Altered Consciousness, 1918-1980

Abstracts

1. Bran

The Return of the Shaman: Michael Harner and Spiritual Democracy

In 1974, Michael Harner, a professor of anthropology and ethnography at Columbia University began teaching some of his students to alter consciousness and make the shamanic journey. In 1980 he published a 'guidebook' to shamanic practice entitled 'The Way of the Shaman'.

This presentation will offer an introduction to Core Shamanism, also known as Harner Method Shamanism and its origins. This uniquely Western tradition uses altered consciousness to access different 'realities' allowing the individual to bypass the everyday mind and encounter the numinous face-to-face. The Core Shamanic journey as taught by Harner presents altered consciousness not as an incomprehensible mystical path but as the simple heightening of emotional experience through the transcendence of ego boundaries.

Although published in 1980, in 'The Way of the Shaman' Harner drew not only on his years of field experience among indigenous peoples in South and North America, but also on the work of many predecessors such as Arctic explorer and anthropologist Knud Rasmussen (d.1933). From the early 1950s, when Harner began his research among the Jivaro and Conibo of Amazonia and the West Coast Salish of the American North-West, public perceptions of altered consciousness changed forever. The publication of Huxley's 'Doors of Perception', Burroughs's 'Naked Lunch', Castaneda's 'The Road to Ixtlan' and historian/philosopher Mircea Eliade's 'Shamanism: Archaic Techniques of Ecstasy' helped create a cultural awareness of altered consciousness in which Harner's manual on how to 'become your own shaman' could flourish.

Since 1980 Core Shamanism has spread around the world and is now practised by tens of thousands of people on every inhabited continent. According to 'Shamanism: an encyclopedia of world beliefs, practices and culture. Vol. 1, (pp 49-52) '… there is a strong possibility that this leaderless, individualist movement will persist and spread, at least in Western society, and become a catalyst for social and religious change much more powerful than any organised new religious movement can be. This development was predicted at the turn of the 20th century by Ernst Troeltsch (1931). That this is becoming a global phenomenon among first world countries is already clear (Townsend 1988, 73, 81; 1990 7B; 1990 9B, 117 – 118).)

Zoë Brân PhD is a Core Shamanic practitioner, writer, and educator. She is currently writing Where Shamans Go: Journeys in Extra-ordinary Reality and has written on sex and sexuality and travel narratives on Vietnam, Burma, Bosnia and Cuba. Zoë is a former lecturer in Travel Writing and in Creative Thinking and a former Fellow of the Royal Literary Fund and Writer in Residence at the University of the Arts, London. Her PhD was on AIDS and civil rights. She is a public speaker and presenter on the subject of the shamanic journey and has appeared on TV and national and worldwide radio. Zoë enjoys shooting and Sacred Harp singing. She lives in London with her lurcher, Arlu.
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2. Callison

Psychical Training: Interwar Theorists of Mysticism and Popular Literature

This paper seeks to highlight contested understandings of mysticism as an altered state of mind in the interwar period. Engaging with William James's focus on isolated revelatory moments in his version of mysticism, it will look at Christian attempts to recover an understanding of phenomena that was sensitive to the mystical tradition while retaining an emphasis on mysticism as a heightened or privileged way of seeing the world.

The use the theorist of mysticism Evelyn Underhill makes of a term taken from the Christian mystic, Meister Eckhart, the 'ground' or 'spark of the soul,' will be carefully assessed and placed in the context of critical debate in the period as to whether the 'spark' should be construed as a faculty created within a soul or something that remained with God. Underhill, it will be argued, interpreted the 'spark' as a created faculty in order to counter Jamesian understandings of mysticism. This was achieved through construing the 'spark' as a psychological component and focusing on the importance of redirecting psychical energy in a manner which evinces a debt to F. W. H. Myers.

The paper will argue that this discussion was not the preserve of specialists but was reflected in religious-themed middlebrow novels in the period. It will consider the way Robert Hugh Benson dramatizes the conflict between momentary revelatory mystical experience and a Catholic spirituality centred on suffering in Initiation and how concern about the implications of redirecting psychical energy within consciousness shapes the narrative in Charles Williams's Shadows of Ecstasy.

Jamie Callison is a PhD candidate in English Literature at the University of Bergen and University of Northampton, working on the 'Modernism and Christianity' research project. He studied English at Trinity College, Cambridge and Theology at the University of Chicago Divinity School and Heythrop College, University of London. His research looks at how Modernist Christian writers, in particular T.S. Eliot and David Jones, sought to engage with William James's understanding of mysticism.

3. Chapman

Fiction That Tells the Truth: Reading Richard Matheson's What Dreams May Come through Near Death Experience Narratives of the 1970s

"Because its subject is survival after death, it is essential that you realize, before reading the story, that only one aspect of it is fictional: the characters and their relationships." Thus reads the introductory note to Richard Matheson's bestselling novel of 1978, What Dreams May Come. The narrative follows Chris Nielsen, a middle-aged man who is killed in a car accident but whose existence continues in Summerland, a phenomenological realm which he wishes into existence by thinking positive thoughts, and which is continually shaped and replenished by his dreams and desires. Moving away from traditional Christian conceptualizations of the afterlife, Matheson's text irreverently mixes Vedantic philosophy, Buddhist teachings on reincarnation, spiritualism, parapsychology, theosophy, and New Age principles.

Matheson's extraordinary claim that this narrative is no mere fiction but a factual account of what happens after we die reveals much about the cultural climate into which the novel was published. The religious landscape of the mid- to late 1970s – that decade of spiritual seeking that saw Americans turn away from conventional religious institutions in order to find truth and enlightenment from more esoteric sources – was characterized by one particular phenomenon: the Near Death Experience (NDE). In 1975, Raymond Moody's Life after Life and Maurice Rawlings's Beyond Death's Door drew together dozens of accounts of NDEs in an attempt to establish the truth about life after death, while the likes of Betty Maltz (My Glimpse of Eternity, 1977) and Richard Eby (Caught Up in Paradise, 1978) published personal narratives of their own encounters with the hereafter. Matheson's novel not only participated in – and capitalized upon – the cultural pursuit of scientific 'proof' of an afterlife, but explicitly drew upon the expanding NDE literature to ground its representations. The proposed paper will explore the confluences of 'factual' NDE accounts and 'fictional' depictions of the afterlife such as Matheson's, to show how the phenomenon of afterlife narratives places both categories under stress – to the point where fictional works are understood by their readers not as fantastic excursions into imaginary realms, but empirical proof of a real world to come.

Jennie Chapman is Lecturer in American Literature at the University of Hull. Her current research project examines American fictions of the afterlife, with a focus on how such narratives work to galvanise, reconfigure, or disrupt religious and spiritual beliefs about life after death. Her first monograph, Plotting Apocalypse: Reading, Agency, and Identity in the Left Behind Series is out in October 2013 with the University Press of Mississippi.

4. Clark

Colin Wilson and The Mind Parasites

A review and extended discussion of Colin Wilson's Lovecraftian Fantasy, taking account of some of his other writings (especially The Philosopher's Stone), as well as those of Bernard Newman, C.S.Lewis and Eric Frank Russell. What can be said for or against the heightened consciousness that Wilson imagines: does it imply a contempt for ordinary mentalities? Are we beset by parasites (call them alien invaders, devils or mental fragments), and is there any cure?

Stephen R.L.Clark, formerly a Fellow of All Souls College, Oxford (1968-75), Lecturer in Moral Philosophy at the University of Glasgow (1974-83), and Professor of Philosophy at the University of Liverpool (1984-2009), is now retired from paid employment. He continues to manage an international e-list for philosophers, and to serve as Associate Editor of the British Journal for the History of Philosophy. His books include Aristotle's Man (1975), The Moral Status of Animals (1977), From Athens to Jerusalem (1984), The Mysteries of Religion (1986), Civil Peace and Sacred Order (1989), How to Live Forever (1995), Biology and Christian Ethics (2000), G.K.Chesterton: Thinking Backwards, Looking Forwards (2006), Understanding Faith (2009), Philosophical Futures (2011) and Ancient Mediterranean Philosophy (2012). He is married to Prof Gillian Clark of Bristol University, with three adult children and one grandson. His chief current interests are in the philosophy of Plotinus, the understanding and treatment of non-human animals, philosophy of religion, and science fiction.

5. Dickins

Psychedelics: A Literary Science

In his essay *Literature and Science* (1963) the author Aldous Huxley entreated writers to use science, and its hypotheses, as source material for their work. A decade earlier Huxley had been given the hallucinogenic drug mescaline under the auspices of a psychiatric research programme. The psychiatrists worked on the hypothesis that mescaline produced a model state of 'psychosis' in users, in what was the *psychotomimetic* approach.

As a result, Huxley wrote *Doors of Perception* (1954) and *Heaven and Hell* (1956). In them, he expounded a viewpoint that exemplified his understanding of literature as a device "for reporting the multifarious facts and expressing their various significances." His philosophical and mystical discourse helped transform the psychotomimetic approach into what would later become known as the *psychedelic*.

After the publication of *Doors of Perception*, literature and psychiatry embarked on a decade-long interdisciplinary dialogue that sought to explain the extraordinary states of consciousness produced by hallucinogens. This paper explores the resultant psychedelic literature as the territory in which this discourse emerged, giving birth to the psychedelic cultural phenomenon, and new forms and constructs of knowledge

Robert Dickins is currently the editor of PsypressUK: Anthology of Pharmacography and has recently completed an MPhil in English with the University of Exeter. His thesis examined psychiatric and hallucinogen texts from the mid-twentieth century.

6. de Bont

"A dubious Borderland": May Sinclair's fictional and theoretical discourses on mystical experiences

May Sinclair is often considered as a transitional novelist who bridges the gaps between the Victorians and the modernists, since her literary career runs from 1879 to 1931. She was also a psychology and philosophy scholar, and her essays reveal her peculiar idiosyncratic positions on what she calls "the ultimate reality", which draws on Spinoza's notion of God, Bradley and Green's conceptions of the Absolute, Schopenhauer's will-to-live, Freud's Nirvana principles and Jung's concept of Libido as well as his comparative studies of mythology. Sinclair's mystic and mystical idealism is also deeply influenced by her meeting with the Indian poet Rabindranath Tagore and her reading of the Upanishads and the Vedas. A friend of Evelyn Underhill and a member of the Society for Psychical Research, she exposes her theoretical reflections on mysticism, telepathy or after-death communication as well as personal accounts of altered consciousness in various writings (e.g. an introduction to From Four Who are Dead (1926) by Catherine Dawson Scott) including her two major philosophical essays A Defense of Idealism (1917) and The New Idealism (1922).
Relying on her mystical interests, her largely autobiographical Künstlerroman, Mary Olivier: A Life (1919) depicts the life of her heroine who undergoes illuminating mystical visions and states of altered consciousness: the earliest occurrences rely on intense, sensual experiences that help the child see the world differently, while her latest experiences seems to imply more problematic ecstasies, verging towards nothingness and renunciation. This paper will thus consider the entire range of mystical experiences represented by Sinclair in her novel as well as in a selection of her later short stories (from Uncanny Stories (1923) and The Intercessor (1931)) and it will argue that Sinclair's mysticism encapsulates her own trans-disciplinary interests as it gives birth to the most complex and ambiguous pages of this unfairly neglected novelist.
BIO

Leslie de Bont is a professeure agrégée who teaches English in the Psychology Faculty of the University of Nantes, France. She is also a third year PhD candidate in the Paris 3 - Sorbonne Nouvelle University. Her dissertation concentrates on the influence of May Sinclair's theoretical writings on her works of fiction.

7. Earnshaw

"Damned voice in my head": Jean Rhys and alcoholic consciousness

Jack London's autobiographical work John Barleycorn: Alcoholic Memoirs (1913) set the template for a certain kind of engagement with a world available solely to alcoholic consciousness. For London, drawing on Nietzsche, this was the pursuit of truths that could not be revealed or faced in the course of everyday apprehension. Thus was born what might be called 'the Existential Alcoholic'.

Part of London's self-mythologisation was the machismo of hard-drinking, and this mix of masculinity, Existential self- and truth-seeking, can also be found in Charles Jackson's The Lost Weekend (1944) and Malcolm Lowry's Under the Volcano (1947). However, it is in the work of Jean Rhys in her pre-war novels that we first find the convergence of grim self-exploration, the revelation of a hidden, truer reality thanks to the alcoholic's altered state, and a style of writing that renders the alcoholic's appreciation of the world from within the alcoholic's gendered consciousness.

The biographical context is an additional characteristic. Crowley calls Jack London's John Barleycorn 'A generically indeterminate narrative on the border between fictional autobiography and autobiographical fiction' and it is common to the pattern of depictions of the Existential Alcoholic that we are invited to read doubly, with one eye on the work of art and the other on the life of the artist. This enmeshing runs counter to Modernism's avowal that the artist is removed from the experience of the work of art, 'paring his fingernails', a stance that Rhys seemed to endorse when she took issue with people reading her fiction biographically. Yet both Good Morning, Midnight (1939) and After Leaving Mr McKenzie (1930) can be read as 'memoirs of an alcoholic' and 'alcoholic memoirs'.

The paper will seek to understand Rhys's pre-war novels within this tangle of alcoholic consciousness, biography, and modernist fiction.

Steven Earnshaw is Professor of English Literature at Sheffield Hallam University. His publications include Beginning Realism (2010), Existentialism (2006) and The Pub in Literature: Britain's Altered State (2000).

8. Jardine

The Mind Readers: ESP between Literature and Science after WWII

Of the possible obstacles to machine intelligence examined by Alan Turing, one stands out as being particularly puzzling: Extra Sensory Perception. Could the 'Turing Test' be defeated by two players in telepathic cahoots? 'With ESP anything may happen,' wrote Turing.

Far from being a marginal concern, ESP was one of a number of heightened or abnormal mental states of interest to the post-war cybernetic community. Their desire to formulate a 'control and communication theory' led them not only to a close consideration of ESP and related phenomena, but also to a more general account of how patterns of behaviour could be explained without recourse to consciousness – this of course being Turing's great insight.

Similarly, in the science fiction of the period, ESP is both prevalent and polemically deployed. Just as game theory (in the work of ESP enthusiast George Price) sought to explain atomic-age sabre rattling with recourse to rutting stags, novelists cast ESP as at once hyper-modern and atavistic. In Margery Allingham's *The Mind Readers*, for example, children and mental defectives have their signals boosted by 'Nipponanium Iggy tubes'; in Fred Hoyle's *The Black Cloud* a diffuse 'intelligence' communicates down to our level through the rustic tones of farm-hand Joe's recorded voice. Most of all the primitive futurism of John Wyndham's novels captures ESP's uneasy role in the post-war imagination.

This paper looks first at the attempts to build a scientific consensus about ESP after WWII, before turning to its technological and political context. I argue that it was the Cold War that most crucially conditioned the reception of ESP, which was at once a result of exposure to atomic fallout, a means of communistic collaboration and a species of atavistic totalitarian thinking.

Boris Jardine is a curator at the Science Museum and affiliated research scholar at the Department of History and Philosophy of Science, University of Cambridge, from which he received a PhD in 2012. His research focuses on the many links between science and modernist art and literature.

9. Jay

Over the edge: William Sargant and the Battle for the Mind

In his bestselling book of 1957, Battle for the Mind, the psychiatrist William Sargant revealed to the public the secrets of 'abreaction', a set of techniques that had been used to manipulate humanity, in his words, 'from the Stone Age to Hitler'. When the brain is pushed beyond its limits by stimuli such as drumming, dancing and drugs, the rational faculties and willpower are disabled; in the subsequent flood of catharsis, the mental slate is wiped clean and new beliefs can be imprinted so deeply that the subject is powerless to doubt them. This functional glitch was exploited in the rituals of primitive man, and refined to a high pitch in the trance-possession cults of the African diaspora; it had been systematically exposed by the Russian physiologist Ivan Pavlov, and was now being developed by the Soviet Union into a covert 'brainwashing' programme.

Sargant had first discovered abreaction during World War II while working with sufferers from 'war neurosis', who he forced out of their inertia by administering heroic doses of sodium amytal, ether and methamphetamine and prompting them to relive their traumas in a heightened emotional state. But Pavlov's theories led him beyond psychiatry to recognise the same sequence of stress, release and catharsis in the wider culture. He saw it as central to religious conversion, describing John Wesley as 'the greatest brainwasher of the last two hundred years', and studying trance possession in Appalachian snake-handling cults and Haitian voodoo rituals. Soon he would recognise the same brainwashing techniques in Beatlemania, disco dancing and the drug counterculture.

Sargant's theory was perhaps the most potent manifestation of postwar psychiatry in British culture, both drawing on and contributing to its aura of power and expertise. His ideas were adopted by public intellectuals including Robert Graves, Aldous Huxley and Bertrand Russell; they reflected both Cold War anxieties and the emerging consumer culture of advertising's 'hidden persuaders'. He presented a stark image of a modern world that had outgrown religious consolation but was not yet rational enough to resist the forms of control that were replacing it.

Mike Jay has written widely on the history of science and medicine, and particularly on drugs, madness and psychiatry. His books include Emperors of Dreams: drugs in the nineteenth century (2000/2011), The Influencing Machine: James Tilly Matthews and the Air Loom (2012) and High Society: mind-altering drugs in history and culture (2010), which accompanied the exhibition he curated at Wellcome Collection. This year he has written on hallucinations and amnesia for the London Review of Books and on Albert Hofmann and LSD for Nature, and is developing another exhibition for Wellcome Collection on the history of madness. \

10. Jones

‘Closed-Eye Vision’ and Pregnant Embodiment in 1960s US Cinema

Stan Brakhage made two films depicting his wife, Jane, in labour. The filmmaker stated that the ‘crisis’ of witnessing childbirth allowed him to unify the objective rules of Renaissance perspective with a hypnagogic mode of sight he termed ‘closed-eye vision’, claiming, ‘an intensive crisis I can see from the inside out and the outside in.’[1] This paper will interrogate and extend Brakhage’s notion of ‘crisis vision’ by examining the relationship between pregnant embodiment and hypnagogic vision in 1960s cinema in the United States. Moving away from a critical tendency that interprets Brakhage’s childbirth imagery as a romantic metaphor for creativity, I will situate his two childbirth films, Window Water Baby Moving (1959) and Thigh Line Lyre Triangular (1961), alongside other films of the era that connect pregnant embodiment with illusionistic vision: Paul Sharits’ Razor Blades (1968) and Stanley Kubrick’s 2001: A Space Odyssey (1968). The interplay of public and private modes of sight implied in the notion of ‘crisis vision’ will be explored in light of the era’s politics of reproduction.
These films occupy a field of experiments in hypnagogic perception in this period, emblematised by Brion Gysin’s Dream Machine (1961). In Thigh Line Lyre Triangular, Brakhage attempts to recreate his visual experience of witnessing childbirth by painting and scratching on the surface of the film. In Razor Blades, Sharits embeds Lennart Nilsson’s foetal photographs into the strobing rhythms of the flicker film. These avant-garde experiments entered the mainstream with Kubrick’s 2001, which simulates a form of hallucinatory vision in the sequence leading up to the astronaut David Bowman’s rebirth as a foetal spaceman. My paper will interrogate the resonance of these aesthetic strategies for the era’s reproductive politics. In 1965 the Supreme Court situated decisions about contraception within a ‘zone of privacy’, even as new medical dangers and imaging technologies thrust pregnant women into the public spotlight. In this socio-political context, what does it mean for the pregnant body to be aligned with a hypnagogic state caught between public attention and private trance?

Sophie Jones is a doctoral researcher in the Department of English and Humanities at Birkbeck, University of London. Her AHRC funded project examines the intersecting discourses of privacy, technology and reproductive agency in the literary and visual culture of the USA between the late 1950s and the late 1970s

11. Kinsler

Kim Tong-ni's “Picture of a Shaman Sorceress”: National Identity in Flux

Korea’s colonial period was unique in that westernization was imposed by its Asian neighbor Japan. The ‘Hermit Kingdom’ was not only modernized by Japan, its sense of nationhood and national consciousness was bolstered, as the disparate rural villages and regional areas were unified under the centralized Japanese occupation government; it is ironic that Korea’s sense of national identity is manifest after it is colonized, and this identity is unstable and in constant flux. The stream of Western and modern ideas flowed into the country filtered through either a Japanese lens—of the media and education system—or a Christian perspective offered by the numerous missionaries allowed to continue their work of setting up and running various social institutions that aimed to improve the condition of life for Koreans.

The modernist Korean writer Tong-ni Kim (1913-1995) captures the dynamics of this confrontation in his short story "Picture of a Shaman Sorceress" or Munyuhdo (1936). Most contemporary Korean writers were educated in Japan, but Kim dropped out of school in Korea, and decided to devote years to self-study of Asian and Western philosophy and literature. He also spent years at various Buddhist temples in search of truth, while honing his skills as a writer of poetry and fiction. "Picture of a Shaman Sorceress" is a symbolic story depicting the crisis of Korean consciousness: traditional ideas displaced by the modern; Eastern identity adulterated by Western ideas; and mystical folk religion clashing with the foreign faith introduced by white missionaries. The story is set in a rural village, and written in the native language of the common folk, lacking the difficult Chinese- character based vocabulary of the educated class. It is the story of a local shaman who sends her son off to a Buddhist temple only to have him return a Christian converted and supported by American missionaries. It is a powerful tale—culminating in a showdown resulting in his death from inexplicable mystical causes, and ends with the Shaman priestess performing a final kut or exorcism and cleansing ritual while walking into the ocean to her death. The deaf daughter, who was drawn to her brother and his bible while also remaining obedient to her mother, survives the spiritual battle and later paints a portrait of her mother, which serves as a framing device for the tale.

The story explicitly delves into the shaman sorceress’s spiritual chants and curses directed at the “Jesus devil”. Even the son, Wug-i, is only able to describe his mother and sister as being possessed by a sorceress devil and deaf and dumb spirit in a letter to his church. Kim Tong-ni portrays Christianity as just another—perhaps more powerful—supernatural refuge for the common folk easily placated by superstition and magic. Kim’s short story eschews an easily discernible moral and does not advocate one side over the other; he is modernist in that he eludes providing a oversimplified solution for the quandary and fate of his people. Kim’s later writings present a solution for the dehumanizing effects of industrialization: a synthesis of the rationality and logic of the West and the spirituality and intuition of the East. This prescription laid out in Kim’s vision coincides with that of modernist writers revered in Europe and America—concurrent conclusions reached from contrary starting points.

John-Francis Kinsler - I am a PhD candidate at the University of London, Royal Holloway, where I also received my Master’s degree in Modernism. My Master’s dissertation, entitled Jean Toomer: Essentialist & Spiritualizer, received a distinction and traces the mystical aspects of Toomer’s 1923 novel CANE, which is the basis for my PhD research.I presently teach English & American Literature at Seoul Women’s University in Korea, where I have spent most of my life. Both my grandfather and father were missionary scholars in Korea, and being half Korean I am very interested in Asian Studies (in which I have a BA degree), especially colonial and modernist Korean literature.

12. Kloosterman

The Margins of Ganzfeld

In the mid-1970s parapsychologists believed to have found what they had been looking for since the beginning of the 20th century: a replicable experiment that would prove the existence of 'extrasensory perception'. The Ganzfeld experiment had been designed in the United States, but was performed in multiple laboratories worldwide. It was deemed 'the jewel in the crown of contemporary parapsychology' (Bem, 1994). However, in academic circles the significant results of the experiments were not readily accepted (Hyman, 1985). I propose that part of the rejection of the results of the Ganzfeld experiments can be understood in its historical context.

In a typical Ganzfeld experiment, a subject would be put in an 'altered state of consciousness' by covering their eyes and making them listen to white noise. In another room a second subject was asked to look at a random chosen picture and to try to 'send over' the image. After thirty minutes, the first subject was asked to pick the right picture out of four. The chance of guessing the right picture was 1 in 4. In meta-analyses of the experiments the success rate was claimed to be around 30% (McCrone, 1993).

Parapsychologists derived the concept of Ganzfeld from the Gestalt psychologist Wolfgang Metzger. In a 1930 experiment he had placed his subjects in front of a white screen (the 'Ganzfeld' or 'whole field') to prove that primary vision is tridimensional. (Avant, 1965; Metzger, 1930). This experiment was in line with the Gestalt psychology hypothesis that all 'basic conscious structures' were 'organized wholes' (Smith, 1997).

In American behaviorism-oriented psychology, Gestalt psychology was only marginally influential. But as criticism towards behaviorism grew in the 1950s and 1960s, some concepts and ideas from Gestalt psychology began to re-emerge, in interaction with phenomenological psychology (Smith, 1997).

From the 1950s, American parapsychologists designed experiments to relate to everyday life. By aligning themselves with alternative psychologies, such as Gestalt psychology, parapsychologists added to their own marginalization, which hindered the academic acceptance of the results of the Ganzfeld experiments.

Having graduated cum laude in the Historical and Comparative Studies of the Sciences and Humanities at Utrecht University, **Ingrid Kloosterman** MA is currently in her third year of her PhD project investigating the history of parapsychology in the Netherlands

13. Lachman

Ouspensky's influence on the London literary scene in the 1920s and 30s

The Russian philosopher and writer Peter Demianovich Ouspensky is best known as the most important student of the enigmatic esoteric teacher G. I. Gurdjieff, and his book about his time with Gurdjieff, *In Search of the Miraculous*, is rightly considered the best introduction to Gurdjieff's ideas. But Ouspensky was an important thinker in his own right and his pre-Gurdjieff writings - *Tertium Organum*, the early novel *Strange Life of Ivan Osokin*, and much of the material making up *A New Model of the Universe* - are classics in the ' higher consciousness genre'. What is less known about Ouspensky is the influence his ideas about time and consciousness have had on many writers of the twentieth century. In the early 1920s in London, Ouspensky's lectures were attended by important literary figures such as T.S. Eliot, Aldous Huxley, Algernon Blackwood and others. Ouspensky's ideas also met fertile soil in the work of such disparate writers as J. B. Priestley and Malcolm Lowry. My talk on 'Ouspensky in London' will focus on Ouspensky's work here and how his insights into the mysteries of consciousness informed the literary imagination of the time.

Gary Lachman is the author of several books on the meeting ground between consciousness, culture and the western inner tradition, including *In Search of P. D. Ouspensky*, *Madame Blavatsky: The Mother of Modern Spirituality*, *A Secret History of Consciousness*, *The Quest for Hermes Trismegistus* and *Turn Off Your Mind: The Mystic Sixties and the Dark Side of the Age of Aquarius* among others. He writes for several journals in the UK and US and lectures frequently on his work in the UK and Europe. In a previous life he was a founding member of the rock group Blondie and in 2006 was inducted into the Rock and Roll Hall of Fame. www.garylachman.co.uk

14. Lavery

"To turn the body into an environment that includes the universe": William Burroughs's Junk Consciousness

Just as William Burroughs's fictional method grew out of and was developed through altered forms of consciousness, from the author's own experiences as drug addict, feelings of paranoia and guilt over the death of his wife, and association with movements exploring new ways of thinking about the mind such as the Beats and the Scientologists, its function was to induce a correspondingly altered consciousness in the reader through various radical experiments with literary form and content. The way in which the most famous of these experiments, the 'cut-up' method, acted on the body of the text is frequently accompanied by a similar mangling and defamiliarisation of the human body in his fiction. Burroughs saw consciousness as both the focus of various cultural and even metaphysical control systems; the most deeply embedded of these systems may be correlationism, the tendency to posit the mental and the physical as separate but fundamentally complementary realms, a legacy of Cartesian dualism and the 19th century understanding of the subject that continues to impose limitations on new ideas in philosophy, science, and culture in general. Several writers, such as Marshall Mcluhan, Gilles Deleuze and Felix Guattari, have responded to Burroughs' work in terms of seeing its approach to consciousness as complimentary to their approach to the body, not as a single, bounded entity, but as a component within larger systems, continuous with its physical environment. This paper will look at the way in which Burroughs's work grew out of and contributed to the mid-century context of new understandings of the body in various disciplines prompted by technological and cultural change and established its own understanding of consciousness, the way in which the consciousness of the reader responds to changes in literary form, and its continuing relevance to the study of consciousness.

Nick Lavery is a PhD student at the University of Roehampton. His research focuses on representations of consciousness in the contemporary novel, the extended mind, and post-humanism. He has given papers on the extended mind in Tom McCarthy's Remainder, the body without organs in McCarthy's C, and the body as sublime object in Will Self's Umbrella

15. Ledebur

Hypnosis in early medical films - the signs of the psyche on the scientific stage

Hypnosis, part of the medical fold since the 1870s, spent much time relegated to the margins, recognized and used by only a relatively small group of health professionals. Hypnotic techniques were monopolized as a form of medical treatment through a long – and in no way linear – process in the decades to follow; hypnosis of laymen, however, was vehemently opposed throughout this process. Yet, participation in the aura of the spectacular intervention into the human psyche found support, for which the medium of film held an important function.

On the basis of three medical films on hypnosis from the years 1920 to 1936, I would first like to highlight the relationship between popularization and professionalization of the techniques which altered consciousness. Secondly, the question arises as to why the medium of film in particular was employed to portray processes of the unconscious. Did a constitutive relationship exist between the object of the portrayal and the effect of this medium? Thirdly, the question of application of this procedure in the filmed implementation of hypnosis remains largely open; the act of spectacular intervention stands in the foreground. Even if therapeutic applications of hypnosis were not necessarily recognized in all circles, the impact of hypnosis on less severe psychological or nervous disorders was known. The production of these three films served to spread a body of knowledge about the usage of consciousness altering techniques, seen as both normal and capable of medical control. Yet, there is more than meets the eye: a further interest of some hypnotic medical practitioners, namely interest in particularly suggestible patients, comes to light. The epistemological question arises as to whether, in the psychic realm, explanations that differ essentially from causal-associative models of the natural sciences must be sought.

Sophie Ledebur, Dr. phil., is a research associate in the DFG-Project “Cultures of Madness in the Urban Modernity (1870-1930)“. She was previously a fellow in the doctoral research colloquium “Natural Sciences in Historical Context”, at the University of Vienna. She also previously received a Writing-Up-Fellowship at the Max-Planck-Institute for the History of Science, Berlin.

16. López Gándara

Mysticism, Irrationality and Desire in David Gascoyne's Lesser-Known Surrealist Texts.

Critics have generally regarded British Surrealist writing of the 1930s either as a modest continuation of British Modernism (Tolley 1975, Jackaman 1975, Mengham 2004) or a moderate copy of French Surrealism (Symons 1937; Nicholls, 2004; Mellor 2011). These readings have contributed to perpetuating conceptions of Surrealism as an incomplete or failed enterprise in Britain, and probably account for the fact that David Gascoyne, the most important of the British Surrealist writers, remains virtually unknown to the wider public.

This paper seeks to correct those views and to bring to the fore the central role that Gascoyne played in the development of new and radical methods of poetic creation in British literature, which included the induction of states of altered consciousness by means of drugs, hypnosis, hyperaesthesia, hysteria, paranoia, spiritualism, dreams and automatism. This is done through an analysis of his lesser-known Surrealist texts (poems, prose texts and film scenarios), which bring together a series of influences: Jean-Martin Charcot's and Sigmund Freud's studies on hysteria; Carl Jung's theses on spirituality and on modern man's search of a soul; Salvador Dalí's paranoiac-critical method; Luis Buñuel's cinematic images; Pierre Jean Jouve's erotic mysticism; and Benjamin Fondane's metaphysics of irrationality. Their influence is clearly perceived in Gascoyne's convulsive images where a connection with another reality that lies beyond the rational and the sensorial takes place. These are moments of ecstatic revelation at which the speaker experiences a variety of mind-altering states such as mystic trances, hysteric fits and orgasmic climaxes.

Yiyi López Gándara: I hold a PhD in English from Universidad de Sevilla (Spain), a BA in English and a BA in Hispanic Studies. I have recently been awarded a grant to do an MA in Comparative Literature at Queen Mary, University of London. I have delivered papers, lectures and conferences on British Surrealism at Cambridge, Edinburgh, Kent, Madrid and Sevilla, and I have published articles and book chapters with Routledge and MacFarland.

17. Osborn

Alcoholics and Pink Elephants:
Delirium Tremens in Twentieth-Century Medicine and Culture

In 1848, the physician Pliny Earle wrote in great detail about a frightening alcoholic disease that rendered the imagination "ungovernable." In the American Journal of the Medical Sciences he described inebriates terrified by hallucinations "more diverse and unstable than the ever changing pictures of a phantasmagoria" typically appearing as "the phantoms of the ideal world, specters with gorgon heads, and bodies more hideous than those of the satyr or the fabled tenants of the lower regions." Modern Americans would readily recognize this affliction as delirium tremens. Anyone who has watched the classic Walt Disney film Dumbo (1941) remembers the pink elephant marching band that haunts the drunken young elephant. Through this popular children's cartoon, pink elephants became the standard cliché for the "DTs."

My paper will explore how alcoholic insanity shaped the twentieth-century experience of alcohol addiction as a psychological struggle with inner demons. First described by British doctors in 1813, delirium tremens and the fantastic terrors that marked the affliction quickly became a subject of intense interest and profound meaning in American medicine, society, and culture. Earle's article and Dumbo are typical of delirium tremens narratives in which inebriates cross like shamans into a spirit world, struggle with the phantoms of their dark and diseased imaginations, and return to share their newfound knowledge.

From The Shining and The Adventures of Tintin to Alcoholics Anonymous and LSD experiments, Americans' lurid preoccupation with alcoholic insanity lingered in twentieth-century conceptions of addiction, revealing deep contradictions in attitudes toward altered states of consciousness and, more broadly, social respectability. Alcoholic hallucinations remained compelling theater because they spoke to a longing for individual transformation and a discomfort with the banal and painful strictures of modern life. Through delirium tremens, alcohol addiction became a psychological and physiological disease that reaffirmed middle-class values and exerted a perverse fascination born of status anxiety, repression, and desire.

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18. Parkinson

Everyday Magic in the 1950s: Surrealism and Parapsychology

Research into spiritualism was particularly intensive in France in the period 1919-25 when the first Surrealist group was in formation and established in Paris, and it played a crucial role in the founding of the movement as is well known. Yet barely any scholarship exists on Surrealism's later reengagement with parapsychology in the 1950s. This paper observes the closeness of Surrealism to the Revue métapsychique in that decade, and the debate that took place on that journal in the Surrealists' own periodical, Médium: Communication surréaliste (1953-5), in which Surrealist experiences in the game 'L'Un dans l'autre' are discussed in terms of the research of parapsychologists Whately Carington and Joseph Banks Rhine. Surrealism's main theorist André Breton was close to the Robert Amadou, who was the most active and innovative theorist of parapsychology in France in that decade. Breton contributed to the first number of Amadou's now-forgotten journal La Tour Saint-Jacques in 1955, which completed the breakaway of fifties parapsychology from the prewar métapsychique. It also showcased Surrealist art more generally under the sign of 'fantastic realism,' about to become the guiding term for the controversial and influential not to mention implausibly successful volume of strange facts and outlandish theories by Louis Pauwels and Jacques Bergier, The Morning of the Magicians (1960). This paper argues that the reignition of interest in Surrealism in mediumism, spiritualism, clairvoyance, telekinesis, extra-sensory perception, and telepathy can be understood only in relation to the increasing interest in the fantastic in art and literature in France in that decade, which Surrealism was largely responsible for fostering.

Gavin Parkinson is Lecturer in European Modernism at The Courtauld Institute of Art, London. He lectures and writes on European art and visual culture of the twentieth century, and has had a special interest in the connection between art and science in French art, 1900-1939. His books are Surrealism, Art and Modern Science: Relativity, Quantum Mechanics, Epistemology (Yale University Press, 2008) and The Duchamp Book (Tate Publishing, 2008). His latest writing is concerned with Surrealism, Pop art, the nouveau roman, science fiction, and the paranormal in France in the 1950s and 1960s.

19. Pavey

‘The prophetic discernment of what is possible’:
The Doors of Perception as Bergsonian mysticism

This paper considers the content, reception and significance of The Doors of Perception, Aldous Huxley’s reflection on his first experience with mescaline, with reference to the philosophy of Henri Bergson.
Received enthusiastically by Timothy Leary, amongst others, Huxley’s 1954 essay went on to serve as a significant reference point for the 1960s counter-culture. Conversely, it was viewed particularly sceptically by those (notably R.C. Zaehner in his Mysticism, Sacred and Profane, 1957) who considered Huxley to be equating his experiences with the mysticism of established religions. Huxley does indeed refer to a variety of religious and philosophical concepts, both from the western tradition (Platonism; Meister Eckhart and Christian mysticism), and from the Mahayana Buddhism and Vedantic thought he encountered in early 1950s Los Angeles – alongside which he makes a brief (if approving) reference to Bergson.
Rather than attempting to trace or assert the influence of Bergson upon Huxley’s thinking, this paper argues that Bergson’s philosophy, encompassing The Two Sources of Religion and Morality (1936) and the earlier Matter and Memory (1896), provides a valuable means by which to interpret the significance of The Doors of Perception itself – its creation, publication and lasting influence. For Bergson, the mystic is an exemplary figure focused on life and action rather than disinterested contemplation, and mysticism, like philosophy, offers the possibility of enlarging the conditions of our thought and experience. After introducing the content of Huxley’s essay and its reception, and briefly outlining how Bergson offers an epistemological framework through which to understand Huxley’s mescaline experience, the paper argues for the validity and value of relating Huxley’s essay to Bergson’s philosophy of mysticism. It proposes that such an analysis can both answer some of the contemporary criticisms that Huxley’s book attracted, and situate Huxley in relation to late twentieth-century debates about the socially constructed nature of mysticism.

Alex Pavey
Second-year doctoral candidate, Department of English, University College London. PhD thesis: ‘A maze with no centre’ – Images of noir Los Angeles from James M. Cain to David Lynch. Research interests: twentieth century fiction and cinema, particularly in relation to representations of crime and the city, and theories of knowledge, space, memory and identity.

20. Pilkington

Abductee Zero

23 year old farmer Antonio Vilas Boas was ploughing his family's fields at night when a strange flying machine landed nearby. Humanoids in silver suits emerged, hauled Vilas Boas onto their craft, drew blood, gassed him and left him at the mercy of a beautiful naked woman. ‘It was a normal act,’ said Vilas Boas, ‘and she behaved just as any woman would.’ Afterwards she pointed at her stomach, then at the stars. After four hours, Vilas Boas was taken from the craft which took off into the night sky. When he attempted to drive home on his tractor he found that its engine had been tampered with to prevent his escape. ‘These people really knew their business,’ he told investigator Dr Olavo Fontes. Returning home he vomited up a yellow fluid and found dark bruises under his chin.

It took some years for Vilas Boas's strange story to reach the English speaking world, initially via Brazilian, then American, UFO journals, but it influenced the first American abduction story, of mixed race couple Betty and Barney Hill, and from there the alien abduction narrative would go on to become a source of fear and fascination all over the world, peaking in the 1990s with the involvement of respected Harvard psychiatrist John Mack.

We can probably never know what happened to Antonia Vilas Boas, but the experienced changed his life. He never sold his story to the newspapers and stuck by it until he died, after a career as a lawyer, in 1992.

Was his tale a hoax or prank? Was it a dream or fugue inspired by science fiction? Was, as one CIA worker suggested in the 1970s, he the victim of a CIA psychedelic research experiment? Was he placed in a 'Magic Room', similar to that described by Hungarian author Lajos Ruff in his 1959 memoir of life as a Soviet prisoner 'The Brainwashing Machine'?

My presentation will look at the evidence for each of these possibilities and show how Villas Boas' story both reflected and shaped exotic kidnap narratives.

Mark Pilkington is the author of 'Mirage Men' and 'Far Out: 101 Strange Tales From Science's Outer Edge'. He has contributed to numerous magazines, anthologies and journals, and runs Strange Attractor Press.

21. Poller

Walking Towards the Light: Séances, Spiritualism and Psychical Research in the Work of Aldous Huxley

Despite his grandfather's scientific legacy, Aldous Huxley was admirably open-minded about the paranormal. In his essay 'Science Turns to the Supernatural' (1934), Huxley admits to having 'attended a certain number of séances'. Furthermore, he tackles the subject of spiritualism in his play The World of Light (1931). The protagonist Hugo Wenham goes travelling in order to escape marriage and a stultifying academic career; when his plane crashes he is presumed dead by his father, who contrives to communicate with Hugo via a medium (Hubert Capes). Mr Wenham eventually publishes a book of these spiritualist exchanges and is mortified when Hugo reappears alive and well. On reading his father's book, however, Hugo affirms that the information regarding himself is correct and that Capes is a clairvoyant instead of a charlatan. It was Cape's 'ectoplasm', rather than Hugo's ghost, that rapped the table and played the concertina. In other words, he interprets spiritualism in terms of psychical research. Although Huxley was never a member of the Society for Psychical Research, he was an admirer of F.W.H. Myers and kept abreast of the society's Proceedings and Journal.
In America, Huxley closely followed the work J.B. Rhine and his Journal of Parapsychology. In Time Must Have a Stop (1945), however, Huxley depicts spiritualism in terms of Tibetan Buddhism. The medium Mrs Gamble is able to establish contact with the consciousness of Eustace Barnack while he is in the chonyid bardo. After a life of unrepentant craving and aversion, Eustace shuns the clear light of the void and the annihilation it promises and seeks rebirth in another body.This paper examines Huxley's fascination with spiritualism and the various theoretical frameworks he erected around it, in particular Myers' concept of the subliminal mind which extends into a psychic hinterland that is contiguous with the collective unconscious.

Jake Poller - I am currently working on a book-length monograph that examines the role of mysticism in the work of Aldous Huxley. My next project will be an exploration of the link between esotericism and middlebrow writing. I am interested in the intersection of literature, religion, philosophy and psychoanalysis.

22. Reynolds

"All I want is out of here": William S. Burroughs, Altered Consciousness, and Embodiment

William S. Burroughs was a major figure in the Beat Generation, a mid-twentieth century literary movement as notorious for using mind-altering drugs as producing taboo-breaking writing. Burroughs' interests in altered consciousness expanded past narcotics to include astral projection, scrying, magic, and Scientology. Underlying Burroughs' experiments in transforming consciousness was his desire to overcome the limitations of the human body and achieve a sense of spiritual transcendence in a world he saw as a spiritual wasteland. He longed to escape the isolating nature of the ego and achieve a shared consciousness with those close to him, as well as the wider community of his readers.

Burroughs' interest in transcending embodiment through altering consciousness is most evident in "The Yagé Letters" (1963, written 1953) and Naked Lunch (1958). In the former, he embarks on a quest into the South American jungle for the drug yagé, hoping to overcome the alienation he experiences through its alleged telepathic properties. However, yagé only makes him feel more trapped within his body as it is racked with vomiting and visions of humanity at its most degraded. In Naked Lunch, Burroughs turns to writing, rather than drugs, to achieve a shared awareness with his readers. Its fractured form, paradoxically, invites the reader's participation and has potential to alter and expand the reader's consciousness. Naked Lunch thus serves as an "intersection point" for Burroughs to connect with his community of readers. Thus, the transcendental unity the author initially sought through drugs is achieved, and the spiritually barren consciousness of post-war America can be transformed and reinvigorated.

This interdisciplinary paper opens dialogue between literary and religious studies about consciousness, reality, and embodiment. It illustrates that Burroughs' interest in mind-altering drugs was not simple hedonism, but part of a more widespread trend toward the exploration of embodiment and physical weakness in the fractured post-war world.

Loni Reynolds is a Visiting Lecturer at University of Roehampton working in the area of twentieth-century American literature. Her PhD thesis explored religion and spirituality in the work of the Beats, and her current project focuses on the expression of kenosis (the self-emptying of Christ during crucifixion) and negative theology in mid-twentieth century American fiction.

23. Tanokiri

"Tenshin" concept and Noguchi-Seitai
—The birth of thought of Japanese alternative healing movement

"Tenshin" (literally meaning "Mind of universe") concept in the Noguchi-Seitai (literally meaning "Noguchi's Bodywork") is emerged at 1927. This concept combined modern western alternative healing systems (mesmerism and hypnotism) and Japanese Zen, Shugendo (literally meaning "the way of testing oneself through practice", that refers to a collection of institutions, rituals and concepts centered on mountain religious practices) and Taoistic traditional healing systems.
In addition to the general provisions, "Tenshin" concept in the Noguchi-Seitai has unitary view of the world. There don't exist any dualistic conflicts, for example, sacred and secular, good and evil, patient and therapist, and even health and illness. And "Tenshin" concept has a orientation for community or society and even universe as well as individuals.
From circa 1900's to 1930's there flourished a variety of alternative healing systems called "Reijyutu"(literally meaning "the technique of spirit") or "Seishin Ryoho" (literally meaning "psychotherapy") in modern Japan. They are mixture of modern western alternative healing systems (fork mind cure movement) and Japanese Zen, Shugendo and Taoistic traditional healing systems.
This mixture was transformed to a highly syncretic and united alternative healing system by Noguchi-Seitai. Noguchi-Seitai was performed to combine modern western alternative healing systems and Japanese traditional and religious healing systems. The "Tenshin" concept, the altered state of consciousness in the Taoist's tradition and Shugendo and Zen, made it possible.
"Tenshin"concept also has a property as the modern reinterpretation for Zen, Shugendo and Taoism, as religious practice and the altered state of consciousnesses. This is a base of the Noguchi-Seitai that is not only healing system but also the mind-and-body transformation technique. Noguchi-Seitai's sustainable growth up to now as a medical and thought movement is according to this base. In this presentation, I'll be speaking this historical process and mechanism.

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His research interests span the history of science, bioethics and the altered state of consciousness.

24. Vidal and Barras

Art and the "subconscious": Waldemar Deonna on Hélèn e Smith

An extraordinary book was published in 1932 by the Swiss art historian and archeologist Waldemar Deonna (1880-1959). The 400-page volume is entitled *De la Planète Mars en Terre Sainte. Art et Subconscient. Un médium peintre: Hélène Smith* (*From the Planet Mars to the Holy Land. Art and the Subconscious. A Painter Medium…*). This long title deserves some explanation: Hélène Smith (1861-1929) was the pseudonym of Elise-Catherine Müller, a medium whom the Swiss psychologist Théodore Flournoy studied in *From India to the Planet Mars: A Study of a Case of Somnambulism with Glossolalia* (1900). Deonna's title alludes to the phenomena Flournoy had examined. After the publication of *From India*, conflicts with Flournoy, and the appearance of a rich American spiritualist who offered her financial support, Hélène began to have visions: what she saw and painted were characters and episodes from the Holy Land in Christ's time.

Beyond the purely psychological dimension of the individual case, Deonna saw in Hélène the opportunity to explore further one of his favorite topics: the role of the "subconscious" in the artistic evolution of humanity. Influenced by Flournoy and C.G. Jung, he had written extensively on the unconscious determinants of art, establishing comparisons between the production of official art, and the artistic productions of children, "primitive" peoples and the mentally ill. From the aesthetic point of view, he judged these productions negatively; Hélène's paintings interested him only as outputs of subconscious mechanisms at work in art. Yet *From the Planet Mars* betrays a fascination that goes beyond the distanced scientific gaze.

In addition to Deonna's own arguments and commentaries, two features turn his book into an outstanding document in a framework of interest on altered consciousness in science, medicine, art and literature. First, large portions of the book reproduce Hélène's own letters to Deonna, as well as excerpts from her diaries. Second, *From the Planet Mars* includes photographs, made by Hélène herself after each painting session, of the different stages in the making of her religious pictures. In our discussion of Deoann, we shall examine the contents of the book and its contexts, as well as its written form and the articulation between the various texts and images that make it up.

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Vincent Barras, is a historian of medicine and Director of the Institute for the History of Medicine and Public Health of the University of Lausanne (www.chuv.ch/iuhmsp)

25. Yoshinaga

Reijutsu in Japan: a magical healing by the larger mind

In Japan there were thirty thousand reijutsu healers in 1928, so estimated a book. “reijutsu” was a psycho-somatic technique of healing, which corresponded to those mind curers or metaphysical healers. This reijutsu technique prospered before W.W.II in Japan. It was begun by a by a teacher of Chinese letters at a normal school, named Kuwabara Toshiro (1873-1906). Hypnotism was introduced into Japan around 1887. Around 1903 Kuwabara learned the way of hypnotism from reading a book and tried it on his housemaid. He succeeded instantly in putting her into trance and made her obey his order. Beside that he found that he could hypnotize her only by willing, without using words. Later he claimed that he could exercise his healing power without using hypnotic trance of hypnotic rapport. He touched the affected part of the patient lightly and willed for the patient’s health, which he said caused the dramatic effects on his patients. Also he influenced the physical phenomena only by the power of will. He even wrote in his book that a human being could move a house with one’s thumb touching the pillar. His theoretical system is not different from Eliphas Levi’s transcendental magic, although there seems no relationship between them. Both of them equaled magic with the science of will. Both of them rose from hypnotism and tried to explain the secularized cosmos with psychological terms. But Kuwabara’s theory differs from Levi’s in that the former believed in the larger self. Kuwabara wrote that the universe was the large self which could be called God or Buddha. A person’s small self could work a miracle if it is united with the larger self.

There appeared thousands of reijutsu healers after the death of Kuwabara. Most of them followed this theory of the larger self of Kuwabara, but their technique was changed. The most famous reijutsu organization in 1910s and 1920s was Taireido started by Tanaka Morihei. He built a colossal headquarter building in a small town, Takenami, in Gifu prefecture. Later he had Japan Ministry of Railways open a new station near the headquarter, as a lot of patients and those who would like to be “reijutsu” healers visited it. He advertised that anyone could learn psychic power including healing power by the way of breathing chanting simple phrases. This movement standardized the physical and the theoretical sides of “teijutsu.”

In this paper I would explain how and why the reijutsu came into vogue in Japan, and how closely related its ideology to that of the nation state of Japan.

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