

This document will train you to recognize three specific kinds of effect that are produced by some psychoactive drugs, and to distinguish them from other effects produced by other drugs. The three effects are:

- Creative visuals
- Ego-loss
- Loss of contact with reality

## **Creative Visuals**

Recognition of creative visuals requires more training than recognition of ego-loss or loss of contact with reality, because creative visuals must be distinguished from a wide variety of other visual effects that are also produced by psychoactive drugs.

- Open eyed creative visual effects:
  - Patterning laid over the visual field
  - Creative transformation of objects in the visual field
  - Seeing objects or scenes that are not there
  - Seeing a completely constructed world, an alternate reality
- Open eyed visual effects that are not “creative”:
  - Clarity of vision
  - Mild heightening of colors
  - Enhanced perception of shades of color
  - Objects seen to be glowing with an inner light
  - Profound sense of beauty
  - A sense of simple movement in objects
  - Simple distortion

Please do not concern yourself with my definition of “creative” visuals. You might feel for example that movement or distortion of objects should be classified as creative. But for reasons related to the research objectives, they are not classified as creative.

### **Open eyed creative visual effects**

- Open eyed creative visual effects:
  - Patterning laid over the visual field
  - Creative transformation of objects in the visual field
  - Seeing objects or scenes that are not there
  - Seeing a completely constructed world, an alternate reality

I will illustrate each kind of visual effect with examples.

- Patterning laid over the visual field

patterns begin to appear on the surface of objects. When these effects first start to come on, I usually find myself thinking that the “mystic lizards” are here, given that the

patterns the visuals create are very similar to M. C. Escher artwork of entwined lizards or other repeating patterns.

at a somewhat higher dose:

Empty rooms become filled with intricate lattices of undulating geometric patterns. The sky appears filled with energy currents and the depths of the heavens take on the appearance of magnificent architecture. Kaleidoscopic and Mandala-like images abound.

- Creative transformation of objects in the visual field

When I lay on my bed, I saw myself as an old, old man, many years in the future. I was appalled to see my forearm as a withered, dry-skinned, almost-bone which could only be that of someone dying. I looked down at the rest of me, and I was thin, emaciated, brittle, shallow.

Subject on the street in Greenwich Village, NYC: People continued to stream towards us and past us. I focused on an old lady in her late seventies, a dowdy pathetic creature dressed in shabby black and carrying impossibly huge shopping bags. As she made her way heavily towards us I saw, no longer much to my astonishment, that she began to lose years. I saw her as an Italian matriarch in her sixties, then in her fifties. As she continued to bloom backwards in time, she entered her portly forties and, after that, her housewifely thirties. Her face softened, her body grew more shapely, and still the years kept on dropping away. In her twenties she was carrying a child, and then she was a bride and carried orange blossoms. A moment later and she was a child who, in turn, shrank into a newborn baby carried by a midwife. The baby's umbilical cord was still intact and it let out a howl of awakening life. But then the process was reversed and the baby grew back into childhood, became again a bride, passed through her thirties, forties, fifties, sixties, and was the old lady in her seventies I had seen at the beginning. The old woman blinked, her eyes closed for a fraction of a second, and in that instant I clearly saw her death mask. She passed us by and had moved a little down the street when I heard from the direction she had come a baby's howl of awakening life. I turned my head, expecting to perceive afresh Our Lady of the Eternal Return, but saw instead the vortex of a crowd.

- Seeing objects or scenes that are not there

This first example illustrates a hybrid between "Creative transformation of objects in the visual field" and "Seeing objects or scenes that are not there" in that the objects or scenes that are not there emerge through the creative transformation of a patterned surface:

S is told to look at the flowered fabric of the couch on which he is sitting and to relate what he sees there. He perceives a great number of faces and scenes, each of them belonging to a different environment and to a variety of times: some to the American Gay Nineties, some to the nineteen twenties, some later. There are Toulouse Lautrec café figures, Berlin nightlife scenes and German art from the late twenties and mid thirties.

Here and there, a “Black Art” appears and he recognizes the work of Felicien Rops and drawings like those of the artist who has illustrated Michelet’s *Satanism and Witchcraft*. There are various Modigliani figures, a woman carrying a harpoon, and persons such as appear in the classical Spanish art of the seventeenth century. Most interesting to him are “paintings” like those of Hieronymus Bosch, and he describes a great complex of sprawling yet minutely detailed figures which combine to make up a larger complex of a mountain scene of trees and snow. In another variation, this same complex consists of “a great face with the trunk of an elephant that is blowing liquid on the face of a demon whose body has been trampled into the ground. The elephant is blowing liquid on the face of the demon either in an attempt to revive him or as a gesture of contempt. A Herculean male figure rises next to the elephantine face. He is trapped to the waist in stone and this marbled stone looks like sea foam, it is so delicate and lacy. Everything blends into everything else. The Herculean figure is also the ear of a face and the elephant-like trunk is the bridge of the nose of another larger, still more complicated figure.

Here we see objects or scenes that are not there projected on a blank surface:

I lay on my back and looked up at the ceiling where a kaleidoscope of images from ancient civilizations flickered rapidly before my eyes. Egypt and Greece, Assyria and old China sped across the ceiling. Flickering pharaohs, fluttering parthenons and palpitating Nebuchadnezzar – all contributed to this panoramic, historical agitation.

Finally we see an example of seeing objects or scenes that are not there embedded in a complex visual scene:

Subject is a four year old boy who accidentally took the drug: S continued intermittently to see crabs and lobsters coming out of the walls and crawling across the floor towards him...

S also hallucinated a whole array of “monsters” – apparently creatures such as elves, dwarfs, and other small, deformed human-like beings. Fearful at first, he gained confidence when his mother encouraged him to “make friends with the monsters” ...

After some of his anxieties were disposed of, several of the “monsters” came and sat on S’s knees and in the palm of his hand and he talked with them. Others danced around him and made faces.

- Seeing a completely constructed world, an alternate reality

a space station below me, and to my right. Presences were guiding me to a platform. I was also aware of many entities inside the space station—automatons, androidlike creatures that looked like a cross between crash-test dummies and Empire troops for *Star Wars*, except that they were living beings, not robots. They had checkerboard patterns on parts of their bodies, especially their upper arms. They were doing some kind of routine technological work, and paid little attention to me.

Although I am using exclusively open eyed visuals to distinguish “creative” from “not creative” visuals, once the subject enters an alternate reality, it does not matter if the eyes are open or closed. For this reason, when classifying the presence of alternate reality in reports, we do not need to be concerned with whether the eyes are open or closed.

## **Open eyed visual effects that are “not creative”**

Now that we have seen the dramatic visual effects associated with creative visuals, we will contrast creative effects with visual effects that are not classified as “creative”. These visual effects consist either of a profound visual experience of the world as it is, or minor visual distortions such as a sense of simple movement or changes of perspective or proportion. I will cite examples of each of these effects:

- Open eyed visual effects that are not “creative”
  - Clarity of vision
  - Mild heightening of colors
  - Enhanced perception of shades of color
  - Objects seen to be glowing with an inner light
  - Profound sense of beauty
  - A sense of simple movement in objects
  - Simple distortion
- Clarity of vision
- Mild heightening of colors

This world was also marvelous in its detail. I could see the intimate structure of a bee putting something into a sack on its hind leg to take to its hive, yet I was completely at peace with the bee’s closeness to my face...

There were visual phenomena, with some color enhancement and especially a considerable enhancement of brights and darks.

In a study employing nine subjects with dosages ranging from 15 to 40 mg, there were consistent reports of color intensification...

- Enhanced perception of shades of color
- Objects seen to be glowing with an inner light
- Profound sense of beauty

I saw a world that presented itself in several guises. It had a marvel of color that was, for me, without precedent, for I had never particularly noticed the world of color. The rainbow had always provided me with all the hues I could respond to. Here, suddenly, I had hundreds of nuances of color which were new to me, and which I have never, even today, forgotten.

He could never, poor fellow, have seen a bunch of flowers shining with their own inner light and all but quivering under the pressure of the significance with which they were charged; could never have perceived that what rose and iris and carnation so intensely signified was nothing more, and nothing less, than what they were – a transience that was yet eternal life, a perpetual perishing that was at the same time pure Being, a bundle of minute, unique particulars in which, by some unspeakable and yet self-evident paradox, was to be seen the divine source of all existence... I saw the books, but was not at all concerned with their positions in space. What I noticed, what impressed itself upon my mind was the fact that all of them glowed with living light and that in some the glory was more manifest than in others.

For me as a person, rather than simply a student of psychology, the most important thing about that first experience was that for the first time in my life I knew what the word “beauty” meant. True, I had spoken of it thousands of times before, had pointed at objects I’d been taught to believe were beautiful and said the word in association with them, and had occasionally had vague, moderately positive feelings in connection with such objects. Now I understand that I had never even begun to penetrate what beauty was all about. While the incredible and intense immediate experience of beauty faded rapidly after the experiment, a door had been opened in my mind and senses that would never close completely.

- A sense of simple movement in objects

I noticed waves of movement, very smooth and not too busy.

There’s an awful lot of visual stuff; the ivy is wiggling non-stop. I wouldn’t mind a five-minute breather from it all... About as plus-three as you can get, and even with eyes closed, I couldn’t escape the movement. You know how I love visuals, usually, but these were so powerful, I was almost seasick!

This turned out to be a day of extraordinary visuals and interpretations. About two hours into it, I felt that the effects were still climbing, but there was a marvelous onset of visual distortions and illusions, right at the edge of hallucination. The logs in the fireplace were in continuous motion. The notepaper I was writing on seemed to scrunch and deform under the pressure of the pen. Nothing would stay still; everything was always moving.

I wish to note the emphasis on “simple” movement. The following is an example of complex movement that would be classified as a creative visual in the category “creative transformation of objects in the visual field”:

I have a picture in my living room that is a stylized German scene with a man on horseback riding through the woods, and a young girl coming out to meet him from the nearby trees. But she was not just ‘coming out.’ He was not just riding through the woods. The wind was blowing, and his horse was at full gallop, and his cape was flapping in the storm, and she was bearing down upon him at full bore. The action never ceased. I became exhausted.

- Simple distortion

I also feel the space is different. It might be because I have a different sensitivity with the light and shade. The hall felt narrower. The diagonal distance between me standing beside the microwave oven to the far corner of the dining room is longer than usual. When I look at the wall, the wall is actually not totally even, if I looked at it long enough, it began to float, some images would come out, and they are moving. I glanced at a magazine, the characters were higher than the page, they are 3-dimensional with their shade.

Drug X did not produce hallucinations, but instead, its effects were typically described as an intensification of sensory perception (“colors were more intense,” “objects appeared more detailed,” etc.) and visual illusions (3-dimensional vision of flat objects, micropsia, and macropsia, etc.).

### **Hallucinations, hallucinogens, and psychotomimetic**

Please note that the words “hallucination” and “hallucinogen” are ambiguous. They have been used to refer to both creative visuals, and non-creative visuals. The claim that a drug produces “hallucinations” or that it is a “hallucinogen” or a “psychotomimetic” cannot alone be used to classify the drug as producing creative visuals. If the report uses these words, but does not accompany them with a description of creative visual effects, you must classify creative visuals as absent.

### **Eyes open or closed**

The classification of the presence or absence of creative visuals applies only to open eyed visuals. If the report describes visuals only with eyes closed, we must classify creative visuals as being absent in the report. There is one exception: when the subject loses contact with reality. In the strongest form of creative visuals, “seeing a completely constructed world, an alternate reality”, it no longer matters if the eyes are open or closed. When contact with reality has been lost, we can classify creative visuals as present even if the eyes are closed, or if it is not clear from the report if the eyes are open or closed.

A report that simply makes reference to “visual patterns” or “kaleidoscopic patterns” or “visions” or “colors” or “images” can be hard to classify if it does not say if the eyes are open or closed. In many cases this can be determined from the context of the surrounding text. For example:

objects in the room become cartoonish and jeweled with rotating ‘pools’ of interlocked spiraling gems on wall surfaces and ceiling

Although this report does not mention if the eyes are opened or closed, it is implicit in the reference to “wall surfaces and ceiling” that the eyes are open. Judgment is needed in making

these classifications, but when in doubt, err on the side of classifying creative visuals as absent (unless they rise to the level of a visually rendered alternate reality).

## Ego-Loss

Ego-loss is defined as the dissolution of the sense of self, and the feeling of merging with one's surroundings, or with the universe. One can feel as a drop in the ocean.

I experienced feelings of basic identity and oneness with the universe; it was the Tao, the Beyond that is Within, the *Tat tvam asi* (Thou art That) of the Upanishads. I lost my sense of individuality; my ego dissolved, and I became all of existence. Sometimes this experience was intangible and contentless, sometimes it was accompanied by many beautiful visions – archetypal images of Paradise, the ultimate cornucopia, golden age, or virginal nature. I became fish swilling in crystal-clear waters, butterflies floating in mountain meadows, and seagulls gliding by the ocean. I *was* the ocean, animals, plants, the clouds – sometimes all these at the same time.

Freedom from every conceivable thing including time, space, relationships, self, etc... It was as if the embodied 'me' experienced ultimate transcendence – even of myself.

A non-self self held/suspended in an almost tactile field of light.

The utter joy and freedom of letting go – without anxiety – without direction – beyond ego self

Collapse of ordinary space and time sense. Realization of unity of existence and relativity of ordinary consciousness...

the best way that I can describe it would be this ultimate expansion. And in its expansion, there was the dissolution of any sense of past, or future, and these concepts of past and future just dissolved away, into what can only be described as the eternal present, the absolute being of this moment, without any past and without any future. And within that there was also the complete dissolution of any sense of personal ego, or identity, or sense of self, so that there was only the awareness of this pure present moment. There was no self there, it was just the awareness of the moment itself. And that moment, that absolute moment, without any past and without any future, really I can only describe, as, pure consciousness, pure being, pure love, and absolute acceptance of all things.

It is important not to confuse alternate realities with ego-loss. The ego can be retained even when the subject is transported to an alternate reality. The following report shows loss of contact with reality, but without ego-loss. I have added italics to emphasize references to the presence of the self:

Self transforming machine elves ... And they come pounding forward like badly trained dogs, cheering. They say "here *you* are!" ... And one of the things they do that's quite

disconcerting, is they come jumping up or dribbling up to *you*, and then they will sort of vibrate in place, then they jump into *your* chest, then they jump back out... They will scramble forward, elbowing each other, jumping up and down, very excited, and they say [to *you*] “look at this, look at this”, and they pull objects, sing objects into existence, and show them to *you*, and as *your* attention goes into these things, *you* are, it’s the emotion is indescribable... And they’re pushing each other away, saying [to *you*] “look at this one, look at this one.”

## Loss of Contact with Reality

Loss of contact with reality may be just that and no more, leaving the subject in a formless void; or loss of contact with actual reality may be accompanied by the construction of a complete visually rendered alternate reality. Here is an example of a two paragraph report illustrating loss of contact with reality (another part of this report, not reproduce here, also makes clear that this was also an experience of ego-loss) without a visually rendered alternate reality:

In all my previous sessions, I had always maintained basic orientation. I knew who I was, where I was, and why I was having unusual experiences. This time all this dissolved in a matter of seconds. The awareness of my everyday existence, my name, my whereabouts, and my life disappeared as if by magic. Stan Grof ... California ... United States ... planet Earth ... These concepts faintly echoed for a few moments like dreamlike images on the far periphery of my consciousness and then faded away altogether. I tried hard to remind myself of the existence of the realities I used to know, but they suddenly did not make any sense.

In all my previous psychedelic sessions there always had been some rich specific content. The experiences were related to my present lifetime—the story of my childhood, infancy, birth, and embryonal life—or to various themes from the transpersonal domain—my past life experiences, images from human history, archetypal visions of deities and demons, or visits to various mythological domains. This time, none of these dimensions even seemed to exist, let alone manifest. My only reality was a mass of radiant swirling energy of immense proportions that seemed to contain all Existence in a condensed and entirely abstract form. I became Consciousness facing the Absolute.

We have already seen a couple of examples of visually rendered alternate realities, and I repeat them here:

a space station below me, and to my right. Presences were guiding me to a platform. I was also aware of many entities inside the space station—automatons, androidlike creatures that looked like a cross between crash-test dummies and Empire troops for *Star Wars*, except that they were living beings, not robots. They had checkerboard patterns on parts of their bodies, especially their upper arms. They were doing some kind of routine technological work, and paid little attention to me. (example of seeing a completely constructed world, an alternate reality)

Self transforming machine elves ... And they come pounding forward like badly trained dogs, cheering. They say “here *you* are!” ... And one of the things they do that’s quite

disconcerting, is they come jumping up or dribbling up to *you*, and then they will sort of vibrate in place, then they jump into *your* chest, then they jump back out... They will scramble forward, elbowing each other, jumping up and down, very excited, and they say [to *you*] “look at this, look at this”, and they pull objects, sing objects into existence, and show them to *you*, and as *your* attention goes into these things, *you* are, it’s the emotion is indescribable... And they’re pushing each other away, saying [to *you*] “look at this one, look at this one.”

Although as noted above, loss of contact with reality can occur without ego-loss, ego-loss may also occur together with loss of contact with reality. In the ego-loss training section, one of the very short descriptions (“The utter joy and freedom of letting go – without anxiety – without direction – beyond ego self”) didn’t provide enough information to evaluate loss of contact with reality. But all the other examples of ego-loss are also examples of loss of contact with reality, and so they are also repeated here as examples of loss of contact with reality:

I experienced feelings of basic identity and oneness with the universe; it was the Tao, the Beyond that is Within, the *Tat tvam asi* (Thou art That) of the Upanishads. I lost my sense of individuality; my ego dissolved, and I became all of existence. Sometimes this experience was intangible and contentless, sometimes it was accompanied by many beautiful visions – archetypal images of Paradise, the ultimate cornucopia, golden age, or virginal nature. I became fish swilling in crystal-clear waters, butterflies floating in mountain meadows, and seagulls gliding by the ocean. I *was* the ocean, animals, plants, the clouds – sometimes all these at the same time.

Freedom from every conceivable thing including time, space, relationships, self, etc... It was as if the embodied ‘me’ experienced ultimate transcendence – even of myself.

A non-self self held/suspended in an almost tactile field of light.

Collapse of ordinary space and time sense. Realization of unity of existence and relativity of ordinary consciousness...

the best way that I can describe it would be this ultimate expansion. And in its expansion, there was the dissolution of any sense of past, or future, and these concepts of past and future just dissolved away, into what can only be described as the eternal present, the absolute being of this moment, without any past and without any future. And within that there was also the complete dissolution of any sense of personal ego, or identity, or sense of self, so that there was only the awareness of this pure present moment. There was no self there, it was just the awareness of the moment itself. And that moment, that absolute moment, without any past and without any future, really I can only describe, as, pure consciousness, pure being, pure love, and absolute acceptance of all things.

## Your Task

You will receive by email, a document containing a number of randomly ordered descriptions of the effects of drugs, with the name of the drug and the literature source removed. You will be asked to rate each report for the presence or absence of the three phenomena: ego-loss, loss of contact with reality, and creative visuals.

Please be aware that these three phenomena occur with widely varying frequency among the descriptions that you will rate. It is possible that the sample of descriptions that you evaluate may not represent all three phenomena. It is possible that only two or only one of the three phenomena, or even none of the phenomena will occur in the sample of descriptions that you evaluate. Be aware also that individual reports can exhibit the presence of any combination of the three phenomena, from none, to one, two, or all three.

The reports will be presented to you in this form:

Report: 88371

When I lay on my bed, I saw myself as an old, old man, many years in the future. I was appalled to see my forearm as a withered, dry-skinned, almost-bone which could only be that of someone dying. I looked down at the rest of me, and I was thin, emaciated, brittle, shallow.

PA - Creative visuals

PA - Ego-loss

PA - Loss of contact with reality

Each report is identified with a randomly generated number, which you can ignore. After reading the text of the report, please edit the "PA" before each of the three phenomena to leave only one letter corresponding to P = presence or A = absence. After editing, the above report should look like this:

Report: 88371

When I lay on my bed, I saw myself as an old, old man, many years in the future. I was appalled to see my forearm as a withered, dry-skinned, almost-bone which could only be that of someone dying. I looked down at the rest of me, and I was thin, emaciated, brittle, shallow.

P - Creative visuals

A - Ego-loss

A - Loss of contact with reality

I would *like* everyone to classify all the reports, but I don't *need* everyone to classify all the reports. Classify as many reports as you feel comfortable with. You are not required to classify any at all, if you do not wish to. If you choose to do the task, you are not required to classify them all. If you can't focus on the task of classification please stop and try again later. Study this training document carefully, but if you feel that you don't understand the task, or that you are not adequately trained for it, please don't attempt it. It is better to not classify at all, than to do a poor job of it.

When you are finished, return the document to me by email.

## How to tell if you are ready for the rating task:

This training document includes twenty-nine reports. Below I list all of them with my classification, which may help you to clarify how to do the task. Please review my ratings below. You are prepared for the rating task only if you can understand why I have rated these reports as shown below. If you do not understand my ratings, you are not ready. You may want to review the training document again, but if you still don't understand my ratings, please don't do the rating task. It is better to not classify at all, than to do a poor job of it.

### Report 1

patterns begin to appear on the surface of objects. When these effects first start to come on, I usually find myself thinking that the "mystic lizards" are here, given that the patterns the visuals create are very similar to M. C. Escher artwork of entwined lizards or other repeating patterns.

P - Creative visuals

A - Ego-loss

A - Loss of contact with reality

### Report 2

Empty rooms become filled with intricate lattices of undulating geometric patterns. The sky appears filled with energy currents and the depths of the heavens take on the appearance of magnificent architecture. Kaleidoscopic and Mandala-like images abound.

P - Creative visuals

A - Ego-loss

A - Loss of contact with reality

### Report 3

When I lay on my bed, I saw myself as an old, old man, many years in the future. I was appalled to see my forearm as a withered, dry-skinned, almost-bone which could only be that of someone dying. I looked down at the rest of me, and I was thin, emaciated, brittle, shallow.

P - Creative visuals

A - Ego-loss

A - Loss of contact with reality

### Report 4

Subject on the street in Greenwich Village, NYC: People continued to stream towards us and past us. I focused on an old lady in her late seventies, a dowdy pathetic creature dressed in shabby black and carrying impossibly huge shopping bags. As she made her way heavily towards us I saw, no longer much to my astonishment, that she began to lose years. I saw her as an Italian matriarch in her sixties, then in her fifties. As she continued to bloom backwards in time, she entered her portly forties and, after that, her housewifely thirties. Her face softened, her body grew more shapely, and still the years kept on dropping away. In her twenties she was carrying a child, and then she was a bride and carried orange blossoms. A moment later and she was a child who, in turn, shrank into a newborn baby carried by a midwife. The baby's umbilical cord was still intact and it let out a howl of awakening life. But then the process was reversed and the baby grew back into childhood, became again a bride, passed through her thirties, forties, fifties, sixties, and was the old lady in her seventies I had seen at the beginning. The old woman blinked, her eyes closed for a fraction of a second, and in that instant I clearly saw her death mask. She passed us by

and had moved a little down the street when I heard from the direction she had come a baby's howl of awakening life. I turned my head, expecting to perceive afresh Our Lady of the Eternal Return, but saw instead the vortex of a crowd.

P - Creative visuals

A - Ego-loss

A - Loss of contact with reality

#### Report 5

S is told to look at the flowered fabric of the couch on which he is sitting and to relate what he sees there. He perceives a great number of faces and scenes, each of them belonging to a different environment and to a variety of times: some to the American Gay Nineties, some to the nineteen twenties, some later. There are Toulouse Lautrec caf, figures, Berlin nightlife scenes and German art from the late twenties and mid thirties. Here and there, a "Black Art" appears and he recognizes the work of Felicien Rops and drawings like those of the artist who has illustrated Michelet's Satanism and Witchcraft. There are various Modigliani figures, a woman carrying a harpoon, and persons such as appear in the classical Spanish art of the seventeenth century. Most interesting to him are "paintings" like those of Hieronymus Bosch, and he describes a great complex of sprawling yet minutely detailed figures which combine to make up a larger complex of a mountain scene of trees and snow. In another variation, this same complex consists of "a great face with the trunk of an elephant that is blowing liquid on the face of a demon whose body has been trampled into the ground. The elephant is blowing liquid on the face of the demon either in an attempt to revive him or as a gesture of contempt. A Herculean male figure rises next to the elephantine face. He is trapped to the waist in stone and this marbled stone looks like sea foam, it is so delicate and lacy. Everything blends into everything else. The Herculean figure is also the ear of a face and the elephant-like trunk is the bridge of the nose of another larger, still more complicated figure.

P - Creative visuals

A - Ego-loss

A - Loss of contact with reality

#### Report 6

I lay on my back and looked up at the ceiling where a kaleidoscope of images from ancient civilizations flickered rapidly before my eyes. Egypt and Greece, Assyria and old China sped across the ceiling. Flickering pharaohs, fluttering parthenons and palpitating Nebuchadnezzar - all contributed to this panoramic, historical agitation. (example of seeing objects or scenes that are not there, in this case projected on a blank surface)

P - Creative visuals

A - Ego-loss

A - Loss of contact with reality

#### Report 7

Subject is a four year old boy who accidentally took the drug: S continued intermittently to see crabs and lobsters coming out of the walls and crawling across the floor towards him...

S also hallucinated a whole array of "monsters" - apparently creatures such as elves, dwarfs, and other small, deformed human-like beings. Fearful at first, he gained confidence when his mother encouraged him to "make friends with the monsters" ... After some of his anxieties were disposed of, several of the "monsters" came and sat on S's knees and in the palm of his hand and he talked with them. Others danced around him and made faces.

P - Creative visuals

A - Ego-loss  
A - Loss of contact with reality

#### Report 8

a space station below me, and to my right. Presences were guiding me to a platform. I was also aware of many entities inside the space station-automatons, androidlike creatures that looked like a cross between crash-test dummies and Empire troops for Star Wars, except that they were living beings, not robots. They had checkerboard patterns on parts of their bodies, especially their upper arms. They were doing some kind of routine technological work, and paid little attention to me.

P - Creative visuals  
A - Ego-loss  
P - Loss of contact with reality

#### Report 9

This world was also marvelous in its detail. I could see the intimate structure of a bee putting something into a sack on its hind leg to take to its hive, yet I was completely at peace with the bee's closeness to my face...

A - Creative visuals  
A - Ego-loss  
A - Loss of contact with reality

#### Report 10

There were visual phenomena, with some color enhancement and especially a considerable enhancement of brights and darks.

A - Creative visuals  
A - Ego-loss  
A - Loss of contact with reality

#### Report 11

In a study employing nine subjects with dosages ranging from 15 to 40 mg, there were consistent reports of color intensification...

A - Creative visuals  
A - Ego-loss  
A - Loss of contact with reality

#### Report 12

I saw a world that presented itself in several guises. It had a marvel of color that was, for me, without precedent, for I had never particularly noticed the world of color. The rainbow had always provided me with all the hues I could respond to. Here, suddenly, I had hundreds of nuances of color which were new to me, and which I have never, even today, forgotten.

A - Creative visuals  
A - Ego-loss  
A - Loss of contact with reality

#### Report 13

He could never, poor fellow, have seen a bunch of flowers shining with their own inner light and all but quivering under the pressure of the significance with which they were charged; could never have perceived that what rose and iris and carnation so intensely signified was nothing more, and nothing less, than what they were - a transience that was yet eternal life, a perpetual perishing that was at the same time pure Being, a bundle of minute, unique particulars in which, by some unspeakable and yet self-evident paradox, was to be seen the divine source of all existence... I saw the books, but was

not at all concerned with their positions in space. What I noticed, what impressed itself upon my mind was the fact that all of them glowed with living light and that in some the glory was more manifest than in others.

A - Creative visuals

A - Ego-loss

A - Loss of contact with reality

#### Report 14

For me as a person, rather than simply a student of psychology, the most important thing about that first experience was that for the first time in my life I knew what the word "beauty" meant. True, I had spoken of it thousands of times before, had pointed at objects I'd been taught to believe were beautiful and said the word in association with them, and had occasionally had vague, moderately positive feelings in connection with such objects. Now I understand that I had never even begun to penetrate what beauty was all about. While the incredible and intense immediate experience of beauty faded rapidly after the experiment, a door had been opened in my mind and senses that would never close completely.

A - Creative visuals

A - Ego-loss

A - Loss of contact with reality

#### Report 15

I noticed waves of movement, very smooth and not too busy.

A - Creative visuals

A - Ego-loss

A - Loss of contact with reality

#### Report 16

There's an awful lot of visual stuff; the ivy is wiggling non-stop. I wouldn't mind a five-minute breather from it all... About as plus-three as you can get, and even with eyes closed, I couldn't escape the movement. You know how I love visuals, usually, but these were so powerful, I was almost seasick!

A - Creative visuals

A - Ego-loss

A - Loss of contact with reality

#### Report 17

This turned out to be a day of extraordinary visuals and interpretations. About two hours into it, I felt that the effects were still climbing, but there was a marvelous onset of visual distortions and illusions, right at the edge of hallucination. The logs in the fireplace were in continuous motion. The notepaper I was writing on seemed to scrunch and deform under the pressure of the pen. Nothing would stay still; everything was always moving.

A - Creative visuals

A - Ego-loss

A - Loss of contact with reality

#### Report 18

I have a picture in my living room that is a stylized German scene with a man on horseback riding through the woods, and a young girl coming out to meet him from the nearby trees. But she was not just 'coming out.' He was not just riding through the woods. The wind was blowing, and his horse was at full gallop, and his cape was flapping in the storm, and she was bearing down upon him at full bore. The action never ceased. I became exhausted.

P - Creative visuals

A - Ego-loss  
A - Loss of contact with reality

Report 19

I also feel the space is different. It might be because I have a different sensitivity with the light and shade. The hall felt narrower. The diagonal distance between me standing beside the microwave oven to the far corner of the dinning room is longer than usual. When I look at the wall, the wall is actually not totally even, if I looked at it long enough, it began to float, some images would come out, and they are moving. I glanced at a magazine, the characters were higher than the page, they are 3-dimensional with their shade.

A - Creative visuals  
A - Ego-loss  
A - Loss of contact with reality

Report 20

Drug X did not produce hallucinations, but instead, its effects were typically described as an intensification of sensory perception ("colors were more intense," "objects appeared more detailed," etc.) and visual illusions (3-dimensional vision of flat objects, micropsia, and macropsia, etc.).

A - Creative visuals  
A - Ego-loss  
A - Loss of contact with reality

Report 21

objects in the room become cartoonish and jeweled with rotating 'pools' of interlocked spiraling gems on wall surfaces and ceiling

P - Creative visuals  
A - Ego-loss  
A - Loss of contact with reality

Report 22

I experienced feelings of basic identity and oneness with the universe; it was the Tao, the Beyond that is Within, the Tat tvam asi (Thou art That) of the Upanishads. I lost my sense of individuality; my ego dissolved, and I became all of existence. Sometimes this experience was intangible and contentless, sometimes it was accompanied by many beautiful visions - archetypal images of Paradise, the ultimate cornucopia, golden age, or virginal nature. I became fish swilling in crystal-clear waters, butterflies floating in mountain meadows, and seagulls gliding by the ocean. I was the ocean, animals, plants, the clouds - sometimes all these at the same time.

P - Creative visuals  
P - Ego-loss  
P - Loss of contact with reality

Report 23

Freedom from every conceivable thing including time, space, relationships, self, etc... It was as if the embodied 'me' experienced ultimate transcendence - even of myself.

A - Creative visuals  
P - Ego-loss  
P - Loss of contact with reality

Report 24

A non-self self held/suspended in an almost tactile field of light.

P - Creative visuals

P - Ego-loss  
P - Loss of contact with reality

Report 25

The utter joy and freedom of letting go - without anxiety - without direction  
- beyond ego self  
A - Creative visuals  
P - Ego-loss  
A - Loss of contact with reality

Report 26

Collapse of ordinary space and time sense. Realization of unity of existence  
and relativity of ordinary consciousness...  
A - Creative visuals  
P - Ego-loss  
P - Loss of contact with reality

Report 27

the best way that I can describe it would be this ultimate expansion. And in  
its expansion, there was the dissolution of any sense of past, or future, and  
these concepts of past and future just dissolved away, into what can only be  
described as the eternal present, the absolute being of this moment, without  
any past and without any future. And within that there was also the complete  
dissolution of any sense of personal ego, or identity, or sense of self, so  
that there was only the awareness of this pure present moment. There was no  
self there, it was just the awareness of the moment itself. And that moment,  
that absolute moment, without any past and without any future, really I can  
only describe, as, pure consciousness, pure being, pure love, and absolute  
acceptance of all things.  
A - Creative visuals  
P - Ego-loss  
P - Loss of contact with reality

Report 28

Self transforming machine elves ... And they come pounding forward like  
badly trained dogs, cheering. They say "here you are!" ... And one of the  
things they do that's quite disconcerting, is they come jumping up or  
dribbling up to you, and then they will sort of vibrate in place, then they  
jump into your chest, then they jump back out... They will scramble forward,  
elbowing each other, jumping up and down, very excited, and they say [to you]  
"look at this, look at this", and they pull objects, sing objects into  
existence, and show them to you, and as your attention goes into these  
things, you are, it's the emotion is indescribable... And they're pushing  
each other away, saying [to you] "look at this one, look at this one."  
P - Creative visuals  
A - Ego-loss  
P - Loss of contact with reality

Report 29

In all my previous sessions, I had always maintained basic orientation. I  
knew who I was, where I was, and why I was having unusual experiences. This  
time all this dissolved in a matter of seconds. The awareness of my everyday  
existence, my name, my whereabouts, and my life disappeared as if by magic.  
Stan Grof ... California ... United States ... planet Earth ... These  
concepts faintly echoed for a few moments like dreamlike images on the far  
periphery of my consciousness and then faded away altogether. I tried hard to

remind myself of the existence of the realities I used to know, but they suddenly did not make any sense.

In all my previous psychedelic sessions there always had been some rich specific content. The experiences were related to my present lifetime-the story of my childhood, infancy, birth, and embryonal life-or to various themes from the transpersonal domain-my past life experiences, images from human history, archetypal visions of deities and demons, or visits to various mythological domains. This time, none of these dimensions even seemed to exist, let alone manifest. My only reality was a mass of radiant swirling energy of immense proportions that seemed to contain all Existence in a condensed and entirely abstract form. I became Consciousness facing the Absolute.

A - Creative visuals

P - Ego-loss

P - Loss of contact with reality