

PATTERNS OF CLAIRVOYANCE

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Possible parallels between experiences prompted by the use of psychedelic substances and experiences that occur as part of the mediumistic function, do not apply equally to all facets of mediumistic work. From all we know at present, the psychedelic experience is perhaps closer to that of clairvoyance and ecstasy; it appears to have little relationship to the mediumistic trance. These observations do not, of course, explain the feeling level of telepathy, the seeing level of clairvoyance or the method of approaching trance, but only communicate the non-phenomena, private level.

Naturally, all such comparisons must be subjective; too little data is as yet available to gauge these similarities or differences with any degree of objective accuracy. Trance has considerable advantages in the mediumistic function—the identity of the individual is moved out of the way, the road is cleared. Yet, certain circumstances require that clairvoyance be utilized. There may be a sudden need: someone, deeply troubled, may require a clairvoyant impression that will contribute to his knowledge and understanding. Perhaps a clairvoyant diagnosis is required, to gain insight into an otherwise deeply hidden illness, its location and possible cause.

And yet, the borderline between clairvoyance and trance is not all that clear-cut. The medium, to arrive at a satisfactory trance passes through several intermediary stages which may also qualify as purely clairvoyant. This, as far as can be observed, is also the state in hypnotic trances: there are several

stages, which are roughly—and probably quite inadequately—classified as ranging from light to deep hypnotic trance. The stages merge into one another, just as clairvoyance may be found on the road to the deep mediumistic trance, where the sensitive's memory is blocked off as in amnesia.

However, from the special point of view of this conference, what may be most relevant are the three different euphoric states of which I may speak on the basis of personal experience. These are not directly linked with the trance phenomena level. In one, the most common, one finds oneself in an invisible embodiment that appears to be mental. It is also a veritable house of color, in which one feels neither cold nor warm, nor related to any physical state. This may be viewed as a mental atmosphere of the senses; lines of poetry, flashing before the mind's eye, seem to regenerate and heighten consciousness. This euphoric state, which appears to resemble certain psychedelic experiences, may be touched off by a musical fragment, or even by the passage in a book of prose or poetry.

The private domain of such a state is often filled with color, but lacking in symbolism, dogmatic content, or even activity as such. One does not, at such a time, concern oneself with body or material element of any kind. There is, on the other hand, a fundamental oneness with everything, and an overwhelming timelessness. The sensitive who experiences such a euphoric state seems enveloped in finer matter which is unshaped, much like the white fog through which the top of a mountain becomes visible—eerie and unearthly, but glowing.

There is another state, where attraction to a state of moistness, even though parts of the body are burning with dry heat seems to occur. This occasionally happens at night. There is a feeling that this may be a cleansing state. Perceptions are intense. Everything in a room takes relation to its own shape or nature. Furniture and other objects appear to shimmer and breathe, but distinctly in harmony with breathing. One is outside of time. There is an imagined essence to everything. The tree in the furniture may actually be smelled; a chair or a desk may reveal its relation to its origins, to the wood and

the earth. Even a curtain may become like a forest of pines. In the world of color, darkness is deep blue and purple.

At one time, these special states caused me some concern, particularly as I could not easily communicate their essence. They may relate to the burning fever of delirium, yet one remains in possession of one's heightened hearing and observation. Sometimes music of a strange, bell-like quality attends these euphoric states. Street noises may become intensified, but these noises do not seem discordant. The tick of a clock becomes a child's trumpet. Often there appears, with the noise, a thin band of stars that have their own melody.

In such a state, the sense of smell becomes highly acute. Above all, one wants to sing and move in rhythm with the dancing movement of the room. These states are better enjoyed out of doors, in the solitude of the woods, by the sea, or in a garden. These states possess their own moods of tears and laughter; they contain a kind of pain of happiness. One might describe them as being "luciform," as all manner of light rays appear to shoot through and around all that is perceived. It is interesting to note that, at such a time, one's own shadow becomes deepened and darkened. It appears to be three-dimensional; you can then, as it were, talk to your shadow.

After experiencing such a euphoric state, and once the experience has come to an end, everything looks brown or grey, or even coarse as materials assume their original shape. One no longer feels moist; instead, one experiences an intense, uncomfortable dryness of mouth and body, with the same burning and dry feeling in hands and feet. Over the years, I have come to accept these euphoric states without apprehension, as my earlier concern has given way to a more detached understanding of these experiences.