation to go even deeper. Deep relaxation time runs from thirty minutes to an hour. When individuals are ready for a transition, they begin a series of non-verbal, individual expressions with chalk, clay, writing, or movement in any sequential combination they choose. A minimum of an hour is given to develop these meditative expressions. The day is concluded with a sharing of the group's expression pieces and any other significant insights, comments, or questions. Closure for the day is often completed in a circle with a few moments of silence or with an upbeat send-off. Week-end or longer workshops include meditation with music and alignment-through-music may be introduced as more intensive contrasts to the usual core of activities offered. Individual responsibility for observing and responding to one's personal process needs is encouraged within the context of the workshop's activities.

After workshop participants introduce themselves, the following reminders are given:

1. Let the music be your authority—invite it in and let it move you from the inside;
2. Communicate with others through movement rather than words;
3. Explore all the fringes of emotion inside so you can play with them, experience more parts of yourself, and feel the freedom to move from one emotion to another without fear of getting stuck in any one of them;
4. Keep yourself in movement, even if it is only a slight rhythmic response;
5. Go with the changes in the music. If you find it too difficult to change, then resist as strongly as you can. Make your statement boldly in your movement;

6. There is no "right way" to do anything. This is a self-discovery venture that you learn from no matter what you do, as long as you are willing to look and see what is there; and

7. This is only a game, don't take yourself too seriously. Release self-consciousness so that consciousness-of-self is free to respond.

The Hero's Journey: Workshop Activities

Leaving Home: Realty Movement

The hero's journey, as outlined in Chapter II has six stages: (1) leaving home, (2) exploring the unknown, (3) facing the dragons, (4) slaying the dragons, (5) finding buried treasure, and (6) returning home. Leaving home occurs when one hears a "call" and decides to respond. Leaving home acknowledges the significance of physically, emotionally, and symbolically leaving behind all that is familiar, habituated, or secure to answer that call. This includes not only our daily routines, our living arrangements we call home, but our assumptions about identity, roles, values, relationships, and environmental dependencies. This shift from the familiar to the unexpected creates an edge of excitement and anxiety that can be used to cut through our conditioned ways of functioning. Suspending or releasing conditioning clears our receptivity for a stronger internal focus that highlights our knowings that lie just beneath the surface of every day awareness. In our routines of focused activities it is highly unlikely that we are willing or can even afford to invite deep reflection of these knowings into conscious awareness. Simple "reality" movement effectively permits many possibilities of awareness to be discovered and

expressed in light-hearted fun. As the outer sense of home fades, the gates of one's internal mansion open to new adventures.⁷⁸

The following instructions were given in rhythm with the musical phrasing and changes in Shostakovich's 9th Symphony, first movement, as an introduction to movement communication. Instructions were given spontaneously from an intuitive response to that particular group in the context of that moment. While this is a typical example, it is also a unique example, never having been done in exactly the same way before or since.

Begin by walking around the room. When you hear the music, catch the rhythm and walk in time with the music. Feel the music inside and let it move you. Greet each other non-verbally as you pass by. Walk any way you want. Walk as if you are self-conscious. If you feel self-conscious let your discomfort be carried by the music, so that you allow the lightness of the music to lead your movement. Now, walk in a contrasting way. How do you walk when you are in a hurry? How do you walk when you are angry? Find a fear. How do you walk when you are afraid? Walk its opposite. Find a friend and walk with your friend. Find another friend. Walk with someone else when the music changes. Change friends again. Walk on your own. Change direction. Change....change....find a new direction. Feeling free, walk anywhere you want. (stop music)

Stand still. Breathe out and notice how you body feels. Let go and allow this music in. (J.S. Bach's E Major Violin Concerto, 2nd movement) Wait until you feel the contrast of this music inside and then walk. Feel the quiet dignity of this melody inviting you to make new inner connections. Let your movements reflect this invitation to yourself as you walk. Honor this quiet dignity in others with your movement as you pass by. Feel your spine open and lengthen as you walk taller. Feel your energy expanding beyond your body as you walk. Fill the room with your quiet dignity as you feel the music walking you. (stop music)

Let this next piece of music be an inner exploration that invites you to open parts of yourself that have been waiting to be seen. (Deliuss, opening section to Appalachia) Begin very small, like a seed waiting to be fertilized. Let the music enter and find this seed. Feel the music nurturing the seed as it begins to grow and respond to the music. As it grows feel something new opening inside that wants to be expressed. When the music expands, express something new with bigger movement. (Close with the energetic folk dance section of Appalachia)

⁷⁸Turner notes that leaving home is also the first step of ritual process. Enacting the many aspects of leaving home allows one's focus to shift from the more obvious, external sense of home to one's internal, more subtle sense of home which includes one's body, emotions, and the multi-faceted possibilities of relationship with self.

This kind of movement experience acknowledges the "relax and rebound" process on motor/sensory, emotional, and intellectual levels through loosening the body and playing with quick changes. Response to the music can occur in sensory, psychological, and mythic levels simultaneously, and is coordinated with rhythmic and qualitative changes in musical phrasing. The willingness to "leave home" is stimulated and tested in movement through the quick changes of emotion, direction, and situational focus. IT processes are set in motion on the foundations created by one's vision, willingness, receptivity, trust, sensory awareness, and relaxation as participants begin exploring the unknowns of their inward journey and clearing the way for deeper insights.

Anecdotes: Reality Movement

The following examples show how expressive "reality" movement introduces the participant into the transformational experiences of the hero's journey.

Ann: "In the beginning I was very shy and uncomfortable. I felt awkward, confused, and afraid of these new experiences with movement. I decided to stay with these new experiences anyway and my discomfort slowly gave way to a new feeling of involvement. My confusion gave way to clarity. A new feeling of imagination and creativity came through the movement and began dancing my whole body and mind. My body aches in many places where muscles have released old tensions, sadness, loneliness, depression. But, even my sore muscles seem to loosen as I keep moving."

Susan: "I was feeling a lot of emotional conflict and pain about a special relationship as the music began. As my feelings came through my movement I noticed that the music was inviting me to lighten up and have fun. I responded and felt a very different quality of pain in my body. I felt an honest response of joy and lightness in spite of the pain. The pain didn't go away completely, but it didn't dominate my awareness and

overwhelm me as it often does. This is important because I don't have to be victimized by my pain. I can go beyond my pain and feel something different without trying to suppress or control everything. I am ready for more."

Kirk: I came to this workshop because my wife wanted me to experience what had been so meaningful for her last year. I was skeptical, but I came. The first couple of days were very difficult for me. I didn't want to make a fool of myself in front of all these people. Running around the room with colored sheets looked so ridiculously "California." Who in their right minds would agree to such blind, childish, fool's play? I was angry and afraid. My wife says I am rigid, insensitive, and controlling. She feels I don't see her. I do see her, but she wants something from me that I don't understand. After some soul searching, I have decided to keep myself open for new experiences. It is still uncomfortable, but I have opened the door to new parts of myself. Now I see that I have softened, but I experience myself as a question mark. I am looking for some new answers. I feel optimistic."

As resistance and more aggressive emotions are triggered, the movement situations are intensified. For example, everyone is asked to find a partner. Gripping each other's hands, partners push against each other as hard as they can, making noise, increasing the force behind their push (see Figure 1, upper right,). Once participants give themselves permission to really push, they get so involved in the pushing that they tend to get caught in the momentum and don't want to stop their aggression. This demonstrates what often happens in life when we feed the momentum of our upsets. Pushing again, they are instructed to release their push on signal with a loud, visceral "Haaa!" Changing partners several times, they soon feel the contrast of pushing and releasing versus pushing on and on and on. Finding partners of similar size, everyone is asked to think of some things they would really like to push out. After several rounds of all-out pushing and all-out releasing,

a rhythmic sense of full involvement and full release is established. Feelings and situations are brought up, released, and observed, not only for emotional impact, but physical impact as well. As the body releases, and the emotions dissipate participants realize it doesn't have to take long, or even be all that traumatic for transformation to occur on the rebound. For those who are stirred up and unable to completely release their anger, the pushing cycles continue until they have had enough. Occasionally, there never seems to be enough expression to release the emotion. It gives the individual an opportunity to see if they are unwilling to give up their precious feelings, if they feel victimized by their emotions, or if there is some other message that these feelings are pointing to that are not yet understood. As they observe what is going on without judgment, the situation becomes a valuable learning opportunity to explore further. Those who don't feel any aggressive emotions are invited to simply play with aggressive pushing and have fun with it.

Fig. 1. "Movement with Colors"

Exploring the Unknown and Slaying the Dragons:

Reality Movement with Colors

The second stage of the journey, exploring the unknown, requires the willingness to be in a place of not knowing and suspended judgment. Campbell says, "The regions of the unknown (desert, jungle, deep sea, alien land, etc.) are free fields for the projection of unconscious content."⁷⁹ The willingness to explore the unknown is motivated by a clear response to an urgent call and is sustained by a strong sense of support. This requires a receptivity to relationships that generate trust in and beyond oneself. The myths describe this as the place of supernatural helpers. These supernatural helpers appear in many forms, appearing human, "other worldly," as an energy presence, or light, usually after the hero has left home. But whether the helpers come in the form of angels, wise old men and women, guides, guardians, teachers, or "higher" aspects of oneself, their support is pivotal to courageous response.

Entrance into the unknown often comes as an experience of being consumed—what Campbell calls "the belly of the whale"—that is seen as a form of self-annihilation.⁸⁰ As we confront our worst fears, face our illusions and judgments, and feel our womb-like nakedness, this stripping away process is like a death and purgatory transition point. As the layers of self-defining expectations and judgments are examined and perused, the infamous "dark night of the soul," or "the muddy stream," as it is known in the Well-Springs Program is often experienced. Without our judgments, the "belly" can be a vulnerably pleasant engagement in deep introspection and private dialogue with the many

⁷⁹Campbell, Hero of a Thousand Faces, p. 79.

⁸⁰Ibid., p. 91.

aspects of supernatural and natural self.⁸¹ Such explorations, as described with Leaving Home examples, bring one much closer to real life feelings and situations. Questions are posed for self-reflection. Where were you comfortable and uncomfortable? Were there any surprises? Did you notice shifts in power with different roles...different partners? What does that tell you about your self image...your ideas about others? Where do you limit yourself? How do you feel now? What do you notice in your body? What is that telling you?

Typical responses address personal issues concerning power or authority, sexual roles and expectations, capacity for spontaneous play, identifying emotions that were uncomfortable, or transitions that were difficult. These exercises give an opportunity to explore: (1) one's willingness to move quickly from one feeling or situation to another, (2) an experiential opportunity to test the "relax and rebound" principle physically and emotionally, (3) exploration of specific polarities and conflicts, and (4) play with resistance and mental/emotional blocks.

The third stage of the hero's journey, slaying the dragons, is a natural outcome of the interior confrontation that occurs in the belly of the whale or the "road of trials." The road of trials has many hidden caves where dragons lie in wait protecting the buried treasure from us. Campbell says myths usually depict the dragons guarding virgins and gold, neither of which are of any use to the dragon. They are symbolic of the purity and power that are made available when the dragons are slain. As repressed pockets of identity and memory are explored along the road of trials, many of these submerged traumas (dragons) are faced, defused, and released. Related patterns of behavior expressed through

⁸¹ This kind of stripping away or self-annihilation is clearly related to Turner's second "liminal" phase of ritual process. This phase is where transformation processes really become activated and vulnerability is most fragile.

reactive projections of blame, judgment, fear, and anger are also defused. When these memories are released they can be dealt with from an adult perspective. If the release is deep enough, its impact can precipitate lasting life changes, especially when gentle nurturing time is prioritized for the reinforcement of new thought patterns.⁸²

Anecdotes: Movement with Color

Free movement with colored fabrics is very effective for discharging the intensity of "kefuffle," Kay's term for the energy-consuming dragons we resist facing internally. However, many soar expansively into a new freedom of expression, or plunge deeply into hidden interior places. Pieces like Orff's Carmina Burana, Rachmaninoff's Piano Concerto #3, or St. Saen's 3rd "Organ" Symphony provide the musical variety needed for a wide range of movement responses.

Mary: As a teenager she was so withdrawn that she sat mute for six months in sessions with her therapist. She was angry and sad. She felt misunderstood, unseen, unsupported. Now in her mid-twenties, her isolation and mistrust were revealed in her dark, smoldering eyes occasionally giving way to her doe-like sensitivity. Her movement spoke eloquently for her. Bursts of intensity were aggressively punctuated with leaps and jagged gestures alternately angry and exuberant. Startling contrasts in her movement bore silent testimony to her shifting moods. Wrapped in a tannish gray stretch fabric, she entrapped herself. The real immediacy of her struggle to break free was electric. She said she felt like a living tree struggling to exist in a mechanized, concrete jungle called Stuttgart.

⁸² This step of the hero's journey is part of the liminal phase of Turner's model of ritual process. It is a pivotal point in the cyclic movement of the hero's journey.

She discovered a new awareness of creative expression during her first workshop. Her second workshop helped her be more creative in her relationships with colleagues at work. Her intellectual curiosity was also stimulated. She studied English, longing for a way to combine working with her head, heart, and hands. Her third workshop was her first experience with massage. It gave her a new way to make contact with people and communicate caring. Touching people would have been impossible for her a few years earlier. As she opened herself to people, she also became more aware of her fear of death, her fear of losing those she was close to. The music gave her an important message as it entered her body like waves of energy, "sometimes so strongly that I am afraid. I can feel the beat of my heart, my hands and feet get very hot, and my body feels so full. The movement helps release the fullness. If I don't open up and release it, it will kill me."

"When we began moving with colored cloths, I chose black because I've always been afraid of black. It reminded me of all the mysterious, dark, unknowns that lurk in my child's closet at night waiting to leap out and devour me. As the movement began the cloth was heavy and oppressive. I felt smothered by it. Death felt very near. I tried to free myself by running, punching, threatening, but I could not. I huddled close to the ground, trying to hide, swaying fearfully. Gradually I began to feel very warm and responsive to black's protective support. It surrounded me like a wondrous starry night and my fears dissolved. What had been a frightening burden, now felt free and magical. Black and I danced each other. When the music ended I felt special. Smiling quietly, I enjoyed the warmth of black and felt good inside."

Mary's story is a typical example of what happens when an internal dragon is slain.

Anecdotes: Chalk and Clay Expressions

Playing with chalk and clay also becomes a time of dragon slaying. Often the movement loosens the body and emotions enough to let something new come through with no effort. The results of playing can be empowering and meaningful.

Ben and Susan: Ben explains, "Our clay work was an important, new experience. I didn't know that my wife and I could really cooperate without any talking. It is so difficult for us to cooperate and agree on anything. We built the same thing without thinking or looking at what the other was doing. We just let the music go through our hands. It showed me how beautiful this quality of connection is, and it's more than just 'love.'" See Figure 2a.

Susan: "Ben and I have such strong opinions about things. It was wonderful to put it all aside and just enjoy the feel of the clay. We sat opposite each other and worked on what was in front of us, never worrying about or looking at what the other was doing. I am amazed at how perfectly it came together for both of us. It feels wonderful to have done this together." See Figure 2b.

This quality of discovery is closely related to "finding the lost child and other missing persons." So often the exhilaration of slaying a dragon gives important foundations for meeting future dragons along one's road of trials.

Fig. 2a. Ben "Cooperation"

Fig. 2b. Susan "Cooperation"

Finding the Lost Child and Claiming Buried Treasure

"Finding the lost child and other missing persons" addresses the recognition and reunion of inner parts or voices that express our multiplicity, for example, the playful, creative self. So often when we "grow up" we squash our child-like qualities and, along with them, our sense of spontaneity and wonder. We censor and control our observations, our responses, and our natural joy to a point of losing conscious awareness of our freedom of expression. We lose our receptivity, our more vulnerable sensitivities, and our genius. We fear our power, our strength, our passion, but most of all we fear death.

Consequently, we never really live.⁸³ Re-establishing contact with these parts of self gives a larger sense of liberation that supports self-esteem, creative expression, healthy relationships, and a more rewarding lifestyle.

The lost child, one of the first missing persons, is often the first recovered treasure to be found through these explorations with dragons. Great teachers, creative artists/composers of all kinds, sages, healers, daring explorers, powerful leaders, beautiful, fun-loving human beings are among the missing persons, hidden aspects of self found trapped in the dark caves guarded by the dragons of our conditioned sense of limits. This step in the hero's journey is the point of discovery, recognition of the benefit, the reward.⁸⁴

Claiming buried treasure is the stage of the journey where the individual is ready to enlarge or reinterpret perceptions that permit the appreciation of self in ways that were previously unavailable because of judgments, limitations, and other forms of resistance. The reinforcement of this new sense of identity can be consciously directed to reinforce and integrate a new or more meaningful lifestyle. One of the most important conditions of claiming buried treasure is being able to recognize treasure that has been underground for years. Buried treasure is often encrusted with the corroded accumulation of childhood traumas, judgments, and limited perceptions. Slaying the dragons of the child's unconsciously held limitations makes it possible for the clear self-observations of the adult to take conscious responsibility for restoring and making productive use of buried treasure.

⁸³Becker, Denial of Death, pp. 50- 66, speaks to our cultural avoidance of death and how that prevents us from being fully alive.

⁸⁴ This is the concluding part of the liminal phase of Turner's ritual process model, integrating new discoveries into one's renewed sense of identity and preparing for the return home with new understanding of how one is simultaneously the same and yet changed.

Claiming buried treasure is the pivotal point in the cyclic process of the hero's journey where the hero begins to look to the outer world again. This is the transition between the liminal and return phase of ritual process. There are many dangers along the path to bringing the treasure home which challenge the hero's ability to maintain a centered focus and alert observations. Distractions such as old habit patterns, ghosts of slain dragons, and any form of unconscious resistance could delay the hero from the path home.

Although it may be intellectually understood that our greatest strengths are our greatest weaknesses, there is an unending opportunity to experience the personalized meaning of what that challenges inside each of us at any given moment. Trust and receptivity are again foundations for this step in intentional transformation requiring clear self-observation without judgment so that the claimed treasure can be brought home and shared.

Anecdotes: Cumulative Reflections

The following examples are the outcomes of the cyclic, cumulative rhythms of relax and rebound experiences with music, movement, imagery, chalk, clay, and journaling.

Marlene: (written one year after the workshop) "During the movement I felt like a long forgotten child was awakened in me. That felt very special, but it was during the expression with chalk and clay that this child really came to life. I knew something very special was happening inside, but it felt very tentative also. I was so completely absorbed in the music and what I was drawing. There was no thought, just a magical response coming through the colors. I knew something very special was happening, but I felt very shy about showing others what I had done. I was very pleased at their response. After I went home, I found an art teacher and began to paint. I have had two shows and am on my way to Japan with my teacher and a group of her students to do more painting. I have

always wanted to be an artist, but somehow got the message that I was not creative when I was very young. I went through life believing that message until that inspirational day of movement, color, and play."

Amy: "I was born in 1940 during World War II. When I was four years old I was chosen to play the Christmas child that summons the heavens to bring peace on earth. We all longed for peace and I felt my part very deeply. People were very moved by my performance. They looked forward to future performances. When I did not continue my performances in the programs that followed, people expressed their disappointment in me and remembered my first performance. Not living up to people's expectations was very painful. I interpreted this as a crushing failure. I carried the burden of this failure deep inside. That year I got pneumonia. The high fever became a serious threat to my life. Although my life was spared, my heart was damaged and I have lived with that damage since. I experienced last year's workshop as an illumination. My willingness to surrender all the heavy burdens of my heart to the "great heart," gave me a healing. When I went home the doctors wondered why my heart was suddenly normal. I know that the healing of my spirit healed my heart too.

"This year's experience is an encounter with my inner goddess. She emerged through the clay last year as a woman. This year she appeared in my imagery and again in the clay. This year she represented much more than before. There were many aspects revealed in one. I made a god with the feet of a lion that represents flowing water, a strong unknown spirit, light, openness, the phoenix bird on top (Fig. 3a). There is a woman standing in the midst of this receiving life from him, giving her the direction of how to love and be in the world. She longs to be understood without words. She is happy that Kirk, my husband, came with me and took some steps to open himself, but she feels lonely and

unseen. When she wants to escape, she goes into her own little world and hides. But, in choosing life, she comes out again" (Fig. 3b).

Fig. 3a.

"The Phoenix Rising Out of the Ashes"

Fig. 3b. "Two different seas giving water to one another in 'Free Flowing Exchange.' Then two spirals of love sounding and moving each other in one spirit of love."

Irma: When she came to her first workshop she was very rigid and controlled. She had strict rules that separated her from people in every aspect of her life. Her stiff body and stern face reflected her inflexible stance in life. One of the most obvious areas of separation and control was her way of setting up her organic diet. She went to great lengths to control the quality of her food. This control culminated in her self-isolated preparation and eating away from the group. She was concerned about contaminating her food with theirs. The majority of people donated food to a communal meal. Some ate at restaurants if they did not want to cook. Her isolation became a point of ridicule among some of the group members. This disturbed her very much. She worked hard at being more flexible, but it was very difficult for her. By the end of the week she was eating with everyone and they were respecting her need to keep her food separate. It was an important first step. She came back to this workshop more relaxed and animated. She laughed easily and her body moved with ease. She was even trying to break some of her own rules about food so she wouldn't feel so separate from others.

Irma's pictures expressed the strong energies that she felt rising in her. Her first picture "Energy Bubbles" Figure 4a, shows bubbles coming up from the ground as streams of energy; her second, "Intensified Bubbles" (Figure 4b) shows the same bubbles closer and stronger; while her third, "Negativity and Chaos" (Figure 4c) expresses her inner blackness, something that the strong music helped her to feel, expose, and face. "The strong use of black in an unstructured and confused way was important to confront, and I did that in this picture. Irma expressed her upset regarding power, especially her sexuality and erotic expression. These feelings were triggered by her intense pushing match with Ann. She asked the group for support.

Fig. 4a. "Energy Bubbles"

Fig. 4b. "Intensified Bubbles"

Fig. 4c. "Negativity and Chaos"

"Now that I've had an opportunity to test my masculine power I want to be a femme fatale with long gloves, a slinky dress, and a long cigarette holder." With this image, Irma was invited to dance as sensuously as she could. The group cheered her on as they encircled her performance. She enticed the men in her sexiest manner, tossing her hair, stamping her feet flamenco style, and rotating her hips to Rodrigo's Concerto de Aranjuez. She gradually invited others, one at a time into her dance. The spontaneity of this event sparked everyone, triggering reactions around sexuality, passion, power, life/death, and masculine/feminine identity. For example, Amy felt frozen in her hips. She was crying. She had never felt comfortable expressing her sexuality in any way. Mike felt protective towards Amy and comforted her while she cried. He appreciated having an opportunity to express his tenderness. I put my hands on her hips and moved them in time with the music telling her she didn't have to be sexy, simply have fun with the rhythm of the music. Soon she was laughing and moving freely. Mary feared the power of life/death

and creativity issues moving inside of her. She was reflective after her dramatically strong movement with black and red cloths.

The rediscovery of the "lost child and other missing persons" naturally leads to "claiming the buried treasure" that has been drawn from the depths of an individual's potentials and talents. This naming (identifying the specific qualities or personalities now available) and claiming (taking responsibility for developing and using these qualities to realize one's vision and purpose) process is the pivotal point of relax and rebound movement. This is the point that shifts the focus from the relaxation of the receptive "letting go" phase towards the outward rebounding phase that is focused on purposeful action or expression. The following examples show how this "claiming" occurs and how it affects one's journey.

Fig. 5. "Passions"

Marian: "I cut off life. If I let go, I experience the life stream and it's beautiful how spontaneously I can feel it." When Marian came to her first workshop she was a very shy woman in her early twenties. Although she wanted to be friendly she didn't know how to invite people in. Her hair was pulled back at her neck. It seemed to fit the tight feeling she conveyed in general. When she returned for her second workshop, I didn't recognize the energetic, outgoing young woman with flowing hair, stylish clothes, and beautiful smile. She opened her arms to embrace me. Her light, breezy manner, and vibrant eyes reflected her transformation over the past year.

"I remembered last year's workshop and knew that something would happen. It wasn't necessary for me to know specifically what it would be, I trusted in the certainty that something would be there for me. I was ready to receive. I noticed a great difference between my experiences last year and this year. I felt more clarity and vitality. Everything was easier. Contact with others was so simple. I was more myself and I enjoyed everything more. I didn't concern myself with what others thought of me, I just did what felt natural or important for me at the time. I noticed that my change also changed the reaction of people to me. The experience was very integrating." With tears streaming she said, "By being me I released my ego self. This not only freed me, but it freed others around me. We could all be spontaneous and natural. I burst with joy just feeling this freedom with myself and others."

Picture: (Fig. 6) "My most important image came during the Reiki session (a method of focusing healing energy through a sequential placement of hands on particular parts of the body). I was irritated because of the vision I had of my spine, so I did some movement. The left side of my body seemed to hold my attention. I decided to draw a picture to clarify what it was all about.

The original image looked more like my spine, but this is what came. For me it represents the balance and harmony of life. It is multi-dimensional and there are many possibilities in it. There is giving and receiving. There is close contact between all the parts. Although they are three distinct things, they are also one thing. The violet color came first and originated the other two. It brought them into being by division and multiplication. Each of the others also has the ability to grow and multiply, like living cells, like a living organism. It's just life! The message: I cut off life. If I let go I experience the life stream and its beautiful how spontaneously I can feel it."

Fig. 6. "Living Organism"

Deborah: Outwardly an aggressive feminist—efficient, active in the world—Deborah is inwardly insecure and afraid of personal relationships. Her clay expression was built up from many little pieces, suggestive of many small steps she is taking to free herself inside. The lower portion resembles a cave with very smooth inner walls, all textured outside by little bits of clay built up on one another.

The bowl came first, her feminine nature clearing itself from inside to receive again. Her "little steps" patiently placed becoming a tower with height and strength, express her acknowledgement of progress that comes from taking little steps one at a time. This piece is an affirmation of cooperation between her masculine and feminine sides that had been so separated in her previous interpretations of life.

Fig. 7. "Little Steps"

George: "My wife and I have separated. My misery brought me to this workshop. I had no expectations, no idea of what would happen, only my fears. It has been such a relief to let the full range of what I feel inside have its time. I realize there are other sheep in the pasture that have the same needs to express who they are. I feel free to talk, to cry, to show myself. In giving myself, I received compassion and resonance. I am not alone."

My picture came first. (Fig. 8a) All the misery of my 'chaotic hurting heart' came out on this paper. The fact that I dared to show this part of me was very important. It was such a relief to get it out.

Fig. 8a. "My Chaotic Hurting Heart"

Fig. 8b.

"Power and Tenderness"

Fig. 8c.

Clay was my second expression (Figures 8b and 8c) I am more than my pain. The clay represented the 'power and tenderness' I can express with my hands. I was very peaceful by the time I finished this piece.

The movement to music helped me to clear my head. This made it possible for me to look at where I am in life. I realized how easy it is for me to step backward instead of going forward and it ended in a beautiful meeting with someone. What a wonderful surprise. Pushing was an exhilarating way to have fun with my anger. It reassured me when I was able to give my support to others in pain. I felt so strong and clear within myself, it was good to share that with others."

Many of these examples demonstrate the powerful imagery that is triggered through the movement, the chalk and clay expressions, and of course, the music. However, imagery is evoked through all the activities of the Well-Springs Program. Whether one is simply listening and relaxing with the music or actively creating a situation, the images are experienced through all the senses. Often a generalized bodily recognition of something familiar, yet long forgotten leads to an experience of simultaneously being the knower, the known, and the learner...or other kinds of unitive experiences.

Claiming Buried Treasure

Guided Imagery and Deep Relaxation

The culminating guided imagery and deep relaxation exercise in the Germany workshop of 1984 came towards the end of the week as everyone was preparing for closure and their return home. Part of this exercise asked them to find an image or a friend who they not only had great respect for, but represented the essence of what they needed to claim as their own and take home with them. They were asked to walk through a difficult situation with this image or friend, internalizing these new qualities so they could respond to the situation with loving strength and truth. Several chose people they knew who possessed desirable qualities they felt lacking in themselves. Two women chose a mythical

goddess that symbolized claiming their feminine nature. A few chose famous people. Some chose an image: a garden, one was inner and another was a physical place that symbolized the on going cycles of life and death. The garden helped one to face the death of a relationship and release it as part of a larger story. A poem about living life passionately inspired another. A sense of freedom was a general feeling that was reinforced for another. One chose not to participate.

Some were able to resolve a situation. Some had great difficulty seeing themselves owning and using these qualities. Most of them felt uplifted or more positive about themselves. Although I had some curiosity and concern for the one who chose not to participate, I respected her wish to observe. It was consistent with much of her behavior all week. I invited her into participation often, but she usually stood apart from the group. In questioning her she always seemed clear about what she was doing. I trusted that she was getting what she needed. At the end of the week, I could not help but wonder why she had come. She approached me with tears in her eyes to say "good-bye." She said she got exactly what she needed, and felt accepted and seen in her need to stand apart. It was an important acknowledgement for her that felt very rare in her experience.

Returning Home

"Returning home" acknowledges our paradoxical, cyclic process with beginnings and endings, life and death, shifting from inner process to action and expression. The hero returns home changed, yet unchanged. The adventures of the journey can now be shared and tested within the old patterns of familiar relationships—a real testing for transformation. This makes the return home a unique event of the old and the new, a realization of how we are constantly evolving towards and simultaneously resisting our

life's purpose. Without compassion and a sense of humor this realization can be devastating. We endure trials and claim our newly discovered treasures, only to realize that nothing has changed, that everything has changed, that both things are simultaneously true. This larger picture can only lead one to chuckle at the futility of taking ourselves too seriously while we let life pass us by.

The return stage of one's heroic journey is exemplified through two stories. The first is an account of an alignment through music that was given to one workshop participant the day after the workshop. The second account was sent to me as part of a post workshop outpouring of creative expression.

Anecdotes: Post-Workshop Events

Ben: "Death became a dominant experience to allow. This was all part of releasing control, facing my fears, and trusting. This theme recurred during the week. I am a physician. Every time I closed my eyes I saw countless faces of dying people I had treated this past year in Africa. They were dying of starvation, disease, and wounds from the civil wars in their countries. They were asking me, "Why is this happening?" I had no answers. I gave them one hundred and ten percent of myself and it did not even come close to filling their needs. I cannot answer their questions. I cannot give them life. There is so much pain...for all of us."

Alignment-through-music was offered to Ben after the workshop as a spontaneous gift. Receiving without any effort was the beginning theme. It was very difficult for Ben to simply receive without doing anything. His tense back was communicating anxiety that I interpreted as his expectation of difficulty and concerns about protecting himself. I began with the "Sanctus" from the Berlioz Requiem, the music that stimulated his images of

suffering and death during the workshop. Then, he told me that music brought joy and peace—an indication he had released that particular trauma. Only then could he let go sufficiently to receive the music beyond his initial images and relax his controls. His lower back and knees were holding pain. Childhood memories surfaced from his relaxing body, reminding him of pain and being cared for by his mother. When the back side of his body felt released, I massaged his feet, finishing with the back of his head and neck.

Moving my hands in clockwise circular patterns on his stomach, it felt very sensitive and painful, like attending an open wound with no skin. Continuing the circular patterns on the left side of his chest, he continued to experience extreme sensitivity, although his heart felt strong underneath his rib cage. The right side of his chest seemed more resilient than his left side. His arms and hands seemed to be especially ready to receive the same kind of caring he had given to so many. This moved me. The reception of energy felt very strong. Checking with Ben confirmed his equally strong sense of receiving through his hands.

After working on his legs, I returned to his stomach, heart, and chest to find them "lighter" and less sensitive. Work on his head was quiet and peaceful. Time was spent with my hands on his heart and solar plexus as an extra energy support. He reverently gave thanks for the life within his body. He was tired and weak. He said, "I feel like I have been through surgery." I encouraged him to treat himself gently. He was very open and vulnerable. I suggested that he keep his stress level as low as possible for the next two days. I also instructed him to place his hands on his solar plexus often to give warmth and supportive energy for the regeneration of normal protection. He realized that he had put on extra weight in an attempt to protect this raw area. His back pain was also related to the emotional strain and burden he had put upon himself. His hands and feet were unusually calloused and fissured. Beyond the more logical explanations for these "markings," they

seemed to be consistent bodily manifestations of his intense efforts to protect deep emotional wounds through control and trying to cover his vulnerability. The pattern of assertion without sensitivity because of hypersensitivity was an overcompensation pattern that recurred. This depletion had left him with a feeling of "it's never enough" and exhaustion from the intensity of constant striving. What he encountered in Africa only mirrored the depth of personal despair he had brought with him from his life in Germany.

The following day he went to work at the hospital after having been gone for a week. I suggested that he try to make it an easy day. He said it would be impossible to lighten his load after having been gone. When the day was over, he called, saying that he had worked a non-stop ten hour day, full of demands. Although he was tired, it was a good feeling and he did not feel depleted. He did not feel the usual internal pressures, even though he was rushed all day long. It was the first time since he had come to work there that he had not felt completely drained. It was an important experience of knowing in his body the things he understands in his head. He now has a sense of how he can reinforce or bring this quiet feeling back into his body if he loses it.

Mary: Although she had come a long way, she was not content with the quality of her personal relationships. Her inner life had matured through the many creative ways she had expressed the depths of her life giving passions, but she was not content there either. She had a loom and wove the images and colors of her inner life into beautifully textured cloth artistry. She sang and played the guitar. She wrote, she painted. She expressed so much through her hands that had meaning for her. This picture (Fig. 9a) of her clay expression was a "mirror of my warm hand, an expression of giving my feeling and tenderness. I call it "My Giving Hand." "Earlier I had felt a sudden sadness and I closed myself. This picture (Fig. 9c) shows the beginning of opening. The music was like a wave machine opening me. Sometimes it was nearly too strong." After the workshop a

series of richly symbolic dreams stimulated two full journals of writing and these images of affirmation (Fig. 9d, "Flight" and Fig. 9e "The Goddess").

Fig. 9a. "My Giving Hand"

Fig. 9b "Streaming Feelings"

Fig. 9c. "The Wave Machine"

Fig. 9d. Dream Image #1. "Flight"

Fig. 9e. Dream Image #2."The Goddess"

As with Mary and Ben, the mythic hero's journey begins and ends at home. Its ending is the beginning of the next call to adventure. Every call beckons entrance into a cosmic exploration, its treasure potentially including the unbounded no-thingness beyond the unitive patterns of oneness. In the hero's return home changed and yet unchanged, the cycles of larger cosmic patterns have been engaged and the hero's consciousness has been awakened to the timeless and indelible imprint of unitive beingness. This new understanding of familiar connections makes the call into the depths of each new journey an unquestioned, imperative response.

Conclusion

The Well-Springs workshop is set up to become a protected environment where many modes of self-expression can be explored and used to trigger awareness and resistance in an unfamiliar context so that we can begin to observe and experience ourselves outside of our every day ways of relating and functioning. The novelty of unfamiliar settings, activities, relationships, and roles sets up a level of vulnerability that is difficult to allow in our familiar situations. This is a perfect way to begin our exploration into the many aspects of the hero's journey.

This journey into awareness begins with the body and the senses because it is the most obvious, most tangible place to begin. Once the body is relaxed and awakened it is easier to shift focus to more vulnerable emotions and issues. As one is continually encouraged to release to the highest, whatever that may mean in any given moment, a constant affirmation is given to the "more" that may or may not seem clearly in view. Trust continues to build and this "letting go" invites what has been guarded and hidden into conscious view through the repetitive cycles of "relax and rebound" process reinforced by varied self-expressive activities.

The cycles of self-expressive activities begin to reveal a record of inner process that knows far more than the individual had previously realized. Hidden strengths and wisdom come forth to support a freer, more creative response to life situations. New perceptions change relationships within and with others. The individual's ability to sustain these new behaviors varies greatly but is much more likely to continue with daily practice of these self-releasing expressions.

The "more" that is continually invited into the emptiness created by continual "letting go," becomes a very real and intimate part of experience as mythic and unitive aspects of consciousness come alive through depth explorations. Personal truth and love

come together to focus compassionate actions. The outcomes of these experiences motivate the ongoing cycles of one's heroic journey. This intensified focus and expansion energizes an open flow between the four aspects of consciousness. Intentional transformation is this creative flow between aspects of consciousness.

CHAPTER V

SUMMARY AND CONCLUSION

Summary

This thesis has discussed some of the more obvious reasons for embarking on a transformational journey. The acceleration of change in America over the past fifty years has challenged us to re-examine our sense of identity. New technologies have forced new roles, new jobs, strange environments, dealings with people of different cultures and values, and entirely new possibilities and responsibilities upon us. While the opportunities are very exciting, the equally present crises have created high stress situations that have taken a heavy toll in the personal lives of an increasing number of people. Some of the most prevalent examples of this toll include various forms of addictions, violent crimes, and traumatic breakdowns in relationships, especially in the family.

"Information pollution"—the glut of sensationalized news, ads, and attention-grabbing media gimmicks—increasingly desensitizes our informational "response ability" into habitual and indiscriminate "tuned out," "turned off" sensory avoidance or boredom. More serious is an unconscious kind of mental slavery to Madison Avenue hype. We are continually bombarded with dramatic demands that challenge our ability to maintain productive concentration on what is important to us. Our attempts at balancing receptivity with discrimination often result in conflicts and mental separations that build unhealthy stress reactions rather than enjoyable interactions that strengthen healthy relationships. Our

uneducated and addictive reactions distract our response to the inherent opportunities lying under the confusion and conflict. Many of our potentials remain hidden, waiting for our decision to shed defenses that obstruct and confine our vitality. Anecdotes related to "slaying the dragons," "finding the lost child," and "claiming buried treasure" are examples of how this occurs—especially in the case of Marlene, who became an artist after releasing her life-long belief that she could not draw.

In order to develop vital responses to awareness demands we must recognize conditioning influences, recognize common patterns of consciousness process, and be more observant to whole process with particular attention on mid-process. This awareness sets up conscious recognition of transitions and cooperation with changes in process. This cooperation promotes more flexible exchange between the aspects of sensory, psychological, mythic, and unitive consciousness.

The sensory aspect includes kinesthetic, (physical/motor), visual, auditory, gustatory, tactile, and olfactory (smell) receptions as well as the skillful coordination of simultaneous multiple awareness such as synesthesia and multiple tracking. The psychological includes self-esteem, identity, emotions, relaxation, and other motivational factors that influence our psychological relationships. Mythic consciousness involves our sense of vision and connectedness to a larger story, whether it be through myth, cultural groups and rituals, or the arts. Unitive consciousness, that place of "oneness" is experienced and written about in a variety of ways by many authorities of social science, philosophy, and religion. Csikszentmihalyi's "flow experience" has been selected as one model for identifying some qualities of unitive experience, as ultimate "oneness" is impossible to describe because it is beyond observation or distinctions. These four aspects have been incorporated into the concept of intentional transformation, which is defined as "conscious intention for healthy change cooperating with unconscious processes within the

individual, permitting new levels of functioning that often exceed the individual's goals or beliefs about what is possible."

IT is the purposeful act of refining the quality of one's state of being. This conscious act cooperates with unconscious process to explore and bring conscious access to new areas of awareness—for example, sensory, psychological, mythic, and unitive awareness can be explored through the perspective of archetypal guides such as the "hero" or the "divine mother." The hero's journey charts one specific kind of metaphoric process map, identifying particular stages of IT with localized detail using "the hero" to lead the way. The WSP is an experiential opportunity for using the "divine mother" as a metaphoric guide assisting one's exploration into the unknown. This exploration could be assisted by the possible use of many different process maps.

IT involves the continual cyclic changes (temporal) that occur around unchanging (eternal) issues concerning connection and separation in all aspects of relationships, especially from a sensory and psychological point of view. When observations from sensory and psychological consciousness take on mythic or unitive perspectives the ordinary often becomes extraordinary. As one learns to live more freely in the mythic and unitive perspectives the differences between the extraordinary and the ordinary become obscured. The differences between the significant and insignificant become increasingly humorous as easy access to many perspectives is opened. The unique vantage points perceived through these observations catalyze creative action and expression. Seen from a mythic perspective one's sense (i.e., the hero's sense) of identity or of place within the larger story is often reinforced or enlarged as the challenges of the journey are met.

Generally there is an imbalanced emphasis on outer authority in our society that needs to be re-evaluated. The cyclic nature of inner and outer references reveals the paradoxical relationship that exists between the two, making one appear to be the other,

depending on one's perspective. For example, to find one's connection to authentic inner experience, the WSP sets up outer focus on the music as the vehicle for moving inward. Alignment-through-music uses the body to generate an atmosphere for transcendent experience, a subtle state of awareness that goes beyond our usual sense of being in a body. Hopefully, IT will foster new understanding that motivate greater individual receptivity to inner explorations through opportunities such as the WSP.

Myth, a largely forgotten but effective vehicle for IT, has been used by cultures since ancient times—for example, the hero's journey—and is employed here as a mythic model to anecdotally chart the stages of IT through the WSP. Relating the mythic hero's journey to experiences of the WSP exemplifies how the perception of multiple realities can add depth of meaning to one's relationship through uniquely personal experiences of IT in constant flux and the unchanging constant of ageless patterns of change processes. Showing the relevance of the centuries old stages of the hero's journey to contemporary life experiences through the WSP gives more specific direction as well as a larger context for IT. It also strengthens motivation for risking and trusting the reliability of timeless consistency in the face of continual change.

The Well-Springs Program is an option that offers the individual an opportunity to explore his or her personal dragons and deities of consciousness in an atmosphere of safety and joy. Behind the arts activities of the Well-Springs Program lies a self-revealing process that unfolds the unlimited richness of who we are to our limited sense of identity. This occurs when we release all obstacles to trusting "the highest" and allow ourselves to be moved by the natural flow of transformational process. It is this natural process that draws our reception of stillness and internal peace that we can, in turn, take out into the world through our centered perceptions and actions.

The arts are ideal vehicles for IT. Historically, they have been the living expressions of a culture, often times in connection with rituals and celebrations that enact mythic stories and events. A people's hopes, fears, beliefs, and sources for inspiration have all been expressed through the arts. Historical observations of arts masterpieces reveal distinct patterns of style that reflect their times and cultures. Yet there are those expressions that capture a timeless quality, reaching out beyond the temporal to touch a universal human experience. Their authenticity speaks powerfully beyond the specifics of time and culture as a validation of the unitive, unchanging essence that bonds us a related human family.

Our cultural conditioning emphasizes sensory and psychological information that interprets and validates awareness through conceptual and logical intelligence.⁸⁵ Logic gathers "objective" data from information available through tangible, sequential observation rather than the "subjective" personal experiences especially available through mythic and unitive knowings. A balanced emphasis between these equally important aspects of consciousness, particularly in any fields involved with learning, creativity, and healing processes, is not commonly found among our institutions. Much remains to be done to legitimize clinical applications of mythic and unitive consciousness and methodologies for evoking these "subjective" knowings.

Crisis and loss on one end of the spectrum and situations of great privilege and comfort on the other end are usually the two most highly motivating situations for catalyzing one's explorations into the "more that tugs at us," described by Ortman in the introduction to the Well-Springs Program. Motivation for "more" may come in shades of greed, altruism, curiosity, or perhaps a desire for greater expedience or connection. The

⁸⁵Gardner, Frames of Mind, discusses his theory of multiple intelligences, outlining categories and ways of educating and applying them.

integrity of our search can be diverted by shallow, short term priorities or superficial goals that distract rather than strengthen our centered recognition of self. This, in turn, affects the entire spectrum of possible relationships as identified for example, through the four aspects of consciousness discussed in Chapter II. Drug addiction is one example of how the yearning for "more" can be diverted, all too often destroying or seriously constricting our centered recognition of self.

Unitive consciousness is beyond change because it is beyond distinction or duality. In some ways like the eye of a hurricane, it is the inseparable centered awareness of stillness or void in the midst of life's movement. It is the hub that gives order to the movement. As chaotic as a hurricane may appear locally, its spiral form is consistent and unmistakable when seen from a distance. Knowing its form is small comfort when trying to deal with the dragons that are cut loose in the effects of the storm. But the more we know about the storm pattern and the nature of the dragons we encounter, the freer we are to make wise choices of local action. Entering some experience of unitive consciousness often gives that knowing of larger order and unity to our local experience of personal storms.

IT and The Hero's Journey

Successful integration of one's IT adventures with the *return home* is related to the effective translation and application of mythic and unitive experiences to the sensory and psychological realities of daily life. The more receptive an individual can be to the possibilities of easy access between all four aspects of consciousness, the broader one's creative base of operations for meeting the challenges of life.

Sensory, psychological, and mythic consciousness can be experienced through the timeless "flow experience," the eternal now that Csikszentmihalyi described, or through the temporal, step by step awareness that can be repeated, compared, or measured methodologically. Integrating awareness of the eternal and the temporal is related to one's experience of transcending time, space, and culture. It is foundational for the most effective communication of these four aspects of consciousness. IT is used to integrate creative living in all these aspects of consciousness, and as it becomes a living example in the life of an individual, it demonstrates IT to others.

One of the important functions of myth as a road map is to give us a context for relating to a larger story. This provides a frame of reference, perhaps the seeds for a visionary sense of direction and purpose, and frees us to function securely within the known context of the story. Whole images and whole stories give us a vision, an ideal to work within. Focused and productive responses in learning, creativity, and healing processes are often catalyzed by some form of larger story. An outstanding educational example of how learning process can be motivated through whole storying is documented by Renee Fuller in her book Looking for the IQ Correlation.⁸⁶ Dr. Gerald G. Jampolsky's Center for Attitudinal Healing in Tiburon, California, uses storying and images of wholeness to heal the terminally ill.⁸⁷ Creative expressions often come out of an image, an experience, an insight that flashed the totality of something so compelling that a book, a painting, a sculpture, or perhaps a composition came out of the translation. It has been said

⁸⁶Renee Fuller, In Search of the IQ Correlation (New York: Ball-Stick-Bird Pub., 1977), worked with a group of young people who were labeled "unteachable" because of multiple physical, emotional, and mental handicaps. Her unorthodox approach was based on motivating the students with whole stories in order to teach reading, writing, and spelling. Not only did they learn, but in their new sense of self esteem, they wanted to help others to learn too. It became a positive community experience as well as a successful educational project.

⁸⁷Gerald Jampolsky and Pat Taylor, There is a Rainbow Behind Every Dark Cloud (Tiburon: Center for Attitudinal Healing, 1978) documents the results of a program for terminally ill children.

that Beethoven conceived a symphony in a moment of inspiration and took a year of perspiration to record what he envisioned.

Experiences with the WSP often trigger what some call past life memories. The release of these varied images and emotions often catalyze important sensory and psychological integration making the individual more effective in every day professional and personal relationships (see Appendix B for two contrasting examples of how this has occurred with alignment-through-music). The issue of whether reincarnation (past lives) is real or fantasy is in my view a false issue that can easily distract us because of our cultural emphasis on "pro/con" duality. The real issue is whether those memories, emotions, or images make a constructive difference in the daily life of the individual now.

Mythic themes also describe mysterious creative forces through which deities or some form of higher intelligence shape our lives. For example, the strong images evoked by the qualities of power animals so important to the survival of many ancient hunting cultures serve the same purpose as archetypes such as the warrior, the virgin, the wise one, the rebel, the lover, the beloved, the hag, the father, the mother, the fool, the hero, the enemy, the alien, or the child. They all breathe specific visceral responses into the story that potentially reveal one's relationship to issues surrounding those images. These responses help us reveal our fears in clear light so that we can confront and neutralize their unconscious control over us. The more conscious our choices in dealing with our internal dragons, the more self-responsible we become. Self-responsibility paradoxically supports a trusting ground of being that can risk releasing control to the "more," that place of "re-creative re-union."

The mythic hero's journey connects cultures through its common themes around the archetypal hero that transcend the unique cultural interpretations. According to Thompson, myth is a "history of the soul, the memory of our greater being." Campbell spent his life

showing how basic unchanging mythic themes transcend the varieties of cultural images. The hero's journey is but one of many possibilities. The search for the beloved is another basic mythic theme that has taken many forms in different cultures and religions. Themes of virgin birth, some form of renting or dismemberment, death, rebirth and resurrection also recur in many myths. Like the relationship of DNA to the human body, these stories contain the coded, cyclic patterns of life that describe ecological relationships between organic and inorganic worlds, as well as plant, animal, and human realities.

The hero's journey as a metaphoric road map relates our inner self to process stages of confrontation with challenges and resultant changes. Identifying stages of the journey creates a system of guide posts that offer a view of many options. Like any map, it is not the territory but only a patterned sensory image that creates a sense of context. Many situations that require making choices and decisions along the way may be made easier because of a map. Sometimes other kinds of maps with other kinds of contexts showing patterns with different values are helpful. Just as some maps show elevation and others show cities and roads, the different aspects of consciousness, (sensory, psychological, mythic, and unitive, for example) show different territories and values highlighting different choices.⁸⁸

For example, all challenges do not require that we face them like a courageous hero. Often "the divine mother" is needed to protect, nourish, and offer a safe place of love and beauty for healing and stillness. Some situations require the consciousness perspective mapped by the clown or the trickster, the one who turns things upside down, irreverently making nonsense out of what we make precious, laughing at how we are seduced by appearances. This archetype can do these things because he or she comes from spirit, a

⁸⁸Hampden-Turner, *Maps of the Mind*, and Gardner, *Frames of Mind*. Both offer interesting ways to chart, identify, and organize different values of consciousness and intelligence.

place of larger context than we usually see, enabling the humorous and playful possibilities of a challenge to be presented.⁸⁹

Most situations require multiple combinations of qualities found in many archetypes. While these archetypal qualities (for example, hero, clown, child) and the four aspects of consciousness (sensory, psychological, mythic, and unitive) are not really separate, we can focus on each of them as we could focus on a metaphoric hand, fingers, or one finger nail while still knowing it is part of a whole body that has many other parts that look and function differently from each other. This limiting focus can be useful in helping us identify through the aspects of consciousness where our awareness has been, where we get stuck, where we would like to go, and how we might get there. In other words it shows us how common relationships of unity and continuity can be found in the midst of multiplicity and polarity.

When the dragons of our conditioned reactions are awakened during our journey, our strength for slaying those dragons is awakened as well. When a dragon is met and slain the qualities that had been held hostage are freed for integration into the context of the larger story. The anecdotes in this thesis exemplify some of the possibilities of these stages in the journey. Integrating new strengths into everyday life strengthens one's foundations for risking even more on the next cycle of the journey.

Observing the larger story of common relationships found in a myth such as the "hero's journey" reminds us of the paradoxical and inseparable relationship between our individual uniqueness and our collective unity...how we can change and remain unchanged (a more specific example of this is found in Appendix C, Example #1, in the lotus image). Increasing our capacity to recognize the unitive connections beyond the diversity of

⁸⁹Highwater, The Primal Mind, pp. 174-81.

multiple realities, identities, and relationships alters our motivation. This renewed motivation brings out different emotions and feeling-tones that support a new clarity in relationships and actions. This is one reason why myth serves such a vital purpose, especially as a motivating launch into the transformational journey. The rich variety of myths found in the world's cultures give us a rich variety of maps for many kinds of journeys.

The hero as a mythic archetype has served us well, but in today's unpredictable world it is increasingly difficult to single out the solitary hero as a central image for meeting the complexity of our multi-faceted challenges. The better acquainted we become with a variety of archetypal images and qualities, the more useful they can become as guides and supports for IT.

Observations: The Well-Springs Program

The three main principles of the Well-Springs Program (WSP) are: (1) letting go to "the highest" you can imagine; (2) relaxing and rebounding through (a) willingness, (b) release, (c) receptivity, (d) trust, and (e) focus; and (3) using music as the organizing principle for the Program's activities. They include "relax and rebound" exercises; variations of self-expressive "reality" movement, chalk "doodles," clay forms, imagery, and journaling; meditation and deep relaxation; and a massage called the "alignment-through-music." The WSP is offered to groups in conferences, workshop settings, or privately with individuals. The activities of this program are flexibly presented to fit the needs and purposes of the situation and participants.

The WSP encourages participants to risk unknown experiences as discovery adventures in changing consciousness through the archetypal spirit of the "divine mother."

The hero's journey explains a possible purpose for taking such risks and charts the stages of process one is likely to encounter. The important difference between the WSP and the hero's journey is that the former engages the body experientially in introspective exploration to discover story, while the latter engages the logical mind through story until the body and mind are able to integrate their varied types of information. Both facilitate IT in complementary ways.

The Well-Springs Program uses the body and the senses as the most obvious place to begin changing consciousness or simply paying attention to "what is." It is relatively easy to shift from sensory to psychological awareness when there is physical relaxation because the body can release tension-held emotions and memories that are usually inhibited and judged as inappropriate or unacceptable. Release of our psychological reality of dual awareness invites larger patterns of relationship through mythic and unitive consciousness. The power of archetypes and the transcendence of the mythic through depersonalized unconditional love can be an ecstatic release of joy that changes one's view of possibilities. It is important to draw the power of that larger awareness back through the specifics of one's psychological and sensory aspects so the view of possibilities can be integrated into the specific actions of everyday relationships and situations (see Appendix C, Example #3).

When launching into this IT journey it is important to release the specifics of everyday living in order to receive a larger story. It is equally important to bring daily specifics into the context of the larger story that has come to life. The results of this integration become motivation for the next cycle of the hero's journey. This self-perpetuating reinforcement continually motivates and clarifies the routes and risks that seem important to take next.

One limitation of the Well-Springs process is the limited emphasis of connecting the workshop experiences with the participant's everyday situations and relationships. There

is an assumption that everyone is equipped to see the common patterns of interaction and apply what has been experienced in play to parallel situations at home. The difficulty is that some people are not able to see those common patterns and apply them. Consequently, more specific direction is needed for integrating unitive and mythic knowings into the applied psychological and sensory aspects of relationships. This has limited the effective use of the Well-Springs Program to particular segments of the population, leaving those who need its benefits most as the least likely to get it.

However, I am very aware of how much the WSP "relax and rebound" process has prepared me for creative explorations of expression in many new areas, most recently with my voice (examples in Appendix A #2 and Appendix C #3). The WSP has also given me the foundations for trusting entrance into the "flow experiences" that so often result from expressing spontaneous sounds. The sounds become a vehicle for moving beyond my usual perceptual limits of time and space while maintaining awareness of my personal sensory and emotional experience. I can see that a new sense of personal authority and humility have come from the experiences of mythic and unitive knowings evoked by the sounds. There has been IT in progress throughout the writing of this thesis as an exploration of sounds developed concurrently. The writing has brought an important stabilizing focus to the unlimited, "other realities" sound experiences as I have tested their application to the limited specifics of everyday situations.

IT: A Way of Life

Intentional transformation is a cyclic journey that continually stimulates the learning, creativity, and healing processes of the individual. As a way of life this cyclic growth evolves our perceptions of who we are as physical, mental, emotional, and spiritual beings. As humans we identify, literally and metaphorically, with the many forms of

transformation processes found in nature. Some visual examples can be seen through the cycles from seed to flower, egg to baby, the metamorphosis of caterpillar to butterfly, the proportional symmetry of sea-shelled creatures' growth cycles, or of snakes and insects who shed the "old skins" of outgrown identities. This is what renewal rituals and rites of passage, found in all cultures, acknowledge and empower by calling forth a new identity. The community's validation gives important encouragement to the new expressions of who we perceive ourselves to be.

The IT journey has relevance for everyone, regardless of age, profession, or beliefs. Although IT is most dramatically shown when individuals are in crisis, it is applicable for any situation where learning and creativity are valued and vulnerability is welcomed. It is also supportive to situations needing new perspectives of story (vision), identity, or motivation that, in turn, inspire relevant, courageous response.

I believe the fundamental motivation behind our need to reach towards the various forms of the "more" is what I call "re-creative re-union." This is what the hero's journey, the search for the beloved, the search for the holy grail, the search for the fountain of youth, or the desire for the "born again" experience is all about. Opening one's personal reception to the "more" is part of the transformation process that adds dimension and strength to one's capacity to "follow your bliss" as Campbell suggests. Saying "yes" to this never-ending cyclic process is an invitation into the "more" that also creates a new way of life.

Whether this way of life is revealed through one's work or through pursuing a consuming interest or cause, following your bliss invites a passionate moment-by-moment participation in an act of creation. As the creator/artist, you are orchestrating and sculpting from the raw and recycled materials of your own life. This act of creation shapes an ongoing work of art entitled "My Life" for anyone willing to be that artist/creator. Each act

of creation is some form of personal transformation that brings a new view of reality and self into being. Each new view adds another lane of access, widening the complex system of bridges that span our receptivity to worldly resources, to inner resources, and to our centered sense of self.

This bridging system connects who we are as transpersonal beings drawing upon mythic and unitive knowings to our self-image of who we perceive ourselves to be in our physical bodies and psychological roles. Mary's dream images (Figure #9d and #9e) after her workshop experiences are one example of integrating these aspects of consciousness. The ease with which we move between all these aspects impacts how freely we are able to function in the world (Appendix C, Examples #1, #2, and #3, are also anecdotes demonstrating this kind of integration).

Conclusion

One motivation for exploring intentional transformation is to discover more effective ways of communicating IT as an effective way of life for anyone interested in maximizing their learning and creative potentials. IT can engage individuals in an experiential re-ordering of who we perceive ourselves to be, how we perceive others to be, what we want to learn, and how we function in the world with the dilemmas of paradox such as continual change and no change. The writing process has clarified and affirmed the purpose of this thesis on intentional transformation. I suspect the significance of all the anecdotes lies not in the drama of the stories, but in the patterns of change that can be applied to IT. This is what I have tried to ferret out of all the personal dramas, so that an important piece of a larger story can be told in new light.

Kay Ortman believes our destiny lies in our willingness to receive inner peace. Only then can we make it an outer reality. Joseph Campbell believed that we are in the process of creating a new mythos for our times. He believed the time for nationalistic thinking is past and is fast giving way to a new identification with the world as one community, with all the cultures and races of this world its citizens. Jean Houston believes that it is time for us to harvest the riches of the world's cultures so that we can take our next evolutionary step in consciousness. What is your "impossible dream?" How do you respond to it in your day-to-day world?

Intentional transformation is one response that forms a network of process bridges between conceptual, mythic, and experiential realities designed to open free access between multiple realities and identities. The purpose of these process bridges is to support constructive personal changes that make more of who we are more available for response to our highest dreams and aspirations.

I believe this thesis has an important message for anyone looking for fresh ways for bringing one's creative and re-creative potentials into more conscious and productive application. We all struggle at one time or another to find a solid base from which we can create a happier, more peace-filled life. Rather than relying so heavily on the information that is available all around us, we need to balance a trusting of the information that is available within us. I believe intentional transformation is a contribution towards evolving individuals who are equipped to do that.

APPENDIX A

Flow Experience

These anecdotes are examples of how Csikszentmihalyi's "flow experience" described in Chapter II, can occur in specific situations. Criteria for Maslow's "peak experience" also apply to these events.

Example #1. In the Eye of the Hurricane

Setting: A week-long Well-Springs workshop, December, 1982, at a retreat center in the Redwood forest. It is the third day. Most participants are well into what is affectionately called "the muddy stream." This is a typical stage of the journey into the unknown. It is often a time of confusion or resistance where everything becomes a struggle. One woman, Lucy, is not only resisting, but triggering a lot of annoyance in several other participants by her compulsive talking, fidgeting, and generally tense, self-preoccupied behavior.

As facilitator for the workshop, I see the challenges that Lucy presents to all of us. I had particular expectations for Lucy to "get" certain things out of the workshop. I sensed a power struggle developing between her and the group, and with me. I knew I had to back off and release the entire matter. In meditation I released all my expectations of her, the group, and myself. I felt myself empty, ready to receive.

As I began to lead movement with music I felt an energy go through my body in a most remarkable way. Almost simultaneously the participants began releasing emotion. I stood observing one person after another letting go, including Lucy. I was aware of a centered presence inside of me. It was like being in the eye of a hurricane. I had nothing to do but observe the activity around me from this centered stillness, and be ready to

respond if necessary. I was aware of absolute trust as I observed what was going on. I was aware that my state of being was central to what was happening, yet, there really was nothing to do but be present to everyone...and that was the most I could ever offer anyone.

From that moment on, the week became a very magical series of transformations. Lucy said she felt like she had gone through spiritual surgery. I felt myself transformed. Everything seemed so effortless. When I practiced the piano during our early morning free time, my associate facilitator said that my sound was so much more fluid and polished. I could feel and hear a difference, yet I didn't know what I was doing different.

It had been a difficult year for me. I knew this moment was a gift of healing that moved through everyone present, including myself. While the transformative power of physical manifestations gradually dissipated over a two weeks period, I have often gone back to the internal feeling and drawn upon it to recreate that paradoxical experience of action and stillness. Although recreating it is not usually as strong as the original event, I shall never forget the power of being in the flow of that total presence. This knowing has become part of my growing trust in a centered stillness that I can draw upon, regardless of appearances.

Example #2. The Dromenon

The following event occurred as part of the Human Capacities Training Program in New York, January, 1987. This exercise was led by Jean Houston.

All one hundred fifty of us, hand in hand, took an hour to walk the Dromenon pattern meticulously laid out in the football field. This mythical dance ritual traces this ancient "pattern of awakening" found in many places. One famous example can be seen on the floor of the Chartres Cathedral in France.

Jean said,

The Labyrinth pattern of the floorstones of Chartres.

Fig. 10. "The Dromenon"

So, what is a Dromenon? It is a rhythm of awakening, a root pulse that carries with it the codings of all our becomings. It is a yeasting in the searching soul. It is the bell that tolls in the back of our minds, calling us to remembrance of where we come from. It is evolution entering into time. It is the insistence that bursts up from the mud. It is the dance in which one is danced, the song in which one is sung. It is the doing of the Done.⁹⁰

After walking the Dromenon pattern, we entered the gymnasium and lay on the mats. I stayed alert, but relaxed as a paralyzing reception of energy entered my physical body as I lay on the floor resting to quiet music. The sensations were like random electrical charges moving in unpredictable, grid-like lines. Even though my eyes remained open, I could not see the ceiling of the gymnasium we were occupying. I could only see swirling

⁹⁰Jean Houston, Life Force (N.Y.: Delta Book, Dell Pub. Co., 1980), p.3.

spiral patterns of intense colors that reminded me of nebulae and galaxies. I felt as if I were floating in space watching creation.

Eventually, the release of all this energy came through my voice. I began making very low, guttural sounds, like growling animals. Soon, the sounds began to rise in tone. They became bird-like sounds. I had no idea where these sounds were coming from as I had never made sounds like that before...and have never been able to duplicate them. The tones kept rising in pitch until these very high sounds seemed to float right out of my mouth.

When the sounds began I was crying. There were images of death, violence, and Africa. There were people being taken away for slavery. As the sounds moved from animal sounds to bird sounds, the tears stopped, and a lightness and joy took over until I felt an orgasmic ecstasy in the highest sounds.

When the sounds were completed, I was exhausted. I knew something very profound and important had occurred, but I was too close to even make sense out of it. A week later I discovered that I had a new quality and range in my voice. I had always been a second alto, substitute tenor in range. I had not ever thought of myself as a singer, although I had sung in choirs as a youngster. Now a high soprano voice was present with a three octave range. This discovery was like finding a person living inside of me that I didn't know existed. It was exciting, frightening, and a pure wonder.

As I experimented with my new voice, I discovered that in letting sound come through, many internal adventures, images, knowings, stories, archetypes, cultures, and emotions accompanied my sounds. The intensity of the release seemed to reach back centuries. Often I would be in tears from the sheer intensity of joy, pain, or whatever the awareness was. Others reacted in an amazing variety of ways to my sounds. Some felt healed. Some got angry, frightened, or bored. Some saw images that brought strong

emotions, some cried for no apparent reason, and some felt transported into transpersonal awareness, while others felt no connecting response. Sometimes I felt like a wise old man, and others would see and feel his presence. One man wrote me a letter saying he felt my sounds were like "a mother giving birth to children, others being exploited and abused, others in ecstasy at the sight of their child, or crooning at their side as they sleep. The screams, the moans, the cries of delight, the laughter, the joy, the sadness and pining and so much more."⁹¹

All this feedback was at different times overwhelming, humorous, frightening, humbling, and the entire gamut of emotional response. The power of my sounds often intimidated me. They cleared tensions and relieved physical pain when I had difficulties with my body. Sounding has led to altered perceptions of identity, work, and lifestyle. While I am beginning to see some pattern of form emerging from all this transition, I am still testing and slaying my dragons of fear, confused use of power, and concern about "what will people think?" New ways of being available to myself and others are being clarified. See Appendix C for another example of how this integration has been taking place.

⁹¹Charles Parker, therapist from Highton, Australia, wrote a personal letter to Una Nakamura, San Jose, CA, May 15, 1988.

APPENDIX B

Alignment-Through-Music

Alignment-through-music is a form of massage with classical music developed by Kay Ortman, originator of the Well-Springs Program. The alignment through music usually takes about two or three hours, sometimes longer. Magnifying what is just under the surface of consciousness ready for release, this intensive experience covers the gamut of response from quiet relaxation, cathartic release to profound spiritual insight.

Example #1. My First Alignment Through Music

Setting: April, 1973: a personal narrative by Una Nakamura as participant. My introductory participation in a Well-Springs week-end workshop began Friday night with dinner. The evening was informally pleasant as our group of fifteen got acquainted around the dinner table. Saturday was warm and idyllic. We moved through the day's program in a cathedral-like glade of redwood and madrone trees. Classical music reverberating through large outdoor speakers matched the majesty of the trees. The activities were relaxing, fun, and slow paced. A little too slow for my usual high speed schedule, pushed by underlying concerns about not wasting one minute of time. The day was somewhat like living a fantasy to move, play, explore, doodle, reflect, rest, enjoy nature, the music, the colors, the light-hearted direction of Kay Ortman's leadership. But, I was disappointed too. Why did we take so much time to do everything? There wasn't enough action. The pauses were too long. Part of me wondered, "Is this all there is to it?" Another part of me wondered, "Why don't you simply enjoy playing and relaxing?" I decided to simply enjoy.

Sunday morning's freshness found me standing on the deck that overlooks the densely wooded San Lorenzo Valley below. "A beautiful way to begin the day," I thought. Suddenly, as if caught in an unexpected crosscurrent, I was swept by a wave of sadness. I had no idea what it was about or where it came from. I decided to go with it. Within minutes I was hanging over the railing sobbing and wrenching with agonizing grief. It was as if I was reliving a moment of total loss and aloneness. I could see total destruction in the valley. Everything and everyone I had ever loved was down there...and I was up here all alone. I was filled with rage that I was left to witness this injustice by myself. By this time I had attracted the attention of other workshopers and Kay. She led me into the building and pulled out a massage table, asking me if it was all right for her to work on me. I could have cared less about anything at that moment. I nodded my approval as she explained to everyone what she was doing, and how she doesn't ordinarily introduce the alignment during a week-end. Everyone gathered around the table as she worked on my back. She described what she was noticing and how that directed her hands. St. Saens Piano Concerto #2 was playing. My body seemed to be in some kind of automatic motion, crying and convulsing with feelings of loss and rage. I was very aware of how much the massage and the music facilitated my going deeper and deeper into my body's emotional release. I seemed to be above everyone, floating near the ceiling watching a most fascinating scene, listening intently to Kay's description of what was happening. I felt strangely removed from it all.

Working on my stomach, she observed that it was very hard and tense. Someone said my movements reminded her of the last stages of childbirth. I saw a picture of myself in a cold, white room with white ghostly figures around me. I was desperately trying to control my labor contractions. I did not want this baby to be born. It was too soon. I knew the baby would die. The baby meant everything to me. The last stages of labor took

over. I was out of control as I pushed involuntarily. Suddenly, everything stopped. I was floating in a black void. I knew the baby was dead. I didn't care if I was dead. Nothing mattered without the baby. Another experience of total loss and aloneness.

Out of the black void I saw an electric blue light of an intensity and dimension I had never seen before or since. It began to fill my body with peace. As I received the peace of this blue, I heard the words, "Fear not. You are never alone. Loss is an illusion. Everything is given." It was an experience of total knowing. I knew I would never be the same. I knew I had found my life's work.

That experience turned my life around. I have been working with the Well-Springs Program since that time. My sense of reality was turned outside in by that message. Identity beyond my local personality is not just a concept to me, but a direct experience. Specific situations in my personal relationships don't have the paralyzing power over me that they once had because it is easier to see myself and others beyond the specifics of particular situations, and I'm not so tempted to take things personally. This transcendence of sensory and psychological realities gives me a much greater sense of choice and free will. It also deepens my comprehension of what living my truth with compassion and love requires of me. Each life challenge has added another cyclic pattern to my life's spiraling process movement. Simultaneous refinement of focus and an ever expanding breadth of vision continues to direct my actions. It has also intensified my motivation for continuing this cyclic journey of the self so that I can more effectively live, catalyze, and share what intentional transformation is about. Living, catalyzing, and sharing this journey through these kinds of experiences with learning, creativity, and healing is my idea of sheer joy.

Example #2. Loose as a Goose

Setting: a week-long Well-Springs workshop, June, 1977. Narrative written by Una Nakamura as facilitator. A twenty-three year old male, we shall call "Steve," had just been medically discharged from the U.S. Navy because old football injuries to his knees had impaired him so severely. His physician father was very interested in past life recall and had experienced many past life memories through the Well-Springs Program and the alignment-through-music. He had asked his son to come to a week-long workshop. Steve was very skeptical of all this, but wanted to give his father's request a fair chance. His movement was limited by his injured knees, but he participated when he felt able. After several days of "relaxing and rebounding" with the Well-Springs Program, I gave him an alignment-through-music.

Before the massage began he lightheartedly said, "I am loose as a goose and anything goes."

I replied, "Great! That's a perfect place for receiving the alignment."

Several minutes after the music began he lifted his head and said excitedly, "It's just like a tv movie. I'm seeing strange scenes with people dressed in different clothes and when I ask questions like "Where am I?" or "Who is that?" the camera zooms in and I see something more detailed and I know the answer. This is amazing!"

I laughed. In fact my dominant awareness throughout the massage was joy and lightness. As his images continued to come forth a theme emerged. In each image he was in a position of great power taking responsibility for large groups of people. About two thirds through the massage as I was working on his knees he sat up, wide-eyed, and declared, "I was Kaiser Wilhelm of Germany. I could have prevented World War I and I didn't. That's why my knees are bad...and now they are healed!" When the massage ended he fell into a deep sleep. Upon awakening, he ran up the hill to where his father was

staying. He had not been able to run up hill for years. After comparing images and memories, they discovered that they had been together in many of these situations. A pattern of power struggles in their relationships emerged and shed new light on their difficulties with each other as father and son. A new relationship between Steve and his father came from the insights of that sharing. It freed both of them to be independent individuals in new ways. Steve's knees were perfectly normal one month after the massage. I have not had contact with Steve since that time.

APPENDIX C

Integrating Learning, Creativity, and Healing

These examples, especially related to points made in Chapter V, show a variety of ways that learning, creativity, and healing processes can catalyze intentional transformation and be integrated into relationships and daily functioning. Examples #1 and #2 are different phases of one story occurring during 1982. Example #3 occurred February, 1989 in Egypt. It is one recent example of my voice adventures with transformation of consciousness that strengthened my sense of bridging eternal (mythic and unitive) and temporal (sensory and psychological) realities. This story is connected with Appendix A, Example #2, The Dromenon.

Example #1. The Koestenbaum Collage

Setting: January, 1982: a highly stimulating time of learning and developing my creative expression. These stimuli enabled me to confront and release obsolete sensory and psychological identities, an experience of psychological death that left me receptive to the healing rebirth that followed. At that time my course of university study included clinical philosophy, a special study in brain research, piano, and piano composition lessons. They were all major influences on the following story.

I made a tissue paper collage for a clinical philosophy class with Dr. Peter Koestenbaum using his twelve existential deep structures as a theme. The twelve deep structures are: (1) death and finitude; (2) freedom and responsibility; (3) beauty and the aesthetic; (4) growth and creativity; (5) independent individual identity; (6) love and intimacy; (7) ground and home; (8) ethics and morality; (9) aloneness and isolation; (10) meaning and work; (11) being-a-body and being-in-the-world; (12) reality and the other.

Also included were his seven philosophic deep structures of the transpersonal realm: (1) continuity, life as field and process; (2) the meeting of east and west, the two worlds; (3) consciousness expansion and altered states of consciousness; (4) being, the world as mystery; (5) asceticism, pure and transcendental consciousness; (6) intentionality, pervasiveness of subject-object interaction; (7) polarity and ambiguity.⁹²

As I played with the possibilities for a central issue, I realized that I wanted my collage to express beauty. I also knew that I did not want to separate the transpersonal from the existential. The core of my existential identity comes through my connection with the transpersonal. So, how do I give them each a full and deserving statement without watering down the impact of each aspect?

I must begin my creative project with the transpersonal because that is where my beginnings are. I want to use the lotus as my symbol because its existential beginnings are in the muddy darkness of watery depths. As I see the lotus in my mind's eye, it instinctively reaches towards light, groping and stretching through the oppressive and protective waters. It yearns for "more" in its reaching and grows in its yearning for light. One day it reaches the surface of the water and a new world appears. It is full of brilliant color, warmth, and a lightness that invites a new freedom of movement. It is an atmosphere that supports and encourages growth in new ways. Rich green leaves spread out on the water's surface and a fragile, exquisite bud appears and flowers. This flower gives a fragrance and beauty for all to enjoy, all the while receiving nourishment and foundation from the muddy bottoms that once felt like a prison.

I must capture the essence of the lotus in full bloom, radiating from within. I want to use watery blues and greens and glowing yellow and white for the blossom. How will I

⁹²Peter Koestenbaum, The Existential Crisis (Campbell, CA: Institute for Clinical Philosophy, 1980), p. 26.

shape it? Begin with the dark bottoms, work up with many shades of watery shadows, and finish with the blossom. I like it!

My inner side seems to be more related to beauty, creativity, love, aloneness, and freedom with the transpersonal being the dominating influence for the inner, cosmic side of identity. A week flies by almost unnoticed as I work.

Now to start on the outer, masculine, grounded, in-the-world, action-oriented aspect. It isn't nearly so complicated or illusive. Nature clearly has to be the symbolic theme. The bright sun colors, the rich mountainous earth colors and the

Fig. 11a. "Eternal Home"

verdant greens seem to come forth in a very straight forward way. The shapes are clearly defined and tangible. The outward energy of the sun is strong and warm. It represents my home and ground, being-in-the-world-in-a-body, ethics, death and finitude, independent identity, the other, and meaning and work ... everything that represents enactment, taking a stand, asserting boundaries for myself.

My next dilemma...how do I give each aspect the undivided space and attention that each deserves and yet convey integration? Hmmmm, not unlike the dilemma of life.

Ahah! Place them back to back with a common frame and hang it from the top in a rotating manner. Each side will have its opportunity for complete attention and yet be a part of the other in a visually free flowing way. This is like having my cake and eating it too! Shortly after completing the collage I became acutely ill. My illness lingered on for months. I felt as if I had been sucked dry inside and that I had nothing left for myself or any others. I could not concentrate or function coherently in

Fig. 11b. "Temporal Home"

my daily routines and activities. Four physicians could not agree on the cause of my problem. The cool blues and greens of my collage seemed to be giving me something I desperately needed. The mythic image of the lotus' journey was an equally important reminder of a larger story. I kept the collage near my bed in full view all year long.

As a sensitive physician friend listened to my story, he responded with, "You don't need a physician, you need a mid-wife. You've cut yourself off from Source and you need support finding your way back." It seemed so obvious after hearing it. But, now what? Where do I begin?

After many trial and error attempts to put my knowledge into gut-level practice, I came to some decision points. I had a deep sense of needing to be alone to heal myself. I interpreted this to mean that I needed to leave my husband, Jack. I informed him in a

strangely detached way. This detachment lasted for about a month. Once the implications of my decision came in I became aware of my emotions, especially fear of losing myself if I stayed with him. I didn't want to hurt him or our beautiful family, but how could I honor myself and stay? How could I live if I didn't honor myself? After some deep soul searching, I realized that my fear of losing myself, whatever that meant, was blinding me to what love is really about. I was trying to blame Jack for my unconscious unwillingness to take responsibility for myself. I was acting out of fear instead of love. This realization shocked me into seeing my hypocrisy and my illusory justification. I knew I must find a way to make unconditional love my foundation...to let it reveal what I must do before making a final decision.

As my healing began, my body needed to be the first receiver. That receiving came with rest, the image of my collage, being with nature, and writing poems about what was received from nature. As my own strength returned, my fear of losing myself dropped away and I began feeling like I could be open to building a new relationship with Jack. Finally my sense of spiritual connection was received eleven months after my illness began. See Appendix B "Flow Experience" anecdote for an account of this event.

At the peak of inner crisis, my isolation and despair felt suicidal. I had given up all hope of reconnecting. It felt like a physical and psychological disintegration that left me completely stripped. Nothing I had previously known to help myself seemed effective. Without my deeper connection I felt no meaning or purpose in my life. It was the love I felt for my family that kept me from burdening them with suicidal dramatics. But, it had never been so clear that in spite of my family, home, and friends, none of it could be received without my inner experience of transpersonal connection. I knew I had cut myself off, but that knowledge only intensified the humiliation of my isolation and despair.

Slowly and gently I began to feel integration taking place. An alignment-through-music brought forth a shakey "yes" to life after facing my reluctance to claim the quality of my inner life and live it. Insights integrated through being with nature and expressed through poetry changed my humiliation to humility, my despair to gratitude, my isolation into connection, my weakness into strength...and soon my fear yielded to love. I saw my collage as a mythic portent, a transpersonal road map that became an important affirmation of larger connections during my time of existential isolation. The paradoxical relationship between opportunity and crisis became apparent as my experience of existential (sensory and psychological) separation transformed into highly charged motivation for living my transpersonal (mythic and unitive) vision of larger connections with new sensitivity and appreciation through all my relationships and encounters with people, including myself.

This experience drew out a heightened sensitivity to life beyond the sensory and psychological levels and the critical role the transpersonal (mythic and unitive) plays in directing my specific actions. It gave my experience of trusting in "the highest I can possibly imagine" an imperative priority in my daily relationships that integrated my sense of temporal and eternal values through the most nitty gritty interactions such as giving total appreciation to a helpful sales clerk, a fresh breeze, or the opportunity of time spent in a traffic jam. As I watched the changes in myself and my relationships occur, my perceptions of reality, who I am, and what I must offer my life to were altered and affirmed from a centered state of being not unlike the eye of a hurricane.

This example demonstrates how the elements of intentional transformation (sensory, psychological, mythic, and unitive aspects of consciousness described in Chapter II) interact to affirm change (the temporal) and the unchanging (the eternal). It was a hero's journey that took me to many unknown and fearful places. I looked into the dark unknowns my illness presented to me. I faced hidden dragons such as the loss of physical

and emotional control, and an even deeper fear of losing myself. After these dragons were slain, I claimed the buried treasures of my own divided psyche. I returned home changed, yet unchanged, knowing my strengths and weaknesses more intimately. This beginning of wisdom supports my choices for boundaries and vulnerabilities. It also makes me more sensitive to the strengths and weaknesses of others and more respectful of their unique timing in facing their own hero's journey.

Example #2. Healing Process Poems, 1982

Empty

Oh, drained out water tank
How empty and hollow you sound
As new water trickles in
Drop by echoed drop.
Will you ever be full again?

Fire

Warmth and comfort caress my body like flaming fingers
caressing sunset, crimsoned fuel.
Golden spires stretch skyward.
Explosions of orange outline blackened reminiscence
of ancient times and places.
Intimate cavities of molten hues feed images of the past.
Dancing figures rise
searching...never resting.
Relentless energy penetrates the deepest reluctance
A cautery for wounds
Reassurance for the most vulnerable exposures
profound reminders of what is real.
Tears evaporate
light illumines
the final ember dies.
Sparks of new life begin.

Gratitude

Gratitude is the connecting link to healing.
 The more profound the gratitude,
 The more profound the ability to receive.

Fear-Love

Fear is the absence of love.
 Fearing loss reveals my constricted experience of love.
 Trusting love opens me inspite of my fear.
 Opening enlarges my experience of love.
 Love is the absence of fear.

On Mountain-top

Stillness...
 Dawn pink silence sung with delicate tones
 of ash grey blending into white
 As rock, snow and land meet water
 The perfection of the other reflected in both.
 Let me touch your early morning stillness, mountain lake
 That I may feel your inner calm
 Reflected simply and clearly from your being.

We are connected at mountain-top as we share the massive base
 of solid granite forming your protective cradle.
 I begin to feel the strength of foundations that seemed to disappear
 in my great earthquake.
 The searing agony of severed connections,
 The violent abruptness of tearing change fades,
 Time transforms deep scars
 Gratitude exposes the new born beauty and rugged strength
 of uncharted, virgin landscape.

I watch your early morning palette of pastelled charcoal
 yield to brilliant yellow, golden hues
 Reflecting a greater light
 Illuminating everything it touches,
 Giving life and warmth,
 Inviting potential growth.
 I accept your warm invitation with
 Stillness...

Cypress

Cypress, I love you.
 What an unexpected gift you are,
 Standing with twisted, snake-like limbs,
 forged and stressed by wind, storm, sun.
 Bleached, hollowed remains of past hardships intertwine
 powerfully etched trunks and boughs crowned in greens.
 I caress your textured bark and exposed inner core,
 the compacted stippling of your parched hide feeling strangely smooth.
 Insistant rhythmic patterns follow whirlpools of tornado-like lines
 shaping gestures that grope and flow erratically with
 startling contrasts of color.
 Courageous tales of survival appear faintly ghosted in your countenance.
 Even in death you reach toward heaven.
 I would be content, dear cypress, to live half as well as you.

Example #3. A Mythical Journey Through Ancient Egypt

The following event occurred March, 1989 near Cairo, Egypt, as part of a two and a half weeks tour of the temples and tombs of ancient Egypt.

"You are Hathor," she said, "and I'm taking you to your temple."

I smiled and replied, "It's interesting that you should say that, Shahira, because I've been identifying with the qualities of your goddess Hathor throughout our travels here in Egypt. Hathor's temples have been very powerful experiences for me, especially at Dendera and Philea."

"I did not say that you are like her, I said you are Hathor," Shahira said emphatically, "and tomorrow I will take you to your temple. It is near Memphis, buried under the sand. Tourists don't go there so the energy is quite clear. You will see. You will know."

I watched Shahira walk away, her black hair contrasting the white heat of the desert, as she attended to her usual duties as our group tour guide. She was Egyptian and an astute Egyptologist. Although she was Muslim, she also felt deeply connected to

Egypt's ancient religious teachings. She had chosen to lead our group after hearing about our unorthodox behavior in the temples near Luxor and Aswan. She had told us that she didn't consider us tourists, and that what we were doing was bringing life back to the ancient temples of Egypt. We were delighted that she responded to our sincere desire for direct experience with their sacred places. The temple guards did not always receive our soundings, healing circles, and ritual processions comfortably in the beginning, but as we went from Karnak, Luxor, Dendera, Abydos, Valley of the Kings and Queens, Edfu, Esna, Kom Ombo, Elephantine Island, and Philae, our Nubian guide, Awad, and the various temple guards began responding reverently to us, as they thanked us for blessing their temples.

And now we are in Cairo visiting Giza, Memphis, Saqqara, and Fayyum. I am anticipating our adventure at Hathor's temple. Hathor, the divine mother goddess of Horus, was "the matrix of the metaphysical spiritual principle (as distinct from the human spiritual principle personified by Isis, also mother goddess of Horus)."⁹³ Her qualities incorporated all facets of the feminine principle, and her temples were healing centers. Her dark side was associated with Sekhmet, the lioness, "but she was usually associated with joy, lovemaking, music, and gaiety."⁹⁴ Her animal image was the celestial cow, whose spiritual milk sustained the pharaohs.

Stepping down into the temple area we see Hathor's serene face with her cow's ears looking at us in every direction. Ground level is just below her face and her face is carved at the top of every pillar in the main hall. Walking among these large stone faces gives an extraordinary feeling of her presence.

⁹³John Anthony West, The Traveler's Key to Ancient Egypt (N.Y.: Alfred Knopf, 1985), p.78.

⁹⁴Ibid.

Gathering in a circle, our group of thirty two and Shahira prepare to open ourselves to receive a mythic sense of this place. A votive candle is placed in my hand and I am asked to invoke the spirit of Hathor in any way I choose. Kneeling on the sand, I light the candle and ask Hathor's essence to enter each one of us that we might send her spirit out into the world. With eyes closed, I touch the warm, sandy earth. Bowing as close to the ground as I can, I feel the fine sand against my forehead and hands. An image of a wise old storyteller returns that I had received when I had made sounds several months before. This storyteller had enacted a creation myth with circular movement patterns. I re-enacted these creative patterns by moving my hands in spiraling circular motions upon the silty earth.

My sounds begin softly, feeling much like a mother's lullaby. I can feel a mother's tender love for her baby welling through my sounds. Soon they change into the sad wails of a mother's lament. These sounds bring images of the Isis-Osiris myth. I remember how Isis mourned Osiris' death and dismemberment. I recall our Nubian guide's face as he spoke of being uprooted from Aswan, the home of all his ancestors. Awad's eyes expressed a pain-filled longing for home as he described the dismemberment of his people when they were forced to leave their villages to clear the area for the Aswan dam. He said his father's grave and his village is under the lake and he hates to go to Aswan because he grieves so deeply for his lost home. "Americans left their homelands to live in America as owners and possessors of the land. The people of Egypt have always been here and have always belonged to the land. Now our land is under Lake Nassar."

I saw the sadness in Shahira's face when she talked of the Egyptian people just awakening to the magnitude of their ancient Egyptian treasures within the past ten years—too late to protect many artifacts from being taken all over the world—another dismemberment. I can feel deep in the sand the dismemberment of Hathor's temple

awaiting a day of acknowledgement. I see our dismemberment from each other as a world, as a nation, as families. I see Jesus weeping over Jerusalem. I grieve the dismemberment of our ecological relationships. I see my own dismemberment from parts of my own creativity, parts that I have only recently become aware of and begun to value and nurture. So many simultaneous images appear, transcending past, present, and future, as well as time and space, each an example of collective and individual dismemberment. I mourn them all. My sounds weep. I weep, feeling the divinely human compassion and love of Hathor and Isis carrying me as my sounds release sorrow and transform as new strength comes through their acceptance, compassion, and patient knowing.

I recalled how emotionally Shahira had responded when I suggested to her yesterday that perhaps the dismemberment of Egypt's ancient artifacts all over the world was a symbolic enactment of their most ancient myth and continuing to follow the myth, perhaps there would be a time of coming together when the wisdom of Egypt would again be brought to life. I see the awakening consciousness of the Egyptian people as the spirit of Isis and Hathor patiently awaiting the return of the dismembered parts so that new life can some day be regenerated. This insight brings in a feeling of strength that comes from deep knowing and re-membering. My sounds express this vision of rebirth and resurrection. This quiet knowing continues until the sounds end in stillness...at peace.

Ardis is invited into the circle to express the spirit of Sekhmet. With eyes closed, I sit quietly, listening to the swishing movements of her body and feeling the tautness of her movement near by. Sensing her presence in front of me, my eyes open. My hand reaches out in response to her. We move silently together, expressing our connection, our love, our honoring of one another. Our movement becoming a blessing to one other ending in silent connection. Rising, we turn silently towards the group circle that had enclosed us and rejoin them.

Shahira quickly bends over writing something in the sand with her fingers. She erases it as quickly as she writes it. Standing, she urgently whispers, "This is incredible! Do you see what they have done? Look here where Una moved her hands. She made the sign of Allah in the sand! And look here...Ardis made a larger and different sign of Allah in the sand with her movement! Amazing! Now I will erase both signs so that their energy will stay with this place and not be defiled."

Walking silently around the temple area, I take one last chance to remember this special place until it feels like time to go. Walking up to the perimeter of the temple area I notice the guards are watching us. Their eyes follow me. Hands together, they bow to me as I pass by. One guard says, "You number one! You number one mother." Stepping forward, he embraces me, placing a tiny, bright aqua ceramic amulet in my hand. It is of this place. I can only nod my acceptance of his gift and say, "thank-you."

So, what does a mythic experience like this have to do with the "real world?" First of all, I realized that the experience of being honored in this way had significance beyond an ego boost. Actually, it had nothing to do with ego at all. It had to do with recognizing, experiencing, and honoring the divine in each of us. By receiving this experience, by being honored, I was given an understanding about how to honor this aspect in all of us more actively.

I looked around our group and found the person I felt was most dismembered in our group. He is retired, almost seventy years old, although he doesn't look his age. His body is rigid and his movement is controlled and awkward from a lifetime of habitual holding. His expression gives you the sense that he doesn't quite know what's going on, but he gives no impression of senility. He is well intentioned but not very observant or comprehending about what happens around him. A series of events occurred throughout the trip that reinforced his alienation from the majority of the group. I had debated whether

it would be worth while to speak to him about having interrupted me during a deep meditation or whether it would make any difference to do so. I realized that I had been perceiving him only as one who does not know. I was not seeing his divinity. As I looked for it, I realized he was quite a miracle. He was engaging in these explorations in consciousness in spite of the fact that he obviously didn't understand what was going on much of the time, and yet he still kept coming back for more, continually putting himself "out there." I was struck by the realization that he must know and see something or he wouldn't put himself through the discomfort, expense, and effort required to keep coming back for more. I knew I had to talk with him.

I told him that it was obvious to me that he had never had a deep experience with meditation or he never would have interrupted my meditation at such a crucial moment. I wanted him to know how to support meditation for others even if he wasn't deeply involved himself. As we talked I understood him more clearly. I was able to respond to his questions and give him specific suggestions to very specific situations that he had been struggling with, but did not know who to ask, what to ask, or how to even identify what it was that he sensed was going on that he was missing. We both learned something of value for ourselves. We both were able to honor the wisdom that resides within ourselves and each other in new ways. It also broadened my perceptions and refined my compassionate appreciation of the many ways that we initially respond to intuitive knowings, then cut off from that response with conditioned inhibitory reactions and behaviors. This often invalidates the knowings of our initial response. How easy it is to see and judge dismemberment ("this guy is out to lunch") in others and then dismember ourselves from our own judgment and perception by not looking at our own dismembered attitudes and actions. Different parts of the myth of Isis and Osiris came to life many times in many different ways throughout our eighteen days in Egypt. This myth includes the issues raised

by masculine and feminine principles, origins, identity, power, death, dismemberment, trust, patience, unconditional love and forgiveness, the requirements for living compassionate truth, and the creative cycles of birth, death, and regeneration, or resurrection. This is a myth about transformation. The heroic journeys that engage us in the labyrinths of these basic issues all test our perceptions of reality in a timeless manner, connecting us in today's world with ancient worlds.

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