



THE I WITHIN ME

THE LIFE HISTORY AND INTUITIVE DEVELOPMENT

OF

A PSYCHIC HEALER

BY

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To My Daughter

KIA

An Intellectual Seeker Like Her Father
Who Has Discovered the I within Herself
And Is Putting It into Practice

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Preface - 2010

I completed this work in 1990 shortly before moving to Oregon where my interests shifted dramatically to four years of establishing a nursery enterprise with my wife while cleaning up and renovating with my family the run-down farm property that we had purchased. Following this late 20th century version of pioneering, I became involved in building our home in four phases and in promoting ecosystem education, improved public and private resource land management, and community improvement mostly in the area of my residence, Klamath County, Oregon. For part of this time, I also created a real estate development company, which undertook a residential development in the suburbs of Klamath Falls, Oregon. From a life previously devoted to teaching and research, I moved to a life of thirteen years of hands-on building and applied social science.

Then, at the end of 2003, I greeted the Christmas season with a major heart attack. In the aftermath of that event – during which I had to be resuscitated three times, one consequence was to stop dealing with life as an unending adventure and realize that it was time to attend to any unfinished business. So, while continuing my community involvement, I returned to pick up my unfinished research, now additionally illuminated by my practical experience in living in the “real” world of rural Oregon. In late 2007, I completed Dynamic Humanism, which is a summary statement of the results of my research into traditional art and ritual, and their grounding in human intuitive competence. This work proposes a worldview that respects both human intellect and intuition while it seeks to resolve the conflict between science and spirituality. Since finishing Dynamic Humanism, I have been working on completing reports on the research that was formative in bringing me to the conclusions that I reached in that overview work. 2010 is the watershed year in seeing these reports come to fruition in three works: A Little Bit of Heaven Here (2010), the study of the intuitive basis of the deliverance faith of an urban Black church community; The I Within Me (2010), the present work; and Right On: Selected Short Writings of Thomas A. Burns (2010), a group of mostly essays written since 2000 on various topics of American cultural interest, most of which reflect the dynamic humanism point of view. For those interested in the larger picture for Dynamic Humanism, all four of these works produced since 2007 are available for free electronic download from the author’s website: www.dynamic-humanism.com

PREFACE - 1990

The I Within Me is a report of a research journey which I undertook over a two year period from September, 1989 to September, 1990. I say it is a report of my own experience in spite of the fact that the book focuses on the life history of Lydia Todd, a psychic healer and Universalist teacher. The subject is the life experience of Lydia Todd, but the book really is a reflection of what happened in the year and a half when Lydia and I spent one or two, sometimes three, afternoons a week talking about her life and her views. My primary professional intent in these discussions, which were all taped, was to try to work through Lydia’s life in detail to discover just how she had developed into a psychic practitioner of the healing arts. From 170 plus hours of taped discussions and as many additional hours of informal interaction in many different contexts, and from my detailed notes made after each of these sessions, I have constructed this report. My specific professional interest from the start was in the nature of intuitive development, and in a case study of the way

such development proceeded for one person who had reached the point in her life where she had come forward as a psychic healer and teacher of some considerable ability.

Prior to meeting Lydia, I had read a great deal in the areas of affective and cognitive development, evolutionary biology, comparative religion, parapsychology, the paranormal, mystical experience, and modern theoretical physics. Over the prior ten years as an academic and a scholar, I had studied in depth a Black evangelical religious community where the whole range of mystical or paranormal experiences were reported as common and were encouraged for their potential productive input into living a fuller life, both spiritually and materially. A set of life histories had been the way I had attempted to capture and present (report) the challenging worldview of this "religious" community. As a result of that research in conjunction with allied reading and teaching, I had formulated an approach to understanding paranormal events as normal, based on the development of intuitive mental faculties in humans, faculties that in standard Western culture at best go unacknowledged and at worst are discouraged, demeaned and devalued.

With a specialty in psychology within my discipline of Folklore and a long time focus on personality and clinical work, much of my research had centered on case studies with life history "interviewing" as the central avenue for exploration. But in this interviewing, I had always been more than a listener. I was a responsive listener, returning as much as I gleaned, as is required in any quality human interaction that has substantial duration. Conversation, discussion, exploration, or exchange, is probably a more correct term than interviewing for what has transpired in my work from the time of my doctoral dissertation. The life experience of another person is the decided focus of these interactions, but I was always involved with and concerned about that life, not just "getting the story." I wasn't collecting autobiographies; I was discovering lives and perspectives on life, and I traded the trust of these people in sharing their intimacies and viewpoints on a comprehensive basis with me for whatever insights I could bring to assist them to understand themselves better. The results were and remain akin to what is called intensive, short-term therapy or counseling. For me, this is quite simply what tends to happen when I talk seriously and one on one with other people, and it is what has been happening from the time I was in junior high school.

For her part, Lydia came to our relationship interested in being studied as a person with intuitive talent. She was interested in learning more about herself and what she was doing at the intuitive or universal level. More personally, Lydia wanted to get a better handle on how she had come to be who she was, looking for a way to confirm her direction at the same time she might begin to resolve some of the internal tensions that she had been carrying since her earliest childhood memories. In behalf of pursuing all of these goals, Lydia was willing to look in-depth at all of the experiences that had been formative in her life.

Lydia is a verbally oriented person who values formal education, is intellectually oriented and educated with professional degrees. Yet she is also a person with substantial intuitive ability. As such, from my reading and experience, she is an unusual phenomenon in the world of spiritually developed people, who are very often more visualizers than verbalizers, less inclined to the intellect, and not much interested or successful in formal education. For my part, I brought all of the interests and inclinations to our relationship which I have indicated above, and these had the potential to be useful for Lydia. So, it was a match.

She had a lot to offer me; and I had a lot to offer her. This book is about the life that was revealed to me in the resulting exchange that took place over the subsequent two year research period between Lydia and myself. In the course of this exchange, she came to share memories of experiences with me that she had shared with no one else, including all of her previous therapists. And with no one has Lydia shared the length and breadth and depth of her experience and feelings in her life as she came to do with me. For this, I am both privileged and grateful.

The I Within Me constitutes my report of the fruits of our talks. For the most part, I shaped our talks, and I accumulated, arranged, and edited the data from these conversations. The formulation is mine and its design is in terms of my own research interests and goals, but the entire statement has been subject to Lydia's review for accuracy and adequacy in the presentation. The interpretative statement is my own, but on issues of both personality and intuitive development, as well as their interrelationship, this interpretation is shared substantially by Lydia, with only a few areas of divergence, which are noted in the text. Remarkably, Lydia and I discovered from the outset a very broad overlap of agreement in our perspectives on reality and both the nature and significance of human intuitive capability in that reality. In very large measure what I refer to in the report as the perspective of "enlightened humanism" is also Lydia's foundation point of view.

I have been extraordinarily privileged in my research to "happen" upon and work with subjects [Lydia in this work and earlier, Rev. Greer as pastor of Faith Deliverance Church – see A Little Bit of Heaven Here] whose world views correspond very closely to the point of view that emerged rather early in my study of human intuitive competence and that I found expressed in both the religious and psychic domains. Moreover, both of these intuitive practitioners are fully able to express intellectually and for themselves what their perspectives are. For the most part, it has been my privilege to have more elucidated the perspectives of these talented intuitive practitioners than imposed an interpretation of my own. No theory was required to transform the views of Lydia and Rev. Greer into a framework that is academically useful. They are perfectly capable of doing this for themselves. My role has been to report their understandings and to offer a somewhat broader context for appreciating their awareness and the religious and psychic practice that follows from it.

As a social scientist using a case study method, I have tried to elicit the widest range of possibly relevant data, to consider it fully, and to interpret it responsibly with respect to theory, while at the same time not being afraid to expand the bounds of standard theory. As a humanist, I have cared about the person who participated in this project with me and have tried to respect her personhood and give back as much as I took. As a social scientist I want my work to be respected as a study, but as a humanist I know my report is as much myself reflected through Lydia as it is the way Lydia is in the world. As someone committed to the perspective of Dynamic Humanism, I know, even more so than the standard humanist, that we discover what we look for. But as a social scientist, I appreciate that the objectivist goals of science are appropriate restraints in this process, and I respect them. Ultimately, in academic documents we share who we are, and I think I come through fairly clearly in this work. At the same time, I think the report is not so much me that it cannot be useful to others. It is all a balancing act, a grand compromise in which we record our own truths and hopefully are able to contribute to the truths of others.

TRUTH itself is perhaps within experience but beyond communication, at least in the form of reports.

To protect the identity and privacy of Lydia and all those surrounding her personal life experience, I have changed the names of all significant persons, places, and dates. I have done this while minimizing any effect these changes might have to the integrity of the data. The value of this work is not to celebrate or promote any person or to condemn any other, but to reveal one way a person of intuitive talent has emerged into intuitive competency through her life experience as she reveals it and to suggest in this case how the framing Western cultural worldview influenced the ease or difficulty of this emergence.

What follows in the body of this work is my detailed assessment of the facts of Lydia's life experience working chronologically so that in general the influence of earlier life events can be understood in later events. Throughout, I call attention to these influential connections and the various threads and themes that course through Lydia's personal life as she discovers her "difference," deals with this difference, explores this difference, sporadically utilizes this difference, occasionally tries to suppress this difference, and finally discovers an avenue to release this difference and center her life in its application as a teacher and healer.

The reader needs to appreciate that this work is an interpretive biography, not a descriptive biography. I am not just describing the events of Lydia's life. I am reporting the events as Lydia gives them and interpreting them at the same time for their significance in Lydia's development as a personality as well as in her intuitive development to the point of "coming out" and pursuing her life as a healer. While the presentation is chronological, as an interpretive assessment, I call attention to the analytical links to related past and future events as the events of Lydia's life unfold. And I do this in some sections that are topical where I draw together events from throughout Lydia's life. There is no way to do this without some repetition of both events and interpretation across the various sections. So, the reader should expect some redundancy, because the different sections need to be more or less sufficient in themselves.

I expect people to read this "life" assessment in pieces. Indeed, it would be exhausting to try to deal with this life as I have presented it all at once. So, across readings, the repetition should help the reader to keep the flow of both events and interpretation together. I approached the interviewing for this project from a life history perspective, beginning at the beginning of Lydia's life and working forward to the present. In that process Lydia would naturally jump forward and backward to related events. So, the pulsing in the interpretation is not unlike the pulsing in the interview process. My understanding of the dynamic that underlies Lydia's life emerged in this process, which was dynamic itself. I am trying to give the reader a sense of my developing analytical thought, as I consider and reconsider repeating threads in Lydia's life, each time in a somewhat different light, or with a slightly different interpretive lens.

The Major People in Lydia's Life History

This list of major people in Lydia's life and their relation to her is available in this one place so the reader can keep track of who is who as the events unfold and are interpreted.

Cynthia	older sister
Sally	younger sister
Daniel	stepfather
Millie	best friend in high school
Eddy	Daniel's ranch hand and manager
Gene	high school teacher
Samuel	cadet boyfriend in high school
Sam	husband
David	son
Janet	daughter
Marcia	daughter
Bernie Swartz	mentor, potential husband
Felix	teacher on Jewish matters
Jeff	former priest, universalist
Prof. Simeon.....	teacher, source of pregnancy
Joyce	roommate at time of Lydia's psychic break through
Alma	psychic Lydia consults
Harriet	psychic Lydia consults
Ralph	Black activist lover
Eugene	lover, potential husband
Mildred	Sam's first long time mistress
Erwin Greenberg..	long time therapist
Fay	Sam's second long time mistress
Lew	accountant friend in divorce
Jerry	dating service lover
Sue Sellman	friend and clinical social worker
April Mills	early healing client
Lewis.....	university lover and friend
Betsey	participates in early healing reports
Leonard	late find as potential husband

THE MARRIAGE AND FAMILY CONTEXT OF LYDIA'S BIRTH

Lydia's mother and father were not able to have children in first few years of their marriage. So, they adopted Cynthia, who is three years older than Lydia. In the second year after adopting Cynthia, there still were no natural children for Lydia's parents for whatever variety of reasons. At this point Lydia's mother became involved with the doctor who was looking after Cynthia and had a sexually intimate affair with him. Lydia's father found out and responded by trying to commit suicide. Lydia's mother discovered him – in the closed garage with the car motor running and passed out – in time to save him. Following this suicide attempt, there was a reconciliation between Lydia's parents, and almost immediately it became apparent that Lydia's mother was pregnant with Lydia. Whatever the reason, Lydia's mother was attended through her pregnancy and delivery of Lydia by the same doctor with whom she had had the affair!

Under the circumstances, it is easy to understand that there would be a good deal of ambivalence over this pregnancy. It could be the doctor's child as likely as the husband's, considering the difficulty the couple had had in having children and the closeness in time of the pregnancy to the end of the affair. Is Lydia a child of her mother's "sin," and a product of her mother's being out of control [an impossible situation for a mother who Lydia reports to be a compulsive personality]? Is Lydia a suspect child in her father's mind for the same reason? Is there reason to believe Lydia is both revered as the first natural child and despised because she is a constant reminder of her parents' problems [father's suicide-weakness, mother's affair – sin, out of control]? Is Lydia the child of ambivalence, love-hate, from her conception, and does this situation affect her prenatal development such that she is born with the dual desires to be here and to depart, a situation literally expressed in her stopping breathing after the first few minutes of life and having to be revived, and later mirrored in her tethered [Me - Here] and expanded [I – There] concepts of self and states of consciousness? Is the continuing effect of all this ambivalence and ambiguity on the part of all concerned expressed in Lydia's report of holding her breath as a child until she passed out as a protest in her relationship with her mother?

These are questions we cannot answer for sure, but it is clear that the basis for considerable ambivalence and guilt is there for Lydia's parents, and certainly Lydia's continual presence in the inner sanctum of her family has the ability to "represent" this ambivalence package. The fact that neither of Lydia's sisters [Cynthia and Sally] are reported as behaving as Lydia did or as being the subject of abuse from the parents certainly suggests that Lydia was regarded differently by the parents as compared to the other children for some reason. A great deal of both Lydia's own outlook on life and her passive-aggressive behavior as well as what seems to be her parents' love-hate view of and attention-abuse behavior with Lydia may have its origination in this conflicted situation of Lydia's conception and her mother's pregnancy and child birth. Lydia was a blessing – the first natural child and the product of the parent's marital reconciliation, but she was also a constant reminder of their weaknesses and transgressions (and possibly the materialization of this transgression), with which neither parent was really prepared to cope.

Lydia's father was away for much of the World War II period. The family moved to an apartment in Philadelphia for a short period during the war, and after the war the father came back to take up residence with the family in Palmdale, CA. He was involved in many

development projects that affected the area and that required him to travel extensively and to appear in many locations and to give presentations and speeches.

As a young child, Lydia recalls frequently being awakened late at night and overhearing arguments of her parents over what she understood to be her father's gambling behavior. It is not that he lost much money, but the fact that he came home late and may have been being accused indirectly of neglecting his wife and family. This gambling activity may be one way the father continued the "absentee" relationship with his wife and family that he came to enjoy during the war. Guilt over his absenteeism may play a part in his attacks on Lydia when he comes home to be told by his wife that Lydia has done something wrong and is "out of control."

LYDIA'S FATHER - AN ENIGMA

According to Lydia, her Father was of two sides to her. The one side was the private man whom she knew well personally. This side was mostly distant and unaffectionate, violent and unpredictable. The other side was the public face of the man, which Lydia knew in events outside the family that she observed as a child where her father was a prominent figure, admired and respected, seemingly by all. In the latter context, her father appeared powerful, tall, lean and handsome, and charismatic. It is in the contrast between these two sides of the man that the paradox for Lydia rests. Which of these two pictures is the "real" one, is the question before Lydia. The answer in the hindsight of adulthood is that he was both, but as a child Lydia was caught in the contradiction – to the age of nine, when her father died. The solution Lydia arrived at was to hate and fear the man who was immediate to her (private) and to love and revere the man who was distant to her (public).

At the more remote level, Lydia admired the beauty, power and charisma of her father, and she admits that she would like to see these characteristics more prominent in herself. Lydia's ordinary self, the M_e , she indicates tends to be retiring, quiet and sometimes halting and fumbling. By engaging a state of mind that allows for the expansion of self, Lydia can reach for a more assertive, ambitious, and less fearful self – the I and give it expression. As Lydia characterizes it, the I is powerful and charismatic - even awesome; it is displaced from Lydia's ordinary self, it is male in character with a deeper voice; and its is more distant and cold and would not make a good parent. At this more expansive level of self, Lydia even likens herself to her father. Correlations here are very suggestive that the male I in Lydia is at least in part a way to capture her father within herself and to achieve the integration and closeness with him that she was denied in real life. In this way Lydia has the opportunity to identify with her father's positive characteristics and claim them for herself while keeping them clearly separate from her ordinary self, the M_e , who is too fearful of the father's associated negative aspects to integrate the behavior of I as "ordinary."

The I and the M_e appear as a dynamic division of self acting in response to Lydia's experience of her father, and to an extent of her mother as well. As a stubborn child, Lydia exhibits the assertiveness of I . But Lydia's parents attack this self, and Lydia must discover another way to be in order to survive. M_e is this solution, the passive, submissive, placating, quiet, fumbling self. Most of the time, Lydia takes on this external M_e persona, and holds claim to the assertive self in reserve as the private self she contacts through expansion. But even the signs of Lydia's movement toward the expansive – what members of her family refer to as Lydia's strangeness, oddness, weirdness – often evoke attacks from her family and force Lydia to adopt an even more submissive exterior. Early on in her life, Lydia discovers that the expansive and powerful I can counter attack in largely hidden ways. Lydia's family suspects that she is the source of the many otherwise inexplicable events that occur in the family [to be described later], and Lydia is attacked and shunned in the face of the family's suspicions. Given these circumstances and Lydia's long-term refusal to accommodate to the family's expectations and limitations, she remains in a bind from which there is no escape. Unresolved, the pattern settles in as a complex which will affect Lydia for a very long time in her life.

The ambivalence Lydia feels with respect to her father has a probable carry over to the issue of sexuality. At age eight, Lydia reports a one-time event of seeing her father naked in the bathroom. Lydia describes having a long look at her father's genitalia, and then saying to him, "I see a carrot." Lydia recalls her father answering, "That's not a carrot; that's my penis; that's ME." This event would be less significant if it were not for the fact that Lydia recalls it as one of the few events she remembers about herself and her father, and because it identifies the penis as who the father is. This identification has the ability to carry the ambivalence of love – hate with it, and it may be this fascination – fear tandem that we meet again in the events with horse mating at the ranch and with Daniel in the bedroom. There are broader permutations in Lydia's discovery that she can attract males and enjoys this attention, but has difficulty committing to the ones she finds most attractive – those that are like her father.

CHILDHOOD

Lydia's Position in Her Family

Lydia's relationship with her mother is as conflicted and ambiguous as her relationship with her father. According to Lydia's description, her mother was and is a compulsive woman, distant in terms of any show of affection - like Lydia's father, and ultimately intrusive and abusive with Lydia. Still Lydia's mother was concerned and attentive to her children's needs, and bought and made many things for her children regularly, but on her own terms. Lydia's mother could give of herself only from a position of control. So long as she was in charge and her children were obedient, she could decide to be generous and reward them. But Lydia's mother could not tolerate children who had a mind of their own or were "different," not like herself. A child who had her own direction and crossed with the mother's path was disobedient, strange, and out of control. Such a child had to be made right and brought into conformity with the mother's line of order. And all of this mother's daughters were a problem for her at various times in their lives, but none was so difficult as Lydia, it seems. As a result, Lydia considers herself as being the singular target of her mother's excessive efforts to control her.

At the same time that Lydia hated her mother for her excesses, her mother was about the only source of positive attention Lydia says she received in her family. When Lydia's problems were located outside of the family and when Lydia came to her mother for help and Lydia was willing to let her mother take control and point the direction, Lydia says her mother could be like a pal, assisting her and nurturing her back to "health." Particularly as an older child, when Lydia's life got out of control, she could usually rely on being able to go home to her mother for shelter and assistance. So, Lydia depended upon her mother at the same time she was the subject of her mother's abuse; the relationship was, and has remained, ambiguous. After Lydia's father's tragic death, for which Lydia assumed some responsibility, Lydia drew very close to her mother, becoming very anxious if she was separated from her and left alone. In the four year period from nine to thirteen Lydia was very solicitous of her mother and very fearful of losing her. According to Lydia, her mother tolerated Lydia's need to be physically close, but did not take this opportunity to instill much of a sense of closeness into their relationship. The mother was simply not an affectionate woman, and she was too conflicted over the loss of her husband and the feeling that somehow Lydia had been involved. So, in spite of the radical change in Lydia's orientation to her mother after her father's death, Lydia says her experience in the family remained that of an outsider.

Lydia has heard that as a very young child she used to hold her breath until she would pass out in an effort to get what she wanted and in protest of her mother's restrictions. Lydia says that although her older sister, Cynthia, was a difficult child, her sister was frequently excused of her excesses because she was adopted and therefore deserved some special consideration. Perhaps in an effort to share in this special location of Cynthia's, Lydia tried to use the act of "going unconscious" as a way to be different and receive the attention Cynthia got. Or perhaps this behavior is related to Lydia's stopping breathing shortly after birth, and having to be revived in the delivery room. Perhaps there was ambivalence about "being here" from the start, and holding her breath was the way Lydia continued to play out this uncertainty in early childhood. Given the kind of mother Lydia's mother was, this was not a productive move, because as her mother's natural child Lydia was expected to conform more, not less, to her mother's expectations. Perhaps

being conflicted about Lydia as her child anyway, Lydia's mother had less tolerance for Lydia's odd behavior than for Cynthia's. So, from as early as she can remember, Lydia was always at the edge of her mother's attention and tolerance.

An event that may have placed Lydia over the edge, and the first event of which Lydia has even a vague recollection, occurred between Lydia and her mother when Lydia was three. At this time Lydia's mother became pregnant again, this being the second time in a marriage that had been barren for several years until Lydia came on the scene. Lydia does not remember exactly what happened, but she thinks she may have either hit her mother or tripped her so she fell, with the result that her mother miscarried. Lydia thinks it was an accident, but it may have happened when Lydia was very angry at her mother for some reason. It was three more years before her mother became pregnant again with Sally, and Lydia says that she recalls being held responsible for the miscarriage, being told by her mother and her father, "You killed the baby," or "You made your mother lose the baby." So, Lydia's first recollection is of herself being responsible for a death in the family. Her memory of self and the family begins as someone responsible for loss of life.

Whether it had been occurring before this event and the earliest of Lydia's memories, or not, Lydia says from this point on until her father's death when she was nine, she was aware of regularly being beaten severely by her father and subjected to repeated and painful enemas by her mother whenever Lydia was held to have been in some way disobedient. According to Lydia, if her father's mood was not happy, the least little thing she might do that happened to irritate her father was sufficient to bring his wrath down upon her, and she would be beaten. Her father might come home at night, after Lydia had gone to bed and was asleep, and, after learning of some infraction by Lydia, come into her room and wake her up to be beaten. She recalls being chased down the street by her father swatting at her legs with a switch all the way home because she was late in coming home. There were times Lydia says when she was rarely without welts and black and blue marks on her buttocks and the backs of her thighs. The worst beating she can recall occurred at her mother's behest. Lydia had done something wrong that day, and her mother had threatened Lydia with, "Just wait until your father gets home." This statement was usually a sign that Lydia was in for a severe thrashing. But this time, as Lydia was being subsequently beaten by her father and Lydia was pleading for him to stop, Lydia recalls her mother standing in the doorway and watching the entire affair and not doing anything to lessen her husband's blows or her child's pain. This image of her mother looming at the door is a powerful one for Lydia and represents for her the epitome of a mother's denial of her maternal instincts.

As much as anything it was her father's beatings that led to Lydia reaching out and connecting with her expansive world. Completely humiliated, subdued, in pain, sobbing, and alone on her bed in her room after a typical beating, Lydia would slowly escape through her pain to be in her other world, and in this other domain she would find solace. On other occasions, when Lydia had not necessarily been beaten, but felt the same rejection or loneliness, she says she would often retire to her bed, or to the tiny closet in her bedroom, and there curl up in a ball and squeeze all her muscles until she exited to her expansive world through the tension and pain. This was the early technique Lydia used to make the transition to the expansive at her own volition. For six years her father's beatings were in a sense a portal encouraging Lydia to expand inward and leave the everyday world of her troubles behind. In this same context, Lydia recalls playing with

transforming the shape and size and other characteristics of her room, and watching in her mind as these changes occurred. It is also in this bedroom situation that Lydia recalls first hearing her voices speaking to her from what she took to be her expansive realm. At this time in her life, it is this room where Lydia also recalls almost nightly fantasizing just before she would go to sleep about her parents, and usually Cynthia, being killed in an automobile accident, then feeling guilty (sorry) and imagining her own death instead. And it is in this room that Lydia has her first full-fledged vision as she looks out through her window the night after her father's death to see the figure of a person appear before her.

Lydia's mother's abuse was also physical and took the form of repeated enemas that she administered to Lydia whenever she thought Lydia had done something wrong or was out of line, or just had that "look" in her eyes. This was Lydia's mother's way to bring Lydia under control, to eliminate the "bad" that she perceived to be in Lydia, to clean up a "dirty" child. Lydia says these enemas ranged from occurring once or twice a week to virtually every day. In administering these enemas, Lydia's mother required Lydia to lie on her bed, and her mother would explain that this was just something that "had" to be done, however much Lydia pleaded with her mother not to do it. On average, Lydia says her mother went through the enema procedure with her two or three times on each occasion until Lydia was in considerable pain. At their worst, these enemas included her mother cutting things up, like soap, and inserting them into Lydia's rectum, something Lydia says was especially painful.

Having finished with what "had" to be done, Lydia says her mother sometimes made Lydia look at the enema residue to show Lydia all the dirt and bad that was in her. Lydia says the color was in the yellow to brown range, and she indicates that seeing these colors subsequently as a child and even much later made her feel sick. In this regard, Lydia recalls as a child not being able to look at yellow and brown California state road signs without feeling nauseous. As a young mother, Lydia remembers getting a knot in her stomach upon seeing her children's diaper feces, so strongly was this color and material associated in her mind with what it meant to be bad and in need of purification. Lydia's generalization of this color response and the length of time it has remained with her is one indication of the extent of the effect of her mother's abusive, repeated enema behavior. It is also some index of the extent to which Lydia was affected by her mother's accusations of her being wrong, bad, dirty or "evil."

From an initial memory of being accused of being a killer and through her childhood of abuse from her parents, Lydia says she was never able to escape the position of being the outsider in the family: the strange, different, odd, weird, ugly, bad child. In her family Lydia says she was always the black sheep, the ugly duckling. She was the only one to be beaten by her father or given enemas by her mother. And Cynthia quickly and Sally eventually both learned to jump on the bandwagon and make Lydia their target as well. This is not to say that Lydia claims that Cynthia and Sally did not have their own problems with their parents, but only to indicate that Lydia says her sisters were never attacked so viciously and regularly that they were made to feel as outsiders.

Lydia's "Difference" and Her Expansive World as a Child

The early choice to "go unconscious" in response to stress and as a statement of protest may have been formed as early as birth, but it was well established in somewhat more advanced forms by the time Lydia has any memory of events in her life. In whatever form

it took, having begun as “protest” it was always understood thereafter by Lydia's parents and later her siblings as a sign of Lydia's obstinacy, of her stubbornness, of her willfulness, of her disobedience. So, this mental act, or any sign of it, was taken to be evidence of Lydia's strangeness and “required” that corrective action be taken. Lydia's very device for responding to stress – to go into a different mental state – was attacked as wrong, and later, because of its association with unwanted or even tragic events in the family, as evil.

The problem for Lydia was that a behavioral and mental orientation that may have begun as protest behavior developed into the discovery of a way of being and knowing that was highly meaningful, enjoyable, and compensating in its own right. It was in this “other” world that Lydia found respite, calm, escape, and confirmation of her value as a human being. Once having discovered this domain, Lydia was no longer protesting, she was discovering who she was and what the world looked like and acted like from an alternative mental position, and she needed this position to survive the harshness and uncertainty of her everyday familial reality. Beyond protest, Lydia had discovered a way of knowing the world and herself that was simply too good and too important to her to give up. It is no surprise that she refused, and it is also to be expected that she paid the price for that refusal in further exclusion and isolation from her family, which only fed back into her greater need to reach for this alternative state of mind. Lydia was caught in a double bind. To obey her parents was to risk losing herself; and to pursue her other world was to estrange herself from those she most wanted to love and be loved by in return.

Lydia says that her “difference” was recognized by virtually everyone in her family, and nearly all of her family viewed her “other” side as bad or “evil.” Lydia recalls her grandmother telling her, “You have the devil in you Lydia.” We have noted that Lydia's mother would resort to giving Lydia repeated enemas when she would see “that look in your eyes.” And after Lydia's father's death, Cynthia adopted extreme avoidance behavior with respect to Lydia, and is reported to have remarked in recent years that she knew Lydia had the ability to kill her. Lydia says that her stepfather, Daniel, recognized that Lydia was two different people depending on where she was in her head, and he, like the rest, experienced Lydia's expansive side as evil. Lydia says that this association of her intuitive self as evil has been a constant problem in her life, exemplified in a fundamentalist classmate's response at a recent high school reunion when Lydia told her she was a healer. The woman reacted, saying Lydia's healing was “of the devil” and got up and left and told many others at the reunion that Lydia was doing the devil's work and thereby alienated many from her.

In spite of the overwhelmingly negative perception of her expansive side by others, Lydia refused to shut it down. If anything, she pursued it, and not quietly either. Lydia may well have used this talent to bring attention to herself as someone who was special and who had value (and power), as a means to overcome the very rejection and isolation and low self-esteem that so often followed from her revealing this aspect of herself. Throughout her childhood, Lydia indicates she experienced the sense of knowing what had happened, what was happening and what was just about to happen. She also remembers releasing her consciousness while continuing to watch or listen to the events before her and playing with changing faces and places and sounds. Clearly Lydia did not keep the knowledge that came to her to herself, because she says those around her commonly remarked to her, “Oh, you and your coincidences.” It is apparent that from an early age, Lydia was

both experimenting with altering reality in her own mind and was "known" for her intuitive perceptions, not just in her family, but more generally in the community of her peers.

Certainly one reason for Lydia's insistence on retaining her expansive connection, in spite of all the trouble it brought her, was the intensity of an experience she reports as happening when she was eight years old. At this early age, Lydia reports having her first major spiritual unification experience. One day while she was out walking in the desert and in the usual drifting mental state that she indicates accompanied these walks, Lydia had an overwhelming experience, an ecstatic experience, an experience of complete belonging. During this experience, Lydia says her voices told her, "You will never be alone." So intensely confirming and absolute was this experience that Lydia knew that whatever other people thought about her expansive world, this world was real and she was committed to it. Up to the time of this experience, Lydia says she had known the value of her expansive world as the place she could go for retreat and to gain peace of mind in response to the trials of the everyday world. But from the time of this unification experience, Lydia indicates that she didn't just retreat to this world; she rested the greater part of her identity in this "other" domain. Following this intense experience, Lydia would have had to have given up herself to have vacated her expansive world. Living in an everyday world that was so uncertain, troubled, and painful, Lydia was not about to give up, after this decisive event, on her world of complete belonging, of complete confirmation of her positive identity and value. This was the case even if retaining this connection was apparent to those around her and brought her additional pain.

As a person absolutely committed to the expansive and intuitive realm from a very young age, Lydia faced the same central problem in trying to understand herself as we confront in assessing her developmentally. This problem has as its focus Lydia's sense of emerging events. To what extent is this awareness premonition, to what extent is it participation? Is it just knowing what is to happen or is it somehow participating in making these things happen? Currently there is no way to know which of these is involved, or whether both occur, together or at different times. Lydia is not sure herself, but it is clear that she carries the guilt of believing that she has been a participant in some of these happenings, not just an observer, and that others around her sense her as a participant. Has Lydia accepted this surrounding judgment as her own and taken on the consequent load of responsibility, or is Lydia aware that she can influence events? Is Lydia, herself, mistaking knowing for doing?

Apart from the tragic deaths of Lydia's two fathers, there is some evidence that from a very young age Lydia at least sensed that her thoughts could become reality. Lydia recalls using her "difference" to get back at others from at least age 7. At this time, Lydia's younger sister, Sally, was in her first year, and Lydia remembers being in the living room where Sally had just deposited some crap on the floor. As Cynthia entered the room, Lydia recalls seeing the pile of crap on the floor, having the idea of Cynthia stepping in it, then experiencing the sense of knowing it would happen, watching Cynthia approach, and feeling the delight of it when it occurred. Since Cynthia was a major tormentor of Lydia's as a young child, she seems to have been a frequent target of Lydia's intuitive "play." While Lydia recalls only a few of these "little" events, she remembers on another occasion when Cynthia was using a hammer, that she went through a mental sequence similar to the one outlined in the preceding incident, and felt the same "secret" pleasure when Cynthia hit herself with the hammer.

At about the same age, Lydia remembers being at a birthday party and, experiencing herself as an outsider, expanding her awareness at the same time as she watched a very popular girl being the center of the play of the group of girls. Lydia recalls wanting to be this girl and feeling jealous of her. As she watched the other girls lift the popular girl up in the air, she "knew" what was about to happen, and it did. The popular girl fell and hit her head and was hurt. Lydia recalls feeling guilty about it, and thinking, "Did I do that?" "Did I drop her?"

These are three small events that Lydia remembers with some difficulty. If we assume there may have been many more that Lydia does not happen to recall, then the notion that these are just "coincidences" becomes a bit strained, especially in light of the presence in each of these cases of an emotional motive for Lydia to be involved and for the actions to take the direction they do in fulfilling these motives. Moreover, Lydia's delight and/or guilt in these reports is entirely her own, not the result of anyone else knowing or blaming her. Most importantly, each of these events is described as occurring under conditions that are conducive to the proposition of Lydia's participation in them. In each case Lydia describes herself as locating her consciousness in her expanded observer state, as if removed from the ongoing events, watching from this awareness as if "above" the situation, then experiencing a sense of knowing that something she would like to have happen will happen. In this abstracted, but fixated state, Lydia sustains this "knowing" absolutely until events realize the desired result. The mental positioning and processing in this position that Lydia describes for herself certainly fits what little is known about the mental states and processes that correlate with psycho-kinetic paranormal occurrences in gifted subjects.

If Lydia is, in fact, playing with such events as a young child, there may be reason for those around her to see her "strangeness" as evil because they are experiencing the effects, minor as they seem in most cases, of her negative desires. Lydia's sense of responsibility for some events and her perception of her responsibility in events may not be as unreasonable as they might at first glance appear. What we otherwise may see as Lydia's tendency to accept responsibility "excessively," may have other sources, which may lie as much in her own naive mental-emotional abilities as in the negative projections from others.

The Dilemma of Lydia's Proclivity to Accept Responsibility

Lydia's sense of being the one to "blame" is instilled at such a young age by her accusatory and rejecting family that she tends to accept that all "mistakes" somehow belong to her. She is inclined to accept too much responsibility, to feel that if anything goes wrong, it's her fault, that somehow she must have been the one to cause it. In this Lydia shares the tendency of many abuse victims: "I must have done something to deserve this." How to distinguish Lydia's over generalized sense of responsibility from her actual responsibility is complicated, since her actual responsibility may be occurring at both the usual conscious level and the less obvious unconscious level of PSI inputs? Does Lydia walk on eggs (placate) and act passively in stressful situations to avoid having to feel responsible should she be more forceful, or is she acting in this way at the conscious level of behavior because she knows (feels guilty) that if she lets lose her anger she can affect events and may then be responsible for negative, destructive consequences? Both may well be true.

Lydia's Assertiveness, Stubbornness, Arrogance

Because of the abusive and isolating home in which she was raised, Lydia very often tends to be quiet, passive and subservient. But it is important to recognize that Lydia definitely has another side, which is more assertive. Lydia admits that she could, and still can, be stubborn (headstrong), insisting on her way; she could/can even throw more of an irritating stimulus at the target (taunting), or she could/can use her wit to cut the target down, or she could/can even stand and deliver, "let them have it," when pushed to the wall in some circumstances. Lydia has had the full repertoire of assertive and passive responses in the tethered world since she was a child, but as a child she could be overwhelmed to the point of submission, and in this situation she had only her retreat into her expansive/fantasy world for final recourse.

Lydia says she even had a sense of superiority and haughtiness from childhood. She says that at one level she knew she was better than Palmdale, and in her occasions of expanded awareness, she could literally look through and look down on those she saw as less than herself. As her father's daughter, Lydia says she felt her sphere of influence (her style, sophistication and broad sphere of awareness) was more encompassing than small town, crossroads Palmdale.

One contribution to this superior view is Lydia's past life knowledge for herself. It isn't clear just when this knowledge came to the fore. If it was as late as the hypnosis work in the mid 1980's, then this awareness may have retrospectively informed Lydia's view of her childhood. The other option is that this later information confirms her earlier sense of herself when in her expansive position. In her past lives, Lydia indicates she was part of the elite of Victorian times and familiar with wealth, music and dress and was sophisticated and style wise. She says in her current life it is as if she always knew herself to be that way. This reliance upon the past life, reincarnation postulate is interesting in light of the fact that Lydia really does not put much stock in the whole past life issue in general. Yet she will draw upon it to support her sense of superiority from an early age.

Apart from possible past life explanations, Lydia's stubbornness and arrogance have reasonable bases in her psychology. In the face of the attacks upon her from her family, Lydia recognizes that she developed an externally weak self-concept that is reflected in her fearful, awkward and placating behavior in the face of stress and threat of loss – the Me side of Lydia. But in seeking compensation for these feelings, Lydia developed access to the expansive realm, her experience within which confirmed her value at an internal or mental level – the I side of Lydia. As her expansive world was hers, and seemingly did not belong to her family, it was what she had that they didn't; it was her domain of security and superiority. As an expansive domain, it took her anywhere she wanted to go; she was unlimited, and from within this perspective she could look at others in their tethered world and see how limited and confined they were. From within this expansive perspective, Lydia was superior and could experience others (especially her competitive others) as inferior. Superiority from within expansive awareness was a very effective tool to counter constant rejection and indications and implications of inferiority coming to Lydia in the everyday domain. In this respect, superiority is one of Lydia's protective shields, and it is supported by her expansive experience. For Lydia, the expansive is not merely an illusory but rather a real realm of compensation.

Abuse and Abandonment

Lydia's two worlds were poles apart. In her expansive domain she was confirmed, valuable, confident, connected to her voices and all things around her, even superior to other people in the "real" world. But in her everyday, or tethered, realm she was abused, rejected, alone, abandoned, ugly, and weird. In this Me world, Lydia was often withdrawn, quiet and passive, especially in response to having her status as an outsider impressed upon her. This is the world of uncertainty, the world of fear. In the tethered world there is no one to rely upon, and Lydia is always vulnerable and likely to get hurt. Although the thing Lydia wants most is love, her experience in the material world tells her not to get too close, to watch out, and to protect herself.

Lydia recalls occasional trips to her maternal grandparents' home for visits. Lydia went on these trips with reluctance, wanting these events to be realizations of "family," of "home," but "knowing" what she wanted would not happen. Lydia, who had already built a passive response within her nuclear family to being the outsider, inadvertently behaved so as to bring about this same position in the extended family. When she arrived at her grandparent's, Lydia greeted the grandparents as the others did, but then waited for them to make her part of the scene. When the group was not particularly solicitous of her, she retired to a chair and sat quietly, waiting, while others carried on, especially Cynthia, who was outgoing and ingratiating and "belonged." Lydia remained the outsider. Only her grandfather was somewhat solicitous, as Lydia recalls sitting on a stool at his side and talking to him and his taking an interest in her, but not enough or often enough to really make a difference. Lydia says she usually ended up sitting as if alone with her fists clenched, waiting to go home. It is as if Lydia was waiting for the grandparents to discover her and call the family to task for abusing her and take Lydia's side and defend her. And when they never did, they became by default co-conspirators in the abuse in Lydia's mind, and the visit became one where Lydia's weirdness, her strangeness was confirmed rather than being challenged by the larger family.

Lydia's Retreat into the Expansive

Lydia's expansive domain is her one certain location for retreat. Here she can find respite, calm, peace, assurance, connection, and value. From a young age Lydia developed several techniques that transported her into this "other" world, techniques that were portals to this zone of renewal. In the mildest form, anything that took Lydia away from her home was a portal, even though in later childhood, especially after her father's death at age nine, she had a fear of being separated from home and her mother. Lydia found solace in school where she did well academically and enjoyed the support of her teachers and peers. In the classroom she also could sit and permit her mind to drift, watching the classroom events as if from a location above, snapping back into herself if she were called upon to respond. Play was another of Lydia's "distractions," and she says she could get totally wrapped up as a young child in playing by herself or with other children around where she lived in Palmdale. Play was outside the house – with its associated torments, and as a world of imagination it was always an activity that was at the edge of expansion. As tiny as Palmdale was, Lydia says the desert was virtually on the other side of her back yard, and wondering and adventuring in the desert, especially alone, was a major platform of expansion for Lydia from a young age.

Music was another portal, and Lydia took piano lessons for many years from age seven through adolescence. Classical music was, and remains, special for Lydia as a music that

encouraged expansion, and learning to play the piano and then the organ was one way for Lydia to gain access to this portal in a family that had very little of this music in the house. Lydia's instrument of choice was the piano, though she was encouraged to play the organ in her home by her parents. Playing the instrument was never the focus for Lydia, and while she became technically competent, she was not in pursuit of technical mastery but rather of the adventure on which the music could take her. Playing music for others, including her family at their parties, was also one way Lydia was able to use her skills, developed in seeking the expansive, to receive recognition and appreciation in the tethered world.

Water, especially flowing water, has been a transporting phenomena for as long as Lydia can remember. Lydia has "always" loved taking long baths, swimming, and just being in and seeing and hearing water. In the sound of water Lydia finds solace and peace and is transported to the expansive where the sound merges with her voices which speak to her. Lydia's love of water may arise, like her love of attic spaces, from her experience of her parents' abuse. As Lydia recalls going into her closet in her bedroom to be alone and expand after being beaten by her father or after experiencing severe rejection, so Lydia was allowed a long bath after her mother's enemas. Bathing in a full tub of warm, supportive water and experiencing the relaxing effects of luxuriating in the water was a portal for Lydia to expand and escape her immediately preceding pain and torment. Small spaces and warm water are places of security for Lydia and as such are points of peace through which Lydia can make the transition to her supportive expansive world.

Father's Death, Lydia's Guilt

There are several events and recollections of Lydia's that relate to her father's death and that may help to explain why she feels a degree of responsibility for it that might not otherwise seem logical. Lydia has a close affinity for animals, and she recalls in the year or so before her father's death seeing her father shoot a cow. Lydia was shocked, and remembers having the thought, "He will be dead one day." Interestingly this memory comes up as a thought associated with the events that lead to her step father Daniel's death. One of these events with Daniel, and one that Lydia recalls as initiating her separation from him, parallels this event with the father: Daniel had to shoot and kill his favorite stallion when the horse bloated. Lydia recalls running from the scene and the horrible feeling on hearing the shot. Horrified, yet intrigued, Lydia returned frequently to the location of the dead horse to watch its deterioration.

Prior to her father's death and for a long period of time, Lydia recalls engaging in fantasies of retributive imagery in which she would see her father, mother and sisters all killed in a car crash. Lydia says she would then feel guilty and substitute self-destructive images. Lydia's father's death in an automobile accident realizes this image. This situation is sufficient in itself to evoke guilt in Lydia, but the larger question exists as to whether her imaging can be understood as contributing to materializing the accident. Lydia indicates that her involvement in her father's death was her secret, a secret that she forced out of her own conscious recollection for many years. With her father's death, Lydia also indicates that she immediately ceased her almost nightly exercises in retributive imagery.

In the months before her father's fatal accident, Lydia recalls what she considers to be a premonition of her father's death. A stunt car driver and his family lived across the street from Lydia's family, and when he died in a crash, Lydia recalls thinking about how awful

that must be for the children. At that point her voices said, "You will experience the same thing." Clearly there is a lot of mental activity going on in Lydia directly related to the death of her father in the period just prior to his death.

In the months just before Lydia's father's accident, Lydia recalls being at a fair and watching her father while he is speaking. Her father collapsed as she watched, and Lydia wonders, "Did I do it?" She doesn't know, but she feels somehow she did. While her father is in the hospital, Lydia goes to visit him with the family. She has no time alone with him, and as the others are leaving to walk down the hall, Lydia finds a reason to go back to his room. Her father's cold response to Lydia's reappearance turns her away, and she can't proceed – to tell him she is sorry or to help him or wish him well. The question raised by Lydia's sense of guilt is whether she is so inclined by the constant accusations of her family to assume that anything that goes wrong is her fault or she is sensing guilt that may be appropriate to her aggressive use of her expansive capabilities. The answer is not available, but it is worth recognizing that Lydia has considerable experience in the intuitive by age nine and the conditions that might make her expansive option active are present: fixing on her father and perhaps "playing" with seeing him transformed into pain out of fame.

There is the theme in this hospital episode and in the horse Daniel shot of Lydia's going back to look again. This behavior is repeated at Lydia's father's funeral. Following all the laudatory remarks at this funeral, she had to go back and look at her father again to be sure it was her father, so different was her sense of who he was.

The events just prior to the Lydia's father's death involve the father and daughter directly and bring to a focus the reasons for Lydia's guilt over the subsequent accident. As Lydia relates it, she was outside in the driveway as her father came out to get in the car and drive off to an appointment. Lydia was getting on her bicycle perhaps preparing to ride off somewhere in the neighborhood, and for some reason that is not clear her father forbade her to go. Lydia became very angry and threw down her bicycle, and as he was getting into the car to leave she confronted her father as she says she had never done before shouting at him, "Leave and don't come back!" and then stomping off toward the house with a sense that something was about to happen. That was the last time any of the family saw the father alive. About twenty minutes later he was killed in a car crash at an intersection a few miles from their home.

In the aftermath of this event there are several reactions and adjustments. The night after her father's death, Lydia experienced a vision. While she was staring out the window of her room, a figure took shape before her, and Lydia felt the same sense of unification she had felt in the desert. In this "visit" Lydia says there was great peace and assurance. Lydia has only a hazy recollection of the period of her father's funeral. She recalls mostly feeling numb and being puzzled by the praise that was heaped on her father by so many prominent people and the gifts of so many flowers from all over the country. She recalls eating cake at the funeral and feeling unworthy of the treat, and she remembers going back to look at her father again in his casket, wondering who the real Lloyd Todd was, the ogre she knew or the one all the eulogists had described. Lydia says she immediately blocked any recollection of having told her father to go away and never come back. She says this memory remained blocked for many years, only to reappear much later.

Interestingly Lydia says that although her family was not particularly religious, she moved within a week of her father's death into active involvement in the local Catholic church. In this environment she pursued catechism, and benefited most from the music, quiet and communion. She did not like confession, didn't relate to it and avoided it. Lydia recognizes now that in her virtually immediate move to the church she was looking for answers to her underlying questions and for some source of relief or release from her quandary and sense of guilt in her father's death. But in assiduously avoiding confession, Lydia sought relief without having to directly confront her guilt. The likely effect was to ease the surface tension but retain the pain and shame beneath. With the problems never dealt with beyond the surface, the emotional charge remained to drive Lydia in additional cycles of similar behavior.

Lydia's mother's response to her husband's death was to go to bed, to flee from stress, to become dependent, to elicit sympathy, and to require others to nurse her back to "life." Lydia's relationship to her mother changed significantly after her father's death. She catered to her mother's needs in any way she could at home or in looking after her younger sister, Sally. Lydia entertained great fear of her mother's death, fear that other of her retributive wishes might be materialized and that she would be left alone. Lydia says that her fear was sufficient that she was in anguish over being merely separated from her mother. To lose sight of or contact with her mother was to risk death, as when her father goes away and has his accident. Lydia had a special fear of the corner on the highway where her father was killed, and she reports being agitated in approaching it in the car or knowing that her mother will drive that way. Lydia's fear of separation and her mother's possible death was so great that she says she would wait at the window for her mother to come home, and if her mother were gone for long or late, she would sometimes scratch her face until it bled [self-destruction] in anxiety over her mother not being there and Lydia being alone in house waiting. Lydia indicates that it was not until her close friend, Millie, came along at age 13 that she could begin to feel comfortable about spending the night away from home; she was in such dread of separation from her mother.

The intensity and duration of Lydia's solicitous and fearful behavior with respect to her mother underscores the magnitude of the unresolved guilt she experienced in her father's death. Although Lydia cannot recall exactly what was said to her by her mother and Cynthia after her father's death, she knows that she was held to blame. Lydia recalls Cynthia's change in behavior toward her, and this change is some indication of the way the family viewed Lydia in relation to that death. Lydia says that from her father's death on, Cynthia avoided her "like the plague." Before that event, Cynthia felt no compunction about attacking Lydia physically and especially verbally. But after the father's death, Cynthia acted clearly as if she was afraid of Lydia. Cynthia refused to ride in the back seat of car with Lydia and wouldn't wait with Lydia in the dentist's office or at the music teacher's home. From primarily calling Lydia names (slime, pig, ugly), Cynthia moved to shunning Lydia. And Lydia says that many years later Cynthia said to her that she knew, "You had the ability to kill me." In Lydia's extraordinary commitment to her mother and in Cynthia's long term fear of Lydia following the death of the father, it seems clear that the other family members came to recognize that in Lydia's "oddness" there was power and threat and potential personal danger. Recognition of Lydia's intuitive abilities or the attribution of these abilities to her did result in Lydia gaining some respect and thus being less subject to attack by the remaining family members, but because this respect is

achieved through fear, Lydia loses the option for their love, which is precisely what she wants and needs.

Lydia realizes from an early age, at least by seven or eight, that she can know of and perhaps participate in evolving events. So, her family may have reason to react to Lydia as Cynthia does. The family's implicit accusation of her for her participation in her father's death not only heightens Lydia's sense of guilt, but probably draws into serious question the value and "goodness" of the expansive-intuitive sphere itself. After all Lydia has learned that it is in this sphere that thought can influence reality, and she knows she has dwelled intensely and repeatedly on the thought of her father's death. The expansive dimension of reality has been Lydia's source of relief and respite and calm and self-assurance. Yet it has also been a major reason for her family's exclusion of her. In the period prior to her father's death, Lydia is viewed as odd, strange, and weird because of the behavior and appearance that accompanies her expansive tendencies, as well as the family's suspicion of Lydia's influence on their lives, which seems relatively petty to that point. But with her father's death, Lydia's expansive inclinations cannot help but emerge as suspect not just to those around her but to Lydia herself since its exploration seems to have resulted in a very negative event. Lydia's guilt is over both the desire for her father's death and her participation in the expansive state that she is now aware may be able to bring her thoughts and images to reality. Lydia must suspect now that her expansive state can be dangerous. As important as the expansive domain is for Lydia, from the point of her father's death on, Lydia's use of her expansive abilities is likely to be fraught with ambivalence and guilt.

NEGATIVITY IN THE INTUITIVE

Lydia recalls as a young child of about 6 or 7 doing something "concrete" to Cynthia at one point to retaliate for what Cynthia had done aggressively to her and being put outside in the cold for a long time by her father to be punished. It may be at this time that Lydia first realized that while she could not get back at Cynthia or the others in her family directly, it was possible to move her efforts "underground" – to the expansive [or intuitive] level to retaliate. This event of being put out in the cold seems to be something of a pivotal point for Lydia who recalls observing to herself while sitting alone in the cold, "I can't live here anymore." It may be that this event is the one that triggers Lydia's giving herself permission to leave the family – at one level and to no longer feel she is obliged to be a part of it and always committed without reservation to its welfare. As such, the withdrawal serves both to protect her sense of self from the family's exclusion and to permit her to view the family members as legitimate targets of her alternative way of being in and interacting with the world. Evidence suggestive of this being the case is found in the fact that it is very shortly after this event that Lydia recalls "making" her sister Cynthia step in Sally's poop and feeling delight in having brought the two things together, without anyone being able to blame Lydia.

There are very few aggressive actions that Lydia recalls during her childhood and that she attributes to her expansive way of knowing and positioning herself in the world. Because of the tragic deaths that occur to Lydia's father and step-father and the enormous sense of guilt that Lydia still carries with respect to her "somehow" participating in these events, there is every reason for Lydia to avoid recalling any events that link her intuitive abilities as a child with her being able to influence events in the world, especially negative ones. The one or two such occurrences Lydia does recall are all the more important because they suggest what may be the basis in fact for the guilt Lydia senses, but struggles to block and deny, in the much more serious events of her fathers' deaths.

At least in the initial period after her father's death Lydia says she was regarded in her family as somehow causing the death of the family's husband and father, and Lydia is inclined herself to believe this may be true. Lydia responds by becoming extremely solicitous of her mother and younger sister, Sally. Lydia stays very close to home, attending to Sally, who is six years younger and three at the time of the father's death. Lydia develops a fairly close relationship with Sally in these first few years, but later at age thirteen and as Lydia's relationship with Millie, her best friend, grows and Sally becomes old enough to discover the established family dynamic, Sally moves into the fold and allies herself with the mother and Cynthia for the most part, leaving Lydia again as the mostly outside, insider.

The issue of the use of intuitive capability in achieving aggressive intentions (i.e. what is called witchcraft when consciously intentional and the poltergeist phenomenon when its source is unconscious) is understandably a very sensitive subject to Lydia and to the entire field of intuitive studies. Neither wants to recognize the negative use of this human faculty for fear of undermining the integrity of the positive expression of this same faculty and the desire to pursue its recognition and development. Lydia's entire positive sense of self is housed in this very assumption of exclusive good for the intuitive and expansive. Yet, it is simply a truth that any and all human faculties can be employed for both good and evil (constructive and destructive) ends. There is every reason to think that the intuitive is no

different. Rationality and intellect, the faculties we so revere in western culture, have led to awesomely negative consequences (atomic bombs and environmental pollution that threaten the very continued existence of human life on earth) as well as some of mankind's most outstanding achievements (space exploration and the discovery of the human genome and the vast scope of the universe). It is not the faculty that is good or bad, but the manner of its use. Those who study intuitive competence cannot bury their heads in the sand and not consider the worldwide phenomena of witchcraft. Indeed, in many cultures the intuitive practitioner is recognized as being able to perform both services, to heal and to cast spells.

Lydia indeed may have been involved in the deaths of her "tormenting" fathers through the use of her intuitive abilities in a destructive way. The very intensity of the guilt that Lydia has worked so hard to block from memory and continues to want to exclude from consideration is itself testimony of the fact that at an unconscious level Lydia knows of (or at least suspects) her destructive use of her expansive mode of operation. Participation in the death of another is the ultimate basis for guilt, and Lydia carries this guilt, and the basis for it may be real. This is a tragedy to which Lydia was driven by those who should have known better than to put her under such horrendous pressure. Lydia's actions were not without substantial cause, if indeed she is a causal source. Freedom from the guilt that Lydia carries lies in recognizing it for what it is, not in denying it and allowing it to hinder positive development. At ages 9 and 13, when these most significant fatal events occurred, Lydia acted in self-defense and mostly at the unconscious level, to exclude her tormentors from her life. As a child, she did not know in any full sense what she was doing, and no one was there to show her love and guide her away from the unconscious choice for a destructive solution.

To what extent Lydia actually "influenced" the tragic automobile accidents of her fathers we cannot know. There may have been and probably were other predisposing factors. But all of the ingredients are present to justify Lydia having an input, and this fact must be recognized: 1) she is familiar with the state of mind that is conducive for such influence to occur, 2) she has used this mental state before to accomplish lesser aggressive purposes, 3) she has fantasized about the elimination of family members in car crashes repeatedly and from a very young age, 4) she has reached what she recognizes is a limit in her ability to tolerate the "abuse" of her fathers, 5) she is very angry with both men at the times they drive off and away from her, 6) she verbally rejects both men in decisive terms at the conscious level in the midst of her anger, and 7) she experiences a sense of "knowing" something is about to happen that will resolve the "problem."

This array of factors constitutes the fulfillment of the pattern of the poltergeist child; only in this instance, it is the persons themselves that are the targets of the child's destructive impulses rather than their possessions, and the awareness in the child is not entirely unconscious. Lydia's parents in their ignorance of the capacity of mind and in their repeated and aggressive attacks on Lydia, both physically and psychologically, inadvertently set themselves up for counter attack, and Lydia may well have used the only weapon she had. As the parents' attacks were excessive in the face of their problem with their child, so Lydia's attacks were unfortunately extreme. But children do not recognize the extremity of their behavior; adults, however, can be expected to be more enlightened. As extreme and final as Lydia's attacks may have been, because of her age and the unconscious source of her aggression, she is ultimately much less culpable in her fathers'

deaths than her parents are in their prolonged and multiple abuse of Lydia. Lydia must allow for the likelihood of her own responsibility in the results of her unconsciously and intuitively based attacks and in doing so confront her guilt and eventually free herself from its grasp. But she must also recognize that her parents are more responsible than she for her aggression because they put her in the desperate and isolated situation that promoted it.

Lydia has a few dreams of her father after his death. Most involve Lydia's desire for her father to "return and recognize me as who I am." Lydia believes that her father had the capacity to know her, but never really tried. As a parent who had become a major abuser of Lydia, it seems he could not allow himself to get close enough. Lydia's dreams express her desire for this recognition and suggest that her father may be able to provide it, either by magically returning or giving it from where he is.

Lydia's desire to undo her father's death at the same time she punishes herself for her involvement is evident in the fact that following his death she suffers very frequent illnesses. This psychosomatic response is clearest and most immediate in Lydia's repeat of her father's appendicitis in herself within months of his death. As she goes back to see her father again in the hospital when he has his appendicitis – to have a chance to do something for her father, so she goes back to this same illness to try to retrieve herself and absolve her guilt. Accused of her father's death, Lydia takes on his illness to rally the family to her needs, and to explore illness as a portal to the expansive through which she can either escape permanently or return nurtured and renewed.

Lydia and Her Image

Lydia has disliked having her picture taken since childhood. She feels the image that results isn't her. At picture taking time, Lydia says she would tend to expand out, and have a sense of herself as not in her physical representation. Lydia reports having the same reaction when she looks in the mirror. She feels the real her doesn't show – the internal, immaterial self that is beautiful. Throughout her childhood, it was the external self that was regarded as ugly, weird, evil, bad, a pig. As a child, Lydia says she was somewhat overweight and with lots of freckles. As an early adolescent, she was told by her mother that she had a "weak" figure - narrow shoulders and wide hips. The effect of this panoply of remarks was to constantly demean Lydia's physical sense of self, at the same time she was rejected and abused otherwise for her strangeness and "bad" behavior. The overall message to Lydia was that she had little of value to recommend herself. The fact that Lydia dislikes having her picture taken to this day, despite her "knowledge" that she emerged from adolescence and remains to this day an attractive woman, indicates how deep and pervasive the early scars of her rejection were.

Lydia's rejection of dress as important and her claim to only liking casual, loose clothes [which hide one's figure], reflects her negative feelings about her physical self to this day. Yet, for Lydia there is another side of her physical self, which arose with puberty. Even though she may not believe it herself, she discovered that others, especially men, found her attractive. So, periodically Lydia will dress up and appreciate receiving the acknowledgement of others, especially men. In this way, Lydia discards her usual tack of hiding herself behind the "casual" and counters her underlying negative sense of self directly. An extension of this same "display" tendency occurs when Lydia carries the issue of attractiveness to the point of getting desirable males to commit to her in the intimate

sexual act. In a sense, the more often this occurs, the more frequently she "proves" to herself that she really is valuable and attractive.

But Lydia's is a rear guard action to repair the damage to her self-image, and all her efforts seem never to be sufficient to overcome the incorporated and accumulated negativity from childhood. A similar ambivalence arises when Lydia assesses the importance of appearance in others. Lydia is equally drawn to both deny the importance of their dress and physical accoutrements and to pay attention to matters of appearance as indices of their value. Lydia's father was a well-dressed man, and her mother was meticulous about dress, as in all other things, and her mother made much of her girls looking nice and having nice clothes. Cynthia was a "clothes horse" according to Lydia. In fact some of Lydia's most positive memories of her mother are trips she took with her mother shopping when Lydia was given nice clothes, and was the focus for a time of positive attention. So, appearance was valued in Lydia's family, and as such physical appearance is caught up in the entire complex of ambivalence Lydia feels about her family and herself. She both hates it, and so avoids it, and wants it, and so seeks and uses it both for herself and in evaluating others.

Suicidal Thoughts and Preparations

So negative was Lydia's sense of self and so guilty was she in feeling responsible for her father's death that she says she frequently would stand at the bathroom sink with a razor at her wrists and look into the mirror and wonder what it would be like to kill herself. She could not find the self she knew in the mirror, and she felt trapped inside a body she didn't recognize, and she wanted a way out. Lydia says these events happened most often in the months after her father's accident when she was alone at home after school and the weather was inclement so she couldn't get out, and she felt alone and trapped.

After her stepfather Daniel's death, a similar kind of event occurred where Lydia describes herself standing before the bathroom mirror and scratching her face until she bled. She stopped after a few times when her teacher commented on her face. Again, so weak was Lydia's self-esteem and so great was her sense of guilt that she sought to "deface" herself, to attack herself and so to punish herself. She had so internalized the abuse of others for her being at fault that she sought to abuse herself to appease her guilt and eliminate her "self." This activity at the mirror parallels Lydia's report of administering enemas to herself after Daniel's death, repeating the abuse of her mother whose declared motive was to get rid of the dirty, bad and evil in Lydia.

Lydia's fascination with death has been persistent. Illness is another way "out" for Lydia, and she knows she has used it to approach that final exit door [see the separate section on illness. Lydia also reports using expansion itself in a suicidal way, realizing that in this state she has a choice to just keep going and leave the physical entirely behind and never return. This is the same option that developed ascetic monks come to be aware of, and the fact that Lydia reaches this point on her own suggests the rather sophisticated position Lydia achieved in exploring the intuitive quite early. Lydia indicates that even in recent years, three or four times annually she has been tempted to just "leave," but she has always decided against it because of the children and because of the voice that she encounters in the expansive that repeats the message that there is "something that you are to do here." Assured that her mission here is not fulfilled and that to leave would be

premature, Lydia has always been pushed back from complete expansion when she has considered it.

In this scheme of suicidal contemplation, the attempted suicides of Lydia's father and grandfather (her father's father) need to be mentioned. Lydia was conceived in the rescue of her father from an attempted suicide and the reconciliation of Lydia's mother and father. In a sense she emerges out of a suicidal event. Lydia's grandfather had diabetes and tried to drink kerosene to kill himself when Lydia's father was about 16, but only succeeded in blinding himself. The irony of his situation then was that from that time on he had to be tended to by his son, Lydia's father, whom the father had beaten and abused unmercifully as a boy. So, there is considerable precedent for both suicide attempts and abuse in Lydia's family, and as we have seen, Lydia has a strong orientation to self-abuse, having internalized the sense of being bad and being responsible for being bad, and trying to punish and injure or do away with herself in response to feelings of guilt and worthlessness. The ingredients are all present for potential suicide actions by Lydia. Fortunately, since the mid 1980's she has made substantial progress toward reintegration of herself and positive self expression in healing. So, Lydia is less susceptible to this act than she was before she met and benefited from Bernie, an important teacher and intuitive mentor later in her life.

The Impasse Between Lydia and Her Mother

There is a constant undercurrent of behavior motivated by considerable underlying guilt on both sides in this mother – daughter relationship. Lydia carries enormous residual guilt over her possible involvement in her mother's miscarriage and her father's and stepfather's (her mother's husbands) deaths, and her mother quite likely harbors an equal reservoir of guilt for her physically abusive behavior with Lydia as a child and for her participation in the complex of Lydia's exclusion, especially for encouraging her first husband's beatings and for pushing Lydia toward Daniel. There is plenty of guilt to go around. Both desire a close relationship, but neither can forgive the other for their "abuses." Both expect an apology that neither can see her way to give, so they circle one another occasionally trying to see if there is any way out of the impasse. So far there hasn't been a real opening. With Lydia's mother now in her seventies and not in especially good health, there is not much time left. Lydia is more inclined at this point to opt for no relationship at all, to adopt a position as if she does not even have a mother or family. In adopting this position, Lydia is responding to her experience of rejection, but whatever she says, beneath it all there is a strong desire to achieve a true reconciliation. This reconciliation is not likely, but it is the only way [apart from a fully expansive experience of unification with her mother] for Lydia to be at peace with her critically formative childhood without having to expend a lot of energy in denial and continuing guilt. Lydia's relationship with her mother is a constant issue in Lydia's life, and it is clear that this area is loaded and unresolved to the present day.

Lydia's stubbornness (pride) and Lydia's mother's compulsive personality contribute to keeping the two circling. Lydia's mother is a controlling woman, who is obsessive about order and who can't stand for her life to be out of control or for anyone controlling her. There is a long history of Lydia and her mother getting close only when Lydia is in great need and drops her "pride" and adopts the submissive, dependent role, and gives the reins to her mother. Essentially admitting that her life is "out of control" is Lydia's only way in to get close to her mother as an adult. From college on there have been various times when Lydia has reached this point and "gone home" to her mother, on her mother's terms. In

this context, usually with Lydia being physically sick – the same device the mother uses herself when she retires to her bed in the face of threats to her “ordered” life, the two can relate closely, with the mother tending to Lydia, nurturing her, and helping to “put Lydia back together again.”

As Lydia has emerged in recent years into greater self awareness and self assurance, she has refused to take this dependent role any longer, and so she finds herself excluded from the occasional access to familial closeness that she once had. Lydia wants to go home, but she now only wants to go home when she has her life all together, when she is famous as a healer and has a good marriage to a famous husband and a terrific family life, so she can “let them have it,” and “stay only for afternoon tea and leave without even spending the night” [not even needing a bed!]. She wants to “win.” This is Lydia's occasional retributive fantasy of returning home, which itself reveals the tension and ambivalence she carries to the present day concerning her mother and sisters. Love-Hate, Love-Resentment and Fear is Lydia's dilemma as she faces her original family. Lydia's familial relationships are the last ones for her eventual point of view – later developed in relation to her work with The Course in Miracles – to penetrate and liberate. While Lydia's continuing to carry so heavy a load of resentment toward her family is understandable, it is a condition that is unfortunately limiting for her development otherwise.

This “fantasy of retaliation” Lydia carries with respect to her mother and sisters is one motivating force in Lydia's desire for fame. At one level she wants to operate in the background and just do her work, but at another level Lydia does enjoy the limelight, wants to be seen, wants to be applauded, and needs recognition. She dislikes celebrity because of its this-worldly aspect, but she can't avoid being attracted to it because it has the potential to satisfy some of her needs to overcome her self-doubt and low self-esteem in the tethered condition, and to reclaim her integrity in the this-worldly sphere which was denied her in her formative years. The famous personage image is also promoted by Lydia's identification with the charismatic aspect of her father. He was admired by others for his powerful presence, and Lydia would like to experience this for herself. She also admits to feeling that she has the potential to be charismatic like her father when she gives the I within her ready expression. She is intrigued by the idea of what it would be like to let this expansive self out more completely, but she is still reluctant to permit it full access. After all, Lydia's father remains a fearful figure for her, and he is bound up with her early association of the expansive with death and evil. Letting this powerful I out in a demonstrative way is very conflicted for Lydia. So, the forceful, retaliatory self that Lydia fancies at one level is the same one she fears at another level. Lydia is caught in the ambiguity, unable so far to release the negative and defensive source of both her fear and her desire for retribution.

PARADISE AND PARADISE LOST WITH DANIEL AT THE RANCH

Paradise Gained

About a year after Lydia's father's death when she was about ten years old, Lydia's mother remarried, and the family moved to the ranch just outside of Palmdale owned by Lydia's new stepfather, Daniel. For the next eighteen months Lydia says her life turned around so completely that she thought she was living in paradise. The ranch was a wonderful place for Lydia with all the animals, especially horses, and the fields and the river, and the desert immediately accessible.

Shortly after her move to the ranch, Daniel's nephew, Lewis, came to stay with them after the death of his parents. Lydia says there was the expectation that Daniel and her mother would adopt Lewis, and he would become part of the family. Lydia was delighted with this idea because Lewis was nearly the same age as Lydia, and Lydia says they played together and roamed and had adventures all over the ranch and its environs. Lydia says Lewis didn't notice the other side of Lydia, and she didn't discuss it with him. She just enjoyed being in the tethered world and having adventures in that world that were consistently pleasant for the first time. Lewis was Lydia's first real friend and companion in the tethered world. Lydia indicates that Cynthia tried but could not take Lewis away from her. As a teenager Cynthia was so involved in her peer world away from the ranch that she really was not able to bother Lydia much or to interfere with Lydia and Lewis's relationship.

During this time Lydia's mother was away running the drugstore she owned, and at four years old Sally was old enough to spend much of her time with her mother at the store; so neither Lydia's mother nor Sally were in the way. Most importantly, Daniel and Lydia grew to be very close. Lydia says Daniel was astute enough to recognize her double nature, and they talked and did all kinds of things together around the ranch, tending to the animals and fields and gardens, and riding horseback around the ranch and along the river. Lydia was his favorite, and she was his "right hand man." This was an extraordinary change for Lydia, to discover an understanding, caring, and loving father.

Paradise Lost

Lydia's paradise was lost in little stages. At the end of about a year, Lewis left to go and live with other relatives who wanted him; so, Lydia lost her first real sibling and her first close friend. A short time later Daniel's favorite horse, a black stallion named Majesty, bloated, and Lydia watched as Daniel attempted to relieve the distress by putting a hose up the horse's rectum. Lydia ran away, the sight being simply too close to her own torturous experiences in being subjected to her mother's enemas. In doing the same thing to his beloved horse, Daniel leaves himself open to being associated with Lydia's ambivalent feelings of love and hatred toward her mother. Daniel tried to explain, but when the horse subsequently died, Lydia sensed the first signs of trouble in paradise. Lydia was so taken with what had happened to Majesty that she describes watching the corpse of the horse slowly decay over the next weeks and months. Lydia recognizes the connection she makes between Daniel, the stallion, and her father which only becomes stronger with the following events.

Horses were special animals for Lydia, and she remembers how difficult it was for her when the colt of an old mare died, and the mare was in such distress following the birth

that Daniel had to shoot her. Again Lydia had to go away, but she remembers hearing the shot and her intense distress. Birth, death, violence, abuse, and the male [father] are all brought together here in an event that is still vividly remembered by Lydia.

By the time Lydia was eleven and a half, she was maturing physically and it is in the context of Lydia's emerging sexuality that the real threat to paradise arises. Eddy, a 70 year old ranch hand and manager with a disgusting tobacco juice mouth, lived in a cottage on the ranch just down from the main house. At Halloween time Lydia felt left out because she had no special costume, ordinarily a thing that Lydia's mother put some effort into making for her. Somewhat dejected, Lydia says she departed from the events in the main house and took a walk down past Eddy's cottage. He was sitting on the porch and asked Lydia to come and sit with him. From that point Lydia's memory is vague on just how she ended up inside Eddy's cottage where she recalls being held on his chest on his cot and her blouse coming off and his hands groping in her pants. Lydia does not remember anything else until she was back in the main house. But she does remember taking a bath and washing herself and feeling changed and grown up. The elements are here, including the need to retain her blocked memory of the events, to suggest that Lydia may have had her first experience of intercourse with Eddy, something too disgusting for her to permit herself consciously.

Lydia says that she told no one about this event, and she indicates that thereafter she had to watch out for Eddy, who, if he caught her, would probe her clothing to which Lydia says her only response was to freeze and endure. Lydia must now watch out in paradise. She had her secret, her becoming "dirty" requiring her to take a bath, and her guilt because she knows she went with Eddy and therefore it must be her "fault." Exactly what happened with Eddy we do not know. Lydia thinks it was probably no more than the petting she can recall. But the fact that she knows she has blocked her memory at the point of heavy petting on the cot and can't remember anything until she was back in her own house strongly suggests there is more than petting in the event. Lydia went to Eddy feeling rejected and looking for affection, and she knows she responded to his invitation to go into the house of her own free will. And at no time does Lydia say she was raped or put on the cot or had her clothes removed against her will. She never recalls screaming or resisting Eddy in any way, only freezing in subsequent encounters with him around the ranch. In one sense, Lydia's real source of guilt in this Halloween event may be that in spite of Eddy's repulsiveness, she got what she wanted: love, now expressed in a physical way as she emerged into being an adult woman. Neglected by her mother and family, she discovered that she could make love happen for herself from her new position in being able to attract men physically. The block Lydia retains at the center of the sexual encounter with Eddy may come from experiencing the pain of intercourse for the first time, which may well be associated with the pain of her mother's enemas, bringing the act of intercourse into the complex with guilt, expansion, being strange, feeling rejected, and being punished with intrusive pain. As a sexual encounter with a man, the event may also draw into the picture Lydia's father who Lydia recalls as identifying his penis as himself ["That's not a carrot, that's Me."].

In a sense the event with Eddy is like a trial run for the main events which follow with Lydia's stepfather, Daniel. Not long after the Eddy episode, Lydia says Daniel started talking about sex to Lydia, about her physical changes and her sexual urges. Lydia indicates that these talks became more and more intimate in content. In late Fall, Lydia

says Daniel showed her a stallion mating with a mare, and Lydia recalls trying to be adult and seeing the huge erection and what was to her the violent action of the stallion from the rear of the mare. Lydia says she went numb and froze in place. This reaction is akin to Lydia freezing in the context of abuse, and just as she fled earlier from the "enema" Daniel gave to Majesty to try to free him of his bloat, she froze at the sight of a closely related act, "violent" intercourse from the rear by the stallion. This action brings together the two sources of Lydia's abuse, the penis of her father ["That's Me"] and the enemas of her mother [painful intrusions from the rear]. As one of Lydia's earliest experiences of the act of mating, this event has the potential to associate the sexual act in general with abuse and to make intercourse an action feared at one level, while it may be desired at another. In this regard there is no doubt from our conversations about Lydia associating the experience of seeing the horses mate and her fantasies of intercourse with Daniel.

At first in our sessions Lydia says that Daniel's talks with her about her development and sexual urges were disgusting to her, but later she admits very reluctantly that, in part in response to these talks, she began to fantasize about having sex with Daniel. Lydia says she hated these fantasies and was very disturbed with herself for having them, but as hard as she tried, she was unable to stop. It reached the point where she says she was having these fantasies "all the time" in school. Lydia says her fantasies refer to Daniel, but the penis and penetration are not Daniel in the fantasy picture. It is not clear who the male is in these fantasies.

As Lydia entertained her sexual fantasies, she indicates that she was aware that her mother's marriage to Daniel was on the rocks. They were fighting, and her mother was no longer sleeping with Daniel. At the same time Lydia sensed that her parent's bedroom as a potent place, and she describes herself dressing in this bedroom on at least one occasion when Daniel commented on the attractive shape and form of her breasts while touching her breasts. Lydia's dressing in her parent's bedroom with Daniel present [much less his touching her breasts!] was clearly not the norm in Lydia's family where she indicates the attitude in the family toward nudity in the presence of other family members was conservative. Lydia says that her mother and sisters were never seen naked in the house. So clearly the behavior Lydia describes for herself in her parent's bedroom with Daniel had a charge to it, and at some level Lydia was aware that her behavior amounted to displaying herself and trying out her attractiveness before Daniel. Such behavior suggests that as much as Lydia hated her fantasies, she was acting on the periphery in such a way as to test out the possibility for their fruition. Lydia was "making herself available," and Daniel was responding in an encouraging manner.

It seems that Lydia was both fascinated with the possibility of being sexually involved with Daniel at the same time she hated herself for having these thoughts and desires. The intensity of her confusion is to be seen in the fact that it is at this time that Lydia says she administered enemas to herself in the same repeated and painful fashion as her mother had done to her. Lydia indicates that she did this frequently during this time period until one day her mother caught her at it and told her that if she did not stop she would get cancer and die. There are hardly any secrets more guarded for Lydia than this one. Lydia feels intense shame and guilt over it because being subjected to repeated enemas is the main abusive event for which she holds her mother responsible, the symbol of her mother's rejection and humiliation and control of her. When Lydia took up the act and did it to herself, she made the hatred of her mother the hatred of herself. In a sense she

vacated the right to hold her mother responsible. And in being discovered and stopped by her mother, her mother became the one to halt the behavior, not the one to inflict it. Lydia's adopting behaviors of self abuse had arisen before with her scratching her face until she bled. In this case, driven to extremes by her repeated fantasies, Lydia was willing to try "anything" to rid herself of what she recognized to be taboo desires, even to the point of trying her mother's technique for getting the "bad" out of herself. In administering enemas to herself, Lydia both punished herself and tried to purify herself. At the time the shame of adopting the techniques of her own torturer was less than the torment Lydia was feeling as a result of her incest fantasies.

By late Spring, Lydia says she was even more clearly aware of the problems in the marriage of her mother and Daniel, and as Lydia looks back on it, she thinks her mother pushed her in the direction of Daniel. In this respect, Lydia says her Mother left one night with her sisters to go a visit to the grandparents, and Lydia remembers asking if she was to go along. Lydia indicates that her mother told her she was to stay with Daniel. Lydia recalls being at the side of her mother's car as they were leaving and being told go back inside and stay with Daniel. Lydia says she remembers feeling deserted [this is still in the time period when Lydia is very reluctant to be separated from her mother] and being frightened because her mother was to cross the same path as her father did when he was killed. Walking back into the house, Lydia remembers seeing herself as "playing the role of an adult woman, and of going back in the house to find Daniel and "be with him." She recalls returning to the house and finding Daniel in the bedroom and feeling grown up being in that room with him. Lydia does not remember exactly how it occurred, but she says she recalls being in her mother's bed that night with Daniel. With some difficulty, she remembers Daniel lying behind her in the bed and his penis getting to the point of penetration and her experiencing pain and her telling him to stop, to get out. Daniel withdrew according to Lydia, and the two of them slept that night in the parents' bed. This is the extent of the first full-fledged, explicit sexual event with Daniel as Lydia is able to recall it in our discussions.

Two or three months separate this first encounter with Daniel from the second. During this time, Lydia does not recall other episodes with Daniel. She remembers trying to act as if it didn't happen, but realizing that she and her experience at the ranch can never be the same again. She remembers a new male colt being born to a mare shortly after this first event with Daniel, and her spending a great deal of time playing with this colt, snuggling with it, and lying next to it and its mother nearly every night through the summer. Lydia also recalls her fantasies of being with Daniel continuing, now with a greater sense of urgency. Lydia indicates that during this summer she had repeated fantasies of Daniel penetrating her sexually. She was fascinated, and says she had a sense that "it must happen again," that she "has to do this." Although Lydia says she tried to repress the thought and hated it, she was not able to get away from it.

Throughout these events with Daniel, what becomes clear in Lydia's descriptions is that while Daniel was acting in a suggestive and receptive manner, Lydia was the one who came to him and seems to have initiated the actual encounters. Daniel is not described, as was the case for Eddy, as pursuing Lydia, looking for opportunities to engage Lydia sexually. In her ambivalence, at every point Lydia could have protested or withdrawn, but she chooses to remain and permit, even encourage Daniel. Clearly sharing her love with

the colt during the summer was not enough for Lydia; if anything it may have offered her love and stimulated her further fantasies.

As the summer progressed, Lydia says there was more and more talk of Daniel selling the ranch and moving, either with or without her mother and her family. Daniel, who ran a local market in town, was using more alcohol during this period, Lydia says. At the end of the summer, just before school was to start, Lydia had her second event with Daniel. Again Lydia and Daniel were alone in the house, and again Lydia went into her parents' bedroom where Daniel was and sat on the edge of the bed. Lydia does not recall the conversation, but she does remember Daniel getting up and telling her to wait and going into the bathroom. As she sat on the bed, Lydia remembers wanting Daniel to come out of the bathroom. When he did, he came to Lydia and stood in front of her and exposed himself with an erection. She says he explained the way the penis works and talked about sexual urges and stroked his erect penis. Lydia recalls being at once disgusted and fascinated, then she says she cannot remember what happened.

What Lydia does recall is her spending the next three nights out running in the fields of the ranch with the dog until she collapsed, trying to escape her feelings. At that point Lydia began school, and she says she began to quickly withdraw affection from Daniel, transferring her sexual fantasies to her teacher, Gene. In this context of withdrawal, Lydia says she began to see Daniel as a buffoon, as a source of embarrassment, and refused to show him any respect. She indicates that over the next month or so she talked to her parents "all the time" about Gene, describing how wonderful he was in front of Daniel. Faced with this provocative behavior, Lydia says Daniel became more critical of her and frustrated with her for the lack of respect she showed him. This situation led to the final encounter between the two and the subsequent tragic death of Daniel.

In Lydia's report of her running, literally in the fields and figuratively in withdrawing from Daniel, and in her transferring her fantasies and taunting Daniel with her new "choice," we see the way Lydia managed her guilt over her involvement with Daniel. The extent of her fantasies of him, together with the retained block of the finish of the events in the second bedroom episode, together with her escape behavior in running from him after this second event all point to the unavoidable conclusion that, if Lydia did not reach the point of intercourse earlier with Eddy, she most probably did with Daniel. Once her taboo fantasy was realized, the guilt was so great that she literally flees from the memory. In fact, Lydia says it was years later, toward the end of her marriage to Sam, that she began to have her first recollections of any of the sexual events with Daniel, so charged were these events in Lydia's mind. Incest is a serious taboo, even with a step parent, and Lydia is only able in recent years to recall the events that led up to the culmination of this fantasy and to begin to rediscover her participation in the course of events that led to its fulfillment. But, unfortunately for Lydia, it is not just the incest per se that she must confront; it is the fact that, as young and naive as she was and as much as Daniel should have been able to withstand and redirect her overtures, Lydia was an active party in the pursuit of realizing her fantasy. And, once her fantasy was realized, she then turned on Daniel and quickly "led" him, psychologically and perhaps otherwise, to a tragic death.

This is a great deal for any one to confront, and it is not surprising that Lydia has kept it hidden, even from her conscious self, until recent years when her sense of self has become strong enough to permit her to reopen this package of "unfinished business."

Only so much can be expected of a thirteen year old girl with a background of abuse who is going through the biological and psychological revolution of emerging into womanhood and who discovers the first man, almost the first person, who has ever loved her, and who quite naturally wants to possess him. There is no stinging judgment to be made of what Lydia does under these circumstances. What is essential for her current well-being and continued personal development, however, is that she confront the events with Daniel, accept them for what they were and are, and release the destructive guilt package and defensive mechanisms that have arisen with these events [merging with earlier such packages and mechanisms to reinforce and augment one another].

Not long after the second episode with Daniel, Lydia went on an overnight trip to the mountains with a group of girls from school. This was an unusual event for Lydia who was still very reluctant to be separated from her mother and home, ever since her father's death, four years earlier. Lydia says she was uneasy throughout this trip for this reason and undoubtedly because of the recent events with Daniel, which were already largely repressed. While she was on this trip, Lydia recalls having a vision of an impending death and funeral. It was not clear just whose death it was to be, and Lydia's first fear was her constant one that it might be her mother. At another level, Lydia says she no doubt knew the vision referred to Daniel.

Within a week or so of having this vision, on what happened to be Friday, October 13th, Lydia describes having a heated argument with Daniel during breakfast concerning Lydia's piano lessons. Lydia indicates that she was shouting at him and showing him no respect. Daniel's response was to pick Lydia up, carry her to the kitchen sink, put her in the sink, turn the cold water on her, which struck her in the crotch, tell her to cool off, and then walk out of the room. The symbolism of this "punishment" by Daniel cannot be missed. Lydia has been "silently" humiliated in a symbolic sexual act by the man with whom she has just recently been "illicitly" intimate and whom she is trying to reject. Lydia says she was furious. She changed her clothes and rode in fuming silence in the car to school with Daniel. She remembers during this ride her intense anger and the desire to "kill this man." She pledged to herself that being humiliated by this man would never happen again. Arriving at school, Lydia describes herself getting out of the car, slamming the car door and telling Daniel to, "Get lost; I hope I never see you again."

As Lydia walked up the school steps, she remembers having the sense of finality, then feeling some remorse and looking back to see Daniel driving away, and then saying to herself, "There's nothing I can do now." From that point on, Lydia says she let it go, but throughout the day she had a sense of anticipation that something was going to happen to Daniel. That evening Lydia went to see the movie, "Call Me Madam" with her mother, and she recalls feeling anxious and restless during the show. When they got home, Lydia says the call came, and she knew what it was before her mother answered the phone. Daniel was dead; he had been killed in an automobile accident.

At the hospital where Daniel had been taken after the accident and pronounced dead, Lydia recalls feeling entirely removed from the situation, as if playing a role, as if nothing was real, and feeling nothing for Daniel. At Daniel's funeral Lydia remembers looking at him and having no feeling. She recalls wanting to tell Daniel that she was sorry, but never doing it, never letting herself mourn, remaining at a distance, removed and remote.

Daniel's death and the events that surround it compound all of the previous problems of Lydia's childhood with the issue of her emerging sexuality and womanhood. It is as if through this tragic event Lydia's emerging sexual identity at age thirteen is brought under the defensive umbrella of what has gone before and is made part of the larger guilt and fear driven complex. Instead of her womanhood providing a way for her to break out of this earlier complex, it is swallowed up in it, augmenting the power of this previous complex and widening its potential influence as Lydia moves toward adulthood. Sexuality and sexual love is now surrounded by fear and guilt, and associated with abuse, violence, pain, humiliation and death. At the same time Lydia has discovered with Eddy and Daniel that her sexuality is powerful. She knows from an early age that she can attract men. Her problem is that she fears what she attracts because men and sexuality are violent and abusive and humiliating, and so, committing to intimacy with men means putting herself at extreme risk while risking the life of the men she loves because the men she loves die [or are killed] leaving Lydia with isolation and guilt in the loss. To the extent Lydia participates in these deaths through her "strangeness" - her connection to the expansive, and feels responsible for them, the judgment of Lydia's expansive self and world as bad or evil seems to be affirmed, severely undercutting the domain to which Lydia is most committed and in which she otherwise has the greatest sense of value and confirmation of her identity.

In her mother's miscarriage, Lydia carries the burden of being a "killer" as a young child. In her father's death, Lydia carries the additional burden of being a "killer" as a child. Now, in Daniel's death, Lydia further compounds this burden, being a "killer" as an adolescent. Hate kills [her father], but love can lead to hate and so can also kill [Daniel]. But what really kills is intense anger [all three]. It should come as no surprise that having gone through this set of events, Lydia is very reluctant to let herself get angry and is much more likely to respond to attack with passivity and just endure. In three deaths of intimate family members, and her assumption of responsibility in them all, Lydia carries all the guilt of being a marriage and family wrecker, and she finds herself paradoxically guilt ridden with respect to her remaining parent, her mother, who is also her tormentor and abuser. After Daniel, there is little in life that is not ambivalent, ambiguous or confused for Lydia. It will take her years of struggle and many wrong moves, following from the tenacity of her complexes and defensive mechanisms, for Lydia to break free of the compound shackles that are in place by the time she is just thirteen, and has lost her paradise.

THE ADOLESCENT YEARS

Lydia and Church After Daniel

After Daniel's death, Lydia and her family moved back into Palmdale. As in the time after her first father's death, Lydia returned to become active in the church. During this time she recalls Catholic Church teachings about sex and sin and hell. One sermon was about a girl who has sex with her boyfriend, and the boyfriend is killed in an auto accident afterwards and goes to hell. The parallels here to Lydia and the auto accident deaths of her father and Daniel, are rather direct. In addition, the discussion of this incident includes whether the girl is condemned to hell in the act as well, for having participated willingly in this event. To avoid hell, the girl must confess and do penance. But Lydia does not involve herself in confession, only in communion, the church music and one particular saint figure that she finds especially appealing. Lydia says she gets relief by sitting in the church and relating to this statue of a saint; it is as if her voices speak through this figure to her, like having a conversation. Lydia plays the church organ, and as in the case in general, music is a way for Lydia to get away from the world in which she feels troubled and unattached. The saint in the church serves a role similar to Lydia's use of the horny toad in the desert, as an access point for communication with the expansive [unconscious].

Early Adolescence, Boys and Sex

Lydia says that for the most part she was known for being aloof and removed from boys in her early high school period. But for whatever reason, Lydia indicates that she permitted herself to be escorted off on a car ride into the desert with six boys, all known to her but of the "rouger" type. During the ride in the back seat they fondle her and try to remove her clothes. She pleads, but does not shout, and ends up on the floor of the vehicle pushing their hands away. When the car stops, Lydia manages to escape from the group and hides so they are unable to find her in the desert. She then makes her way back to her house, walking through the desert which she knows well. Lydia says she told no one about the experience.

In this event Lydia has another brush with sex and aggression and being vulnerable and relatively passive in the face of this aggression. This event could have easily ended in rape, even multiple rape. Like going into the cabin with Eddy at night and lying on his cot, or going into Daniel's bedroom at night with no one else around, this event reveals Lydia placing herself in a vulnerable position, anxious to be desired and loved and yet fearful of actual involvement and leaving herself open to male aggression, in a sense repeating the combination of fascination and fear in the mating scene of the horses with Daniel. She wants to possess the very thing she fears most and is caught in the ambiguity and vulnerability of her uncertainty. And once again, Lydia ends up confirming the fact of her desirability together with her fear of males as violent and abusive.

Fantasies of Gene Through Junior High and High School

Gene is a man in his mid to later twenties who is Lydia's 8th and 9th grade English teacher, and beyond these grades Lydia works with him after school on the school magazine through her secondary school years. Lydia has taunted Daniel with her accounts of how attractive and wonderful Gene is, and after Daniel's death Lydia says she starts in with sexual fantasies of Gene. Lydia imagines being married to Gene, at HOME with Gene, and a lot of fantasy life for Lydia surrounds this man for a long time, essentially

through most of Lydia's adolescence. He is with Lydia after Millie's death, her senior year in high school. He gives Lydia his poetry to read toward the middle of her senior year, and Lydia says he misunderstood her reaction as being critical and withdrew at the time. Lydia's first relationship with a male her own age, Carl, occurs the summer of her senior year in high school. Lydia's figures of male attraction are getting closer to her own age with each male: Eddy, Daniel, Gene, and then Carl.

The relationship with Gene picks up again when Lydia sees him the summer of her sophomore year in college. She has a wonderful talk and dinner with him, during which he seems to reveal the great sensitivity that Lydia expects. He also indicates that his own marriage is a long-term disappointment. Lydia subsequently goes to bed with Gene that summer and is disappointed to discover that sex is perfunctory with him. Still, Gene and Lydia talk about marrying, but it never happens. The two drift back and forth through the next few years, but nothing lasting emerges out of it.

As with Daniel, Gene is a male fantasy figure for Lydia with whom she has an unsatisfactory sexual encounter. He is the first male of strong intellect to whom she is attracted, and he fulfills that aspect of the positive male image that Lydia has of her natural father. Through it all, Lydia's search continues for the elusive "home" where she is able to bond with the attractive, powerful, admirable "stallion," the one who seems to have the answers, but the one who also has the power and sensitivity to help Lydia answer her questions about herself, confirm who she feels she really is, and provide her with acceptance and love. At one level Lydia's search is in behalf of reclaiming for herself her lost father in his positive image, but in each effort that she makes to satisfy this desire she ends up only discovering that what appears to fulfill the need is inadequate, or is rendered unsatisfactory out of her need to maintain distance because of her underlying fear of this same male power figure.

Millie, Lydia's Best Friend

From the time of Lydia's father's death when Lydia was nine until she was nearly thirteen and her family moved back into Palmdale from the ranch shortly after Daniel's death, Lydia says she had a difficult time being separated from her mother and her home. It is at this time, as Lydia begins her eighth grade year that Lydia becomes best friends with Millie. In her close friendship with Millie, Lydia was able to be away from her mother and her home without feeling insecure. For four years Lydia says she and Millie did everything together; they were simply inseparable and felt themselves to be sisters to one another. Lydia's fondest memory of Millie is of the two of them at the beach together for the day, just totally enjoying one another, the day, the activities, and the exploration of the beach.

Lydia indicates that in this relationship she was totally committed to Millie, and shared everything except her intuitive, expansive side with her. Apparently this aspect of Lydia was too conflicted after Daniel's death to share with anyone, even with her closest friend. Lydia's relationship with Millie was based on being in the tethered world, and as such this was Lydia's first long term, close relationship with anyone! Lydia says she was working hard during these four years at being a "normal" young woman, and she could not risk bringing the intuitive into the relationship in a major or central way because, as valuable as it was for her, it had been associated with her greatest losses [and with a great deal of unresolved guilt in these losses].

All seemed to be going well for Lydia's new "this worldly" orientation until the Spring of her junior year in high school when Millie began not feeling well. Lydia recalls looking at Millie, long before anyone even suspected that there was any significant problem, and knowing she would die. At the same time that this "knowing" arose for her, Lydia remembers the odd question coming to her, "What will people think of me at the funeral?" Lydia could not understand why this question should come to her. Lydia could not tell Millie what she had envisioned for her, and for this reason she was not able to be with Millie for the two weeks prior to her receiving her diagnosis of leukemia. After the announcement, Lydia saw Millie all the time. In this initial period after learning of her illness, Millie said to Lydia, "We have much work to do," to get over her illness. Lydia was supportive of Millie in all the normal ways, but she could never bring herself to try helping Millie at the intuitive level.

During the summer between her junior and senior years, Lydia describes an event when she and Millie were playing and bouncing on the bed, and Millie said to Lydia, "I know you can heal me." Lydia sloughed off the observation at the time, but she remembers it vividly and with remorse to this day. Lydia says that although they never discussed Lydia's expansive world per se, Millie was aware of Lydia's many "intuitions" that continued to flow into her life. This one time remark by Millie – combined with the earlier observation that they "had much work to do," tells Lydia to this day that at some level Millie clearly recognized that Lydia could help save her. But Lydia was not willing or able to admit to this possibility in herself, the area being simply too conflicted for her to open to at the time.

Millie remained Lydia's best friend from eighth grade to the Fall of their senior year when Millie broke away from Lydia and spent the last five months of her life with Janice as her companion. Late in the summer before her senior year in high school, Lydia had a short week long but intense romance with Samuel, an Air Force Academy cadet. According to Lydia this romance had the effect of evoking resentment in Millie over being "abandoned" in the time of her life-threatening need by her long-standing best friend. Millie may have taken Lydia's brief but total absence as an excuse to withdraw in the face of Lydia's inability to commit "entirely" and at all levels to her "cure." Whatever the reason, Lydia says in an abrupt turn about at the beginning of their senior year, Millie withdrew entirely from her and without explanation became best friends with Janice instead. Subsequently, Janice was the one to be with Millie throughout her deterioration and her hospitalizations during the Fall and until Millie's death in February. Lydia wanted to be with her friend, but was told by Millie's mother that Janice was the only one that Millie wanted to see. And with Samuel not answering her letters and Millie refusing to see her, Lydia was experiencing all the old feelings of being "inexplicably" rejected, isolated and lost.

Toward the end of February, Lydia decided she had to go visit Millie, whether Millie wanted to see her or not, to give Millie her late Christmas present. Millie had come home from the hospital, and Lydia describes their meeting as restrained and brief. Lydia gave Millie her present; Millie remained polite, distant, and aloof; and Lydia left feeling very sad, dejected, and perplexed. Millie was dead the next morning.

At the funeral Lydia felt completely isolated. Janice was the one included among the family at the funeral, and Lydia, who was the long time friend of Millie's, was an outsider, displaced by someone she felt to be a short term "interloper." Lydia's sense of isolation and loss was magnified by the letter she received just that day from Samuel indicating that he was in love with another woman, named Millie! The question about how others would

see her at the funeral, that had come to Lydia months before, turned out to be totally accurate. In her isolation and rejection, Lydia recalls wondering whether others at the funeral would see her as responsible? She remembers wondering, "Did I do it somehow?" "Did I conjure up this too?"

Stemming from Lydia's abuse complex, she is inclined to accept responsibility excessively, and we may see evidence of this in her observations about her thoughts at Millie's funeral. On the other hand we are aware that Lydia sometimes can be a participant in events in ways most people cannot even imagine. Lydia's questions to herself at the funeral, which remain "the" questions for her today indicate two sources of guilt: Did she "somehow" use her expansive abilities to bring death to the friend whom she loved but who had rejected her, as Lydia feels she may have done with her father and stepfather; and the opposite of this premise, if Lydia had employed her intuitive abilities instead of avoiding the issue, could she have saved Millie? Feelings of guilt arise for Lydia from both potential sources. In addition, there is the possibility that Millie's death can be attributed to Lydia's having "abandoned" her friend in her hour of need in favor of a momentary romance with Samuel. Is there a kind of "poetic" justice in Samuel's subsequently rejecting Lydia and loving "Millie?"

Lydia's response to the loss of Millie – together with Samuel – was further confusion, more denial, and deep depression. Again, Lydia discovered that to become intimate with someone in the tethered world is to ultimately be hurt and to suffer inexplicable attack, isolation, rejection and loss. With no sense of positive self coming from within her natural family, Lydia's first long term efforts to locate this sense in the tethered world with Millie begin with great promise but end by turning on her to become "the same old thing." Millie seems to be an answer in an intensely intimate friendship, but suddenly Millie turns and is gone. Samuel is the first strong male her own age to capture Lydia's fascination, and he seems to be such a perfect fit for what we will see is Lydia's Jewish "solution," but he leaves and then rejects her for "Millie." For Lydia, nothing seems to work in the "normal," tethered world, even when she tries to withdraw from her involvement in her expansive domain. Facing this accumulation of experience, the natural response for Lydia is to protect herself by withdrawing further from involvement in the "real" world and becoming even more circumspect about relationships of intimacy and commitment, which ironically are the very things she most desires.

Lydia indicates that she was depressed for fourteen months following Millie's death. Nothing had meaning any more for her. She had been a very good student in school, but in the last half of her senior year in high school Lydia lost interest in the academic goal. With little or no commitment to academics, Lydia says she read what she wanted, not what was required. Since her depression and this attitude toward studying persisted through most of her following freshman year at USC, she nearly flunked out of college while being holed up in her tiny "closet" apartment. In April of her freshman year Lydia says she emerged from her depression after taking a long cold shower – flowing water speaks to Lydia. Her solution was to jump back into the tethered world and redouble her efforts to make it work for her. Without resolution for all of the elaborate and defensively predisposing effects of her past, this reentry was probably doomed from the start. And Lydia's commitment was more apparent than real. While her activity level and energy was high, she kept herself protected from commitment by adopting the easily available role of

the sixties iconoclast, the bohemian, and the wit. While these were convenient masks, they were not solutions. But they did get Lydia up and going again.

The circumstances of Millie's illness and death do not suggest that Lydia played an active role in either their emergence or consequence. The elements of intense hatred and anger, together with active visualizing, that are present in the instances of Lydia's fathers' deaths are not present at all with Millie. The real pain and guilt for Lydia in the demise of Millie is that she knows now that she probably could have helped Millie. In this case, Lydia suffers the loss and following guilt for not using her intuitive abilities when she feels she was asked to do so, instead of employing them in previous instances to negative effect when she is not asked and should not have used them. But because she has not experienced the use of these abilities with positive, constructive results – except personally for herself, Lydia is reluctant to give herself permission for fear that the consequences may be destructive. The essential difference of course lies in the motivation, hatred or love, but at age sixteen Lydia does not see this distinction. Now she knows, and today she wishes she could go back and have the chance to respond creatively rather than retreat in reticence in the face of Millie's need.

In the larger context, Millie's death is another loss, again evocative of feelings of guilt and associated with Lydia's expansive abilities. The result is more confusion and uncertainty in Lydia. But in this loss an important seed has been planted, though Lydia is not able to let this possibility come to the fore for a long time yet. Millie is the first to recognize the potential healer in Lydia, and in Millie's statement, "I know you can heal me," she points the constructive direction for Lydia to manifest her intuitive abilities. To become the healer Millie requested, is for Lydia to have a chance to replay her response to Millie's solicitation of help with innumerable others. And to be able to respond easily and with positive results, Lydia is able both to appease the guilt associated with Millie's loss, and to retrieve and release into the open for positive feedback her own expansive self. In the approval which follows her healing efforts, Lydia counters the negative associations of the expansive in the tethered world with death, which arose in her early life. To consciously use the expansive in herself to promote life, rather than to unconsciously employ it to take life, is to constantly be counteracting the guilt Lydia feels in those earlier deaths. Lydia's insistence throughout her career as a healer on tending to at least one terminal client – usually a cancer patient – and assisting that person with recovery, if possible, or with accepting death as a transition, is to constantly replay the situation with Millie, but now with Lydia's complete commitment and involvement.

LYDIA'S IDENTIFICATION WITH THE JEWS

From the age of twelve Lydia developed a strong identification with the Jews, an identification based on their experience of the Holocaust. In so far as her family was concerned, Lydia says there was no bias against the Jews. While in the 1940's and 50's it is difficult to believe that in Lydia's Catholic family and in her catechism classes at age nine the Jews were characterized in a very positive way, Lydia says that since there were no Jews in the area there was no call for those around her to express attitudes one way or the other toward them. Hispanics were the only "other" group in Lydia's environs, and Lydia says her mother was charitable in running the family store toward her mostly poor Hispanic customers who needed credit and their checks cashed.

Holocaust Fascination

At almost age thirteen, Lydia and her family moved back into Palmdale from the ranch shortly after Daniel's death. As was the case in the aftermath of her biological father's death, Lydia is intensely afraid of being separated from her mother, and so Lydia goes with her mother on many of her visits, usually sitting quietly and entertaining herself while her mother attends to her affairs. In this context, Lydia discovered a large picture book on the Holocaust which displayed all the horrors of the Nazi death camps. She reports looking at this book for the first time and being totally absorbed for more than forty-five minutes. Lydia says that she sensed that she really should not be looking at this book, so she did not say anything about this book to her mother. But Lydia remembers being intrigued enough with the book to try to be sure to be able to go along with her mother on her three or four subsequent trips to the woman's house where the book was located. Lydia says that with each visit she got to spend another hour or so with this Holocaust book. According to Lydia, she never recognized the book to be about Jews at the time, because she did not know any Jews. But Lydia was a very good reader, and the book had text, and it would be difficult for her to spend such a long and concentrated time with the book and miss the fact that the work was about the Nazi attempt to exterminate the Jewish "race."

In this book Lydia says the horrors of the Jewish persecution were depicted graphically, and Lydia admits to being drawn almost compulsively to the book for repeated and long exposure, and knowing at the same time that there was something illicit about what she was doing. Lydia says that she looked at the pictures from a "removed" position. This is the same kind of position Lydia took in looking repeatedly at the dead stallion, and it is the same stance she says that she takes and that enables her to work later in the hospital with the worst of the cases of burned children – fascination combined with detachment. Lydia recalls the last time she went to this woman's house with her mother and was very disappointed when she could not locate the book to pursue further. Ever since the time of this initial exposure, Lydia says she has been fascinated with the Holocaust, reading everything that she could get her hands on or that came her way that dealt with this event. Only in the last few years, since the mid 1980's, has her interest abated.

Why this intense fascination with a graphic book on the Holocaust and Lydia's persistent subsequent pursuit of this subject? What immediately suggests itself is Lydia's identification with the undeservedly disadvantaged, abused, tortured, and persecuted. In a way, this is a book that reveals a whole group of people that Lydia feels to be very like herself as an inexplicably abused and isolated child. In this respect, it is worth noting that one of the dilemmas Lydia indicates she had throughout her childhood was the sense that

she did not belong in or with her family and wondering who she was and where she did belong. In discovering the Holocaust book Lydia may have felt she was uncovering who she really was. She must be one of them; she must be a Jew.

In displaying the horrors of the death camps, the book also evinces the perspective of the persecuted and sympathy for them, and by extension sympathy for Lydia. There is also bundled with this empathetic revelation of unjustified persecution, the assigning of blame, shame and guilt upon the perpetrators. These are pictures of the death camps, and the scenes of emaciated dead bodies piled high and being bulldozed remain strong images in Lydia's mind from this book. Who are the perpetrators in Lydia's family? Clearly, her father, her mother and her sisters, especially Cynthia. And most recently, Daniel. But there may be a hidden perpetrator here. Lydia is almost thirteen, and she has just experienced the death of a second intimate family member, her step-father, Daniel. Her guilt over her possible responsibility in this event is strong and repressed, duplicating and reinforcing her earlier unresolved guilt over her involvement in her father's death [which in turn recalls the much earlier responsibility attributed to Lydia for her mother's miscarriage]. In this Holocaust book and by identifying with the abused dead, Lydia may explore her own death, her wish to be dead, her wish to have her shame and guilt exposed as one of the perpetrators. There may well be potential double duty being performed here: Lydia "is" a Jew, somehow both a victim deserving sympathy and a perpetrator deserving of being exposed, tortured and punished.

So, why is Lydia fascinated with this Holocaust book, and the Jewish experience in the Holocaust in general? Most likely because the event and the Jewish group embody the tensions and ambiguity of Lydia's own identity, while seeming to answer the question, "Who am I and where do I belong?" At nearly thirteen years of age Lydia finds a group, whose history of long suffering at the hands of others while they struggle to discover a home for themselves, is an appropriate symbol to express her own sense of identity as a combined victim and perpetrator.

While Lydia may have been quiet about her interest in the Holocaust and the Jews with her mother, she must have been much more forthcoming among her classmates. The summer of the same year that Lydia found and devoured the Holocaust book she says a movie company came to Palmdale to make a film about Palestine. A call for extras went out at school, and Lydia recalls overhearing others say, "They should take Lydia; she's more Jewish than anybody." In a town with no Jews, Lydia must have impressed her peers as one concerned with the Jewish plight. Lydia remembers these comments of her peers to the present and recalls these remarks as encouraging her to wonder if she is really Jewish.

Lydia's Attraction to the Jews and the Jewish Answer During Her Life

Lydia plays out her identification with the Jews in many of her life choices. Even Lydia recognizes that she has been inexplicably drawn to Jews as lovers and friends. She has been struck herself with how often it turns out that people whom she does not even know to be Jewish, are later discovered to be Jewish. Lydia says she cannot explain it, and admits that at one point she, herself, thought her involvement with Jews was excessive and tried for a time to stay away from Jews. Her efforts were not successful.

At age sixteen, in the summer of Lydia's junior year in high school, she met her first Jew, Samuel, the cadet from the Air Force Academy that was mentioned in the section on Millie. The air force cadets spent part of their summer at the training camp at Palmdale Air Force Base, and Lydia met Samuel at a summer dance for cadets. Lydia describes Samuel as being tall, witty, handsome and intelligent – a Jewish stallion, a Jewish version of her father. Samuel was a one-week relationship at the end of his stay in Palmdale. Lydia says they talked a good deal about ideas and about Jewish belief. Lydia says that Samuel's description of Jewish belief was attractive to her because as a Catholic with her expansive experiences, she never was able to relate to Jesus as the savior and the only way to salvation. And they talked about Samuel's experience of discrimination as a Jew at the Academy. The isolation, prejudice, and hatred Samuel described all paralleled how Lydia felt in her family [more justification for Lydia's identification with and as a Jew].

Lydia indicates that she identified strongly with Samuel and felt a strong desire for him. He is older and seems to possess so many qualities like her father, but he has been transformed into being like Lydia by his being Jewish. It is almost as though Lydia, in “discovering” the Jewish stallion has made loving a strong male acceptable rather than conflicted. By superimposing on this strong male the position of the abused rather than the abuser, his power seems to be neutralized – releasing the fear side in Lydia's conflict – while he retains the power image. The underlying assumption is that the Jewish stallion will understand what it means to be abused and therefore will not abuse Lydia. But Samuel's subsequent rejection of Lydia and choice for another woman frustrates Lydia's first attempt to put her identity as a symbolic Jew together with a “real” abused Jewish stallion and render the “dangerous” male palatable heterosexually. Lydia is struggling to find a solution for her heterosexual orientation which emerged with such devastating results in her relationship with Daniel and which has such a conflicted base in Lydia's perception of her father as admirable and powerful – desirable, yet distant, unpredictable and abusive – frightening and dangerous. Her first effort does not just fail, it takes Millie away in the failure and puts Lydia's entire “Jewish strategy” at risk.

The extent of Lydia's continuing identification of herself as Jewish is to be seen in her behavior during sorority pledging in the following year at USC. Lydia says she made friends with two Jewish women early in her freshman year at USC, and the three of them went through the rush procedure together. Lydia wanted to pledge the same sorority with these two women, but when bids are offered, the two Jewish women are excluded from the sororities that are open to Lydia. When Lydia realizes it is because they are Jewish that they are excluded, she withdraws from the pledge process in protest, to join with the two Jewish women as an “outsider.” Lydia is not going to allow herself to be separated from her new found “Jewish identity”.

Because so much is at stake in the case of Samuel, Lydia does not give up on him easily. She seems quite certain that he is the answer for her, and she pursues him over the next few years. While she is in the middle of her college career, Lydia goes to see Samuel in Philadelphia. She indicates that she was unable to make any relationship work because Samuel was too arrogant. Nevertheless, while Lydia was visiting Samuel's family, she did find very attractive the close Jewish family represented by Samuel's brothers and parents who were much nicer to her. While Samuel was a problem, Lydia had one important part of her concept of the importance of being Jewish confirmed in her visit - the Jewish family as a counter to her own family and as expressive of what she hopes to have happen for

herself in her own family. If this family can be centered around "Sam," Lydia can put it all together again, seemingly reclaiming all the previous losses. As we shall see, this is exactly what happens, but with a different Sam.

What Lydia misses in her compulsion to put her Jewish package together are the early signs of abuse coming from even the first Samuel. The assumption that a Jewish stallion from an abused "race" will not abuse one of his own kind in Lydia turns out to be patently false, and doubly so in Lydia's experience. Lydia's pursuit of Samuel reveals the sequence of emerging abuse perfectly. After their first meeting in Palmdale, Samuel ignores Lydia's letters and tells her he has found someone else he loves; then when Lydia continues her pursuit, Samuel begins to treat Lydia arrogantly. Finally, in the upcoming events, Samuel repeatedly takes advantage of Lydia sexually and belittles and abuses her. And in the end Lydia finds it necessary to strike out at the Jewish stallion, just as she found it necessary to counter attack in her relations with her two Catholic fathers. The point here is that the pattern of Sam, number one, is the same as that of Sam, number two, whom Lydia is later able to corral and marry.

Before Lydia encounters Samuel again, she goes to Europe, and during this trip at age 20 Lydia visits the Nazi concentration camps in Belgium. Her guide is a man whose brother was killed in the camp as a political prisoner. Lydia sees the museum displays of the camp's history and atrocities. She describes the visit as a gruesome day which left her speechless with a sense of horror. Lydia says she felt impelled to make the visit and see for herself, firsthand – almost like her going back to see her father after his death to make sure he really is the ogre she believes him to be. This event seems to cement Lydia's sense of herself as Jewish since she identifies so strongly and emotionally in the context of the real Holocaust events.

After college, Lydia settled in Boulder in the mid 1960's. Lydia was having a hard time in her first two years trying to succeed as a classroom teacher and encountering a lot of negativity from her superiors and poor assessments of her ability as a teacher. In short Lydia was feeling the old feelings of rejection and abuse and was looking for answers. So, she called Samuel, who was in the area, because she wanted to see him and thought he would be someone she could talk to. Lydia continues to think that he should be able to understand – he is Jewish and one of the abused. Samuel told Lydia to come over, but once she was there, Samuel was only interested in taking her to bed and once he satisfied himself, he was not interested in hearing about Lydia's problems, and more or less told her to leave. Lydia says the nature of the sexual act with Samuel at this time was very brief and perfunctory, for his satisfaction alone. The parallel is direct here to the nature of sex with Sam, number two. Lydia says that Samuel used her several times in this way and that she later learned of his joking with others about using her. At this point, Lydia recognized that she was being abused, so when Lydia saw Samuel the last time, she left him telling him, "When I can stand on my own, I'll tell you to go fuck yourself!"

Samuel is the original Sam, the Jew as abuser and Lydia as the abused "Jew." Samuel is the stallion father figure who is supposed to be "safe," and Lydia tries to use intimacy as her way to be included, accepted and loved by this "safe" stallion, but her efforts fail and result in her being rejected and abused, and in her finally threatening retaliation. This time there is no actual consequence to Samuel of the threat, and Lydia remains so committed to her Jewish "solution" that while she must give up on Samuel, she does not question the

legitimacy of her Jewish strategy, only that she has not found the "right" Jewish stallion. It is this same assumption complex that Lydia insists on trying again when the second Jewish Sam, with the confirming smile, enters the scene.

After two bad years in Boulder, which result in her being fired from her teaching job [abused and persecuted], Lydia decided to go back to graduate school at the University of Boulder in English literature. During this year she was "inexplicably" drawn to books on the Holocaust in the library stacks and proceeded to read all the materials that she could get her hands on, to the point of neglecting her English studies. While Lydia was reading about the Holocaust, she was having afternoon tea and philosophical discussions with Felix at his home. He is Jewish and he tells Lydia of his experiences as a Jew in Eastern Europe. Lydia indicates that her interest in learning about the Holocaust was to discover the depth of the horror and what there was in that depth that permitted people to survive. She says the worst of her findings with respect to the Nazis' inhumanity was the wanton killing of children in front of their mothers and the experiments to determine the capacity of the human being to endure different types of torture and suffering. Lydia says she found that even in the depths of their torment and suffering, there were reports of Jews caring and sharing - love. She says that while there were reports of Jews who survived by sacrificing any and every one around them and who capitulated and became allied with their executioners, she discovered in her reading that there were other Jews who had the better answer: sustaining love among one's own is the better way to survive hatred and abuse and persecution, even in its most extreme form. The Jews had the answer that Lydia was looking for: how to suffer abuse and survive, by sustaining love in spite of their hell. In her selective reading of the evidence, Lydia gleaned the message she wanted to hear. It is important to her because it confirms her "Jewishness" and her desire to make a Jewish family with this kind of love and understanding for herself, and because it suggests an alternative to her heretofore counter attack option as she attempts to work through the guilt she carries from her possible involvement in the deaths of her abusive fathers.

In her first year of graduate school through Felix Lydia has her initial encounter with what she will eventually determine to be an answer for more than the survival of persecution. During her upcoming long-suffering marriage, Lydia reads a great deal about how different spiritualists understand the world, and she meets a series of people, culminating in Bernie, who lead her to the broader realization that Love, in general, is the answer. Their claim is that love is all there is in the world of spirit, the expansive world. Fear is the opposite of love and the force that defines the world of the material, and that world is an illusion. Love is primary as the expansive perspective is primary. Living in accord with this realization is living at the most mature level. It follows that the Jews had the answer: Christ was a Jew and he had this answer, the Jews of the camps knew it, and a Jewish woman who is the source – the medium – for the Course in Miracles reveals the same message. Since hatred is the basis for Lydia's negative experiences in the intuitive, and fear is what forces her to withdraw from opportunities for full loving commitment and make defensive choices, and since love is what she most desires in her life for herself and what underlies all truly expansive activities – as in healing, the message that love is primary and overcomes fear in the context of abuse is the message that matches Lydia's needs. Lydia will reach this position as a mature woman, but as a woman in her twenties she mistook what for her was the attractive Jewish wrapping of the message for the message itself, and unfortunately she made some very poor choices as a result.

Lydia's search for the Jewish stallion continues until she meets Sam, her husband. Lydia says she recognized him as the One - her husband to be - as soon as she saw Samuel's smile on Sam's face. So, at this point, having given up on the original Samuel, Lydia discovered an alternative Sam with a similar smile who according to Lydia was also "obviously" Jewish, and tall, witty, commanding and intelligent - a stallion. This second Sam is a second opportunity for Lydia to realize fully her Jewish strategy. And as is reported in the later section on her marriage, Lydia is not about to let this second opportunity escape her. As she says, she "engineered" this relationship into a marriage, ignoring all the signs of disaster that loomed prominently before her. Lydia felt compelled to fulfill the Jewish solution for herself. And having invited a second familial "hell" for herself while thinking she has put together the combination of elements to avoid it, Lydia suffers through twenty-one years of marriage to Sam only to end up essentially at the same point she was when she finally said to Samuel, "When I can stand on my own, I'll tell you to go fuck yourself!"

In preparing for her marriage, Lydia converted to Judaism and tried to fit into Sam's Jewish family. His family did not receive Lydia warmly from the start, and the situation did not improve much during their marriage, though Lydia tried to obey all the rules and brought up her children to be Baz and Bar mitzvahed respectively. Certainly Lydia did not discover the warm, loving, close Jewish family of her fantasy. What she did find was a family torn with strife, led by an authoritarian and abusive husband and father and a whining and manipulative mother whose children were as "messed up" as Lydia.

But in spite of Sam's family, or perhaps to prove to Sam's family that they were wrong, Lydia diligently pursued being accepted and active as a Jew. Lydia worked hard within the B'nai B'rith organization and eventually became its local president. She played the organ in the temple and was involved in the temple building committee. Lydia became a leading spokesperson for the Jews and the Jewish point of view in her community, reaching out to other groups to promote understanding. But for all of her effort, Lydia says she remained an outsider and never discovered the close-knit, supportive community that she was looking for or expected. In fact she found all the same factions and unsatisfactory relations within the Jewish community that she had experienced outside of it. Lydia was learning that there was no "Jewish magic" in her marriage, her family, or her community.

Still, for many years Lydia remained committed to being Jewish and trying to make it work, and for a long time into her marriage, Lydia continued to seek out Jews for their Holocaust stories. In recent years as her perspective on the spiritual broadened and as her experience in marriage, family and community revealed to her the absence of a "Jewish" answer, Lydia has moved away from her Jewish fascination and strategy. Since Lydia's attraction to Jewish identity was driven by the psychology of her own abuse and guilt, it is not surprising that she has withdrawn from her Jewish enthusiasm as she has begun in recent years to expose her past, to recognize its impact on her, and to release her need to hold on to defensive and limiting concepts and behaviors – her fear package.

One of the people responsible for Lydia's movement away from the belief that there was exclusive truth in a Jewish answer for living was a Catholic priest named Jeff who became Lydia's friend for several years in the mid to later 1970's. Jeff eventually left the priesthood because he was not able to make a commitment to Catholicism as "the" way. He met Lydia because of his interest in spiritual and psychic matters, which were an abiding

concern of Lydia's but for which Lydia found little support in her Jewish community. Jeff was really a Universalist, and he led Lydia to the notion that there was an umbrella concept of spirituality or transcendence that could include and in a sense integrate all belief systems. In their afternoon discussions he demonstrated how all of Lydia's expansive interests were understandable as one: the Christian, the Jewish, the parapsychological [psychic], the spiritual, the intuitive, and the mystical. In a way, Lydia's long discussions with Jeff set the stage for her eventual commitment, next through Bernie – a Jew, to generalized Christian mysticism in the Course in Miracles – a work "channeled" by a Jewish female psychologist. In Bernie and the Course in Miracles, Lydia reintegrates her Christian upbringing with her Jewish orientation and may be able to escape the limitations of both, making love the center of her reality.

ILLNESS - ABANDONMENT, SELF-PUNISHMENT, PORTAL, PLEA

There seem to be three sources for the considerable variety of illnesses that Lydia has manifested through virtually her entire life, with the exception that she has had much less illness in the last few years, especially since her work matured with Bernie. First, Lydia had a deviated septum as a child, and apparently the early efforts to correct this problem surgically were only partially successful. Subsequent operations have corrected the problem, but for a long time Lydia suffered with sinus infections, colds and flues on a regular basis, especially as a child. Most of these illnesses, including more recent corrective mouth and nose surgery, may be most appropriately assigned to the deviated septum problem. Second, Lydia is and has been a diabetic for a long time. This disease runs in her family; but to this point in her life Lydia can control her diabetes by being careful with respect to her diet, so her manifestation of the disease is rather slight. Still Lydia's various bladder and kidney infections, and possibly some portion of her eye problems are likely attributable to her mild diabetic condition. Third, Lydia has had a long list of odd functional problems from eating disorders and various allergic manifestations to growths and knotted contractions of the hands and feet which have required surgery. Her most serious eye problem, involving insufficient lubrication and cystitis of the corneas of the eyes, may belong to this group of physical problems. This third group of difficulties seems most likely to be psychosomatic in origin, as they are strictly functional in nature and occur in times of high stress or depression.

Whatever the predisposing conditions may be for some of her physical problems, Lydia clearly recognizes that all of her illnesses are related to stress, and often constitute her way of responding to her sense of abandonment [rejection, loneliness, isolation, loss]. Lydia recognizes that when her life is going well for her, she just does not get ill. Probably very important in Lydia's development of illness as a response to outside stress is the fact that as long as Lydia can remember, her mother has modeled just such behavior in the family. If someone in the family does something that is "wrong" or that is offensive to the mother or that is simply more than she feels she can tolerate, her response is to retire to her bed – to become sick. The message the mother models is: if others wrong you or the events of life become too much for you, retire and "get sick." The corollary of the model is: if you wrong others, they will withdraw and/or get sick, and you will be isolated and rejected. And the only way you can bring them back to "health" is if you apologize to them and get them to accept [forgive] you by nursing them out of their illness.

The worst situation for Lydia was for members of her family, especially her mother, to withdraw from her. The isolation she felt in the loss and the guilt she felt in being held responsible for her own rejection was intense. As a result, and especially after the death of her father when Lydia felt enormous guilt in that loss, Lydia developed a tendency to immediately placate others at the least sign of their possible withdrawal. The further losses, with the accompanying guilt, in the deaths of her step father and Millie inclined Lydia even more strongly in the direction of placating in the face of any signs of rejection or withdrawal. But because Lydia is so fast to assume fault and to placate, she is an easy target for others to take advantage of and abuse. Sam recognized this weakness in Lydia, and according to Lydia, he has exploited it effectively. As Lydia says, Sam would look for any weakness in others, so he could get his hooks in and wield the power it gave him. Sam's three day withdrawals [the silent treatment] in response to Lydia's challenges of him were always enough to bring Lydia to the point of placating and apologizing to Sam, even

when her original complaint against him was entirely justified and he was totally culpable. She was simply so sensitive to abandonment that it was better for her to give in than to suffer the experience of loss. But each giving in was another kind of loss, the loss of Lydia's sense of self worth and of any ability to stand up for what was right.

Because of the effects of her parents' abuse of her, because of her feelings of guilt over being responsible for the losses she experiences, and because of the intensity of her fear of rejection and loss, Lydia was for a long time hypersensitive to the signs of rejection and loss and so lacking in self-esteem that she was prone to accept responsibility and placate others prematurely, even preemptively. Paradoxically, the very extremity of Lydia's efforts to avoid the sense of abandonment leaves her that much more vulnerable to further abuse, loss and abandonment, when others discover this "weakness" in her.

The ultimate withdrawal by another is their death. In this instance there is no way to placate, apologize, and nurture the dead person back. If a person feels responsible in some way for this death, as Lydia did in her mother's miscarriage, the deaths of her father and stepfather, and Millie's death, there is no way out of the sense of loss and guilt. Lydia's response in this circumstance was to experience an intense and paralytic sense of isolation and loneliness together with great guilt, followed by a long and deep depression, followed usually by "getting sick." In becoming "mysteriously" ill, Lydia, at one and the same time, punished herself for being somehow at fault and cried out to be nurtured by "somebody," often her mother, so Lydia could give herself permission to "come back" from potential death (illness) to life (wellness).

Specific instances of Lydia's illnesses and their psychological connections include: Within weeks of her father's death, Lydia repeats her father's trip to the hospital and his appendectomy, which he suffered just months before his death. In her loss and guilt, Lydia replays her father's recent illness, somehow as a way to get close to him and to identify with him and to punish herself for whatever it is that she did. She also rallies the family to her needs in this way at the very time its members are excluding her and accusing her of somehow being responsible for the father's death.

During Lydia's trip to Europe in her Junior year in college, she met and became involved romantically with Gustav, a Swedish "stallion." He gets to point of talking marriage, and Lydia goes to meet his mother. But Lydia is not ready to commit herself, for whatever combination of reasons, and she gets sick and has to go home. In this way Lydia uses illness as a means to avoid a potential serious relationship commitment. Likely involved here is Lydia's combined attraction to and fear of the stallion, the powerful male figure. Confronted with the possibility of actually having to commit to such a figure, she withdraws in fear, fear of the abuse that she feels lies hidden and can emerge at any time, and fear of losing this very object she desires and being somehow responsible and so experiencing again the intolerable combination of loss and guilt. She cannot take the risk, and perhaps in her lingering guilt over her responsibility for previous losses she feels she does not deserve the "prize," so she exits through illness.

After her rape [covered later] and subsequent abortion in Mexico during which Lydia got little help or attention from her mother, Lydia felt great isolation, loss, and guilt. She becomes depressed and then sick with weird problems. She ends up in the hospital back in Boulder after the abortion, and she receives a lot of attention, but the doctors are never

really able to determine what is wrong with her. Again, Lydia punishes herself at the same time she marshals around her people who can nurture her and bring her "back to life." In a sense, like her mother, Lydia takes to her bed until others come and make it possible for her to re-emerge. Although Lydia finds it difficult to admit, she has incorporated her mother's model of illness as a response and a "tactic," and she resorts to it to her own advantage when the conditions dictate.

In Boulder following a year of failure in her job, no job prospects, and her relationship with Ted having ended [covered later] with his leaving her, Lydia becomes ill and is in the hospital with a mysterious eating disorder. The same kinds of elements appear in this instance: losses (rejection) at both the professional and personal levels leave Lydia in a position where she takes to her bed to cry out for assistance.

Illness is an approximation to death, and death for Lydia is one way Home. We have already discussed Lydia's persistent contemplation of suicide. Lydia says she knows that if she wanted to she could just expand and keep going until she just leaves her body permanently. So far her voices have restrained her. While death is a portal to a permanent trip Home, illness is an excursion into the environs of death, and it encourages expansion. Illness is a way to reach a point of expansion while Lydia calls upon others to help draw her back from the final choice. When Lydia expands, she also escapes to a world where her difficulties are redefined as insignificant, unnecessary and illusory. So, when she returns from her "trip," Lydia tends to see herself and the world differently, and usually more constructively.

Illness, like music, or many animals, or the desert, is a portal, an invitation to expansion. Illness is the only one of these portals that is potentially self-destructive, and it is called upon in more extreme conditions. It is also part of Lydia's old defensive cycle of loss-rejection, isolation, guilt, depression, illness, expansion, and re-emergence with renewal. In recent years – since the mid 1980's, Lydia has learned to short circuit this defensive cycle, and catch herself at the point of beginning to feel the intensity of a loss or rejection. Instead of permitting herself to spiral down through the rest of the sequence, Lydia halts the process and immediately expands outward and away from the problem and the negative feelings. In this way she is successful in avoiding the prolonged complications of the rest of the cycle. In this much more creative position, Lydia is little bothered by personal illness in recent years. When Lydia experienced the healing of her eyes and emerged as a committed healer [covered below], she left much of her defensive past behind, and the spiral into illness is part of that past. This past is still there, but it is no longer sufficiently empowered to drive Lydia into a destructive cycle that includes the illness portal.

For a long time and more so when she was under stress, Lydia suffered from lack of fluid to lubricate her eyes. So, her eyes would often burn, and she could find herself in excruciating pain virtually every morning upon getting up when it was as if her eye lids were stuck to her eyeballs. Lydia says that in these circumstances opening her eyes would be like tearing the surface off of her eyeballs. Shortly after the death of her later mentor, Bernie, healing of this problem occurred for Lydia while with a friend and sharing looking at some beautiful pictures. With her focus on him and these pictures, Lydia felt herself begin to drift and decided to go to the healing table and lay down on her back. She remained there for one and a half to two hours while a presence came in an arc at the

height of the ceiling above her. She lifted up out of her body to touch her face to this presence in an ecstatic experience of unification, akin to her expansive experiences in the desert when she first heard her voices. Lydia felt that this presence was still with her when she later went to see the eye doctors, and they confirmed that the “blisters” in her cornea were inexplicably inactive and greatly reduced in number. Lydia emerges from this event “knowing” who she is and with her healing direction for herself confirmed, sealed. She knows she is a healer, because she can heal herself. Lydia says she can only touch on the sense of this healing experience; she recalls only the edges of the event; the center is pure feeling, and so, indescribable.

Discovering who she is and where Home is and being healed have been Lydia's major quests through her life, and her own special healing event brings them together. Home is in the expansive plane, and she is a healer, serving to access this plane for others so they can experience Home and discover who they are and in the process be healed. Who Lydia is is something else besides her role as a healer; she does not reveal this to me, but Lydia believes in reincarnation. Bernie has told Lydia, to a degree before his death and in visions afterwards that he will be there for her always and that he will bring her a companion and a mate to join with her in her work. Who Lydia feels herself to be may relate in some way to Bernie. Certainly she picks up his teaching of the Course in Miracles shortly after this event and she admits that prior to Bernie's death she had not paid particular attention to or felt any special affinity for the Course, which was Bernie's focus.

COLLEGE AND UNIVERSITY YEARS AND LIFE IN BOULDER

Freshman Year at USC in Music

Lydia indicates that her depression after Millie's death and Samuel's rejection lasted through most of her freshman year at USC. Lydia says she spent long hours in her small "closet" apartment sitting on the couch or bed zoning out, expanding Suffering within her lingering depression. She did little studying for classes and nearly flunked out. We can recall the parallel here to the closet in Lydia's childhood bedroom at home where Lydia went to expand and be with her voices after she experienced rejection and beatings and intrusions by members of her family.

In April. Lydia says she took a cold shower from which she emerged having escaped her depression. Unable to resolve the two different aspects of herself (the intuitive I and the demure, witty Me), Lydia's solution to her depression was to commit to the one side (Me). She reentered the tethered world and tried to accommodate herself to success within it on its terms. Upbeat and involved on the surface, this solution was a temporary fix but doomed to failure in the long run because it required Lydia to suppress her intuitive, expansive self. But in the confusion after Millie and Samuel, Lydia was not able to find a way either to integrate the I and the Me or to permit the hitherto positive but "dangerous" I to take the lead. Lydia's solution was to discard the surface behavior of depression and social withdrawal. So, she came out of the closet, but she remained unresolved and uncommitted, and perhaps unable to commit, to anything: music, school, or people.

Throughout college Lydia was a declared music major, and her problems in committing to music at USC remained with her later at the University of Colorado. Lydia found she just could not make herself practice enough to become truly proficient technically. Commitment to music performance was secondary for Lydia; enjoyment in listening and the use of music as a portal to her expansive world was always primary. Performance was originally Lydia's only way to experience the classical music of her choice. Piano lessons represented access, and skill in playing the organ was one way Lydia earned recognition in her family, playing for her parents' friends and at various parties. But hearing the music: and being transported by it were what was important for Lydia personally. Lydia found that having to play the music herself was always something of an impediment to her being able to move fully into experiencing the musical adventure. She was always frustrated by her own limitations as a performer, and preferred to journey through excellent musical recordings. Music was and remains to the present an important means to an alternative reality, not an end in itself. So, it should not come as a surprise that Lydia started out and remained a rather lackadaisical music major, once she had access to the recordings of great performances. She does recall, however, playing the organ, strictly for herself, while at USC and expanding through the music, to momentarily escape her freshman year depression.

Back home in Palmdale for her the summer between her freshman and sophomore years, Lydia primarily recalls her relationships with two men, Bruce and Luis. Bruce was a "stallion" at the military exercise school outside Palmdale, and Luis was a more sensitive and less macho Latin "lover." Lydia experienced all but intercourse with each of them. Luis was the one who was sensitive and caring and who she says taught her about some of the intricacies of sex. In Lydia's relationship with these two men she recognizes the conflict between what attracts but frightens her - the tall, handsome, dynamic, assertive,

macho type, and what she feels most comfortable with but tends to lose interest in - the less assertive and more sensitive male. The first is too much like her father while the second is too little like him. Either way Lydia cannot tolerate the relationship for long. What is revealed here is the ongoing underlying love-hate [ambivalent] orientation to the male, and Lydia's inclination to move rather rapidly to the sexual level to try out her heterosexual relationships. Weak in self-esteem, Lydia uses what previous experience [Eddy, Daniel, Samuel] has taught her, that she can use her physical attractiveness to get what she wants [love and attention]. But Lydia's inclination to move rapidly into the physical leaves her open to being identified as bohemian and an easy mark, which can result in her being hurt by men who are willing to take advantage of her.

Three Years at the University of Colorado

Lydia's relationship with Carl in her sophomore year at the University of Colorado exemplifies her vulnerability as an easy mark. Carl was a stallion type and a music major, and he not only used Lydia sexually but put out the word that she was an easy target. Lydia says she was not only hurt by Carl's behavior, but had to fight off dates the entire year as a result of his characterization of her. Again Lydia is drawn to the "stallion" who uses, abuses and rejects, reinforcing the old childhood complex that begins with her father.

Throughout her college years Lydia had many relationships with men, none lasting very long, most ending in stallions using and rejecting her or more sensitive men failing to sustain Lydia's interest and her rejecting them. In those few cases where the man was both "stallion-like" and willing to commit, Lydia describes herself as thinking, "He's too good for me," and almost freezing in the moment of realizing that she might actually "get" what she wanted. This "freeze" response Lydia says was akin to what she felt in finding herself helpless with fear in the face of her father's imminent attacks. Hal was one of these "too good to be true" stallions, and Lydia found it necessary to withdraw from him. What emerges in this overall picture is a situation where no male can qualify. They are either too assertive and abusive [powerful] or too sensitive and caring [weak], or they are assertive and willing to commit within a caring relationship and they are "too good to be true" and need to be avoided because they are too confusing. Lydia's underlying ambivalent love - hate sense of the male, which begins with her stallion father and is reinforced in nearly every subsequent heterosexual relationship, drives her to extremes and renders her too fearful to commitment to any male who possesses the traits that attract her. Both she and the men she relates to are in a no win situation.

Ben was the dashing stallion the summer of Lydia's junior year. Ben was tall, clean, witty, macho and he scared her because he was "too good for me." In the Spring of Lydia's senior year she was seeing Ben and became pregnant, and she recalls very strongly desiring not to be with child. Subsequently she says she had an early miscarriage, and told Ben of her relief in a letter to him, not having told him before. Ben withdrew immediately from Lydia. In this relationship much of the old life pattern is revealed again. Lydia is conflicted about the stallion she wants, engages him sexually, is troubled by the consequence of her involvement, finds a way to upset him, and is ultimately rejected by the stallion. Love, sex, death [miscarriage], and rejection by the powerful male appear once again, and in this case, also, there is the possibility of her guilt over having "killed" the child by so strongly desiring not to be pregnant. We will see Lydia repeat this same relationship set more emphatically with Professor Simeon.

For the most part Lydia's cold shower at the end of her freshman year had set her on a course to try to define who she was from within the tethered world and to suppress her intuitive side. Lydia says she continued to have her "insights" and private expansion was always available to her, but during this time she made a conscious effort to put her full blown expansive self in the background. The I within Lydia remained mostly hidden from view, but occasionally she says this part of her did make an appearance. Lydia recalls attending a fraternity party her junior year and meeting a man with whom she danced and had a lot of fun all evening. After having gone home, he called Lydia and came back over and Lydia says they sat and talked. It was very late and Lydia permitted her expansive self to show. She says he saw it, was disturbed and left, not to be seen again. Such events, tended to confirm Lydia's sense from previous experience that her I aspect may be too alarming, even "dangerous." The I has many male characteristics including a deep voice, and it has the power to drive men away, scare them, and maybe worse. Whatever its effect, such events are evidence that for all her effort to ignore the "I" within her, this aspect of Lydia remained an active underlying element within her, awaiting expression or re-incorporation.

As part of Lydia's "playing" at being in the world on its terms through her last three years of college at the University of Colorado, she joined and participated in a sorority. But, not surprisingly, Lydia reveals that she had difficulty really fitting in. Her non-conformist tendencies and acerbic wit were too strong for some of the more conventional women. Always on the edge of the group, especially of those sisters who took the sorority so "seriously," in her senior year Lydia was accused of stealing by a small group of the powers-that-be, and was ostracized and shunned, brought before the "trial" of sisters, and humiliated. Stubborn, Lydia refused to quit the sorority. Instead Lydia went through the experience, as with other punishments, enduring the rejection, but resenting and carrying the anger. Later the real culprit was found out, and Lydia was cleared, but it was too late to make up with the sorority. As we will see, this was not the only case of Lydia being abused by a group of women who were envious or jealous of her "freedom," or resentful of her lack of commitment. In the game in the tethered world, Lydia ends up being hurt by her same sex peers as well as her opposite sex peers, but, as in the case with men, Lydia's underlying ambivalence about committing to life defined by the tethered world sets her up for being hurt. At one level she pursues the standard, tethered image of the college co-ed and is accepted on these terms, but then at another level she wants to turn around and have it her non-conformist way, undercutting the value of what she has "gained" with non-punctual behavior and her cutting wit. She wants success in the tethered world, but she also wants to protest against it. She wants to be "in" it without committing to it. Lydia is literally caught Betwixt and Between.

While Lydia does not recall using her intuitive talents to get back at others or retaliate during her college years, she does recall always "knowing" about others and telling them things about themselves and having them say, "How did you know that?!" Lydia's insights were like her wit, not held quietly, but used to gain recognition and attention, to suggest her power to others, and to promote the mystery of herself, as if constantly teasing others with her being different and challenging them to find out who she really is. Of course the flip side of challenging others with her difference was to risk rejection as a result of being perceived as so odd as to be somehow a threat. In her ambivalence, Lydia walked a fine line between gaining recognition and being rejected. As we have seen, she frequently found herself "over the line."

The summer between Lydia's junior and senior years she went to Europe with a woman friend from college who was a ballet dancer. During this trip she met a dashing Swedish stallion, Gustav, and became intimately involved, seeing him at various points throughout her European journey. They became quite attached, and Gustav began to talk of marriage and took Lydia home to meet his mother as the summer began to come to a close. At this point the same old escape syndrome asserted itself in Lydia, and she began to have thoughts of, "It can't happen, it can't be me." Panicking in the face of the need to make a commitment, Lydia looked for a way out. Having learned of her own diabetes a year earlier, Lydia says she was eating a lot of chocolate through Europe, but really overdid it in Sweden with Gustav. As a result, Lydia says she got sick with cystitis, had to go into the hospital, and from there her mother made arrangements for her to return home to Palmdale "to be put back together again." This is the sickness as portal and escape and means to familial re-incorporation that we have dealt with before and that is a long established pattern in Lydia's life. The use of this escape hatch with Gustav underscores the continued extent of Lydia's difficulty in committing to men, even when the man qualifies as "Mr. Right."

Life and Work in Boulder After College

In general this period was a difficult one for Lydia primarily because she had a hard time getting and keeping a job. She says she enjoyed the work, teaching elementary children, but did not get along with her colleagues and bosses. Her casual attitude and sharp wit seem to make her appear as a nonconformist whom these people could not tolerate, even though Lydia says she was mostly good at what she did. Doesn't fit in. Can't fit in. Won't fit in. This is the manifestation in the world of occupation and employment of Lydia's underlying ambivalence about the tethered world and commitment within it.

In the Fall after graduating from college, Lydia had her first job as a classroom teacher in the Boulder public school system. Assigned to an inner city school, charged with 37-42 pupils in her class, and given a lower track class to teach as a beginning teacher, Lydia says she was a set up for failure. Lydia admits that she had too little control in the classroom but says she received no assistance or guidance in trying to correct the problem. What she did receive was a scathing review at the end of the year from the principal who offered no support. Lydia says her first year of effort occupationally in the tethered world was a full on failure, and she felt very much diminished by it because she wanted to be a good teacher.

For her second year Lydia was assigned to another school, where she says she encountered another victimizing principal. This woman would not let Lydia retake the teacher qualifying tests later in the year to improve her scores after showing poorly on the first round of tests. This principal told Lydia she should be a stewardess rather than a teacher. The result was another year of failure in tethered world and in Lydia's efforts to serve children, and this time she was no longer in a position to qualify for a teaching position.

As Lydia describes her problems with her bosses and colleagues, it becomes clear that the same old pattern of response to abuse was asserting itself in these occupational contexts. Lydia's reactions in situations of difficulty with her colleagues and bosses were characteristic. First she tried to ignore the attacks, then she tried to endure, then she

began to act out - to emphasize the very things that annoyed them, then she became verbally assertive with her cutting wit, and then she would finally lash out in a flurry of verbal assertiveness and "really put them in their place." This is the same pattern from childhood. As with her father and Daniel, Lydia finally strikes out at the end and protests the abuse, but her strike is curtailed here to a verbal statement. Having lashed out, Lydia makes her point, but still suffers the following rejection: being fired or put in intolerable positions from which she must leave. In the end Lydia is the one who loses.

One of the most important sources of respite for Lydia through her difficult years in Boulder was mountain climbing. In Colorado, Lydia says the mountains were to her what the desert had been in southern California as a child. Lydia joined an outdoor experience club and spent as much time during the summers in the mountains as she could. Through this club she met several friends, some of whom have become prominent political figures in Colorado today. While the social contacts were significant, Lydia says she avoided these contacts when climbing, preferring the fewest companions consistent with safety. For her, the value of climbing was to be up in the thin air above the tree line with a huge view and great clarity; as Lydia says, being in that situation was always an invitation to expansion. To be up in the mountains was another portal, and together with music these two passageways were significant for Lydia's sense of identity, completeness and well-being in what was otherwise a period of considerable stress. In the mountains she could get above it all and release herself into a larger perspective.

Graduate Experience, University of Colorado.

After two years experiencing great difficulty as a classroom teacher in the regular Boulder school system, Lydia decided to go back to graduate school, first in English literature. Graduate study in literature proved uninspiring, but at age twenty-four Lydia met and became romantically involved with one of her English professors, Professor Simeon. By mid-year Lydia was pregnant and facing making the arrangements for an abortion out of the country, abortions being illegal in the U. S. at the time. Professor Simeon helped her to contact a doctor in Boulder who recommended a doctor in Mexico to do the abortion. In trouble, Lydia told her mother about her predicament and stopped in Palmdale before going on to Mexico. Lydia was surprised and angered by her mother's response, which was to tell her friends that Lydia had got herself "knocked up." Lydia's mother did not go with her to Mexico. Instead, Lydia traveled with two other women, one pregnant and seeking an abortion from the same doctor together with her friend.

Once in Mexico Lydia had no one with her in the room with the Mexican doctor. She says the doctor examined her and then told her she had to have intercourse with him if she wanted him to perform the abortion. Lydia says she froze as he raped her, and then he did the abortion with Lydia under partial anesthetic, seeing it all and in enormous pain during and after. Lydia says she endured through the pain but wanted to jump out of the window it was so intense. Returning home with her companions, Lydia found out that the other woman who had her friend with her was treated properly, there being sufficient anesthesia and no rape. Lydia describes herself as feeling great guilt and remorse about the abortion and subsequently crying a good deal about it.

Lydia still judges herself harshly concerning this abortion. One event that she recalls that tended to confirm her own judgment occurred two years later when Lydia was accompanying a woman from Boulder to San Francisco who had decided not to have an

abortion and whose child Lydia had helped her care for since birth. On the trip Lydia told the woman of her horrible abortion experience, only to have the woman declare Lydia to be a murderer. Lydia says the judgment came out of the blue, and totally ignored all Lydia had done for this woman to make her decision to have her child and keep it possible. But, the judgment was rendered, and Lydia still remembers the pain it evoked. Lydia now looks back on her abortion as the child she never had and her first son – a reading that Alma, a psychic later in Lydia's life, reiterates when she sees Lydia as having four children and two sons. Lydia figured that September 2 would have been the child's birthday, and not incidentally this is the actual birthday of her living son, David. So important was the loss of this child in her mind that Lydia seems to have tried to "retrieve" it by matching her pregnancy with David to what she thinks would have been the timing of the lost child.

Lydia's sensitivity concerning her abortion should come as no surprise since it brings into view all the old ingredients: love, sex, violence, death, rejection by Simeon and her family, and guilt. Lydia's mother's enema behavior is repeated as the doctor's rape and abortion, to extract from Lydia the "evil" that is within her because she has been bad, got pregnant. Love, sex and intimacy with the professor ends in death, a "murder" committed by Lydia. In her abortion, Lydia has another death for which she is responsible. The difference is that in this case Lydia makes a decision at the conscious level and as an adult rather than unconsciously as a child. Her sense of responsibility is that much more difficult to avoid. Although it does not draw the intuitive-expansive into the picture, the overall effect of Lydia's abortion experience was to likely further empower the love, sex, violence, death, and guilt complex in Lydia and to keep her bound within it.

Lydia's relationship with Felix, an older man of 48, was particularly important to her in the semester after her abortion. Felix lived in the same courtyard setting as Lydia, and they became friends and often shared tea in the afternoon. Felix was a philosopher, and while he was unhappy in his marriage, he remained a father figure to Lydia. Felix was a Jew from eastern Europe, and Lydia says they talked about all kinds of ideas, including the Holocaust. It was at this time that Lydia says she devoured all the books she could find in the library on the subject, reading many books identified by Felix, more of this material than the English literature that she was supposed to be studying. Suffering from enormous guilt over her recent abortion in which she was multiply abused, Lydia says she probed the literature of the Holocaust to discover the secret to how the Jews survived. Identified with the Jews, Lydia is in the paradoxical position of being at once both an innocently abused, persecuted person and a "murderer" of babies like the Nazis. The secret she seeks to discover is really more complicated than that of the Jews alone. For more on this see the separate section on the Jewish identity issue in Lydia's life. For our purposes here, it is sufficient to recognize in Felix and the Holocaust focus after Lydia's abortion the transition or bridge for Lydia's decision to switch her graduate study from literature to the psychology of disturbed children.

After two very unsuccessful years as a Boulder school teacher during which Lydia felt abused by the administration, after a year of nominal work in English literature, and after suffering through her abortion experience, Lydia's decision to switch her graduate study from literature to the psychology of disturbed children was almost predictable. As an adult, Lydia was re-experiencing the depths of her feeling abused as a child. Although she did not recognize it at the time, her choice to focus on disturbed children was, like her identification with the Jews, an effort to probe into her own identity, to discover who she

was, not just to reach, teach and help others. She was homing in on her own central dilemma and making it the center of her professional focus. Interestingly, Lydia says she never consciously tried to apply any of her knowledge from her training in abnormal or disturbed child psychology to her own history. Some of the key doors into this history were simply too tightly guarded until relatively recently. At the unconscious level, this decision may have been the one that began Lydia's lengthy turn into greater self-awareness and assurance and expression.

Life in Boulder After Lydia's Abortion

For most of Lydia's last three years in Boulder, and especially in the cooler months, she indicates she volunteered for work in the evenings and on weekends in the hospital pediatric ward for the severely and terminally ill. Lydia says the hospital staff soon learned that she could assist with the difficult cases to calm the child and relieve the pain. Lydia describes working particularly with the burned children, where the destroyed skin had to be stripped away. She says the only way to endure the sight and the extreme discomfort of the child was to expand her consciousness outwardly. With this shift in perspective, Lydia describes being able to connect with the child and withstand circumstances that most other volunteers could not begin to tolerate. From her expanded position, Lydia describes being able to calm one particular child who had been burned in an explosion and who was out of control, cursing the doctors. At the time, Lydia sensed that in her way of relating and connecting with the child she was doing something, but she says she did not really recognize it or realize she was beginning to heal others.

Lydia's volunteer work with children in the Boulder hospitals is an important turning point. The timing of this move into the hospital setting corresponds with her severe guilt after her abusive abortion, her resurgence of interest in the Holocaust, and her shift in graduate study to the psychology of abused children. As an abused child herself and suffering recent personal [Samuel and Professor Simeon] and occupational [as a classroom teacher] abuse, and most importantly having just "murdered" her own child [her abortion], Lydia has every reason to identify with disadvantaged children and to devote herself to trying to help them. Beyond the issue of unconsciously seeking to unravel the mystery of herself in her studies, Lydia can attempt to appease her guilt in having "taken" a life by putting herself in the most extreme circumstances [punishment] and trying to save the life of a child. In the extremity of the circumstances, Lydia discovers utility for her expansive mental shift. Through it she can first endure, then connect, and finally assist.

Not consciously aware of what she was doing, Lydia had made a major discovery that would ultimately lead her out of her dilemma with respect to the expansive-intuitive I within her, provide her with an outlet for its creative expression, and offer her the opportunity for personal reintegration. In the act of helping to give life through the use of her expansive connection, Lydia counters all of the previous associations of this expansive I with "evil" and the taking of life - death [Mother's miscarriage, Father's death, Daniel's death, Millie's death]. Volunteering in the Boulder hospitals was the beginning of Lydia's emergence as a healer.

While volunteering in the hospital, Lydia met Ted, an intern in the hospital. A relationship ensued, and Lydia ended up living with Ted. Lydia says he needed her, but he also needed his freedom; he would not commit. Lydia describes the two of them as moving back and forth in an unsatisfactory relationship, until Ted finally left. The relationship

exhibits the same old problem: Lydia struggles to get commitment from the male, but should she actually get it, she is most likely unable to follow through with real commitment herself. In the case of Ted, Lydia was left, having never made it past the initial struggle – the alternative ending, rejection.

Personal losses, especially deaths, were difficult for Lydia, and this one was compounded by Lydia's inability to locate a job after finishing her graduate work. Lydia says that toward the end of graduate school, using her connections she had helped a fellow student to obtain a job teaching disturbed adolescents, only to have this same woman turn around and block her from being hired for the same type of position. Having lost Ted and having been sabotaged by her fellow student for the job for which she had prepared herself, Lydia felt alone, isolated, betrayed, and jobless with no prospects. Lydia's response was predictable. With her life out of control, she became ill, this time with a peculiar eating disorder and was hospitalized. Surrounded by attentive medical personnel who never could diagnose her problem, Lydia had her life "put back together again," as had previously been accomplished by her going home to her mother.

Once out of the hospital, Lydia finally located a job, not teaching disturbed children, but as a Nursery School Program social worker. In this job she says she liked the contact she had with her clients and particularly enjoyed manipulating the system to get assistance for her clients and to protect abused children. But she disliked the bureaucracy and paperwork. Lydia feels she did a good job and was unfairly judged, not for the quality of her work, but for her problems with her co-workers and her attitude, which she admits was sometimes outwardly facetious. The result was that Lydia was not hired for the second year because "Your heart isn't in it." Although personally Lydia could feel good about her own work, again she met with rejection at the occupational level. With no job for the coming year, Lydia left Boulder and headed for San Francisco.

Throughout her college, university, and early work years, Lydia describes herself as taking her bohemian views and attitudes home: to challenge the home front. At this time Lydia's mother was in a long-term relationship with a college teacher, Jacob, whom Lydia says was almost a stepfather, except that Jacob and her mother never got married, and he always maintained a separate residence. Jacob's discipline was political science, and these were the early years of the civil rights movement. There were blacks in Jacob's political science department, and he claimed there was no prejudice against them, though, as Lydia enjoyed pointing out, no blacks held rank and he and her mother never socialized with them, as they did with other department members. Lydia indicates she was constantly challenging Jacob with her radical views, provoking many debates in which Lydia enjoyed poking holes in Jacob's bubble and stirring up her "parents'" complacency. There was, of course, a lot more going on here, much of which was productive for Lydia. By challenging the admired academic and discovering her adult capacity to interact with the "knowledgeable" male, be an equal, and even win, Lydia got back at the powerful parental sources that previously had overwhelmed her, asserted her independence, and laid claim to being an independent equal. As laden with the residue of her parents' abuse as Lydia was and as difficult as her life was in her early adult years, her provocative visits home and Jacob's and her mother's willingness to tolerate her challenges, were important for Lydia. On her home ground she was permitted to claim full presence and "respect." She commanded an identity, at last! But she did it as a challenger, not as one loved within the family. So, there remains a defensive posture to Lydia's success at home.

THE EXPANSIVE IN ANIMALS AND CHILDREN

Lydia's Special Association with Animals

For Lydia, cats are spiritually sensitive, often the material manifestations of friends. Lydia appreciates their affection and contact and their ability to escape through narrow passage ways, which Lydia so often feels she cannot find, or do for herself. Cats are also very independent and self-sufficient, traits of strength Lydia has in her I dimension, but lacks in the Me aspect of herself.

From life in Palmdale to the present, Lydia has a long-term special relationship to animals and plants. Turtles, frogs, rabbits, desert coyotes, horny toads, etc. are all her friends in the wild. The horny toad has a special place for Lydia. It is ugly and scary and weird and looks dangerous, but Lydia can pacify and hold and stare at and "through" it and then release it unharmed in any way. This desert oddity is a major portal to expansion for Lydia. The toad shares characteristics with Lydia's sense of self, since she is also regarded as weird and ugly and wild and strange and scary and dangerous by her family, especially in childhood. In a way, it can be said that Lydia uses a representation of herself in animal form to calm herself [reach for equanimity of being while confirming herself], to escape herself [as Me in a troubled home environment], and to reach the expansive [contact the I self and assert its priority in identity]. In reaching her zone of positive identity and experience through this animal, Lydia denies the importance of the outward material form of things in determining capability or significance, and claims great value for who she is inwardly. She also demonstrates through her interaction with the horny toad that her participation in the expansive is not threatening or harmful to other creatures, and that they therefore have no reason to fear her.

At Daniel's ranch the world of domestic and wild animals is more immediately available to Lydia. Horses are particularly important to Daniel, and Lydia attends and rides these animals almost daily with Daniel as his "right hand man" in the beginning. Lydia also raises chickens and oversees their broods; she recalls rescuing one lost, cold chick by warming it in the oven. As the odd, outsider in her family, Lydia attends, rescues and revives herself in this process.

At the ranch Daniel is also much interested in plants, and in this context Lydia incorporates plants into her special world. Daniel has roses all over the yard and patio of the ranch, just outside the bedroom. In the mornings Lydia recalls going outside to observe, watch, and get to know each rose during the summer. Lydia discovered that roses were flowers she could use as portals and whose beauty was transporting and whose identity she could move into and share. Roses are an interesting focus, beautiful, yet dangerous, and Lydia seems to have this double edged sense of herself as she begins to emerge into womanhood at age 12-13 and attracts her step-father's comments and attention. Lydia shares attending the roses with Daniel, and Lydia is a flowering rose to Daniel, and neither can resist becoming intimate with the rose.

All of these animals and plants are potential portals for Lydia to see to the other side, to engage the immaterial world of essences beyond the material domain. Each can take her to the mysterious other side. Eyes of animals are portals to look through to see beyond. According to Lydia, animals and plants "know;" they cannot speak to us literally, but they have the answer to the two sides of things, and so they are easy access points to reach

through to the expansive. From childhood Lydia uses the natural world in this way. She can talk to plants and animals and does so frequently, whether aloud or in her mind. She can become one with them, and they affirm what she knows: that the other side is there and that it is good, not evil or strange or bad as her parents and other experiences suggest.

The Expansive and the Similarity of Animals and Children

For Lydia, children, and especially young ones, are like animals; they have not learned to shut down the expansive side, yet. One reason Lydia is drawn to them as a teacher and social worker and hospital volunteer is because they are easy to contact at the expansive level to which Lydia relates. In helping them, Lydia has a chance to replay and symbolically undo the negative effects of her own childhood, remaking in a sense her own past through her expansive connection. Working with children who are in trouble, ill or disadvantaged or abused in some way, puts Lydia in a position as an adult of assisting these children to overcome the very problems that Lydia experienced as a child by sharing with them her expansive secret for survival. In sharing it and seeing it work, Lydia affirms her own course in childhood and her emerging role as a healer in adulthood.

With respect to her own children, Lydia remembers spending time with David as an infant, gazing into his eyes and asking, "What do you see?" That is, can he see the "real" Lydia? Eyes are natural portals, and Lydia looks immediately for the expansive connection with her first child. Constantly searching for confirmation of her own identity, Lydia wants to share who she is with her children from the start, and avoid the exclusion that denied this identity to her in her own childhood. She does not want to scare them, and she knows that as children they are open to expansive contact. In their innocence and openness, her own children represent the possibility of achieving family and home both objectively [materially] and subjectively [expansively or at the immaterial level].

SAN FRANCISCO LIFE AND WORK

SAM – THE BEGINNING

Good Times at Last

Shortly after arriving in San Francisco from Boulder, Lydia took the qualifying test to teach disturbed children. She says hers was the second highest score, and as a result she had her pick of the available jobs, a dramatic change from the situation in Boulder. Besides a good job, Lydia was able to locate a very nice apartment in a very good area and at a very inexpensive rent. Her small apartment was in the garret above the house of a well-known musician-conductor where she had a high view overlooking the bay. In her new "pigeonette" in sight of the bay [water], with a home devoted to music, and with opportunities for ferry rides on the bay, walks on the beach, and trips along the coast, Lydia says her living environment afforded her many expansive possibilities. Add in a good job with enough money and summers to "play," a very compatible roommate, Joyce, and an extensive group of sophisticated, professional, and well-heeled friends and Lydia indicates she felt she had rediscovered her warm California paradise after struggling in her cold Colorado hell. For a year Lydia was comfortable and successful as a full participant in the tethered world. It was perhaps the happiest year of her adult life.

In her job Lydia was responsible for a class of seven to nine disturbed young boys. Lydia says that she put her whole self into turning this class around, and that she was successful professionally for the first time. Lydia indicates the task was a great challenge and exhausting, but by filling her empty room with hammers and wood and plants and all kinds of projects, she made it work. Still the non-conformist with her own unorthodox style and approach, Lydia says she had a few problems with other teachers, but in this case the principal was more interested in results than rules and was nearly always supportive of her. So, it all worked, and Lydia proved her professional competency as a special education teacher to herself, her colleagues, and her superiors. For someone who had had a career so laced with failure to this point, Lydia's positive occupational experience during this year was extremely important in bolstering her sense of self worth. Without it, and no matter how idyllic the other aspects of her life may have been, this would not have been a "very good year," as Lydia characterizes it.

Socially Lydia indicates she was part of a fast set, jet set type of people, within which she had many men friends. One of the most peculiar of these she says was a Middle Eastern man with a lot of money who she discovered wanted a kinky relationship with her in which she was to beat him. At his elaborate home one evening, he announced, "Beat me, or I'll rape you." Lydia managed to get out of that situation and thereafter avoided the man. An abused child herself with violence enough in her background, the last thing Lydia wanted was a sadistic sexual relationship with a man. But even in paradise, here it was again in her life, the fusion of sex and violence.

At age 26, Lydia was in San Francisco in the central period of the civil rights movement. Still the non-conformist, Lydia met and became involved with a black professor, Ralph, who was a civil rights activist and leader. For three months Lydia related closely and sexually with Ralph, going to see him in the black areas of the city and often being present in his meetings with other black activists while they planned protests in the city. Lydia says she realizes now that she risked her welfare in making these trips in and out of the turbulent black area of San Francisco, but she indicates that at the time she never felt

there was any problem. According to Lydia, Ralph was an intellectual, articulate [with a terrific speaking voice], charismatic, and caring and gentle to her, while giving her space. Lydia says both she and Ralph knew that the relationship was safe from the start, that there was no need to commit, because both knew that it would not be permanent. Lydia indicates she was attracted by Ralph's commitment to the civil rights cause, his complete involvement, the kind of commitment she could not make within the tethered world. The relationship ended when Ralph brought a group of his radical black friends to Lydia's birthday party at her apartment and took over the music and transformed the event into a political rally with challenging speeches. When Ralph brought the black protest into her space and took over, that was too much, and Lydia could not take it [something like Lydia bringing her challenges into her mother's and Jacob's home?]. So, Lydia and Ralph decided to end the relationship, especially since the political situation was becoming too dangerous for both as the civil rights movement heated up, with FBI surveillance and the events in Height-Ashbury.

In the midst of paradise, Ralph is the Black Stallion. He is "Majesty," exciting, different, committed, intelligent, charismatic, yet he is one of the disadvantaged [like the Jews]. With Ralph, Lydia can be part of the protest, identifying with the outsider - the persecuted, and yet be safe; Lydia can have sexual and personal intimacy with this stallion without being confronted with the problem of ultimate commitment. And when the stallion gets too close and threatening, Lydia again withdraws.

Apart from Ralph, Lydia says she had two other close men friends during this year, Jim, a lawyer, and Eugene, a psychotherapist. Though she recalls both as older than she was, Lydia was surprised to discover in a recent conversation with Eugene that he is only five years her senior. Of the two men, Eugene was the one who was closest to Lydia. Lydia says she revealed her ESP ability to him the third day she knew him and that he was supportive and affirmed the viability of the phenomena. Eugene was the one who was there in Lydia's life as the alternative selection as a mate when Lydia made her decision for Sam, the man who has been her husband for the past twenty years, until their recent divorce. While Lydia describes herself as pursuing Sam without love, she says she felt the true possibility of love with Eugene. On the last night before Lydia committed to Sam, Lydia describes feeling the sense of intensity and presence in the room, joy, as she made love to Eugene for the last time. She says she felt a sadness at the thought of having to leave this for Sam, but the sense of being impelled in the direction of Sam was so strong she says she could not deny it. As Lydia puts it, "I just had to do it; it was part of the plan."

In Eugene, Lydia had a chance, and she knew it at one level, to have it all: love, family, joy in nature, and support for her expansive-intuitive interests – in a way the option to dwell in Paradise. All the ingredients that add up to "Home" for Lydia were there. But Lydia could not accept that path. It was too risky, too threatening for her to accept all of it bundled together in one man at this point in her life. She was fearful of this "total" commitment, as she had been consistently before with men who approximated being "Mr. Right," who evoked the "this can't be true" response in Lydia and her subsequent withdrawal. Lydia's underlying conflict "impelled" her to assume that she needed "space" from the intimate to allow her expansive capability to emerge without complication, and Sam was her solution, her compromise.

Lydia says the summer of her first year in San Francisco was idyllic, with the entire time off to enjoy herself after a successful year teaching. Joyce, her roommate, was a close friend with whom Lydia had many good, easy talks and some of the feel of her former relationship with Millie. And yet Lydia says she was restless and had the sense that her time of ease was temporary, that she did not belong anywhere for long. She says she was home sick - not for Palmdale - but for "Home" in the expansive sense. Since coming out of her depression over Millie's death when she was eighteen, Lydia had committed to being in the tethered world with just temporary forays into the intuitive in clairvoyant insights and into the expansive in the mountains, or near the water, or through music. After a very positive year and most of an "idyllic" summer, perhaps Lydia was afraid that this new experience in the tethered world was "too good to be true."

First Meeting Sam, Lydia's Husband to Be

One evening while going upstairs to prepare to go out, Lydia describes having a feeling and knowing that she will meet her husband that evening. Later, when she saw Sam coming to her table, Lydia says she knew he was the one when she saw his smile, the same smile as that of Samuel, the Jewish Air Force cadet Lydia had fallen for and pursued from age sixteen. Lydia says she could also tell from the moment she saw Sam that he was "obviously" Jewish. Having lost the original Samuel, Lydia discovered a substitute Sam with the similarity of smile and the correct ethnic association that fit her Jewish strategy. And he was a stallion – being tall, dark, witty, and intelligent. Sam became the means to retrieve the first Samuel and even Millie, with whom Samuel was doubly associated.

In their first meeting, Lydia was so sure that she and Sam were fated to marry that she says she told Sam almost from the start that he was to be her husband. On a napkin she indicates she proceeded to spell out their life together, the number of children, even to the point of seeing Sam's alcoholism and the four years of eventual separation. Since Sam was on a visit from the east coast, Lydia told him there were only two weeks and that they had much work to do before he left. Despite the fact that she says she knew from the start that she did not love Sam and never found him handsome, Lydia felt impelled to make him her husband. It was the first time Lydia says she had felt this degree of compulsion.

In the days that followed, those around Lydia tried to caution her about getting involved with Sam, highlighting his two failed marriages and his reputation for instability, but there was no stopping Lydia who felt, "It just had to be."

Lydia's contention that marriage to Sam was "part of the plan and " foreordained – while possible, is not necessary. Lydia is otherwise not a fatalist, and the underlying psychology of Lydia's choice is too clear as the compromise she needed to make at the time. Unable to accept it all and live in paradise with Eugene because this was "too good to be true," and too risky a context in which to really give the potentially destructive I of her expansive self free reign, Lydia was looking for an alternative. At the unconscious level, Sam seemed perfect. Knowing she did not love him from the start kept Lydia safe from love and commitment, risk and confusion. Sam was Jewish and he fulfilled Lydia's Jewish strategy: her identification as one among a disadvantaged, abused people, and the assumed safety of being with these highly communal people who, having suffered abuse themselves, would not abuse her. Lydia conveniently overlooked the contradiction that in pursuing a marriage with someone she did not love she was a gentile continuing his

persecution as a Jew. In not loving Sam and in "knowing" in advance of his alcoholism and their significant future marital problems, Lydia was unconsciously permitting Sam to evolve into the human guinea pig that Lydia would need in order to emerge later as a psychic healer. Sam was the man Lydia did not love, that she in fact came to despise, and, as we will see, the man upon whom she permits her expansive powers to first be consciously exercised when she relieves his pain from his stomach ulcers. With her expansive powers strongly conflicted and guilt ridden because of their association with the deaths of so many of her intimate family members, Sam is a "safe" subject, one of an abused "race" and not truly an intimate. So, with Sam, Lydia will have the opportunity to let her expansive self come to the fore without risking the life of a loved one. Through Sam, Lydia can also get the family [children] she wants so badly within the appearance of a marriage. And paradoxically she can hope to make up for what she does not have with Sam [love] by becoming part of the idealized "Jewish" family and community, the people whom Lydia believes have the answer for how to survive persecution - LOVE.

Of course, at the time Lydia is only aware of being impelled in short order to make marriage happen with Sam and the fact that she does not love him. And she senses the difficulties to come in the marriage. The rest is well below the radar and only clear in retrospect. Restless in her new-found ease in San Francisco and looking for a way to get "Home," Lydia unconsciously discovered the "answer" she was looking for in Sam. With Sam the whole package came together in a way that "seemed" perfect, but which in fact was an invitation back into hell because Lydia was too fearful to make a choice to pursue "paradise" with Eugene. Having hit upon her "solution" for how to have marriage and family together with the active pursuit and expression of the expansive, after eight years of tethered commitment, Lydia was finally in the position to break out, expansively, which we will see is exactly what she did in her three day intuitive breakthrough event with Joyce, which occurs as the Sam option matures.

With respect to Lydia's continuing proclivity to the present to attribute her choice for Sam to "the way it had to be," even Lydia must now admit from her current Course in Miracles perspective that the universe does not impel anyone to make an unproductive choice. The universe does not require or direct anyone to suffer in order to reach fulfillment. The universe does not dictate that anyone deny his or her happiness in the present to reach a future goal. In spite of her Course in Miracles perspective at the time of our discussions, Lydia is drawn to the convenience of fate as a determinant as she looks back on giving up Eugene and pursuing Sam because it lets her off the hook for having been driven by her unconscious needs to make a poor choice. Equally important, this resort to fate protects Lydia's desire to believe that her voices, which play a central role in directing her to Sam, have their exclusive source in the universal and do not arise from her personal unconscious. Lydia's voices are a major aspect of her expansive experiences, and she does not want to have to "check" her communications from these voices for anything other than an origin in the universal. But it is a fact that most psychics have a good deal of difficulty distinguishing between universal and personal intuitive inputs when it comes to emotionally charged personal matters. Certainly as a twenty-six year old, having just broken through to a deep and prolonged intuitive experience with Joyce, Lydia was not in a position to distinguish the universal source for her many correct insights about others from the personal source of her "directions" to make it happen with Sam. Only in recent years has Lydia been in a sophisticated enough position as a psychic to make this distinction.

Lydia's Breakthrough to Sustained Clairvoyance

About a week after first meeting Sam and as Lydia is seeing her pursuit of Sam beginning to look really promising, Lydia describes herself as having a clairvoyant breakthrough which lasted for three days. During this time Joyce was the focus of Lydia's intuitive attention, and Lydia says she told Joyce all about herself and her relationships and her future. When Lydia first encounters Joyce in this event, Joyce had been away for the weekend. On her return Joyce was about to tell Lydia about what her trip had been like when Lydia told her, "No, let me tell you." Lydia says she proceeded to describe Joyce's whole weekend, down to the clothes Joyce's companions had worn and their individual quirks of character, posture and speech. In describing the man Joyce was with, Lydia says she was able to see everything but his mouth, at which point Joyce revealed that the man's mouth was the only feature of him that she did not like. Lydia's "reading" of Joyce was punctuated by periods of Lydia looking out over the water, an expansive trigger for her. Lydia says she would then return to fill in more of the picture of Joyce's weekend. Joyce was fascinated, then disconcerted, and finally became scared. So intense was Lydia's barrage of information that Lydia says Joyce had to tell her to stop. Lydia says she went out for a walk – all the while remaining in her expansive mode. Lydia returned elated to tell Joyce all about the events that surrounded a green dress Joyce had worn during the weekend. More of these concentrated outbursts of intuitive insight occurred over the next two days. Lydia says Joyce did not want to hear any more, but Lydia was so excited about what was happening that she had to reveal what she saw and get Joyce's confirmation.

Joyce was Lydia's roommate during Lydia's previous "very good" year, and the two had become close friends during this time. In fact, Lydia says she felt the same sense of ease in her relationship with Joyce as she had felt in her relationship with Millie. In Lydia's expansive break through, Joyce provided the opportunity for Lydia to do at the cognitive level of intuitive expression for Joyce what Lydia was not able to do at the instrumental level for Millie. Joyce received the explosive charge of Lydia's suppressed desire to explore and permit her intuitive faculty [the I within] to be expressed. An "idyllic" summer in the tethered world with too many things "too good to be true" – including Eugene – had made Lydia restless with a desire to go "Home." Sam's appearance on the scene opened the door to a possible way to achieve the needed compromise at the personal level to permit the expansive out and that "way" was looking like it would bear fruit. Joyce was close but not too close, and she was there as the substitute for Millie to be the recipient of Lydia's intuitive "coming out." Up to this point in Lydia's life, her intuitive aspect had "happened" more than it has been intentionally evoked with duration, continuity, consistency and depth. It had previously appeared when she needed it, often in response to threat or stress, or just incidentally without pursuit. This three day long event with Joyce was the first occasion when Lydia discovered the extent of what she could do "intentionally" at the cognitive, intuitive level. As might be expected, in her excitement Lydia way overdid it with her barrages of insight, and Joyce, who was not prepared to understand what was happening, became alarmed and withdrew. So, another loss for Lydia as a result of a burst of expression of her expansive capabilities, but nothing like someone dying. For the most part, everything seemed to be going "right" for Lydia.

THE SAM YEARS: MARRIAGE, FAMILY AND PSYCHIC EXPLORATIONS

Premarital Year With Sam in New Jersey

Within a month of meeting Sam, Lydia had marshaled a commitment from him to explore a possible marriage by living together for a year. Lydia settled her affairs in San Francisco for the Fall, packed up her things, and headed for New Jersey to live with Sam. Arriving with the school year already underway, the best Lydia could do was to qualify as a substitute teacher. With Sam gone for the day at work, and only part time substitute work available, Lydia says she had a lot of time to devote to her own interests, and these interests were decidedly in the area of the expansive-intuitive, which had exploded to the surface for Lydia in events with Joyce, just after meeting Sam.

Lydia recognizes that her decision to go to New Jersey was one with her commitment to pursue the psychic; as she describes it, "Nothing could stop me." She says she scoured the bookstores and libraries in the area where she lived within the first month of moving East, looking for any books on spiritual or paranormal or psychic phenomena. Lydia indicates that she read everything she could get her hands on. In reading, her focus was on the descriptions by others of what their life experiences had been and the nature of their psychic experience. Lydia recognizes that she was testing her experience against these descriptions, the results of which confirmed her expansive experiences as "normal" and not weird or strange or evil. She discovered she was not alone and that at least some people thought the kinds of capabilities she was manifesting were valuable and important. Lydia says she also used the descriptions of intuitive experiences, which she had not had, to try these out and see if she could experience them. Out-of-body experiences particularly intrigued her, and Lydia says she discovered that there was little she could not do or had not already experienced. Lydia indicates that Sam often did not come home until late and that she often read late into the evening. Although Lydia does not recall the titles of any of these books, she says she always had a book by the bed.

After her first couple of months in New Jersey, Lydia says she had about exhausted the resources of the local bookstores and libraries. It was at this point that she discovered the American Society for Psychical Research in Philadelphia. Lydia joined, and a whole new world of people and literature opened up for her. She began attending meetings and borrowing books from the society library and ordering books through their catalogue. Through the Society, Lydia came in contact with a number of sophisticated people, people of serious intent, intelligence, and academic standing who were investigating paranormal events and studying the nature of psychic talents of various kinds. In the discipline of parapsychology, Lydia found an important scientific justification for her intuitive interests and capabilities. What had always been valuable to Lydia, but which had been the source of rejection by others and associated too often in her own experience with death and loss, she discovered was recognized as a serious and valuable pursuit by others who had the credentials and authority of science. Moreover, this group portrayed the psychic in pretty exclusively positive terms which helped to counter the effects of Lydia's negative childhood associations with the intuitive.

Confirmed at the experiential and intellectual levels, Lydia wanted to pursue her experience and development with other psychics, hopefully some individuals who might serve as teachers and mentors. Everywhere she went, Lydia says she looked for psychic

connections, whether in the library, the drug store, or the transit system. Lydia was an enthusiast looking for a way to let her intuitive talents out, seeking for someone to be a model, a guide, a teacher. She never really found this person, though she did locate many others who had had psychic experiences and some who claimed expertise, but none to be a mentor.

At one point in her first year in New Jersey, Lydia says she did make arrangements to work with a little old crumpled woman who was a psychic and who was to teach Lydia, but the woman died just before she and Lydia were to start. Although this was a relatively minor experience with someone Lydia knew only as an acquaintance, nevertheless here it is again: the association of Lydia's expansive pursuits with death. Her first teacher dies before they can begin.

Lydia was on the prowl for anything and everyone that had anything to do with psychic or spiritual events. One of the characters Lydia says she ran into was Bayton, a hypnotist, psychometrist and psychic trickster. She attended several sessions at his place, and he came to her home to conduct group sessions once or twice. Once she determined what he was doing, Lydia says it became mostly entertainment to her. Lydia says that Bayton did do a past life regression on her in which he identified two lives, one as a renaissance copier and maker of books and another as an Egyptian teacher of children. Lydia did not put much stock in the event, but she could identify two prominent aspects of herself in the two described lives: the love of books and understanding and the teaching of children. Lydia suggests that the presence she feels is more general than any one life, more THE presence that lies behind all lives; not her presence but The presence.

The Two Faces of Sam

During her first year in New Jersey, Lydia indicates she had plenty of time to observe carefully the man she was contemplating marrying. According to Lydia, over the years she has learned that Sam borders on being a paranoid schizophrenic. Although his symptoms were less prominent in the period of their first meeting and living together, Lydia says the signs were all clearly there, and she saw them all. On the one hand, when he was "right," Lydia says Sam could be witty, charming, and charismatic, commanding the attention of others. In this mode, he had a fine mind and could be truly brilliant. Lydia recalls she and Sam taking an evening course in environmental studies in the earlier years of their marriage. In this class Lydia says Sam astonished her when, with no training at all, he more or less joined the professor in leading the class after a few sessions. Lydia indicates that Sam was a quick study, being able to grasp ideas and issues very rapidly, and that he had the ability to ask the most penetrating questions when he put his mind to it. According to Lydia, Sam unfortunately focused his mental acumen on manipulating others so as to find their weaknesses and control them, rather than on loftier goals.

Sam was also very talented musically, one of the things that Lydia says led to both enjoyment and frustration in their relationship. Sam's musical preference was for jazz, and Lydia says that for someone who never practiced, Sam's playing ability was remarkable, especially his chord choice on the piano. A person hearing Sam play for the first time would be quite impressed, Lydia says, and as a music major on piano, though with classical being her preference, Lydia would be in a position to know. Listening to Sam play over a longer period, Lydia says his limited range was apparent to informed musicians, but in the short span, Sam was flashy and "awesome." With Lydia playing the

organ, Sam on the piano, and one or two others on other instruments, Lydia says in the "good" times they often made music in their upstairs gathering and music room. Although Lydia had all the musical training, she says Sam would always lead and often criticized her playing. Interestingly, as in her own family, Lydia was forced to play the organ rather than her instrument of choice, the piano. Sam commandeered the piano.

In the good times Sam was admirable, even a best friend, Lydia says. They could talk about anything [except personal matters], play and joke around, and have a great time together. Unfortunately, these times were few, even from the beginning, and they always occurred at Sam's behest when he happened to be in a good mood, usually when he had encountered some particular success, mostly in business matters. As competitive and manipulative as Sam tended to be, he was never satisfied for long, always looking for his next "victory," according to Lydia.

Allowing for Sam's great potential and their few "good" times, Lydia admits that she was exposed to all of his negatives in her first year of living with him. Most intimately, Lydia describes her physical relationship with Sam as being minimal from the outset. In seventeen years of marriage, Lydia says she may have reached orgasm with Sam a dozen times. As Lydia portrays Sam, he was incapable of gentleness or tenderness in his relationships with women, and Lydia later had occasion to discuss Sam with some of the women he had affairs with during their marriage and to confirm that he related to them in much the same way he related to her. Sam found it difficult to either kiss, caress or embrace; instead he tended to pinch or push. As Lydia describes it, foreplay for Sam was a poke in Lydia's shoulder and the indication that he was going to "lie down." That meant Lydia was to come to the bedroom and put him to sleep by submitting to quick, mechanical sex. According to Lydia, Sam's approach to intercourse was direct, and except on rare occasions he was concerned exclusively with satisfying his own needs, which he did abruptly and quickly, leaving Lydia to attend to herself.

Lydia says that Sam knew from early on about her mother's enema behavior and that he used this knowledge of Lydia's rectal sensitivity in sexual and other relations to irritate and control her. Grabbing her from behind was a frequent gesture. And jumping her and having sex from behind when he would come home late and Lydia would be sleeping, with the comment afterwards, "Got Ya." Lydia describes this behavior as frequent in the later part of their marriage.

The way Lydia portrays Sam's sexual behavior, it almost seems as if he was afraid of her. He appears to have approached sex with her as if she was dangerous - like the male black widow spider. This view corresponds to his reported statements elsewhere to Lydia when he got upset, "Don't touch me," and, "When you get too close I feel like I have to kill you." Perhaps what happened was that when Sam became dependent upon Lydia's touch for his own healing in the later years, he could not admit to her power and control because it signified his own weakness, so he had to keep himself more distant from her and had to use sex more and more as a weapon to express his need to dominate.

By the end of her first year with Sam, Lydia indicates that she had experienced most of the above described sexual behaviors from Sam, many of them on a repeated and common basis. So it was clear to Lydia before her marriage that the state of physical affairs with Sam was minimal to mediocre at best. And Lydia says she knew from previous

experience with other men - Ronnie, Jim and Eugene most recently - what quality sexual interaction could be like. So, Lydia was not naive about quality in sexual relations.

Sticking with Sam

Why would Lydia continue her relationship with Sam into marriage, knowing only how poorly Sam was relating to her sexually? For most women with Lydia's comparative experience, discovering what Sam was like at the intimate level would have been sufficient to cause them to withdraw, whatever his "potential" for greatness might be. But there was much more that Lydia admits she was fully aware of with Sam. From the start, Sam used alcohol excessively, and when he did, Lydia says his behavior would change dramatically from being initially jovial to becoming obnoxious to finally degenerating into an embarrassing falling down, passing out drunk. Lydia says alcohol also contributed to his potential to change into the "insane" Sam, the Sam who would fly off the handle at the least provocation and go into an intense tirade [tantrum] in which he would end up with his mouth twisted into a permanent snarl while he babbled through his teeth and foamed at the mouth. Lydia indicates that beyond Sam's alcoholism and the aggressive personality change it engendered, he could become extremely infantile, particularly at times when he became depressed. At these points Lydia says he would relate to her as if she were his mother, even calling her, "Ma," an epithet he used throughout their relationship. When Sam was depressed and got into one of his "funks," Lydia says she would often have to dress and undress him, as if he were a child.

Apart from Sam's alcoholism and infantilism, Lydia indicates she was from early on the object of Sam's frequent abuse which took the form of critical verbal attacks [tirades] delivered with such scathing condescension that there was no recourse and which left Lydia in the same paralytic state she had experienced as a child with her parents when they finished doing "what had to be done." If she responded to these attacks and "defended" herself by trying to "discuss" the issue, Lydia says she would either be shouted down or isolated by Sam's total withdrawal during which he would not even recognize her presence. Socially, Lydia says that Sam had virtually no friends, and that the close, loving Jewish family in which Lydia put so much stock was nowhere to be found in Sam's family. According to Lydia there were a myriad of tensions in Sam's family to begin with, and the conservative Jewish family did not like the idea of Sam marrying an outsider, even though Lydia was committed to converting to Judaism from Catholicism. It was a cool reception Lydia, a gentile, got from Sam's family in New Jersey.

As Lydia describes him, at his best, Sam was a Jewish stallion: witty, charming, brilliant, and commanding. At his worst he was either infantile or manipulative and abusive with a strong streak of paranoia. As a Jew, Sam was one of the persecuted with whom Lydia could identify. As a stallion and an abuser, he was both sides of Lydia's father and the aggressive side of her mother. And when Sam was found wanting and got depressed, he withdrew and required nurturing like a child just as Lydia's mother did. Lydia learned that as a child he suffered the effects of his own abusive parents, and so his wounded condition resembled Lydia's own situation and called forth all of her desires to restore this "damaged" child to health. In Sam, Lydia discovered a fusion of the problems of her father, her mother, and herself, and she faced the challenge of trying to design a life in the midst of this unresolved confusion of identity, this maelstrom of love [sympathy – pity] and hate [fear – revenge].

Lydia saw it all in her first year with Sam and still stayed and pursued the marriage, a relationship most women would have run from for any one of the above mentioned problems of which Lydia indicates she was aware. Perhaps Lydia would have withdrawn also, had it not been for her voices, which she says continued to impel her, telling her, "Stay with it, there is something important for you to do."

The debate over the source for these voices has already been discussed. Suffice it to say, whatever Lydia's inclinations to the contrary, the psychology of her continuing choice for Sam, in the face of the massive and explicit evidence of his deficiencies, strongly supports the contention that it was Lydia's personal unconscious that was speaking to her in these "voices," not input from the universal (fate). In fact, Lydia's choice to describe this first year with Sam largely in terms of her enthusiastic intuitive-expansive explorations, and to recall all of the negatives surrounding Sam only secondarily, reveals what was probably primary in Lydia's mind at the time. She had found the "Mecca" of psychical research from her perch in New Jersey, with access to Philadelphia City, and as she says, "Nothing was going to stop me" from continuing the quest for the intuitive. In this regard, it is notable that despite the fact that Sam did not want Lydia to devote so much time and energy to her intuitive - expansive interests, in her first year and throughout her marriage she indicates that she never allowed Sam to restrain her from pursuing these interests. While Sam could dominate Lydia in most respects and render her submissive, her exploration of the expansive domain and her authority with regard to the children were the two areas where Lydia indicates she brooked no challenges. In so doing, Lydia reveals what she considered essential: from the outset, investigation of the intuitive was "sacred ground," together with the children.

When she discovered Sam in San Francisco, Lydia made her compromise, and in her first year in New Jersey the compromise had proved fruitful, at least in so far as Lydia being able to focus on psychic-spiritual matters was concerned. The difficulties with Sam, which would have been central to most women considering a prospective mate, were in fact secondary in Lydia's mind. Lydia's sights were elsewhere, so Sam's weaknesses were less notable and more tolerable to Lydia than they would have been to most. As surprising as it might seem, Lydia could "reasonably" pursue this relationship into marriage, as indeed, she did. And with Sam, Lydia had an opportunity to "work" for years with a disturbed Jewish child, as an adult, and so she was able to continue in her own home to assist the disadvantaged at the same time she identified herself with the Jews.

There is a lesson in Lydia's compromise and persistence in her choice! Lydia's was the selection of the path to intuitive development through personal pain. She made this choice because she needed the compromise Sam represented as a result of major unresolved tensions in her own psychology and because she misread her sources [voices] as confirming her personal decision at the expansive level. Unfortunately, Lydia did not live in a culture that understood the process of intuitive emergence and development, so she did not have recourse to "masters" who could help her to discover her unconscious motivations and to discern the difference in the sources for her voices [which seem identical to the intuitively naïve].

It is worth noting that in cultures with sophistication in these matters, the first stage of the initiate's development, after gaining familiarity with the techniques of mental state shift – meditation, is to explore the personal level of mind and self. Only after considerable time

has been spent penetrating to this level of self discovery does the student learn to quiet the internal storms of self so as to be able to listen, unobstructed and without confusion, at the universal level of awareness. Although she was, in effect, searching for it in her first year in New Jersey, Lydia did not discover such guidance and training. The path of pain is always the unenlightened path, and for Lydia there was no one there to help her steer her course in the most constructive, productive and rapid direction. So, determined to move on, Lydia selected the treacherous detour over the mountain that was Sam, and she missed the lovingly easy route along the beautiful river valley. With persistence, both choices end in the same place; the difference is in the time it takes and the cost which the traveler, and those around him or her, must pay.

It is eminently understandable that Lydia resists recognizing her personal, unconscious motivation in marrying Sam. The problem for Lydia is that when she sees the personal, rather than the universal, basis for her decision to unite with Sam, she must accept responsibility [with him, of course] for having "created a poor marriage within which all the participants go through hell." Sam does not create this "hell." They both create it from the moment they accept a marriage without love, and for reasons other than the nature of their relationship. Most difficult for Lydia in recognizing her responsibility is the fact that she, for whom her children are extremely important, sacrificed their happiness from the moment she brought them into this marriage. In a very real sense, as much as she has tried to compensate for it, Lydia has inadvertently abused her children as severely as Lydia herself was abused. Rather than physical abuse, the three children have suffered significant psychological abuse. To bring the children into a marriage without love was courting disaster, but to overlook what Lydia knew to be Sam's severe deficiencies and to insist on a marriage and children with him was tantamount to inviting familial disaster. As a professional, trained in the psychology of disturbed children, Lydia certainly had to know what the effects of a personality like Sam's were likely to be on his children. David is especially important in this regard since by Lydia's description he has absorbed the brunt of his father's abuse, and continues to be ambivalently identified with him and controlled by him.

Maybe Lydia's situation exemplifies the fact that abused children almost inevitably become abusing parents [unless they truly resolve the effects of their abuse before they select a partner and become parents], even when they strive to avoid all the mistakes of their own parents. Instead of actual avoidance, they react, and in their defensive reactions and unconscious motivations they find other ways to fulfill the abusive cycle. Lydia's defense is that her abuse was never physical and was wholly unintentional and driven by unconscious factors. This is a good defense, but it can be rendered in nearly every case of child abuse. Few child abusers intend to be abusive or are consciously aware of why they feel compelled to do what they do. Moreover, this defense can never take away from the fact of abuse and the pain that has resulted for Lydia's three children. As an overly protective mother, Lydia tried to shield her children from Sam and she tried to compensate, but the children have been marred by the effects of Sam and by the confusion of living in a home with parents who not only never loved one another but also ended up tearing one another apart in a protracted separation and divorce. And this fractured familial situation consumed the key years of the children's development from middle childhood to young adulthood.

In a sense, Sam and Lydia were a set up for one another's abuse. Neither was able to commit to a full love relationship because of their respective weaknesses in identity. They were both impaired because of the abusive families in which they grew up. And they continued in their impaired condition to abuse both one another and their children.

Responsibility? Again it is necessary to distinguish between judgment and the need for Lydia to recognize her responsibility in retrospect as she emerges from the psychological confines of her past. In retrospect, Lydia's choice for Sam was a poor one. The interpersonal results of this choice were horrific for all concerned. Sam and Lydia made the choice and are responsible for the results. There is no way for them to deny this or to reasonably claim that the other is solely culpable. To emerge constructively from the failure of her marriage to Sam, Lydia must recognize these facts, not try to escape them. At the same time, it is essential not to allow these "facts" to overwhelm and hinder the very emergence Lydia is seeking. Understanding and recognizing responsibility are fundamental. Judgment is not the goal. In retrospect we see the poor results of Lydia's choice for Sam, and we can discern the unconscious motivations that moved Lydia toward this unproductive choice. In indicating this situation, there is no implication that Lydia should have been expected at the time of her decision to realize what was occurring and make another choice. She was caught within the evolving field of her motivations and key interests, and she believed that her voices were directing her in the path she "ought" to take. She was not in a position to perceive the situation otherwise.

Recognizing that Lydia's choice for Sam was a poor one does not imply that Lydia should or could have made a different choice. To do this would be judgmental and wrong. The problem is that as we view events with the privilege of hindsight, it is very difficult to not sound judgmental, which is unproductive – generating only guilt, when what we really seek is recognition of the forces that led Lydia to these choices – so she can free herself from continuing to be unknowingly driven by them. In addition there must be acceptance of appropriate responsibility for the consequences of her choices – so she can avoid the inclination to project upon others or escape from the results of her choices. Recognition of choice, participation, consequence and responsibility is the goal, not judgment. Recognition liberates, judgment paralyzes.

Marriage Event and Aftermath

At the end of about a year of living with Sam, Lydia convinced him that getting married was what they should do. Lydia says she put the entire wedding together, making all of the arrangements. As Lydia describes it, the marriage "happened" around Sam but without much enthusiasm for it on his part. Perhaps one indication of Sam's lack of involvement and commitment can be seen in that fact that he refused to wear a wedding ring. Moreover, Lydia indicates that she had to buy the ring she got, with Sam insisting on one that was on sale for \$50. At their later separation and reconciliation points – after Lydia had thrown away her earlier rings, Lydia says she had to buy these subsequent rings also. Clearly Lydia had to engineer the symbols of marriage as well as the marriage itself.

Sam and Lydia's wedding night was indicative. They were to go out to dinner and see a show featuring singer, Lena Horn. But Sam got so drunk at the reception that by the time they got to their hotel he passed out. Lydia says she looked at him, bent over in a chair with his little potbelly hanging out over his belt and thought to herself, "So this is my

husband." Lydia had to undress Sam and put him to bed, and they never made it to dinner or the show.

The Second Year With Sam

After teaching as a long-term substitute during her first year in New Jersey, Lydia was hired full time as a 7th grade English teacher for an advanced group of students her second year. Except for a few problems with three or four older women teachers, Lydia reports that her experience professionally was excellent and very rewarding. Again, after much difficulty in her early years as a teacher, Lydia had another successful year occupationally. With this second success, Lydia was confirmed "coast to coast" so to speak in her ability to teach children. Lydia had to leave her position with six weeks to go in the Spring of the school year because she reached the limit of the time she could teach in her pregnancy with David. At this point, Lydia's professional activities ceased as she devoted herself to raising her family, though she continued her involvement in some outside activities. For the next few years, home and family became Lydia's major boundaries, with occasional forays outside. In this context, Lydia began to feel the full weight of her marital decision.

Within the first few months of marriage to Sam, Lydia became pregnant. Marriage and family were virtually simultaneous. At age twenty-eight, Lydia says she felt it was time, so she discussed it with Sam, who had not had children in his previous two marriages, and they decided Lydia should go off the pill and see if she could get pregnant. With all the signs of a weak marriage continuing, if not increasing, why would Lydia want to risk having children in this situation? The answer probably continues to lie in the fact that her marriage was not the focus of Lydia's attention. Her intuitive explorations and her teaching were central. Marriage was a framework within which to continue her expansive search and to realize her life long ambition to have children and create a home.

From a very young age, Lydia admits to having had a strong orientation to nurture children. Lydia's first memory is of being held responsible for her mother's miscarriage, and in a sense from that moment on she looked for a way to retrieve that loss, a loss whose effects were compounded by her own miscarriage and abortion and the deaths for which she felt responsible. From babysitting for free when she was thirteen – after the death of Daniel, through volunteer work in pediatric wards in hospitals, to a graduate degree in the psychology of disturbed children, to teaching children for four years, Lydia's was a life into early adulthood that was strongly oriented to nurturing children. As an abused child herself with much of her experience strongly repressed, Lydia's choice to focus personally and professionally on children was part of her own quest for self discovery and reconstruction. The home she never had was the home she needed to create, if not for herself, then for her children. Marriage and men were potentially problematic from Lydia's collective familial and heterosexual experience. A mother and her children were the essential ingredients in a home, as they had been for Lydia when she was so attached to her mother as an early adolescent.

The other element that had to be present for Lydia was the expansive. And in this respect it is interesting to note that Lydia regards young children in the same way she views most animals, including the horny toad of the desert. They are portals to the expansive and wide open to the expansive experience themselves, having not learned to shut it down, yet. With children, Lydia can share the expansive and make a home. Having entered a

compromise marriage to Sam, a marriage without love or real commitment on the part of either of the principals, Sam, and Lydia's marriage to him, were a means to a more important end - creating a "Home." Feeling lonely and isolated in her weak marriage, yet compelled by her voices to persist because "there is something you are to do," Lydia sought to create "Home" for herself by bringing her own children into her expansively oriented life, children who would share her expansive vision and "know" who she was. With regard to this last matter, Lydia remembers spending time with her first child, David, when he was an infant, gazing into his eyes and asking, "What do you see?" That is, "Do you see the "real" Lydia?" Given Lydia's focus and situation at the time, her decision to have children was a "logical" one. What she "overlooked" in this scheme was Sam and the predictable effects he would have on her and the children, to the point where the home she gained was but a shadow of the home she envisioned.

Family Reunion

Lydia and Sam went to Lydia's family reunion in California with the intention of announcing as a surprise the fact that Lydia was pregnant. All dressed up for the occasion, Lydia says they were met by the other assembled family members who were all dressed as hippies. In this practical joking atmosphere, Sam was given a ham and told, "It's ok, it's kosher." While the "intent" of the family was to reverse the tables on Lydia who was the one who always came home playing the bohemian role with her conservative parents, the effect of the costuming and strange behavior was to exclude Lydia and Sam and to continue Lydia's sense of being an outsider. With Lydia and Sam looking odd and out of place as the only ones not in on the joke, the family's fun was at Lydia's expense. Approaching the reunion respectfully and conservatively with the serious intent to reveal in Lydia's pregnancy the family's continuance, Lydia and Sam were made fun of and excluded rather than becoming the center piece for union in reunion with their offer of progeny. Always in search of inclusion and acceptance in her family, Lydia may have hoped that her announcement would provide the basis for her own union, but the family found a way to deny Lydia her desires and keep Sam and her at a distance.

Children's Birth and Motherhood

David, like all of Sam and Lydia's children, was born without Sam in attendance. Sam was not able to tolerate Lydia's labor, so when her contractions became major and her need was greatest, Lydia was abandoned by Sam, who had to leave. Isolated and in pain, Lydia had to get through the situation alone, nothing very new for Lydia. Unfortunately for Sam and Lydia, David was a colicky baby. Living in a small house with a weak marriage and a compulsive husband who had to have everything under his control, the last thing Lydia indicates that they needed was a difficult first child; but that is what they got. If Sam had the capacity to bond with a child at all, it was probably lost in the initial months of frustration with a son who seemed to cry all the time. Certainly the introduction of this colicky child into the marriage proved to be a test, and Sam and Lydia's questionable marriage may have begun its long downhill slide in the period of Lydia's pregnancy and David's irritating behavior. Lydia learned later in her marriage that Sam began to have affairs with other women very early in their marriage, and this difficult period would have been a likely place for these affairs to start.

Whatever the reasons, quite likely including the tension in the household, Lydia says David went from being a colicky infant to being an asthmatic toddler of one and a half years. By this time, Lydia feels that David was picking up on his father's frustration and ambivalence

with him. Sam, who expected his son to be a genius, was definitely beginning to wonder whether his child was going to match up. Predictably, Sam was to conclude by the time David was three that he fell notably short of the mark. Sam had been the subject in his family of this expectation of "genius," which he felt he had failed to live up to - but couldn't admit. He transferred this same expectation to his son where Sam could express his disappointment in himself by attacking the inadequacies he constantly found in David. From a very young age, Lydia says David was subjected to the same kind of criticism from Sam that she was: "You idiot, what's the matter with you? You must be really stupid!" Lydia says she tried to shield David from these attacks, but was not very successful. She still remembers David as a child cringing in response to Sam's belittling behavior.

When David was three, Sam and Lydia moved to a larger home, and Sam's mother moved in with them. A live-in housekeeper had come with Lydia's agreement to accept her mother-in-law, but retaining good help was almost more bother than it was worth, according to Lydia. Moreover, Sam's mother became both incontinent and senile, and since she had been a major source of Sam's dilemma with women [Sam was giving his mother baths as a teenager], her manipulative presence in the house only served to augment Sam and Lydia's problems. Lydia says that she discovered she was pregnant more or less at exactly the point when she determined that her marriage and living situation were so poor that it was probably a good idea to give up on her efforts to have any more children with Sam.

Lydia indicates that her pregnancy with her twin girls was a particularly difficult period for her. She suffered from nausea for five months and was sick and weak from flare ups of her diabetes. She says on top of this she had to cope with taking care of the household with Sam's mother and David with his periodic asthmatic attacks which required emergency trips to the hospital. Sam was having business problems and engaging in alcoholic binges and was no help at all, according to Lydia. In about the sixth or seventh month of her pregnancy, Lydia says she was so drained she collapsed on the floor of the bathroom while pleading with Sam to arrange to have his mother placed in one of the other sibling's homes, at least temporarily, or else get her more assistance. Sam refused and left Lydia on the floor sobbing. Lydia says she somehow dragged herself to her feet and managed to keep herself going by sheer dint of will.

At the birth of her twins, Lydia says she had had no substantial training in breathing control, was weak and in intense pain, with Sam having long since departed. Lydia says the pain and isolation of her labor reached the point where she wanted to just end the entire journey. But at that point a Puerto Rican nurse came in and put her hands on Lydia's abdomen. Lydia says in a brief period of time her breathing slowed and the pain eased. Lydia realizes now that this nurse must have been a healer. This encounter may have played a small part in suggesting to Lydia, at a point of significant need in her own life, what she may be capable of and was even already doing in hospitals and children's wards, without realizing it.

Raising Her Children in New Jersey

Lydia wants to portray herself as a model mother for her children. In fact she was very supportive, but she also admits that she may have been too involved and somewhat overprotective during the children's early years. Lydia says she always arranged her activities so she was home when the children came home from school, never trusting her

housekeepers to look after them. According to Lydia she met all of their needs and most of their desires. As she indicates they were pampered and did not have to do anything around the house. They were rarely punished, and though Lydia says she would get mad at them and yell occasionally, they were never abused in any way. Only once or twice did she ever spank or slap one of them, something she says she later felt very bad about and vowed to never do again.

Lydia says she was the entertainment center for her kids and their friends, especially during the summer. Her home was nearly always available for her children to use, and she took them on tractor rides and to the movies, etc. Lydia says she always knew where her children were and insisted that they call if they left from where she knew they were. Like many suburban mothers, Lydia indicates she spent her share of time transporting her kids where they needed to go. Lydia says she tried to protect the children as best she could from Sam's excesses, stepping in when he became too critical. When it came to the children, Lydia says she was the boss, and she could and did make Sam respect that fact. With the girls, Lydia says she never had much of a problem from their being attacked by Sam. But Lydia admits that despite her efforts, David was wounded by Sam's excessive belittling and criticism and undercutting remarks.

Interestingly, since Lydia's coming out as a healer in the mid 1980's to actively and consciously pursue her intuitive abilities, Lydia has released her excessive involvement in mothering, leaving her children very much more on their own and to their own devices for meals and attention. There was a noticeable shift at this point, and we may see in this shift the release of Lydia's energy in the direction she had hitherto not been able to go. In a sense, when Lydia finally gets her opening for application of the expansive, she jumps to it, indicating what she regards as most important. Lydia admits that the children have complained about being neglected by their mother in recent years, with Janet leading the assault in this regard. Perhaps it has not been so much actual neglect as their feeling the rather sudden withdrawal from them of the excessive attention of their mother. What they perceive as neglect may only be the change to a more normal position for adolescents emerging into independence.

Lydia excuses the change in her level of attention to her children with her need to get busy and make a living in the face of her separation, and Sam's nominal support as they wrangled over the appropriate terms for their divorce. Certainly this is a real factor, but there is probably more to it. When all the time spent making herself available to clients (day and night, weekdays and weekends) is considered, it is apparent that Lydia is very devoted to her work, not just finding a way to make ends meet. Indeed, if money were the primary, Lydia would not be a healer, and she knows it. Certainly since Bernie's death and Lydia's intuitive coming out, there has been a redirection of priorities in her life. Family, which heretofore was the zone of primary, even excessive, attention, has become secondary to Lydia's intuitive pursuits. Now, Lydia's expansive interests are receiving the major part of her time, and her children are feeling the withdrawal. Fortunately, they are feeling this withdrawal at just the point as middle and late teenagers when they should be assuming more and more responsibility, and probably would be rebelling with fury against their mother's stewardship, had it continued with the intensity of involvement that pertained previously. Lydia still thinks her family comes first. Certainly its importance to her should not to be underestimated, but in Lydia's search for "Home," the expansive has always been fundamental, and family has always been the most desirable element to add to the

expansive. Lydia's concept of "Home" does not begin with husband and children and then add the expansive to them!

Lydia says not infrequently that if it were not for the children needing her, she might just expand completely and let this world go. Lydia does face the girls going off to college soon, and at that point she will be divorced and, unless Mr. Right appears soon, she will be alone. As important as the children are to her, the intuitive challenge she has accepted will most likely sustain her because of its primacy. Lydia has accepted that "There is something you have to do" and will follow that lead, alone or not. Having only found a way to let the intuitive fully out of the bag in the last few years, she is not about to let go of exploring it yet.

Lydia Continues Her Work in Hospitals and Drug Clinics

Despite her placating behavior in the home, Lydia was forceful in insisting on having access to her activities outside the home. She would simply tell Sam what she was doing, and sometimes he had to be home with the children in the evenings while Lydia went to meetings. Lydia did not allow Sam to control her in these areas. Here we see the dilemma again of Lydia's strength in the face of Sam on the one hand and her submissiveness and passivity to the point of placating and apologizing to him when she has done nothing wrong on the other. Children and expansive pursuits were Lydia's strong suit; here she ruled generally, and she made Sam back off if he tried to intrude. But within the marriage, Lydia was submissive and mostly docile.

Lydia is inclined to meet people in the exposed position, the Me being foremost. It is as if she is testing them to see if they are abusive, and hiding her strength, the I. She does not want to scare others away by revealing her strength and in their leaving suffer the pangs of rejection and loss so strongly associated previously with the expansive. If she comes to feel comfortable, she can let the I out. Or if there is something outside of strictly relating to others, interacting, that is the goal, like helping others or exploring the intuitive, she is able to be more forceful from the outset. It is intimacy in relations and interacting within these relations where the relationship itself is the issue that evokes Lydia's passive response, the display of the Me self and the hiding of the I self [which can be too dangerous)].

Lydia's Activity in B'nai B'rith

In her effort to prove herself a Jew to her new conservative Jewish family, and to gain recognition as a member of the Jewish community, Lydia became active in various Jewish organizations in the early years of her marriage. She played the organ in the temple and was involved with a group in building a temple. Most significantly, Lydia was an active member in the B'nai B'rith society in New Jersey and worked her way up to the point of being elected president of her local chapter. Within B'nai B'rith, Lydia became the lead spokesman for the Jews, representing the Jewish point of view to others in the community. Although Lydia enjoyed her work within B'nai B'rith, to her dismay she discovered that Jewish organizations displayed all the same bureaucratic nonsense and human frailties as any other organization of any other group she had ever known; the Jews were not above the rest in avoiding pettiness, despite the lesson of "love" Lydia was under the impression they had learned from the Holocaust. Lydia reports that her presidency within B'nai B'rith was marshaled in "auspiciously" to the tune of Sam and Mildred, his mistress, holding hands under the table at the celebration event.

Jeff, the Universalist

As Lydia's marriage deteriorated, she sought solace and companionship in outside friendships. Lydia indicates that her interests in music and spiritual matters were what initiated these relationships, but that they became as important for their being outlets for her to express her personal problems as they were significant to her pursuit of her interests. For a time in the early 1970's Lydia took guitar lessons from a male teacher, and reports spending long afternoons talking with him as much as she played.

Most important during the period of Sam's long affair with Mildred was Lydia's lengthy friendship with Jeff, a Catholic priest who eventually gave up the priesthood because of his Universalist views and his discomfort with the church's celibacy rule. Lydia says nothing physical happened between them, but that she toyed with the idea and knows that Jeff had a difficult time avoiding his attraction to her. For five years Lydia and Jeff met one afternoon a week for spiritual and personal discussions and sometimes to play tennis. Apart from the support he lent to Lydia, which helped her get through her most difficult time with Sam, Jeff was a significant influence on Lydia's thinking about the expansive domain. As a Universalist, Lydia says Jeff helped to lead her to the notion that all belief systems [religions] were really concerned with the same thing at their foundation, only the structure and symbols and expressions differed. In addition, Lydia indicates that through their discussions Jeff helped to bring her to the realization that all of her interests were understandable as one: the Christian, the Jewish, the parapsychological, the spiritual, the intuitive, and the mystical [expansive]. Lydia says Jeff also encouraged her to see the I in her as positive and as the expansive, universal looking side, the I AM, the god in her. In a way, these long discussions with Jeff, a Catholic, together with parallel conversations with her Christian Science music teacher, Judith, set the stage for Lydia's eventual commitment to generalized Christian mysticism in the Course in Miracles, a program realized by a Jew - Helen Schucman, and taught to Lydia through a Jew - Bernie.

Judith - Music, Medicine and Spiritualism

Judith was Lydia's music teacher in the later 1970's. She is a spiritualist, a Christian Scientist, a medical doctor, a pianist, and as Lydia describes her, a mother figure, and a counselor in the period of Lydia's separation from Sam and his attachment to Mildred. Like Jeff, Judith was as important for her viewpoint and counsel as she was as a music teacher. According to Lydia, Judith challenged her to view her marital situation and the various illnesses that frequented Lydia within it as circumstances that she could do something about if Lydia would change the way she was thinking. "Thought creates the world," was Judith's message; there were no outside causes of disease. Judith brought parapsychology, health, internal responsibility, and expansiveness together in a way that did not just unify them conceptually. Judith's was an active, change oriented perspective within this unification. Judith was there during the tough Mildred years, and Judith encouraged Lydia to get out of the marriage long before Lydia heard this view from her psychotherapist, Erwin Greenberg. Lydia could not bring herself to do it prior to Greenberg, but Judith planted the activist seed which eventually bore fruit and finally broke through Lydia's proclivity to "endure." And Judith's integrated, active, change oriented spirituality was a direct precursor to Bernie's Course in Miracles perspective.

Lydia's Music School in New Jersey

Through Judith, Lydia did make one resolute move as Sam cavorted with Mildred. She started a music school for beginning and intermediate pupils which ran for two years. The

school was in the basement of her house, which Lydia fixed up with all sorts of original teaching gadgets including a giant size, step on keyboard. In the midst of their separation, Sam withdrew support for their housekeeper, and Lydia could not sustain the school on its income. So, she closed the school, just prior to her move with Sam to the Baltimore area. The school was a rewarding, if exhausting endeavor, according to Lydia, but its main function may have been to provide Lydia with a focus of activity outside of her family as her marriage to Sam came to a climax. With an independent activity of her own, Lydia was able at last to confront Sam about his affair with Mildred, and make it through the first year of their separation, before Sam pulled the plug.

Lydia's Illnesses During Marriage

The general subject of illness in Lydia's life has been treated in a separate section. Suffice it to say that through most of her stressful marriage to Sam, Lydia suffered from an elaborate array of medical problems. In her mother, Lydia had a model of the use of illness as a device to protest and escape and to receive attention. Lydia recognizes that she used illness in these same ways, though with a different style and with a different form to her escape. Illness as a portal to the expansive was at the center of Lydia's "escape." Diabetes and an inadequately repaired deviated septum were real conditions that Lydia brought with her into her marriage, and many of her illnesses during her marriage can be seen as relating to these problems. The chronic sinus trouble, allergies with various symptoms, facial surgery, frequent colds and flues requiring antibiotics, and yeast, bladder and kidney infections may relate to these organic predisposing conditions. But there were so many of them, and there were other more "curious" diseases that puzzled both the doctors and herself. Surgery to her feet, hands and teeth as a result of various functional problems were baffling and frequent.

All together, Lydia indicates that she was sick a great deal more than the average person during her marriage. Moreover, she points out that during the Mildred affair, when her life was most stressful, but when she was struggling for her very existence in her marriage, she was virtually free of illness. As Lydia says, she could not afford to be sick! As a woman who has been mostly free of even minor illnesses since her psychic coming out in the mid 1980's, Lydia sees her excessive illnesses both before and during her marriage as mostly of her own "making."

Sam's "Insanity"

According to Lydia, Sam is on the one hand compulsively controlling and directive, commanding, and competitive and socially manipulative, and on the other hand depressive, dependent, sickly, and infantile. The transition zone between the two Lydia characterizes as a fussing, fuming, attacking, snarling, babbling, and foaming at the mouth person. As Lydia describes the situation, Sam's alcoholism only makes the trigger that much more "hair pull" to move him into the attack transition. Lydia says her approach was to try in every way to avoid upsetting Sam, and so avoid the results of the trigger being pulled. Lydia indicates that by the middle of the Mildred affair Sam's alcoholism would run its almost nightly course with Sam drinking himself into a stupor, finally splayed and passed out in his lounge chair. Lydia says she would then have to struggle to help him up and to bed where she would undress him and get him ready for the night. At the few parties they would attend, Sam's drinking would often lead first to loud and obnoxious behavior and then to drunken babbling and finally to stumbling about and even passing out. On these occasions, he was a complete embarrassment, as Lydia characterizes him.

Often totally out of control and an embarrassment himself, Lydia says Sam would criticize her for being an embarrassment to him. At either extreme, Sam would find Lydia either too talkative or too removed and uninvolved. Lydia says there was no way to please him. According to Lydia what Sam wanted was for Lydia to be a bright light illuminating him alone, making him shine in spite of all his lack of certainty about his own competence. The problem was that he expected her to be brilliant in her own right at the same time she was to make him look good without being a challenge to his ego, an impossible task. To be brilliant was to be a challenge to Sam because brilliance was what Sam could not live up to in his expectations for himself and so he had to attack any evidence of it in others to cover up his own sense of inadequacy. He and his parents expected genius of himself, but he could not realize it, so he required it of others, but had to attack and overcome it when he found it in others. Lydia was brilliant in her I mode, but Sam's sense of inadequacy rendered him unable to foster it. Rather her "brilliance" was confusing and threatening because it made him "look" less important. Alcohol and tyrannical behavior were Sam's defensive mechanisms to escape and cover up respectively.

Sam's Attacks

From the mid 1970's on, Lydia says she was in a constant state of uncertainty as to what would happen when Sam was present in the household. He was totally unpredictable. If everything happened to please him and if his business affairs were proceeding to his liking, he might be in a good mood and joke around and be attentive to the family for the entire evening. On the other hand, if anything at all came up that disturbed him, he could shift into an attack creature in an instant, becoming a snarling, verbally abusive, ranting, foaming torrent. Lydia indicates that the least thing to his disliking could elicit Sam's belittling, condescending remarks. In this mode, Sam would decry others as being forever stupid or incompetent. Lydia and David were Sam's favorite targets. In the face of these unpredictable tirades, Lydia's response was to go passive and endure – as in situations of abuse in childhood. If Sam's abuse was directed at the children and the situation got out of hand, Lydia indicates she would intercede and invoke her role as the one who was responsible for the children, ending by substituting herself as the target to deflect his wrath from the children.

Lydia's is an odd combination of strength when abuse was directed at the children or when Sam attempted to stop her from pursuing her expansive interests, but weakness and passivity in her own personal defense. Since she can be strong, why does she permit the abuse to begin with? Lydia, who assumed a role of being personally subjugated by Sam, has observed Fay, the woman Sam has been with for the past four or five years, totally control him. And apparently Sam's mother enjoyed the same domineering position, something Lydia saw from her first years in her marriage. Lydia says she was too dependent on Sam and his financial support to risk challenging him, but this was not the case in the first two years before the children arrived, and it was during this period that the pattern was set. It is almost as if Lydia unconsciously permitted the abuse as a way to continue the old pattern she knew from her own family and to justify the sacrifice she made in choosing Sam to begin with.

Lydia says her placating orientation was the result of trying to keep the family together since family was one of her own losses in her childhood, and she wanted this for herself and her children. So, she tried to keep the focus on him and his needs and to meet them.

After all, Sam had flat out said many times that he was the only one that counted. As far as he was concerned, he indicated that he would not do anything that did not benefit him. To consider or assist others was opening oneself up to being taken advantage of – giving up control. So, Lydia tried to cater to Sam's self-absorbed nature so as to minimize the friction, circumvent his inclination to criticize her, and avoid becoming his target. Unfortunately, to Sam this behavior on her part was taken as a sign of weakness, and he felt compelled to take advantage of it. Lydia's very meekness would irritate him and call forth the very attacks she was trying to avoid.

Sam was a no win situation. He admired strength in others, but he could not tolerate people who were even his equals around him. So, others were supposed to be brilliant, but if they showed any signs of such competency, they were intolerable competition to Sam and had to be cut down. Lydia could not win whatever path she chose. By placating and adopting a passive, subservient approach to Sam, he saw weakness and belittled her for her lack of strength and action. Yet to become strong and express herself and claim an equal place only evoked Sam's wrath - to the point of his mouth tightening, his eyes narrowing, his speech coming through gnashed teeth, and finally his foaming at the mouth. In these tirades there was no getting a word in according to Lydia. Sam was relentless in his barrage of critical comments and pejorative epithets, and he could go on to the point of babbling meaningless words and phrases. Moreover, these tirades were usually followed by periods of Lydia being isolated by Sam's rejection ["Don't come near me!" - like Lydia's sister Cynthia's rejection behavior] and/or silence [Sam would refuse to recognize she was present and would not speak to her]. The rejection and silence was often accompanied by Sam's excessive use of alcohol, until Lydia gave in and apologized to get the family going again.

Lydia indicates that the few times she tried to call Sam on his excessive behavior with her, the result would be three days of silence, alcoholism, depression and infantilism until Lydia would have to apologize, to accept responsibility, to bring him out of it. By Lydia being the one to always give in, of course Sam got just what he wanted; he was the victor in the confrontation! In attacking Lydia as "Ma," Sam also attacked his mother who tried to keep him dependent as a teenage son. When Sam put down Lydia and "won," he indirectly struck back at his mother.

Sam's Affairs With Other Women

During the later years of Sam's affair with Mildred, when Lydia began to face the fact of what confronted her, she learned, mostly from Sam's disgruntled former employees, that Sam had been having extramarital affairs from the first years of their marriage. As in all other matters, Sam seems to have taken a certain delight in "conquering" women, and according to Lydia from the reports she received, Sam used and abused many of his female employees in this regard, exploiting his position as the boss to get what he wanted.

Until Mildred appeared on the scene, Lydia says she was never consciously aware of extramarital activities, though she admits that she probably was avoiding any suspicions she might have reasonably had, especially with respect to Sam's late evening "work schedule." For the first year or more of the Mildred affair, Lydia indicates that she assiduously overlooked all the signs, even the rather blatant ones that the two of them threw in her face. As Lydia portrays the situation, she feels that Sam and Mildred took pleasure in "poor Lydia's" situation and were laughing at her behind her back for being so

gullible and naive. Mildred was Sam's secretary at the business, and he excused all of the time he had to spend with her as "business" and attributed any suspicions Lydia might have to her imagination and her own inadequacies. Lydia says she fought to keep the marriage in tact, tried not to admit to herself what was really happening, and then faced Sam's denials, which could turn into tirades, when she did challenge him.

Lydia says these were tough years for her, years of endurance, facing the hassles in the marriage and fearing the loss of Sam and his support. With three young children, Lydia indicates that she felt very dependent. She had no idea how she would make it if she had to be on her own. So, she tried to outlast Sam's adventures. But Sam seemed to enjoy the game – his control, and Lydia being caught within it – at his whim and mercy. Lydia says Sam even carried the game right into the therapeutic situation, when Lydia finally convinced Sam that they had to submit to marriage counseling. According to Lydia, Sam could be persuasive, and he tended to dominate even the counselors. As a result Lydia says he was able to pull the wool over the eyes of the first two therapists they went to see. As Sam's position prevailed, Lydia found herself as the one held to blame. She was the one who was told to adjust to His needs, to become a more confident woman and a better wife. She was the one who was to stop imagining something intimate in what was a strictly a business relationship with Mildred.

During the time that Lydia and Sam were seen in therapy together, Sam led his usual forceful charge, and Lydia says she was not able to communicate effectively the abusive complex of Sam. Not until the late 1970's, when Sam refused to continue therapy and Lydia had the opportunity to work with Erwin Greenberg, a psychotherapist, on her own was she able to describe the situation with Sam from her point of view, and be heard.

Voices - Another Source of Lydia's Tolerance

Lydia says that another reason she was not forceful in confronting Sam during the Mildred affair was because she was constantly getting the message from her voices "to let it play itself out." Following this advice, she continued to try to endure, waiting and placating. At the time, it is not surprising that Lydia viewed these messages as having the universal source she did. To continue to regard them presently as such, which is Lydia's predisposition before she really reflects on it, is most likely a mistake. To accept the idea that these messages come from a universal source means that the universal is responsible for directing Lydia to suffer in the moment for the idea that some greater good will come out of it. On reflection even Lydia cannot be very comfortable with this view in light of her current Course in Miracles perspective. Lydia's personal unconscious was the most likely source of these "endurance" messages, rooted probably in Lydia's own fear of separation, loss, and death and the passive complex that she developed as a child in response to abuse. It has already been mentioned that the voices of the personal unconscious and the universal are easily confused, this being one of the most common problems among psychics, especially those who emerge on their own without guidance and training, like Lydia.

Smoking Cigarettes as a Barometer of Lydia's Stress Level

Lydia reports that she began smoking in her sophomore year in college at the University of Colorado. She says she smoked heavily in the troubling years of employment in Boulder, first after college and then after graduate school. During the "paradise" year in San Francisco, she smoked much less. From the second year of her marriage to Sam, Lydia

says her smoking gradually increased until she was smoking about three packs a day during the Mildred years. Not only do the time periods of Lydia's smoking correlate exactly with the stress level of her life, the times of the day also correlate positively. During the day when Sam was away at work, Lydia says she smoked little. As the time of Sam's anticipated arrival home approached, Lydia indicates she began to smoke, and in the evenings, when her situation was most unpredictable and Sam was home, she says she was a chain smoker. Socially when Lydia was out in the tethered world and especially when she was with Sam, she reports smoking heavily also. While Lydia has mostly given up smoking in the years since her coming out as a healer, she says she still occasionally has a craving for a cigarette, most often when some difficulty with Sam has arisen. Interestingly, in our conversations, Lydia smoked or expressed a desire to smoke at the points of recalling and describing these same periods of stress. Discussion of Lydia's formative and stressful childhood years also evoked a strong need for Lydia to reach for the old habit. As is the case with her former proclivity to illness, Lydia is fully aware of the relationship of her smoking to her level of anxiety.

Lydia's Commitment in the Marriage

Lydia wants to see herself as having been committed to the relationship with Sam. To justify this perspective, Lydia indicates that she did everything she could to meet Sam's needs and to try to make the marriage work. The problem with this view is that all of the "doing" Lydia points to was external and in a way only masked the absence of love that was internally the condition for both of them. As an intuitively sensitive person, Lydia has to be the first to recognize that there was no way Sam was not going to pick up on her own lack of commitment and love. In addition, all of Lydia's doing was as much or more for the family, the children, as it was for Sam. From the start, the family was a larger motivating factor than Sam. Had there been no children in this marriage, it probably would have been short lived, indeed.

Lydia did work hard to keep her marriage in tact, but all of this doing cannot cover up the fundamental fact that in following the compelling direction indicated by her voices rather than all the caution and stop signs illuminated by her heart and mind – as well as those around her, she sacrificed the marriage from the very start. In the abstract, Lydia would be the first to recognize that a marriage without love is doomed from the outset. When she insisted on a marriage to Sam despite her recognition that she did not love him and in spite of her awareness of all of his negative qualities, the marriage was all but dead in the water. In this context, all of Lydia's heroic "doing" was in behalf of a futile rescue effort of a ship that was sunk before it was launched. It was beyond Lydia to recognize this at the time of her marriage; but it is critical at this juncture in her life that she accept her part in the absence of a foundation for her marriage and release the mask of her "doing" justification. Together, and perhaps more through Lydia's active engineering than Sam's, they assembled and put to sea a vessel that was not sea-worthy. Thereafter, Lydia admirably scurried around above and below deck trying to plug holes to keep the ship afloat while Sam played games with his mates in the officer's cabin, but the plain fact of the matter is that the ship had no business putting out to sea to begin with. All of Lydia's heroic scurrying and all of Sam's despicable gaming were in a sense "after the fact."

Lydia and Loss, and Her Tendency to Appease

At least since the loss of her friend Millie at age seventeen, and more likely since the loss of her father at nine, Lydia has fought to avoid that same sense of sadness/depression that

follows loss. The problem for Lydia is that because she is so sensitive to rejection, isolation and loss, she tends to anticipate its possible emergence and to assume a placating stance in advance of the need. Because she is so quick to accept fault and to placate, she is an easy target for others to abuse and take advantage of. Lydia indicates that Sam discovered this weakness in her very early, and he used it effectively against her throughout their marriage. As Lydia says, Sam would look for the weakness in others so he could get his hooks in and exploit the power it gave him. Sam's three day withdrawals in response to Lydia's occasional challenges of him were always enough to bring Lydia to the point of placating and apologizing, even when the fault lay entirely with Sam. She was simply so sensitive to abandonment that it was better to her to give in than to suffer the effects of loss. But each giving in was another kind of loss, loss of the sense of self worth and the strength to stand up for what was right. Because of her prior abuse, Lydia was so sensitive to loss and so lacking in self-esteem that she was that much more vulnerable to further abuse because she was that much more prone to accept responsibility and placate others prematurely, even preemptively.

So, pervasive abuse in childhood begets Lydia's lack of self-worth, which, in combination with her significant others attributing responsibility for this abuse to Lydia and Lydia's acceptance of that responsibility ["I must have done something wrong"], begets Lydia's fear of alienating others, which begets her passivity and placating behavior in the face of challenge and threat from others, which begets others perceiving her as weak and therefore easy to take advantage of, which invites further abuse [at least from certain types of people, who may be the ones to whom Lydia is drawn and/or who are drawn to Lydia]. And so the cycle compounds and feed on itself. This is the Me complex in Lydia.

Complicating and cross weaving with this guilt, loss and abandonment complex was Lydia's need to defend the only zone that gave her positive experience and a positive sense of self-worth: the intuitive or expansive. Since it was this expansive aspect of herself and its manifestation in Lydia's "odd" or "weird" appearance or behavior that was frequently associated with her parents' abuse of her, this expansive aspect was drawn into the scene as a source of her "doing wrong." The result was that this positive expansive aspect of herself was conflicted by the challenges of this association. From the family's point to view, the expansive was a source of bad and evil, and Lydia's inclination in accordance with the abusive complex to accept responsibility and guilt empowered these challenges and associations. Moreover, as has been said elsewhere, Lydia HAD discovered that she could apparently have "devilish" effect in the world through her expansive location and "willing" things to happen. So, Lydia's own experience, at one level, seemed to confirm her parent's claim of Lydia's weird, expansive world as the "cause" of her and their problems.

Yet, at another level, this expansive zone was Lydia's only source of escape, peace, calm, and self-confirmation, so it had to be protected and defended. As a result, Lydia found that she could, on occasion, act less passively and more aggressively in the face of challenges, short of her being overwhelmed and driven into submission by beatings [and rapes] and other physical abuse [whippings and repeated enemas]. She could be stubborn, even taunting in her defense, and she could defend with a challenging, even cutting wit. On rare occasions she could really let it out and "tell them off," "let them have it."

Lydia was in a double bind, a no win situation. To give up the intuitive was to give up her self-worth and lapse into total submission or accommodation, and while she periodically tried to do this – to live wholly in the tethered world as Me, she never could stay away from her "home" base for very long. Yet to let this expansive aspect of self out in any significant way was to be "weird" and to be ostracized and rejected and attacked and abused, and to be held responsible for these attacks, and in her acceptance of that responsibility to suffer the consequent sense of guilt, isolation and intolerable loss – with its resulting depression and illness, or the need to escape back into the expansive for peace and self-confirmation. Lydia could make neither choice, especially as a young person. So, she oscillated back and forth from the problems on one side of the dilemma to the problems on the other side, never able to resolve the essential underlying difficulty.

Lydia's unresolved way to handle the situation was so well set by the time she reached adulthood that she predictably carried this approach into marriage, including the way this approach influenced her choice for a marriage partner, and family. Through a turbulent marriage Lydia slowly released the intuitive, explored its intellectual base (parapsychology) for positive confirmation, experienced its expression in a playful approach to clairvoyance, and discovered its practical use in healing with easy or safe subjects [children in the hospital and her estranged Sam]. She was growing, but this growth was slow because she remained in a climate of continuing abuse and confined by her framing dilemma.

Sam's Response to Lydia's Intuitive Competence

According to Lydia, Sam was mostly disconcerted, confused and fearful of Lydia's expansive abilities, and he tried to get her to give up her interest and pursuit of them. The cognitive aspect of Lydia's talents seemed to be most impressive to Sam, though he was a long time beneficiary of Lydia's early healing efforts. Besides playing with her intuitive awareness by telling Sam about his thoughts while driving or describing what someone would be wearing at a party they might be going to, occasionally Lydia let the I come out and speak in Sam's presence. These would be those few times, usually late at night, when the situation between them was relaxed and comfortable. In this context Lydia would let go and give the I identity within her freedom to speak. A more assertive, more masculine personality in character, thought and voice, the I could be eloquent, decisive, insightful, intelligent and persuasive – the I qualified as genius. Lydia indicates that when Sam could permit himself to hear this aspect of Lydia, he was in awe of it and of her. In amazement he would wonder, "Who are you? You can be so amazing and yet you can be so stupid." Sam encountered the two dimensions of Lydia, the meek Me and the awesome I, and while he could say to Lydia upon meeting the I, "Why can't you be that way all the time?", most of the time he was too confused and threatened by this I to tolerate its expression. Lydia could momentarily dazzle Sam, but Sam could not live with genius except in these rare moments. The vast majority of the time he had to be in complete control, and in this mode he only evoked the Me in Lydia.

Most of the time, Lydia says Sam tried to get her to give up her expansive interests and talents. Sam even accused Lydia at one point of ruining their marriage because of her psychic pursuits. In response, Lydia says she agreed to give up any involvement in the expansive, and for eighteen months she forwent all participation, only to have Sam go off on one of his worst binges of craziness in spite of her "abstinence." At that point Lydia says she knew her expansiveness had nothing to do with the problems she was having with Sam, and she returned to her pursuits.

Healing Sam

Sam could not tolerate illness or pain in others. For him it implied they were weak and out of control. But Sam was himself sick and in pain much of the time. Virtually from the time she met him, Lydia says Sam suffered from chronic stomach ulcers, aggravated by his alcoholism. He also was subject to periods of depression and infantilism and had to be nursed out of these. At all points, Lydia says she was the one who tended to Sam's needs in his illnesses and pain. As Lydia describes the situation, there were many periods during which she had to work on Sam every night for a half hour to forty-five minutes to relieve his pain from his ulcers so he could get to sleep at night. And whether nightly or two or three nights a week, this went on for years, most of their marriage in fact. Beginning with massage, Lydia says that over the years she slowly became aware at the conscious level that in working with her hands, she was really positioning her mind so she could bring Sam to the point where he could release the pain. Her hands were merely points of contact and focus to see her mental intention realized, waiting for the time when her mind was located properly together with Sam and with respect to the expansive. Lydia says that though she was quite well aware of what she was doing toward the end of her work with Sam, she still did not generalize beyond the immediate situation and think of herself as a healer. That realization was to come later, after her time with Bernie.

It has to be asked why Lydia repeatedly and for so long a time nursed back to health her terrorizer and abuser. No doubt part of it was the dependency she felt for herself and the children on Sam as the provider as well as her desire to see the family remain in tact. But there is probably more to it than that, given that Lydia enters the marriage with a break through to the psychic and a determination to explore the expansive domain. Considering this strong underlying motivation in Lydia, Sam became an ideal platform, detached from her at the personal level and constantly available and constantly in need. Sam was a "safe" subject for Lydia to try out her desire to see her intuitive abilities come to the fore and be significant and of some practical use. The cognitive aspect of the intuitive (ESP), which she had broken through to with Joyce and played with since that time, was not sufficient for Lydia. Its various forms – telepathy, clairvoyance and precognition – were intriguing to her, but more of an exercise than a goal, being not tangible enough in impact.

More essentially, the psychic talents of clairvoyance or precognition did not match with Lydia's underlying psychological needs, which were very much tied to the need to promote life and health so as to overcome the guilt of feeling responsible for so many deaths - her mother's miscarriage, her father, Daniel, and her own abortion. Healing was certainly the appropriate intuitive counter for Lydia in light of her predisposing psychology. Conveniently, Sam was Lydia's Jewish tormentor who was in constant pain whom Lydia did not love and who she did not have to worry about losing at that level. He was close, but in his abusiveness he was distant enough to be safe. If he were to die in the process of giving Lydia's intuitive abilities the outlet she needed, Lydia would have lost another tormentor, not a true intimate, a loved one. There were risks in dealing with Sam, risks of compounding the association of the expansive with abuse and destruction, if something went "wrong." But there was also a certain "safety" with Sam, a way to turn the prior situation around and "prove" that her connection with the expansive could benefit her abuser.

There was also probably an element of retribution. Sam had to come to Lydia and relinquished control to her and given her permission to manipulate him. And he was indirectly forced with each event to recognize that the very person he belittled and demeaned and called incompetent was the very one who, in his hour of greatest personal need - when he was unable to take care of his own troubles – had the competence he lacked. So, in healing Sam, Lydia asserted herself and displayed her power. It was one way she could defeat Sam and deflate his abuse. All the better that he had to come to her asking for this to happen. As much as he had to seek the relief Lydia provided, Sam must have hated to have to rely on Lydia for this relief, all the more so in light of his guilt over his extramarital dalliance and his denial of it. No wonder that in all the years of her work on him Lydia reports that Sam was never able to thank her for helping him. Quite the contrary, once relieved he could only respond with further abuse in his futile effort to re-assert his dominance and control.

In retrospect, Lydia recognizes that she learned to heal while working on Sam, and she uses the analogy in our conversations of her learning on him like a surgeon learns his craft on a derelict or bum, that is, on less “valuable” persons, who, in the face of the possible errors of the student, may be inadvertently hurt. Lydia’s own use of this “derelict” analogy further justifies the idea that Sam was something of a guinea pig. In spite of her own recognition and analogy, Lydia resists the logical argument that precedes it: that Sam was selected as a husband at the unconscious level precisely because he satisfied a whole set of psychological needs for Lydia that included the option to pursue the expansive as a primary orientation. We need only recall that Lydia says she “saw” all of the problems with Sam from the beginning, and still insisted on him for her husband. Severely conflicted regarding the expansive because of her past, especially with respect to its practical effects [multiple deaths seemingly had been these effects as a child and early adolescent], and searching for a way to reverse this negative association [promoting healing is the practical reverse of promoting physical destruction – death], Lydia chose Sam, whom at some level she “knew” would fulfill her need for a derelict over the kind of time period that it would take for her to “permit” her practical work in the expansive domain to mature and to break through to consciousness.

Quite naturally Lydia does not want to see such a motivation in her choice for Sam, and certainly she did not recognize this “derelict” motivation at the conscious level, but all of the ingredients are there psychologically to justify this motive in Lydia at the unconscious level, the level at which she admits she was impelled to both get into and remain in the relationship with Sam. Lydia wants to see Sam as the person on whom she “happened” to learn, who “happened” to be there when she was ready to emerge as a conscious practitioner of the expansive. But Sam is far too loaded a target to be just incidentally related to this emergence. The parallels are too many and too clear. With a subject who “deserved” to be hurt, Lydia discovered she could have a healing effect consistently without harming Sam at all. With a safe subject, she discovered she could engage even someone who became a hated familiar and use her expansive connection to exclusively effect positive results. In a very real sense Lydia’s work with Sam was a replay of her confrontation with her father and Daniel, but with the intent to heal, not to destroy. In this replay Lydia learned she did not need to fear negative consequences of her intuitive abilities so long as she operated with positive intent.

Lydia learned this lesson so well that now she holds to the view that only positive consequences can result from expansive positioning; there cannot be anything else. She has rejected the fear/danger side of her ambivalence with respect to the expansive, which she carried from childhood [weird, bad, evil, death]. She "learned" this rejection (denial) only after years of unconscious healing practice with Sam. From confusingly negative to exclusively positive was the shift Lydia had to make in order to emerge into the conscious pursuit of healing. The more logical conclusion from her experience is that she discovered that the intuitive could be used for exclusively positive effects, if that was the consistent intent of the practitioner. Her experience did not really justify that positive effects are the only result of the use of the intuitive, when the practitioner places him or herself in the expansive position and engages the intuitive faculty. Like any other mental faculty, the intuitive can be used for good or evil.

Separation

Starting in the later 1970's and mostly at the behest of Lydia, who was encouraged in this direction in her discussions with both Jeff and Judith, Lydia and Sam were in marriage counseling. As has been indicated, Lydia reports that the first two counselors they saw were "snowed" by Sam's perspective. These "therapists" focused exclusively on the changes Lydia should make in her behavior so as to become more the wife Sam wanted and expected. Lydia indicates that recommendations ran the gamut from releasing her "unfounded" suspicions of Mildred to terminating all TV watching prior to sex. Neither of these therapists spent much time alone with Lydia or attempted to probe into the background of either Sam or Lydia, according to Lydia. From Lydia's point of view, the time spent with these unperceptive counselors was a waste, only confirming Sam in his view that he could carry his game of manipulation right into the therapeutic arena and win there also.

Dissatisfied with these mental health "professionals," Lydia wanted to locate someone else, while Sam, having apparently won the day, claimed that the counseling was finished. When Sam balked at any additional assistance and tried to lead Lydia away from any further therapeutic involvement, Lydia made arrangements on her own, much to what must have been Sam's dismay. But since the insurance was there to pay for it, Sam could not really protest. Once on her own, with a more perceptive and assertive therapist, Erwin Greenberg, Lydia began to have her point of view heard and with dramatically different results in the counseling recommendations. Sam's affair with Mildred was not overlooked, and the effects of his abusive behavior with Lydia were fully recognized. Lydia says that like the other therapists, Greenberg never went very deeply into her past, focusing more exclusively on the presenting problem of the marriage and learning only incidentally and piecemeal about Lydia's past as Lydia happened to mention facts about it.

Lydia spent eight years in once a week 40 minute sessions with Greenberg. Insurance paid for 80% of these counseling costs until the late 1980's when Sam refused to renew that aspect of their policy, and soon thereafter Lydia decided she could not afford to continue. During all of that time, Lydia says Greenberg never developed a comprehensive understanding of her. He was helpful, but only within a presentistic focus, seeing the marriage for the dynamic that was occurring within it and listening to and assisting Lydia with her week to week difficulties.

After a few months of working with Lydia, Greenberg was recommending to her that she stop procrastinating and act decisively with Sam – the same message Lydia had been receiving from Judith for some time. After a year of running her music school, Lydia says she finally developed enough self-confidence to stop hoping beyond hope for a change in her situation and to confront Sam. Following Greenberg's advice, Lydia says she screwed up the courage to take Sam to task at the end of a vacation to Cape Code and told him all that she knew of his affair with Mildred. The evidence was overwhelming Lydia says and she made him listen to all of it. Sam was finally cornered; there was no denial or retreat left to him when she finished, Lydia says. Being in a position of total lack of control was not easy for Sam to accept, and predictably Lydia reports he exited in a fury, exclaiming to Lydia, "I'll get you; just wait, I'll get you."

Partially in response to the radically different conclusions that were arising from Lydia's work with Greenberg, Sam sought his own therapist, Hodge, to whom he delivered his version of the relationship. With Sam continuing his Mildred affair, despite Lydia's confrontation, Greenberg's assessment of Lydia's situation was that if she did not do something decisive, Sam was going to "kill you" psychologically. Greenberg's advice was that Lydia had to be strong enough to give Sam an ultimatum. Sam had to be made to choose: Mildred or Lydia, and Lydia had to be willing to follow through with a separation if Sam chose Mildred, the beginning of what could turn into divorce proceedings if Sam persisted in his present course. As dependent as she and the children were on Sam and as weak in self confidence as she was from years of Sam's psychological abuse, Lydia says it was not easy to decide to deliver this ultimatum. When she finally did, Sam threw the challenge in her face and chose Mildred. Lydia then told Sam he would have to get out of the house because she was going to insist on a legal separation. Sam's response was to become sick, ironically "requiring" Lydia to nurse him back to health before he could leave!

For the first several months of their separation, Sam lived in one part of the house while Lydia and the children lived in the other, until Sam could get well and find quarters elsewhere. During this time, Lydia and Sam led lives more or less independent of one another, and Lydia began to see other men. Unfortunately for Lydia, she reports that one of her early encounters resulted in her being raped. While working on the stage crew of a theatrical performance, Lydia says she got to know Mathew, who was the stage manager. Lydia says she subsequently met with Mathew for lunch three or four times during which he seemed docile, sentimental, and polite. He learned over these lunches of Lydia's impending marital split and later called to ask her to a party in Merion. Lydia consented, but after meeting her, he drove her in her car to an apartment in West Philly where he said he had to pick up something. Once he got her in the dirty, vacant apartment with a smelly mattress on the floor and beer cans strewn all over the place, Mathew confronted her with his actual intentions, "You have such a nice ass, I must fuck you."

Lydia's memory is of being thrown to the floor, face down on the musty, dirty mattress while she pleaded, "Please don't, No, Please don't." Lydia says the rape was from behind, and she remembers the pain of penetration and then going numb, as she had done in her parents' abusive activities. Lydia says she was too shocked to cry at the time. Instead, when Mathew had finished, she describes slowly pulling away from him, dressing, collecting her things, refusing any assistance from Mathew, and going down to her car and driving away. Lydia does not recall how she got back to her apartment, but when she did,

she says the only way she could handle it was to throw her head back and laugh. She bled for several days afterwards, but never told anyone about the rape. About two weeks later Lydia says Mathew had the audacity to call her and ask to take her to dinner. She just refused, said "Good-bye," and hung up the phone.

The astonishing thing about this event is that it repeats in a condensed form all of her pubescent horror of first being shown the horses mating and then being sexually approached from behind by her step father, Daniel. Coming out of her abusive marital relationship, the last thing Lydia needed was to be greeted by an emphatic continuation of the male, sex, violence, abuse cycle. But most likely in their initial encounters, Mathew read Lydia's passivity and vulnerability and realized that he had discovered another "silent" victim upon whom he could reap his perversity.

Fortunately for Lydia there were other men who followed Mathew who provided her with more satisfactory experiences. In fact, within a few months of Mathew, Lydia had evolved a once a week sexually active relationship with Jason, and it had grown to the point where he had become too involved and demanding for someone who was not really prepared to leave his wife, as he said he was, and Lydia felt she had to put an end to it.

After Jason, Lydia describes Fred as entering the scene. Fred was literally a high-flying political type, a stallion on the fast track. Lydia says she enjoyed the adventurous afternoons of lunches and airplane rides, but did not want to get as involved as he did. So, again Lydia felt the need to withdraw.

Two things are important in the relationships Lydia had with men during her two year separation from Sam. One, Lydia discovered that she was attractive and desirable to other men, so there were options to Sam. As a woman her self confidence was given a substantial boost, whatever the setback due to the opening experience with Mathew. Two, in the context of being found desirable and receiving positive feedback as a woman, Lydia felt the need to sustain distance from commitment – just as she had done before her marriage to Sam. In her emergence from abusive monogamy, Lydia's was a tender ego, vulnerable to further abuse and cautious about commitments. Still attracted to stallions, she nevertheless shies away from them when they show too much interest. Maybe one of the reasons Lydia could pursue a stallion like Sam the way she did, without being scared off, was because he never really showed that much interest.

Reconciliation

For most of the time of their separation, Lydia says Sam was pursuing his debauchery with Mildred. Over time, without Lydia there to attend to him, Sam became seriously sick with bleeding ulcers. His doctors instructed him that the only way he had any chance of recovering was if he stopped drinking and took a long, restful vacation. As ill as he was, Lydia says Sam finally listened, and decided to go to Florida for his respite. After a few weeks in Florida, Lydia says he called to beg her to come back to him. He said he would give up Mildred and alcohol, and they would make a new beginning as a couple and a family. Lydia was reluctant, and Greenberg advised Lydia against unconditionally returning to Sam. But Lydia says she was so anxious to see the family remain a unit that she relented, and she and the girls flew down to Florida to see what could be worked out. Sam was on his best behavior, sweet and solicitous. After a few days, Lydia decided to

give the marriage another try, and she and Sam flew off to Bermuda to celebrate their renewal.

Lydia describes herself and Sam as having a marvelous first day exploring Bermuda, having fun as if they were children. However, that night, and paralleling the original wedding night, Sam got drunk on three Zombies, and Lydia says he proceeded to tell her in detail all about his drunken sexual encounters with Mildred. The way Lydia describes this outpouring, Sam was not revealing all of this information in a controlling or malicious way. It was rather as if liquor was the only way he could bring himself to the point of releasing his compiled guilt and being able to let it all out.

There is also the possibility that in revealing what he had with Mildred, Sam was indirectly asking Lydia to have this same kind of intensely committed and sexual relationship with him. Lydia does not think so; she says it was just the old alcoholic Sam coming through. But this does not fit what she describes as the manner of his telling of the affair. Lydia wants to take off from this evidence of Sam's alcoholism to insist that Sam is a cheat, a liar and an adventurer. It is as if she can not permit herself to recognize that what Sam may have been doing was asking her for the commitment that neither one of them ever really made to the relationship from the beginning – love. Whatever Sam's faults and weaknesses, this may have been the point where he made his most sincere effort to reveal what he wanted in a relationship and to ask Lydia for this between them. The fact that he did it through drunkenness was unfortunate, because it gave Lydia the opportunity, if this was what he was doing, to reject the overture by seeing it as evidence of his same old alcoholic debauched self.

Whatever the appropriate reading may be of Sam's revelatory behavior, Lydia says that for about eighteen months after the Bermuda reconciliation, their marriage proceed fairly well. Lydia says her symbol in this period was the eyecup. She still has a collection of eye cups, mainly from this time, some given to her by Sam. The idea was "a little bit at a time" in reclaiming vision for their marriage. During this period Lydia says Sam admitted to feeling the pain of others for the first time, not just his own pain and desires. But according to Lydia, Sam could not sustain the direction of change. In the second year, Sam lost all that had been gained, interestingly over the eyecup collection itself when Lydia claimed that she did not need his approval to buy an addition for the collection. Having said this, Lydia describes Sam as turning sour, his mouth curling into a snarl, and all the old Sam came out, once again: attack, critical barrage and babble.

The finishing blow Lydia says came later that year, when Sam got drunk and after carrying on, ended up in a paranoid state, first saying to her, "Get away, don't touch me," and then to David, "Don't let your mother touch me!" Lydia still recalls David's consternation. At this point, Lydia reports that she and Greenberg met with Sam and his therapist, Hodge. In this meeting, Lydia says that all concerned had an opportunity to observe Sam with his mask down and fully revealed. Confronted with the facts of his affair and the "details" of a separation, Lydia says Sam "lost it" and disintegrated into a seething, babbling, foaming, incoherent "mess" right in front of all of them. "Sam's 'insanity' was apparent to everyone," Lydia says, and in Sam's absence Lydia reports Hodge as shaking his head and commenting about Sam, "That's one sick pup." After subsequently talking with Greenberg, Lydia decided to give Sam a final choice: either enter long term therapy or she would file

for divorce and custody of the children. Sam's response was, "Never," and Lydia says she told Sam the marriage was over.

Expansion Portals During Marriage

Lydia's frequent use of illness as a portal throughout her marriage has already been mentioned in a separate section but constitutes an important part of the overall "portal" picture. Lydia describes TV watching as another expansive medium for her, especially during the difficult marriage years. Lydia says she would often turn on the evening movie which ran from 9-11 p.m. while she awaited Sam's arrival home from "work." As Lydia describes the situation, the movie was really little more than a picture in motion in which she could lose herself, expanding and locating herself elsewhere through it. Rarely was the movie interesting enough for it to keep Lydia's attention for very long. Mostly it was a portal to the expansive domain.

As was the case throughout her past, Lydia says music was an important portal for her during her marriage. From guitar lessons to piano lessons with Judith, Lydia was practicing and playing music both on her own as well as in the temple and occasionally with Sam and groups that would assemble at their home. For nearly two years there was also her music school where music was of course the central focus for most of the day. For all of her own musical activities, Lydia says that playing music was a limited portal to the expansive for her because she characterizes herself as having a lot of difficulty getting past the limitations of her own technical skills as a musician. Trying to play music well, especially in light of Sam's persistent criticism of her playing, Lydia says was one of the ways she sought to "win" Sam back to their marriage in the Mildred years. So, playing music was motivated by concerns other than where it could take her mentally. Listening to music, rather than playing it herself, was a major portal to the expansive during this time, as it had been previously, especially classical music. Lydia says that sometimes a few notes of the right classical music in the right context, in the car or her attic room, would be enough to take her away to clarity, to the realms of the less dense, beyond time and space limitations, to zones of rest and calm and self affirmation and restoration. Lydia says she would go into the music, or with the music, or through the music to elsewhere. As Lydia describes it, listening to music was a constant friend, a way to be connected, a way "home."

Lydia's Expansive and Psychic Pursuits and Experiences During Marriage

In the earlier section on Lydia's first two years with Sam, we noted her reading all the books she could get on the spiritual and the psychic. Between her reading and her discussions in meetings with other psychics and spiritually oriented people, Lydia reports that she was able to allow herself more freedom to express and try out the intuitive in herself. Reaching out to Philadelphia and the Society for Psychical Research and becoming a member and attending meetings and utilizing their library and reading lists brought Lydia into contact with serious researchers in the field of parapsychology, further legitimating the value and importance of her expansive domain of experience and concern. Not shy in the company of these people, Lydia describes herself as meeting a great many psychics and psychical researchers during her years in central New Jersey. And when her children were of an age to read, Lydia says she would take them to the library in the summers, and after situating them with reading material, she would locate the spiritually oriented books for herself.

Lydia says she was known for being the one throughout her marriage who wanted to talk to other people about metaphysics, and she managed to find these people everywhere she went. Metaphysics was one of the few subjects that she could attend to and not get bored with discussing in the tethered world. The discussion was tethered, but the topic was the world Lydia considered primary, the subjective, the universal.

As Lydia describes her social life during her marriage, she and Sam had virtually no friends, and Sam's family was no comfort. With the exception of her children, to whom she devoted a great deal of her time and energy, Lydia was alone in her own home in the same way she was alone in her childhood home. The same outlet of her childhood was the one she pursued in her own home - the intuitive, the expansive, the spiritual. Persistently reading and going to lectures and meeting with others for discussions were her ways to reach for understanding of the expansive, to try to discover what it was, and from the descriptions of other's intuitive experiences to explore her own psychic capabilities.

Carrying the baggage of her marriage, together with Sam's active dislike for her expansive interests, Lydia struggled to advance, ever so slowly, toward her goal: the uninhibited expression of her expansive self – the I within Me. All the reading and meeting and discussion were really efforts from within the tethered, rational world to dispel the negative confusions and associations of the expansive from her childhood, so she could give the I within full permission for expression. What we see in Lydia's history is the very gradual easing of these constraints and the releasing of this "spiritual" self, despite all of the marital impediments of the period. It is as if there is some imperative within Lydia that requires that a way be found for the I to manifest, "come hell or high water." And Lydia does go through – or from another point of view, puts herself through – hell. But, through it all, she never releases the ultimate goal, and she does inch her way along in spite of the tide that flows against her during her marriage to Sam.

In her everyday affairs, Lydia indicates that she was always using her intuitive awareness, especially when it came to the children. She recalls only a few occasions which were especially critical. When David was three years old, he and a friend were playing on the third floor. Lydia was in the basement doing laundry, three full levels away. Lydia says she "sensed" something hot, something related to the boys and matches. She threw down the laundry and rushed up to the third floor to find that the two boys had got the flat ironing machine out and plugged it in, and one was about to lower the hood down on the arm of the other. Is this crisis PSI coming through or sensory or subliminal cues from the third floor? We can't say, but the way Lydia describes the information coming to her, in unfolding batches and without any apparent stimulus, PSI is a reasonable possibility.

On another occasion when the girls were young, Lydia says that after dropping Janet off at a friend's house for a pool party, her voices told her as she was driving away to go back, Janet was in potential danger. Lydia says she returned to discover there was no adequate adult supervision. The children were being left to play in the pool without anyone watching them. So, Lydia says she stayed and played lifeguard.

During the tough Mildred years, Lydia says she was frequently distressed and would feel the need to talk to her mother, so she would expand outward to the point where she "knew" she was there with her mother, and within a short time her mother would call,

without any particular reason of her own for phoning. Lydia recalls a specific episode of this kind when she was taking a shower, and water being one of Lydia's portals, she expanded outward desiring to reach her mother, and as Lydia got out of the shower, she says her mother called, wondering how she was doing.

As has already been said, Sam was resistant to and threatened by the expansive in Lydia, while at the same time he was intrigued and awed by the I in Lydia and the beneficiary of Lydia's healing efforts. In the beginning, Lydia says that Sam would go with her to meetings with psychics and parapsychologists, but he soon learned he was out of his element and found no accommodation from these people for his usual attempts to take charge and exercise his ego. So, Sam stopped attending these events, and he adopted an attitude toward the psychic and spiritual that resembled that of Lydia's primary family: it was "weird," "cooky," and a lot of "hocus pocus." Given his attitude, Sam was not a person with whom Lydia could discuss any of the reading that intrigued her or any of the different psychic experiences that she was trying out for herself. These discussions had to await other people, and if Sam was present, Lydia says he would become irritated just having to listen to "all that nonsense." Once the event was over, Sam would chide Lydia about "carrying on" about the subject. Whatever his actual views of the paranormal may have been, from Lydia's description of him, Sam could not tolerate attention being focused away from himself, especially in the direction of Lydia, someone whom he was constantly berating as incompetent and stupid. The willingness of others to discuss metaphysics with Lydia constituted a kind of approval and recognition of her in an area where Sam had no experience or competence, only a biased opinion. In a sense, every such discussion was an affront to both his bias and his view of Lydia as "stupid." No wonder he was upset with these discussions.

Throughout her marriage, Lydia says her voices continued to direct her. The most common message, one that was repeated over and over again, often when she was somewhat depressed, was, "Look up. Wait, be patient, there is something for you to do." This is the voice that sustains Lydia in her quest, vague though it may be about what it is that she is to do, at least at the time. Later she will discover the "doing" part is healing, but she was not ready for that revelation yet. In the work with disadvantaged children and children in the pediatric wards in hospitals, the healing seed had been planted early in Lydia's adulthood. And in the work with Sam, the seed had germinated and sprouted into consciousness, but it still lacked focus, authority, and commitment. That would not come until after Bernie.

As important as they were to her, Lydia's voices could be a puzzlement to her. They could be insistent and correct, but sometimes with such minimal consequences, she says. For instance, Lydia's voices told her to go to the Art Museum one particular evening for an opening of an exhibit because she was to meet a man who would be important in her life. Lydia took this to mean important in her personal life, as in a prospective husband. Initially she ignored the messages, but as the evening approached and she had to make up her mind to go or not, she reports that she was disinclined to go, but that her voices were insistent, informing her she was to meet Clayton, a man she had met recently and found especially attractive and "eligible." Having no reason to expect Clayton to be at the Art Museum, Lydia says she gave in and decided to go. Once at the Museum, Lydia did not see Clayton and began to wonder whether her voices were mistaken, when who should appear but Clayton. Her voices were correct; Clayton had come to the Art Museum, but

when Lydia approached and greeted him, she says she was surprised to receive from him only cool, rather aggressive and unsatisfactory interaction. In fact, Lydia indicates that nothing at all ever came of the meeting or of Clayton. Puzzled, Lydia wonders what the purpose of her voices was in having her go to this encounter to no purpose.

There is no way to know just where this message about Clayton was coming from, subliminal or PSI; but what this episode demonstrates is that even Lydia is sometimes puzzled by the intent behind her voices. When the message coming from her voices applies to her personal life, the record is that they are frequently skewed, as in the case of Clayton, and difficult to read as coming from an exclusively universal source. The message from her voices at the time of meeting Sam and their persistence through her first "revealing" year with him only impelled Lydia into a horrendous marriage and home life. As has been proposed earlier, it is difficult to read her voices' role in directing Lydia into this marriage as coming from anything other than Lydia's personal unconscious. Personal messages of the "Clayton" type seem to mix the personal unconscious with the universal. He was there, but there was nothing positive in it as Lydia "hoped." On other occasions, as in many events that surround Bernie, Lydia's voices deliver personal messages that are highly charged for her, but that are both correct and of a seemingly universal source.

It is commonly reported in the psychical literature that when a psychically talented person receives an intuitive message that deals with an emotionally charged issue in the life of the psychic him or her self, that message often mistakes the personal for the universal source, or mixes the personal and the universal sources. Lydia's experience reveals this same range of "reliability," with messages of a non-personal nature being more consistently "trustworthy." Whatever their source(s), these messages are all experienced by the psychic as identical, and it is typical for the psychic to attribute them all to the universal, as Lydia tends to do, and then be "puzzled" by a goodly number of the results, as Lydia indicates she is. For the most part, only intuitively talented persons who have developed under the tutelage of "spiritual" masters are able to easily distinguish the personal and the universal sources in the intuitive mode.

Most idiosyncratically trained psychics have simply learned from experience that they are far better at "reading" the facts for their impersonally related clients than they are for themselves or those emotionally close to them. Most psychics learn to be quite cautious about the PSI inputs they receive for themselves [especially when they relate to their desires or concerns in their own lives], unless the messages that come to them personally are unusually detailed and confirmed in repeated experiences, or confirmed in the same message coming to other psychics. This is one reason psychics consult other psychics for information about themselves. In Lydia's case, she goes to see Alma and Harriet when she really wants information about herself, and even here Lydia knows not to rely too heavily on their indications. Lydia regards these readings, especially of the future, as being more insightful as to tendencies and possibilities than to definitely ordained consequences.

BERNIE, THE TURNING POINT

Is Bernie the Answer?

In many ways, Bernie Swartz seems to be the re-emergence toward the end of Lydia's turmoil with Sam in 1985 of the opportunity to choose Eugene instead of Sam many years earlier. Interestingly, in our discussions, Lydia recalls Eugene as being an older man relative to herself, like Bernie, though she subsequently discovered Eugene was only five years older than herself, and nearly the same age as Sam. Framing her tumultuous relationship with Sam, Eugene and Bernie offer Lydia the opportunity for a full loving relationship which includes recognition and respect for Lydia's intuitive interests and pursuits. At age 27, Lydia could not make the choice for Eugene and seized upon Sam as her compromise solution. As horrendous as her years were with Sam, Lydia did manage to grow intuitively through them, and she did discover her ability to use her expansive connection to consciously relieve pain. Seventeen years later, Lydia was ready to confront the choice for "Eugene" again, and while commitment to Bernie was not easy, she did finally manage to make it. The same old problem lingered in that she could not both commit at the personal level with Bernie and permit her expansive healing abilities to be exercised in the same relationship. But, Bernie was the opening move in Lydia's personal reintegration and the catalyst for her full emergence as a psychic healer. Lydia's relationship with Bernie Swartz was her "turning point" in her overall effort to find "Home."

Though intense in nature, Lydia's relationship with Bernie lasted only over a five month period. One day in October as Lydia was considering her attendance at a meeting that evening, Lydia says she got a message from her voices which said, "You will meet a man at this meeting who will change your life." With her interest peaked, Lydia went to the meeting, and says she knew when she heard the name, Bernie Swartz, that that was the person, before he ever entered or she saw or met him. At this first meeting of Bernie's Course in Miracles group, Lydia says she was frustrated because Bernie ignored her. She pined for him but could not get his attention. At a second humanistic psychology meeting Lydia indicates they talked afterwards, but Lydia ended up feeling confused and withdrew for a time. Finally she went to another meeting of Bernie's Course in Miracles group, and says she waited around until afterwards, and Bernie escorted her to her car where they talked and finally embraced and kissed, and the relationship was launched.

Very soon thereafter, Bernie called Lydia, and they arranged for her to come to his tiny house in South Baltimore for lunch. Lydia says he met her at the door, arms outstretched, and said, "I know who you are." Lydia indicates that this action confirmed her belief that Bernie was the one; he could see the "real" her. They made love before having their lunch of turkey franks. The relationship had moved to rapid consummation. From that point on, Lydia says the two of them were constantly either with each other or in close touch, often spending hours on the phone at night after Lydia's children were in bed. Bernie listened to all of Lydia's marriage difficulties and family problems, and Lydia heard about Bernie's past and his plans for his work.

As Lydia describes it, all aspects of her relationship with Bernie reversed the situation with Sam. In Bernie, Lydia encountered the caring, attentive, loving, supportive, listening and guiding male, and Lydia learned she could be attractive to this male and receive commitment from him. Where Sam tore her down, Bernie built Lydia up, "You can do it," not, "You can't do anything right." Lydia says she and Bernie could do anything together

and have fun: play games, cook, listen to music, take walks, talk ideas, snuggle and just "be" close with one another, even silently. There was a richness in their being together. Much laughter and joy pervaded the relationship as Lydia describes it. Lydia says that before Bernie met her, he had written a "princess" letter describing the woman he was looking for, and it was as if he was describing her almost exactly, even to her age. As completely as they seemed to fulfill one another, Lydia indicates it was not long into their relationship before they were talking about love and making marriage plans.

Bernie's house was tucked away, back in an inner alley sanctum, and it was Lydia's first real HOME as an adult. It included all of the essential activities of life: laughter, play, cooking and eating, talking, love making, and listening to music. It lacked only children, and they were working on the idea of Lydia's children being included in their future plans. Lydia describes she and Bernie going to the market area, a few blocks away, for food and pastries and coming home to cook a meal, make soup, and make love. Lydia says that Bernie commented on her wide-eyed innocence, her vulnerability, her childlike nature during this time together. Perhaps in the first home in which Lydia had felt secure as an adult, Lydia attempted to reclaim some of the joy of childhood which she had missed in her own home and had never been able to manufacture with Sam. Bernie's home was small and tucked away and secure, like the other places that Lydia had created as home places - attic and garret places, including the room she has created upstairs in her own home. All of these "places" relate to the safety of the closet of her room as a child, a place to be and expand outward, safe from abuse and pain. With Bernie, at his house, Lydia had an opportunity to share "Home," not having to go "Home".

In the five months of their relationship, Lydia says she and Bernie had only one disagreement. Bernie commented one time on Lydia's being disorganized – suggestive of Sam's accusation of Lydia as bumbling and incompetent. Lydia says that when Bernie saw that she was hurt by the remark, he apologized. Lydia contends that she is in fact not disorganized, but admits that to others she may sometimes appear that way.

As close as they became, Lydia indicates that she and Bernie had few friends outside of Bernie's family. According to Lydia, there were constant problems of jealousy from those who had been close to Bernie before and who saw Lydia as competition, as a newcomer consuming too much of Bernie's attention and plaguing him with too many of her problems. Tiring of the difficulties arising over the expectations of these other relations, Lydia says she and Bernie decided to focus their time on just being together.

While Lydia and Bernie shared virtually everything at all levels: physical, social, and mental [intuitive and philosophical], Lydia admits that there were problems for both of them when it came to commitment. An important contributing factor to this difficulty from both sides was the twenty two year difference in their ages. Bernie was gray-haired and bald and looked like a man in his early sixties, while Lydia says she looked like a woman in her later thirties. Lydia admits that Bernie was something of a father figure whom she admired as a teacher, guide, and mentor. In this respect, Bernie may have given Lydia a means to claim love from her father and to express her love for him. Although Lydia says Bernie was not as refined as her father, using broader and coarser gestures and being louder of voice, Lydia does describe Bernie as being commanding and admired and powerful and charismatic and tall and lean and older. There are parallels here that are unavoidable, and one thing that is apparent and consistent in Lydia's orientation to men is how much she is

attracted to the "stallion" type that was her father. Bernie is not identical to her father, but he is close enough in essential ways to make the suggestion of the father issue viable psychologically. Given this distinct possibility, some of Lydia's reluctance to commit to Bernie until the final moment may relate to the issue of his "impressive" position and knowledge and bearing, not unlike her father's. In this respect, Bernie was what she wanted and yet what she feared and may even have felt she did not deserve [guilt] and needed to keep at a distance because intimate involvement had led to loss in death before [her father and Daniel].

Apart from Bernie's age as it related to issues of ambivalence in Lydia due to associations with her father, the simple matter of marrying a man twenty plus years older, especially at their ages, was a sufficient reason for Lydia to be cautious. And with a history of heart trouble, Bernie was not in the best of health, even for his age, so there was all the more reason for Lydia, with three teenagers, to think twice about a marriage commitment to him. Related to this issue of Bernie's health, Lydia says her voices had spoken to her more than once to indicate that her relationship to Bernie would not last long. Almost from the beginning Lydia says her voices told her, "He will never be your husband." The message kept being repeated, "He won't be with you." As her relationship with Bernie progresses, Lydia describes having visions of being with Bernie's brother going through Bernie's personal papers in his living room. She says she found this vision disturbing and puzzling, and only later did it become clear to her that the vision referred to Bernie's death by presenting a scene of its aftermath, which Lydia says in fact came to pass as she had envisioned it. Lydia indicates that she heard her voices and was disturbed by her visions, but that she tried to ignore them.

Subsequent indications made her avoidance strategy that much more difficult. In late Fall, Lydia consulted with a psychic, Camilla, and she told Lydia that she saw the death of an intimate adult male in her future. Lydia did not know whether this was Sam or Bernie. In addition to Camilla's prediction, Bernie himself made statements to Lydia about the possibility of his death being on the horizon. Hard as she tried, her voices and visions together with Camilla's prediction and Bernie's own remarks were difficult to ignore. Lydia admits that at the unconscious level she probably knew that Bernie was at the end of his life, and that she was restrained in part from commitment because of this awareness.

Lydia reveals that yet another source of uncertainty about committing to Bernie arose because, as powerful and admired as Bernie was and as unsure of herself as she was, Lydia feels she was aware, at least unconsciously, that if she married Bernie she would have been absorbed into his advocacy for peace and his Course in Miracles teaching and not have had the opportunity to satisfy her own personal expansive direction, to be a healer. In their relationship, Lydia describes Bernie as a commanding leader, and herself as more of a supporter following on his coattails. As lacking in self-confidence as she was after years of Sam's psychological abuse, Lydia indicates that she automatically regarded Bernie as her mentor, the master teacher with the direction and the plans, and as admired and successful as Bernie was, he easily assumed that role. Lydia says she was an included intimate and the beneficiary of Bernie's love, attention and advice, but she was not an equal, at least when it came to whose work was foremost. There was not the total sharing and caring and gentleness that Lydia associates with love between fully equal partners, and Lydia admits she was not self-assured enough to command this kind of relationship at the time. But underneath Lydia's accommodating exterior was a woman

with an old stubborn streak who had persisted through hell for her expansive connection and development. So, Lydia may well have been reluctant to commit to Bernie for fear of losing her own direction and development. Her need in this regard for support of a primary nature from Bernie may be one of the reasons she avoided discussing herself as a healer with him. She may have known that she needed more extensive support from him than he was really willing to give. Although Bernie explicitly recognized Lydia as a healer and encouraged her ventures into the local hospitals as a volunteer, the essential question was whether he could accept her direction as being as important as his own. Who leads, who follows? With respect to the expansive, in which Lydia had much deeper personal experience than Bernie, Lydia was very reluctant to take a follower role.

So, was Bernie really the answer for Lydia? At many levels and for many reasons Lydia may have known he was not, despite all the positives.

According to Lydia the problem in commitment to Bernie had mainly to do with her children and the ramifications of assuming the step-father mantle with three difficult teenagers. Besides the need to provide for their expanding financial needs, Bernie was faced with the problem of having either to fight for sole custody of her children – Lydia's preference – or being caught in the midst of the children's joint custody between Lydia and Sam – Bernie's preference since it retained Sam's economic involvement and gave him and Lydia at least some time to travel and be free of the brood. Lydia says she was reluctant to saddle Bernie with her family at his age, especially since he had raised his own children and had been through a second relationship in which he essentially raised another woman's child. Lydia, on the other hand, could not think about leaving her children with Sam in joint custody because this was tantamount to abandoning the children to abuse, to repeat too explicitly for her children her experience with her father in her own family. Lydia says she felt the legitimacy of Bernie's view and was reticent to push her family on him, but could not avoid it.

Bernie did eventually agree to take on her family and its support. He even redesigned his work and plans to involve himself in more practical, money making ventures in anticipation of his new responsibilities with Lydia and her children. All of the accommodations to her and her children's needs are sources of guilt in Bernie's death: did she ask too much of him? All of Bernie's redesigns were to satisfy her demands, and all of them drew Bernie away from the simple life he had adopted in recent years and back into the media and broadcast world from which he had mostly retired in order to pursue his personal and spiritual goals of world peace and the spreading of the word of the Course in Miracles. Having withdrawn from his second wife in part because of her excessive requirement for provision, Bernie found himself being pulled back into concern for provision with Lydia and her children. A nagging question for Lydia in retrospect is whether in his death, Bernie opted out of the obligation he had accepted in part because he did not want to return to "that scene and that way of life and all those parental and material concerns." Maybe it was easier to just be fulfilled in Lydia's love and commitment, and exit.

According to Lydia, Bernie had gone through being materially successful only to lose it all in bankruptcy. Subsequent to this experience, he had built his life around the world view in the Course in Miracles which regards the material as illusory. It had been this position that had sustained him in his situation of loss. In short, he had justified his "poverty" and simplicity of life style by adopting a worldview that rejected the material as important. But

in committing to Lydia and her family and their needs, Bernie was returning to the material fold, and his position of rejection no longer held, and his former "failure" returned to active presence. Bernie may have elected at one level to exit rather than make this about-face. Was Bernie disappointed with himself for having opted out in the face of his dilemma?

Returning to Sam During the Period with Bernie

Lydia returned to Sam twice for short efforts at reconciliation during her five month relationship with Bernie. Lydia says that the main reason she did this was because, as devoted as she was to the idea of "family," she felt guilty about being the one to ostensibly break up her family. One of these returns was after spending ten days with Bernie at Thanksgiving. The second time was just before Lydia's trip to California and just prior to Bernie's death. Each time she returned, Lydia indicates that she could tolerate Sam for only a few days and then gave up and went back to Bernie.

Lydia says there was no appeal by Sam for her to return; the idea was all Lydia's. The full array of factors, besides guilt over breaking up her family, that lead to Lydia's returns were most likely the same as those that caused problems for Lydia's commitment to Bernie. Each return was for three days during which Sam could not accept Lydia without exercising his dominance. So Lydia indicates he goaded and prodded her, and both times Sam ended up on the attack, babbling and foaming at the mouth. The final time Sam pushed Lydia up against their bedroom wall and told her that when she gets too close, he feels like he has to kill her. Lydia says that some indication of Sam's view of women, which may help to explain in part his abusive behavior with her, can be gleaned from a metaphor Sam expressed with some frequency in their relationship. Sam would tell her, "Men are glasses you wash and put back; women are paper cups you use and throw away."

In returning to Sam, Lydia was looking for commitment, but given Sam's fragile ego, he has to dominate. But in the midst of his deprecation and domination, Sam also needed Lydia – minimally to heal him, and he could not stand his weakness and the control it gave to Lydia in this need. Lydia's expansive power was confusing and threatening to Sam since he both needed it and feared and resented it. He had to keep Lydia at a distance to hide his weak self image and to protect his facade of being a strong male. Lydia, suffering the consequences of her own insecurities and ambiguities, was unable to commit to Sam from the start. So, in returning to him, she was seeking commitment from Sam that she was not herself really able to give. Lydia and Sam were a match, both with fragile egos, deep insecurities, and the inability to commit, and each in their own ways trying to deny their weaknesses, claim strength, and take control in their lives. Neither could tolerate the signs of the other's weaknesses [Lydia's passivity and bumbling or Sam's alcoholism, depression and infantilism] or their devices for exerting strength and control [Lydia's expansive talents and Sam's tirades and critical barrages]. Under these circumstances, Lydia's returns to Sam may have had more to do with assuaging her guilt and justifying her decision to leave him and "break up the family" than with ever imagining that her marriage to Sam was retrievable.

Bernie's Death

Lydia says that at least at the conscious level she missed the signs of Bernie's three-day soul journey, Saturday through Monday. She says that she probably denied recognition of her awareness and that the agitation she experienced throughout the period was probably

a sign that she "knew." Lydia was to stay with Bernie Sunday night, but she says she was too unsettled, and had to leave, using the excuse that she felt she had to get back to her children. Yet when she got home, Lydia says she was no less troubled than she had been. Feeling guilty about leaving Bernie on Sunday night, Lydia says she returned to be with him Monday evening. She apologized, and Bernie forgave her, as he always did. This was to be their last night together, and it is at this point that Lydia says she finally fully committed to Bernie. In doing so she recalls saying to him, "We must hold this moment forever, not moving forward or back," denying time. Recognizing the need to deny time, Lydia realizes that she must have known something. Later that night Lydia had to return home to be with her children for the beginning of the coming day. Bernie was to call her about 3:00 p.m. on Tuesday afternoon after a meeting to discuss some of his contract arrangements. The call never came.

Bernie died of a heart attack on the street in Baltimore in the early afternoon. When no call came, Lydia called Bernie's house and various of Bernie's friends, none of whom knew anything. She eventually called the hospitals, including the one to which Bernie had been taken, and they revealed nothing. Eventually, through his family, Lydia heard of Bernie's death.

Lydia describes the funeral and burial events, indicating that Bernie's family was more supportive of her than many of his friends, who may have felt that Bernie's death was in part attributable to the burden that Lydia had put on him. In their own loss, many were not able to identify or sympathize with hers. Back at Bernie's house with his brother, Lydia says she was suddenly aware of the realization of her earlier vision of going over Bernie's papers in the living room with his brother.

Lydia's Response to Bernie's Death

Lydia says she was tired, confused, and depressed for six weeks following Bernie's death. Lydia indicates that her therapist, Erwin Greenberg, was concerned about her state of mind during this period. And Lydia admits that Bernie's death was "like the thud of a rock falling into the quiet water of a pond, the suddenness and finality of it." Feeling tight and confused, Lydia describes herself as wanting to leave, to "go home". Home is Lydia's retreat, both in the garret-attic [closet] of the material world and from the material world in the expansive, universal position of immateriality where all is constancy and belonging – love. Lydia admits that just as she had been inclined to respond to the stress of so many other traumatic events in her life by expanding outside herself, so she wanted to reach for this alternative after losing Bernie.

With no chance to return to Sam, the divorce proceedings having already begun, and Lydia knowing the marriage was over, Lydia says she felt very alone, and with the responsibility for trying to make a go of it with three teenagers. There was a lot at stake because the loss of Bernie was potentially another Millie loss. And the loss of Millie had resulted in prolonged depression and the unproductive breaking out of it by repressing the associated fear and guilt, and superficially committing to being in the tethered world. This was the route that had led to Sam!

As with all of the other deaths in Lydia's life, she is reluctant to recognize the responsibility and guilt she feels in it, and this was the case for several sessions in our talks about Bernie. Lydia was willing to offer a whole array of interpretations of Bernie's death, but

none of these addressed the central issues of her loss and what it implied. Among these interpretations, each of which may have some validity, were: Bernie was fulfilled and left; in the material world of illusion we cannot know the reason, and death is an illusion anyway; biology caught up with Bernie just as he found what he wanted and had commitment from Lydia; fear - not death is what causes separation because fear is the basis for attack and attack is what causes loss, so Lydia has not really suffered a loss in Bernie's death; Lydia completed Bernie so he could die, and Bernie gives Lydia life so she can be reborn by confirming her healing direction and giving her the Course in Miracles as a platform from which to pursue that direction.

None of these explanations confronts the puzzle that Bernie left at precisely the time he had commitment from Lydia, was preparing for marriage and seemed to be most happy, most fulfilled. In the commitment section above, part of the puzzle is identified in the nature of the burden Lydia brings to their relationship, a burden that required Bernie to do an about-face with respect to involvement in the material world that he was not really willing to do. For Lydia there is clearly some remorse in having forced Bernie into this corner. She wishes she could have seen then what she sees as the logical solution now, which would have alleviated the need for Bernie to turn away from his "simple" life. She and Bernie could have lived in her house, and their combined incomes would have been sufficient to meet their needs without Bernie having to alter any aspect of his occupational orientation.

Lydia's not locating this solution earlier speaks to a strong ambiguity within her. On the one hand she is very impressed with status, position, wealth and appearance - the trapping of this worldly power in line with the admired image of her father. On the other hand, Lydia subscribes to the Course in Miracles point of view that the material world and material life is an illusion and there is little value in it - in line with her long experience in the immaterial domain of the expansive or universal and her assumption of its primacy. Juggling these two mutually exclusive points of view has been a problem for Lydia for a long time, as it is for many spiritually inclined people. Bernie commented that Lydia "spoke" the Course in Miracles without having ever read it, so familiar was she with the expansive perspective. But she was not able to see her way past the material needs of herself and her family as she and Bernie made plans for a future together. The result was to so reorder the priorities in Bernie's life that he may have unconsciously decided to "retire the side" rather than return to a life so circumscribed by parental and material issues.

Bernie was a fully competent adult, a commanding leader even, and Lydia probably could not have taken him anywhere he was not willing to go. And he did go along. Recognizing what should be understood only as her part in this reordering, Lydia nevertheless cannot help feeling culpable for having encouraged Bernie to relocate himself in a position from which there may have been only the escape of death. Of course the unfortunate consequence of recognizing her partial responsibility is that Lydia finds herself again an accessory to the death of an intimate. The problem that begins with Lydia's first memory at age three - being held responsible for her mother's miscarriage - and that resurfaces throughout her life, appears again. And it appears within a day of her commitment. The lesson comes down again: commitment is both risky and dangerous. Trying to break out of her uncommitted and troubled world with Sam and connect with someone within the world of the expansively enlightened, Lydia inadvertently sets herself up to be beaten down again. Once more, pursuing the expansive is associated with death and loss.

Bernie's decision to try to re-orient to the material world and its tragic result was unfortunately not the only source of Lydia's guilt in Bernie's death. The death of the person Lydia gets "too" close to raises the old specter of responsibility, not just in the sense that she somehow may have "caused" the event [as with her father and Daniel], but in the sense that she may be negligent in not having done something to have kept the tragedy from happening [as in being unable to respond to Millie's request for healing].

For Lydia, the guilt involved in Bernie's death is similar to that in Millie's death. Three times Lydia says Bernie identified her talent as a healer. The last time was just three days before Bernie's death. At all points that this identification was made Lydia says she was inexplicably unable to acknowledge it with him, even though she had been practicing psychic healing for years, and at the conscious level with Sam. What she could do was to volunteer to assist the terminally ill in hospitals, and Lydia was being trained in one of these programs with Bernie's encouragement in the months before his death. Lydia indicates that she could also play with her psychic cognitive talents with Bernie, and she says Bernie encouraged her to pursue these abilities and test them out. In spite of his involvement in the perspective of the immaterial, Lydia says that Bernie had never really encountered anyone with significant ESP capabilities before. Lydia describes one occasion when she told Bernie all about the people who would be at a business meeting that he was going to, their roles and dress, and the nature of the interaction, and the outcome of the meeting. She says it turned out as she saw it.

But as often as she and Bernie played with Lydia's abilities, Lydia says they never really discussed them. In particular Lydia indicates that she avoided discussing the issue of her healing ability with Bernie. Lydia admits that this was virtually the only topic to be so treated, and she recognizes that when the subject did come up, she tended to shift the conversation in some other direction. Lydia's avoidance of this issue is especially significant since we know that healing was at the center of Lydia's intuitive and personal interests. Lydia's behavior with Bernie in this regard resembled very much her behavior with Millie. Only at this point Lydia knew she could heal, and she knew she could do it consistently and with conscious awareness and intent in the activity. Her problem was that she only knew it when it applied to Sam; and Bernie, like Millie, was too precious to risk the possible danger – negative consequences as with father and Daniel. Lydia was simply not yet ready to face another request like Millie's, despite her greater awareness of her abilities and her desire to manifest them. From her voices and from her psychic counselor, Camilla, and at an unconscious level, Lydia says she probably knew of Bernie's impending death. By avoiding recognizing her talents, she avoided risking her expansive identity which was still too fragile and conflicted to assert with such an intimate as Bernie.

But by withholding her talents and protecting herself, Lydia left herself vulnerable, after Bernie's death, to feeling guilty for not having done something to help, something that might have made it possible to circumvent the loss altogether! Moreover, she cannot avoid recognizing that Bernie's repeated perception of her as a healer – as in the case of Millie – was probably indirectly and unconsciously an appeal for help with something he also knew was forthcoming. After all, as Lydia describes it, Bernie made his last and most explicit observation of Lydia as a healer at exactly the point when he was about to enter his three-day soul journey to death!

On Bernie's last night, Lydia finally helped both herself and Bernie with her personal commitment, and so completed Bernie's being. But by avoiding assistance at the instrumental level, where Lydia has to believe she may have been able to help Bernie, there is considerable guilt for her. Lydia admits as much when she indicates that had she been present when Bernie had his attack, she would not have stood by and "let fate take its course;" she would have gone to work and used her abilities to connect with him and bring him out of the fibrillation in which his heart was caught.

Lydia says the ability to forgive one another was at the center of who she and Bernie were. Just as Bernie forgave Lydia for not staying with him the Sunday night before his death, so Lydia believes that wherever he is now, Bernie forgives her for having placed too much of a burden on him and for not having been a catalyst for his healing. And likewise Lydia says she forgives Bernie for leaving her stranded, just when their commitment was in place. If Bernie and Lydia have so entirely forgiven one another, then there is little choice in interpreting the fact that Alma sees Bernie as angry in the after life as anything other than his being unhappy with his own decision, feeling he was cheated by electing to exit too soon. Or is Alma picking up on Lydia's guilt; her fear that Bernie may be angry with her?

Thinking about Lydia's current practice as a healer, I have asked her if she ever associates her current healing work with either Millie or Bernie? Do they come into her mind as she works or in association with the work. She says, "No." But I wonder, because in a sense by practicing healing now, Lydia answers the question in the affirmative that both Millie and Bernie asked - directly and indirectly - "Please help me live, help me get well." Unable to respond in their times, Lydia has been able to respond since Bernie's death, and in each healing effort she makes, she has the opportunity to retire some of the guilt associated with the loss of Millie and Bernie. Each new client is a new opportunity to replay the solicitations of these two key intimates in Lydia's life, and this time to say, "Yes." This is very important for Lydia because with each healing that she assists from her expansive position, she weakens the fear associated with the practical use of the intuitive and expansive and assuages her guilt housed in this association, both in its use to negative purposes when it should not have been used [her father and Daniel] and in its non-use to positive purposes when it should have been used [Millie and Bernie].

Emerging as a Healer After Bernie's Death

In Bernie's loss Lydia suffered such a blow that she was presented with one of two options. First, she could go the way of her previous response cycles: sink into prolonged depression, punish herself with illness, repress her memory and feelings of guilt, and finally expand out of her isolation to return to engage the tethered world with all the old baggage intact. Second, she could insist on the break-through course she had put herself on with Bernie and call upon the combined resources of her development to date: her exposure to parapsychology, her awareness of the psychic abilities of many others, to her successful healing work with Sam, to the universalistic world views of Jeff, Judith and Bernie - which include the intuitive as a positive aspect of spiritual connection and human capability. Having marshaled these forces, which she had collected over the years, Lydia could recognize her healing talent and follow the opening leads of her conscious healing work with Sam and of Bernie's identification of her as a healer. Lydia could then contain and control the negative associations with the intuitive - expansive, recognize these

associations as driven by anger and fear, and finally give herself permission to become what she wanted to be: a healer.

Initially Lydia describes herself as falling into depression, the first move in her old pattern of response. For six weeks she languished in this position. Then she reached for one of her resources, the Course in Miracles, and she broke out of the old cycle before it had a chance to set in. Lydia, who had not oriented strongly to Bernie's Course in Miracles when he was alive, says she decided one afternoon to try it out by giving it a test. She reached for the books, and asked Bernie to speak to her through the text she first read. What she read was to the effect, "Death is not an end; the only thing that can separate is fear, etc." For Lydia, contemplating this passage for a while forced her to redefine her problem. Bernie's death was not a loss, and the problem she was having was the result of her own fear. With the locus of the difficulty redefined, Lydia went on to ask what she should do, and the text she next looked at gave her, "Practice, get to work." As she probed further, Lydia says her voice came through as Bernie speaking, saying, "I will give you something to do and someone to help you do it." While sitting on her front porch at a later point, Lydia indicates that she began to realize that the thing she was to do was to become a healer. It was an idea that she says she at first thought of as rather absurd. Here she was alone, without support, and with three children to care for, and the answer was that she was to become a healer! While rather absurd and vague at first, Lydia says this "answer" slowly emerged into clarity over the next few weeks and months.

Since the Course in Miracles was successful in giving her direction at this key point in her life, and in subsequent solicitations, Lydia also eventually accepted the idea that part of what she was to do was to teach the Course in Miracles. In evolving to take on this role, Lydia continued Bernie's efforts and in a sense gave him continued life in one way while not having been able to do so in the physical way.

Fortunately for Lydia, through the use of a single resource – one assumed to have a spiritual and universal source – she was able to break out of her dilemma and make the constructive choice at this critical juncture in her life. Enough progress had been made personally, intuitively and intellectually and in the variety of Lydia's experience in pursuing healing with Sam for years to make it possible for her to respond to the loss of Bernie as an opening. She did not have to repeat the retreat she had made after Millie. Of course, it is too bad that it took another tragedy, a death, to get Lydia to break through to commit publicly to herself as a healer. Perhaps the only way out of the impasse was to go back through exactly the same door that took her into her dilemma, the death of an intimate.

Lydia cannot recall exactly when in the time after Bernie's death that the realization of her becoming, being, and coming out as a healer occurred. She indicates it was more a gradual evolution. According to Lydia, during this early period there was much reluctance, self-doubt and ambivalence, but also a lot of enthusiasm, which she describes communicating to others about the positive events that were happening in her early healing efforts. So, in communicating to others, she was early on encouraging these others to see and believe in her as a healer.

The bridge to healing had in fact been established during the latter part of her time with Bernie when Lydia volunteered to participate in the Hospice program in a prominent local hospital. The Hospice program involved six weeks of training. She recalls that Bernie was

pleased with her decision to participate in this program, but she remembers little other conversation with him about her experience in it. Lydia says that when she went to volunteer for the program, she met with Hazel, the director, and told her in the interview about her interest in the spiritual and her experience in hospitals throughout her life. She does not recall whether she spoke at that time about being interested in healing per se. The training itself took place one day a week over a six week period, and Lydia says she was waiting for the assignment of her first patient when Bernie died. Lydia indicates that her first patient must have been assigned to her within about three weeks of Bernie's death, and she recalls telling Hazel about the success she was experiencing in drawing out the pain of her first two patients. Lydia remembers one of these patients was a woman who had great pain in her legs, and Lydia says she was able to draw the pain out and provide the woman with relief. It was a brief case, because Lydia says the woman died the next day. Important here is the fact that within three weeks of Bernie's death Lydia was performing the same kinds of healing efforts with terminal cancer patients that she had been practicing for years with Sam. She had broken out beyond the bounds of Sam to consciously apply her expansive talents, whether she called it healing or not.

Lydia's involvement in the Hospice training program during her time with Bernie reveals her active pursuit of the healing option in the public domain [beyond Sam] during the Bernie period. Lydia's description of her activities also makes it clear that Bernie was aware of Lydia's interest in the area of health and healing from an early point in their relationship. Bernie's subsequent comments to her that she "was a natural healer" were both supportive of her interests and something she was in fact acting on during her period with Bernie, though not with him. So, at the same time Lydia admits she was avoiding discussing the topic of healing with Bernie, she was actively engaged in preparing to serve in the hospice program. This situation underscores Lydia's need both to pursue healing and coming out publicly as a healer and to protect herself against recognizing the need for healing in the immediate and too intimate context with Bernie. She was progressing, but she was not ready for the challenge of Bernie.

Avoidance on this issue extended right into our discussions where Lydia did not recall her hospice work during the Bernie period until we had worked through the entire Bernie matter and located her sense of responsibility and guilt in it. It was as if the block around her guilt over not having helped Bernie had to be broken before she could permit herself to recognize the further elements in her preparation for becoming a healer that were ongoing even during that period.

Hospice service is a particularly interesting context for Lydia's coming out as a healer. Since pain was at the center of the hospice patient's need, Lydia was working in this context with what she had known best in her efforts to assist Sam. Lydia already knew she could alleviate Sam's pain, and she began exploring the "public" domain of healing from what she knew. Moreover, because the patients were terminal, the risk to Lydia of involvement was much less. Should anything go wrong in her efforts, she could not cause anything to occur that was not going to happen anyway. And with death at the center of terminal illness, hospice brought together again the expansive and death in a direct way, but a safe way. In this context Lydia could confront her childhood association of her weirdness and expansiveness with death, and she could explore whether this association was valid. In confronting this issue head on and in having only positive consequences, Lydia had her positive experience with Sam confirmed in the larger public domain. She

discovered that her use of her expansive connection not only had positive results in easing pain, but also could assist in making the death transition a less fearful one for the terminal patient. As she eased her patients' physical pain and fear of death, Lydia eased her own fear of the association of expansiveness with death and pain (guilt) over this association. Hospice was an extraordinarily appropriate choice for Lydia to make as she began the process of coming out in public as a healer.

Coming close on the heels of Lydia's successful hospice experience was her first case – outside of the terminal condition – that called for healing. Joseph, a friend of Bernie's and a supporter of Lydia and Bernie's relationship, was a man with serious heart problems. Lydia says she had become known for her ability to read others clairvoyantly and tell them all about themselves, often engaging in these "readings" with the people who lingered after Bernie's Course in Miracles sessions ended. Within a few weeks of Bernie's death, Joseph came to Lydia at her home for a reading, and Lydia indicates that she told him many very specific things about himself. In this same time period Lydia describes herself as part of a group that arranged to meet with Lydia's psychic friend, Camilla, for a reading. On this particular occasion, Camilla was tired, and Lydia ended up taking over and to her surprise she proceeded to give in-depth readings for nearly everyone in the group for the next five hours. Lydia says that this event was really her coming out as a psychic, the first time she drew upon her clairvoyant abilities for so many for so long and with such depth, detail and consistency. In this impromptu event Lydia says she proved beyond a doubt that she could do the psychic part.

In early Spring Joseph was scheduled for heart surgery, and he called Lydia for help in getting through it. He had already had double by-pass surgery and was concerned about his situation, with reason. Lydia describes Joseph as a friend and supporter of Bernie and hers, but also as a man who tended to be compulsive, bossy, and loud and "Jewish" in style, someone who resembled Sam in a number of ways. In the period before Lydia went to see Joseph, she says she got a message from her voices that said to tell Joseph "to ask," or "Have you asked?" Lydia found the message vague and too simple, but following her intuitive lead, she went to see Joseph and delivered the instruction to him. Lydia indicates that apparently Joseph had held a lot of resentment and anger within himself about his family, and that her message proved sufficient to get him to speak to members of his family prior to the surgery and to release some of the feelings. The result was that Joseph went into surgery relaxed, and he did very well.

Lydia says she continued to work with Joseph in the days after his surgery, and while there was no "explicit" healing action on her part, she knows it was clear to both of them that while they passed the time chatting, healing was occurring. During her visits, Lydia says Joseph would calm down and slowly release his anxiety. The consequence was that his recovery after surgery was remarkably rapid. However, when Joseph returned home, he developed an infection of the cordial sack around the heart, and it was thought he would have to return to the hospital the next day. Lydia says that she went to see him that evening and that this was the first time, other than with Sam, that Lydia used her hands in a demonstrable act of healing. She placed her hands on Joseph's chest, and they were quiet together for a period of a few minutes. Lydia says that afterwards Joseph described experiencing a radiating warmth in his chest. Lydia indicates that the next day the doctor reported that the infection was gone. Lydia's first conscious effort to heal, not just alleviate

pain - as in the case of Sam, had been apparently successful. She was elated. This was the beginning.

It is at least worth noting that as Lydia's coming out client, Joseph, was a kind of fusion of Sam and Bernie. As Bernie's friend and one of the few supporters of Lydia and Bernie's relationship and as an older man with a heart problem, Joseph was a continuation of Bernie, a kind of second chance at the healing Lydia had avoided with Bernie. And as a cranky and difficult and opinionated and compulsive man, Joseph, who was also a Jew, resembled Sam, whom Lydia had worked on frequently - at no risk to intimacy, and with whom she knew she had had success. So, Joseph can be seen as a kind of immediate replay of Bernie, but in the context of the assurance of Sam. In breaking through to her healing capabilities in her first case, Lydia retrieved Bernie and overcame Sam - again.

THE PROTRACTED PERIOD OF LYDIA'S DIVORCE

Sam, Material Wealth, and Divorce

Since by Lydia's account, Sam judges himself by his success in business, his accumulated power and wealth – strictly materialist standards, and since he has not lived up to his expectations for himself in this regard, he is all the more sensitive to Lydia taking away half of his wealth in the divorce. In essence, the divorce represents Sam losing the underpinnings for half of his already insufficient identity. It is not just control and manipulation and winning that motivates Sam's fight in the divorce; it is half of the basis for evaluating himself that Lydia threatens to take from him. On top of this, Sam is reported in the last few years to be in poor health, very overweight, on a strict diet to try to reduce his health liabilities, and not very happy in his relationship with Fay, the woman with whom he lives and has a child. Indeed, as Lydia reports what she hears from her daughters who visit their father on many weekends, Sam is demeaned and controlled by Fay, who is independently wealthy and does not let him get away with his inclinations to abuse her. So, as Sam negotiates through the divorce, he finds himself with physical weakness, which he hates, and little power or wealth. By his own criteria of judgment, Sam must see himself as largely a failure, and in this context he is likely to regard Lydia as "trying to rob him" in any settlement, but particularly one that asks the fifty percent of their joint personal property and the forty-nine percent of their business that is Lydia's by law. It is little wonder that Sam fights so hard against the divorce and parting with "his" property [identity].

The Lawyers and the Divorce Negotiations

It seems that the problem with all of Lydia's lawyers, as she describes her situation with them, is their lack of activity and strategic planning. Most significantly, in Lydia's case, they failed to get the assessments made of Sam and her joint property and income to establish the basis for an approach to the court for initial child support. Had they taken care of this, Lydia could have remained fairly comfortable while the rest of the divorce was worked out. Because this was not done quickly, three years of child support was mostly lost in a protracted assessment period, which has left Lydia strapped for money, in debt, and significantly in arrears on her utility bills and taxes. Why this inactivity? Is it lawyer overload, lawyer collusion to force Lydia into submission, lawyer incompetence, or is it ineffective communication by Lydia? Because Lydia is "soft," she may not present the sense of urgency of her situation to her counsel. Without the sense of urgency, which Lydia tends to communicate only in her final encounters with these lawyers, after her frustration and resentment boil over, her "busy" lawyers seem to let her case slide.

Over a three year period and having made her way through three lawyers that Sam and his attorney managed to keep from making any substantial progress, Lydia says she was at the end of her cash reserves and in debt and no closer to a settlement. Paying little in child support, Sam and his attorney effectively put the financial squeeze on Lydia so as to obtain the advantage in the negotiations. At this point, Lydia followed the recommendation of Joseph, a long time client and someone knowledgeable about the legal community, and switched her representation to Emily, supposedly an aggressive divorce attorney with an excellent reputation. But again Lydia found herself having to constantly re-inform her attorney and try to keep her active. Finally Lydia had to call the partners in the firm to try to find out why Emily would not respond to her, and by that time the court's, inquiries.

Eventually Lydia says she and Emily did meet with Sam and his lawyer for a three hour session when some of the basics for settlement were worked out. In this meeting Lydia says she took an active role, not relying on Emily to represent her adequately, and she felt good about her own assertive participation. This meeting was one of the first times since her and Sam's separation where Lydia reports that she was able to encounter Sam and stand up to his "behavior" and remain calm and involved and persuasive rather than turning "passive". Over time, in leading an independent existence of her own, and learning that not only can she make it, but she can make it with the recognition and appreciation of others as a healer, to her credit Lydia's Me has strengthened, to take on some of the assertive qualities of her I. From this new position, Lydia says that Sam seems more pathetic and less "awesome" than he did before, when she was subsumed by his umbrella of demeaning abuse.

After additional months of frustration with trying to keep Emily active and communicating with herself and her accountant friend, Lew, Lydia discovered to her dismay that Sam's strategy of procrastinating in the divorce proceedings was about to pay off. Unbeknownst to her, Sam had "won" some important "rounds" in the divorce contest, at least by his standards. Because of her inactivity and poor planning, Lydia's lawyers had put Lydia in a weak position relative to various pending court dates. Lydia felt tremendous resentment as she faced the necessity of relaxing her demands. The time had dwindled, and Lydia and her counselors really could not threaten Sam with what he most feared, getting into his company books, where Lydia says all the signs existed of both Sam's misrepresentation of his income and his perpetration of tax fraud. Lydia hated the idea of Sam being able to control the children by remaining as the one in sole charge of the college trust fund, despite the fact that the funds were derived from sources that were half Lydia's. Sam was also getting away with reduced back child support, and back payments on the taxes on the house as the final court date for settlement loomed on the horizon. Lydia wanted to part as an equal, and she felt her attorneys had lost the opportunity for this to happen in the long period of negotiation during which they had languished and she had been strangled economically.

Lydia finally signed her divorce settlement after five hours with Sam and their two lawyers, ironically on Valentine's Day. For all she had to give up, Lydia felt good about the results of the final settlement meeting. In this last encounter Sam claimed that he might be leaving his long term companion Fay and so wanted the right to the furniture in the house, if Lydia were to sell the dwelling. Lydia says she told Sam that she did not want to have anything to do with him once they were divorced and definitely did not want him in her house trying to take her furniture. Accordingly, Lydia says she fought Sam's request, but ended up compromising; Sam has first option to buy the house, if she sells. Lydia says she also fought at the end of this meeting to get an additional \$1,000, and won.

After this encounter, Lydia indicates that her stomach was in knots, feeling both vindicated and exhausted as she called several people to share the news. Slowly, over the course of the evening, she says her stomach eased, relieved that the settlement was "over," that she held up in it, and that Sam did not just have his way. She did not get everything she wanted or feels she deserved, but she did come away with about fifty percent of the "declared" property. And most importantly, though it took her a long time to get there, Lydia is especially gratified that she did not play the pansy in the face of Sam's attempts to manipulate her and play her for a fool. She did well enough, and Sam knows it. Moreover,

she is comforted in knowing that whatever she may have lost because of her own naiveté or her lawyers' ineptitude, it is far less important to her than what Sam perceives himself as having lost.

Although Lydia's divorce settlement has been finalized, her legal situation has remained active, with Sam constantly trying to find loopholes in their agreement and resisting satisfying both the letter and the spirit of the settlement until he is faced with legal pressure and usually a court date. Beyond the continuance of irritations from Sam, which was almost predictable, Lydia has also had to seek legal counsel as a result of a bus accident in which she was injured. The accident has left Lydia with a chronically sore leg and limited articulation. Therapy of several months has not helped much, and the most recent diagnosis is that the problem may be chronic and possibly permanently debilitating. As her diagnosis worsens, Lydia's predicament is that the amount of money that can come to her through her suit increases substantially, and she "needs" the money to get out of her tight financial situation and perhaps not have to sell her house. On the other hand, Lydia is a healer and has healed herself before of a least one serious and chronic condition involving her eyes. Her dilemma is "when" to activate her self healing capabilities, and she is tempted to wait until she has a substantial insurance settlement. But this decision leaves the healer in pain and in need of healing and not a very good advertisement for her ability to heal others, reminding one of the dictum to those who would be doctors, "Physician, heal thyself."

Dreams of Sam During the Protracted and Bitter Divorce Proceedings

At different times, Lydia reports having particularly vivid, sometimes repeated dreams, involving Sam. These dreams are interesting in what they potentially reveal to be the unconscious dynamic operating within Lydia. In one of these dreams, which Lydia reports having three or four times, Sam comes to her in a childlike state and appeals for her and him to come together and be a family because he indicates that he has only a short time left to live. Sam, who is leaning against the wall of a room, then weakens and slides down the wall and blood finally trickles from the side of his mouth. As he dies, Lydia describes herself as able in this situation to tell him how she feels without being drowned out by his usual verbal barrage. Other dreams center on the same topic but reveal the confrontational Sam, up tight and tight lipped and foaming and not listening as usual. The themes in these dreams are multiple: the desire for reconciliation, for family, for peace, for Sam's death, for her ability to communicate with him, for winning the final round, for confirming the fact that Sam is the same old Sam in the face of pressure from the children to reconcile, for realizing Alma's prediction of Sam's death before the divorce and making Lydia's economic situation that much better, and for eliminating the continuing source of antagonism [Sam] after the divorce for Lydia herself and for her relationship with her children. All of these desires and fears seem likely to be wrapped up in these dreams, and they make sense in terms of Lydia's situation and personality.

The only part of the thematic list in Lydia's dreams that is of special concern is the wish for Sam's death. This wish has been supported in Lydia's mind by Alma, Lydia's long time psychic counselor, who has predicted that Sam will die before the divorce is completed. Whether Alma is picking up on Lydia's unconscious desire or is actually reading future probabilities, the fact is that there have been enough deaths in Lydia's life for which she has felt responsible. As Lydia emerges into greater wholeness as a woman and a healer,

she does not need to be hit by the death of another intimate, hated male and call up all the old problems associated with the deaths of Lydia's father and step-father.

Another dream which Lydia reports as having two or three times locates her and Sam in the kitchen where Lydia, who is doing the dishes, has one last cup to put away. Sam is behind her, and he has one last opportunity to be kind. But in the dream he cannot do it; he cannot make the move to come close and hold her; he cannot recognize her, and must reject her instead. Besides confirming Sam as incapable of relating to her, the dream also has the ability to express Lydia's desire for recognition, acceptance and love, even the possibility of ultimate reconciliation. But neither the recognition nor the reconciliation happen, and the dream puts the onus on the other - Sam for these things not occurring. He is responsible.

Portraying herself in this dream as more passive, waiting for the other to make the move, to be kind and commit and recognize, reflects the persistence of the old passive aspect of Lydia, the child waiting to be recognized, accepted, and loved. This is the same Lydia who waits for her grandparents to see her pain and need and do something about it, but the desired event never happens. This is the Me in Lydia waiting quietly in the chair while the activity of involvement passes her by, and she fulfills the observations of others that she is strange, aloof, and weird, and experiences herself as the outsider. Clearly the passive Me is still with Lydia, and it is used in this dream to confirm Sam as the one responsible for the condition into which their relationship has devolved. Interestingly, Lydia reports having a dream with similar themes about herself and her mother the same night as she has the above dream about Sam. In this dream Lydia visits her mother as an adult woman, but her mother is young – the two are equal in age. Lydia shouts at her mother, but she cannot get her attention. Lydia says she cannot get her mother to "recognize who I am."

On another occasion Lydia reports a vivid dream of Sam at an awards dinner where he is to receive accolades for helping the handicapped. In this context, Lydia says she feels proud to think Sam has done something good for someone else. Lydia then looks over at Sam and discovers he has really done nothing; it's all a sham; he is the same old liar. Embarrassed for him and herself in the dream, Lydia takes over and does what Sam has not been able to do; she assists the handicapped. In real life, Lydia says she tried to get Sam to help others in need, but he refused. He was upset by weakness in others, and could only pursue his own self-aggrandizement. In this dream Lydia confirms Sam as what she thinks him to be: a deceitful, selfish, manipulating person. She also reveals herself as the one who is truly competent and able to do what Sam only appears to be capable of; she is the winner, overcoming Sam once more in fantasy. As the divorce has worn on and Sam has fought for control, Lydia has had to fight back to get what is hers. Lew, Lydia's accountant friend, has helped and has shown Lydia she can fight and have a chance for success. The dream not only confirms Sam as the same old dissembler, but also reveals the new Sam as not in control and interestingly switches the control to Lydia.

Lydia and the Children Since Bernie

At the time of Bernie's death, David was 15, while Marcia and Janet were 12. With her separation from Sam and her new and apparent relationships with men from Bernie onwards causing a lot of adjustment and confusion for her children, Lydia reports the following three years as horrendous, as regards the quality of her relationships with her three offspring. In the midst of adolescence, caught in the subtle and not so subtle

parental struggle for allegiance, and living with his mother while in a love-hate identity crisis with his father, David was everything but impossible to cope with according to Lydia. Further complicating the situation was Lydia's over-involvement with her children in their early years, which had set up unrealistic expectations of her continued attention to their every need. These expectations of her children were in conflict with Lydia's need to direct her attention to making a living and pursuing her newly discovered expansive direction as a healer. The comparison of their mother's prior, all indulgent role in the children's lives with her new position, which left the children to be more responsible for themselves and their home, made Lydia appear as if she was being inattentive.

Further aggravating the situation, and a constant source of tension for the past five years have been the twice monthly, weekend visits by the children to their father in New Jersey. The typical pattern for these visits according to Lydia has been that they do not want to go and put up a fuss resisting having to go, then they leave - in earlier years tearfully, and then when they return they shun their mother for a day or two without explanation. Loss and rejection are not experiences that Lydia copes with well, and so, given their pattern, these visits have been a perpetual source of anxiety for Lydia and the children.

Caught in the midst of confusion, torn allegiances, resentment, and feelings of abandonment, the children responded in the first few years with all the predictable forms of protest behavior. Besides periodically shunning their mother, they refused to contribute in any way to maintaining the house, leaving a constant "mess" in the wake of their activities. Lydia describes herself as going through three years of hell, until David left for college. Then Lydia says she tolerated two or three months more of this same nonsense from the girls, after which she says she reached her limit and sat the girls down and told them to either straighten up or go live with their father. This "conference" succeeded in settling the girls down considerably. Although Lydia says she still goes through occasional "battles" with the girls over their failure to clean up the kitchen, and their bath and bedrooms, and she still suffers through one or the other of their "shunnings" [together with the accusation of "neglect"], she says that generally and gradually the situation has improved over the last two years. Distance and time away from home have considerably improved David's perspective to the point where he is now generally solicitous of his mother, though he still does not want to hear anything bad about his father.

At the end of their high school period, the girls have become fairly independent, and they do have jobs at times during the year, but they also are minimally money conscious and have expectations of having most of their whims fulfilled. Lydia is frequently caught in the bind of not wanting them to "suffer" because of the economic strain of her situation, which is largely due to the fact that Sam has contributed minimally to the support of the children and the household over the past two years. The reality is that Lydia is many thousands of dollars in debt to the electric company, the tax collector and others, and is being dunned all the time. Despite the reality of her situation, the children do not want to hear about their father's neglect; they just want their needs and desires fulfilled, and Lydia tries to cater to them.

The result is that the girls have barely an inkling of their mother's financial difficulties while they proceed not only to make a goodly number of "incidental" credit card purchases, but also, having their own car to use, complain that the vehicle they have is not the "right" car! The girls are typical spoiled upper middle class children in a consumer community where

all the materialistic badges are prominent. They have no idea of the reality for Lydia of trying to provide for this life, because they never have had to do any providing for themselves, except as their jobs purchase them their "extra" extras. The problem is endemic to upper middle class, suburban culture, and the girls are full-fledged members, and Lydia wants to play the game as if there is no problem in perpetuating their illusion. Most disconcerting in this scheme to Lydia is that because she "cannot" expose Sam's non-support without encountering the children's resistance, Sam gets away with abusing both her and the children without being held responsible. Sam succeeds in receiving the continued attention of his children, while he is never taken to task for not supporting them and for putting the economic screws to Lydia.

Perhaps because she feels responsible for having dragged the children through a protracted separation and divorce, which has consumed most of their adolescent lives, Lydia feels the need to over compensate by trying to avoid making the children take sides in the divorce and protecting them from her central financial agony. In the past few months, Lydia has been more forthcoming about Sam's lack of support, and at least two of the children have expressed to Lydia a willingness to refuse to see their father until he begins making payments as he should. Fortunately, the final divorce settlement occurred before it became necessary for them to fulfill their offer to protest. The children are in the ticklish position of having to rely on their father for their college finances, and they are well aware of what it means to "cross" Sam.

Fortunately for Lydia, her children are slowly maturing, and being on the edge of adulthood, they are approaching the point of recognizing on their own what has really happened in their parents' marriage as well as the dynamic that continues to be exercised and is responsible for the tensions that persist among them. Some day, probably after they are through college, they may be in a position to express and act upon what they have come to understand as adults. Lydia is certain she will fare well in their judgment, and she believes as the years pass, the children will look less and less to their father and more and more to her for their family connections.

As confused and stress filled as their lives within their family have been, it should come as no surprise that David and Janet have declared they have no interest in ever having children. Whether they in fact follow through on this position or not, theirs is a strong response to having lived in and through a troubled marriage and childhood, and not wanting to run the risk of subjecting their own children to what they must feel is their own uncertain future in marriage.

Lydia Faces an Empty Nest

The girls are the last of Lydia's children to go off to college. Once they depart, Lydia will be alone in her house unless she discovers "Mr. Right" soon or brings in at least one other person to live with her. The girls' departure is a particularly critical juncture for Lydia because the children have been one of her main reasons to remain tethered and involved in this world and because she is so very afraid of being isolated and alone with the association this situation has for her with loss, rejection and abandonment. She can expand to get away from this abandonment complex, as she did in childhood, but Lydia is not interested as an adult in constantly returning to a tethered world with these associations.

Being separated from her children on a short-term basis is already difficult enough for Lydia. When the girls leave to go to their father's on many weekends, both Lydia and the girls are clearly uncomfortable. The prolonged good-byes, the solicitations about, "are you sure you will be all right?," the repeated hugs, and the indications about calls to report and check in all indicate that Lydia and the girls are very anxious about these brief separations. Clearly the girls have picked up on their mother's fear of abandonment and are at least accommodating it, if they have not incorporated it into their own worldviews, which would not be surprising considering how uncertain and strained their lives have been for years. There has been little familial solidity in their life experience, and every reason for the girls to feel almost as fearful about leaving their mother as Lydia feels about "losing" them [and felt herself as a child in facing being separated from her mother]. Indeed, Lydia reports that as youngsters, the girls were very reluctant to have her leave them.

Augmenting and predisposing this anxiety was the fact that Lydia overplayed the mother role when her children were young, doing everything and always being there for them. Lydia's "smothering" behavior was symptomatic of her own fear of loss as well as of the central importance she was placing in her children and their love to make her marriage tolerable, without love. With her divorce, Lydia has lost the surrounding marriage frame, and in a few months she will "lose" her remaining children to independence. Fortunately for Lydia, the expansive has been primary in her life, arguably from the beginning. And having come out to declare its pursuit as central for her, Lydia will most likely survive her daughter's departure by delving all that much more completely into her career as a healer. In addition, there is no question that however sensitive Lydia remains concerning situations of loss, she has gained substantially on this problem since her expansive coming out a few years ago. Now she activates the move to the expansive as soon as she encounters loss and the subsequent desire to withdraw, and she thus avoids the depression and illness that previously tended to follow more or less automatically. Now Lydia can short circuit the effects of encounters with loss, and so circumvent the baggage that earlier might have tempted her to consider the choice for permanent exit rather than renewed return.

Having said this, it must nevertheless be recognized that Lydia's fascination with the expansive contains within it the draw to the ultimate expansion, suicide - death. Certainly Lydia has precedence in her family for attempted suicide [father and grandfather] and has toyed with and considered this exit strategy at different points in her own life, not to mention that death is a background issue in Lydia's fascination with illness as a portal. So, taking her own life is not a new idea to Lydia. She is not likely to do this, but it is an option in her bag of responses to feeling rejected and abandoned, and it has to be acknowledged, as Lydia clearly does.

Telephone – The Connection

There are several reasons why the telephone has had a central place in Lydia's life for a long time. First, it is an instrument that focuses on sound and isolates the voice, and Lydia puts considerable weight on a person's voice as an element in knowing and evaluating a person. Second, the phone is Lydia's means to remain in contact with her clients. Often she "meets" and attends to clients over the phone, doing phone counseling and healing. Third, the phone is contact, with friends and family, and Lydia uses this instrument extensively to remain in touch. Calls to and from her mother used to be frequent, two or three times a week, and Lydia definitely misses this thread since her Mother has

withdrawn and Lydia has been unwilling to solicit her mother's concern on her mother's terms (dependency). Since the separation from Sam and the estrangement from her mother, the phone has become that much more important for contacting friends and colleagues. Fourth, the phone is imageless, and Lydia can project herself to others and manage their impression of her through her voice rather than risking the image, the physical, about which she has had reservations from the time she was small [ugly, pig, fat, and not wanting to have her picture taken]. Fifth, using the phone, Lydia is "protected" in her "home," and she has the advantage. In reaching out to contact others, they cannot see her, but she can often "see" them, in the intuitive.

So, for Lydia, the phone is on the one hand a major source of tethered confirmation and on the other hand a conduit to expansive, aural-based information – a complement to the voices that bring Lydia knowledge from the expansive. Lydia can have both the tethered and the expansive worlds at once on the phone, and avoid some of the things that are distracting or fearful. Most importantly, attacks are limited on the phone, and can be terminated, whereas the face-to-face interactive world is less secure with the real physical self on the line and without recourse to easy withdrawal. It is little wonder that Lydia spends so much time on the phone, and feels so comfortable with this medium.

Men - Post Bernie

Lydia observes that individuals of both sexes fall in love with her rapidly. While this situation frequently occurs with transference for all successful counselors, Lydia has not been a counselor for very long, and her experience in this regard may be motivated by additional factors. First, Lydia is keenly in need of confirmation and approval, having suffered so much rejection and demeaning abuse that she has a fragile sense of self-esteem. Second, Lydia's response to abuse has not been to withdraw and develop a protective shell, but rather to expose her vulnerability and present herself through her Me aspect. This softer, more passive presentation is non-threatening and inviting. Third, Lydia has "played" the game of attracting men to get the love she lacked in her family at least since she was 12-13 when she discovered she was attractive to Eddy and Daniel. Fourth, Lydia interacts with her expansive self engaged, projecting to others the option for connecting at the immaterial level. She also knows that she can increase her offering at this level if she wants to, and if the other person is not fearful. The result is that Lydia has the ability to make herself "inviting" at more than one level.

Beyond these four significant predisposing factors, when Lydia "treats" clients, she connects at the expansive level and takes them on a journey to new environs, new perspectives and new self-awareness. This "connected" journey is itself an act of love, since love is the basis of relationship in the expansive. Coming back from this expansive journey, clients are "in love" with Lydia, because they have been in the "state" of love already, at the spiritual level. The desire to see this condition realized at the physical level is predictable. Appreciation for the transforming journey, experiencing intimate connection at the spiritual level, being invited "in" by Lydia's vulnerable presentation of self, and transference in the mutual sharing of the privacy of the client are all reasons for Lydia to experience the "falling in love" response of her clients. Considering her strong underlying need for acceptance, this response by her clients is extremely important to and confirming of Lydia both personally and professionally. It is a desired consequence, however troublesome some of these "lovers" may be, especially in the case of women who have lesbian orientations to begin with.

After Bernie, the first real romantic interest Lydia reports is Joel, a psychiatrist. Having previously met Joel and been attracted to him three months earlier, Lydia says she had a vision and in this vision Lydia saw herself in a house, in the kitchen, and at the kitchen sink. Standing there she was told, "Look to the right; the man you see will be your next partner." Lydia says the vision was very strong, very impressive, and that almost inevitably when this has happened before, the events described in the vision do occur. Joel called the next day, and they arranged to go out the next evening. Lydia says they ended up at his house in his kitchen, which was identical to the one in her vision, and Lydia looked to the right and there he was. Lydia says she thought she had her answer and the fulfillment of Bernie's promise to "give her a work to do, and someone to help her do it." Lydia reports that she and Joel held each other close that evening, and it felt like "this could be it." Joel was supposed to be leaving his wife because their marriage was finished, but the next thing Lydia heard was that Joel was on his way to England to bring back another woman, his girlfriend, Clara. Lydia says that she was quite hurt, especially since her expectations had been peaked by her vision. Lydia cannot explain the failure of the vision to be realized, and she retains, even to the present, a certain compulsion and curiosity toward Joel, even though she later learned from others of Joel's coolness and weak character.

In her experience with Joel the considerable stock Lydia puts in her visions is again evident, especially when they are as strong as Lydia reports this one being. However, in Lydia's account there is no indication of confirmation of her vision in her own subsequent intuitive experience or that of another "sensitive." Without such "repetition" most experienced psychics are reluctant to put too much faith in their visions which concern themselves, especially when the issue in the vision is so personal and so highly charged with emotional desire. Relatively inexperienced in the psychic realm at the time, Lydia assumed her vision was accurate, as she had done in response to her voices in the case of Sam. As with Sam, Lydia indicates with Joel the sense of feeling compelled by the vision, perhaps to the point of unconsciously "constructing" the appropriate kitchen situation with him. Thus, the vision is fulfilled physically, but not in the personal consequences that Lydia seeks.

In the "failure" of her vision with Joel, the case is again made that Lydia's visions are not always expansive in origin. They sometimes emerge, at least in part, from her personal unconscious out of great personal desire; and because they have the same unconscious channel as her truly expansive visions, these personal visions are confused with those that come from a universal source. In the case of Joel, Lydia may have mixed what was a universal source for an upcoming physical context in her life [a house and a specific kitchen] with a personal source for what she wanted to have happen in that "familiar" context. Certainly when Lydia met with Joel, she was in great personal need. She had only recently lost Bernie, Bernie had "promised" a companion to work with her, and she was about to see Sam move out permanently to go live with Fay. In this context, Lydia wanted to see her needs being fulfilled by her having a mate. The psychology is all there to explain the event on the basis of personal, rather than expansively based sources, or perhaps a mix of the expansive and the personal. At the time, Lydia was in no position to recognize this, and so she was expectant, then hurt and finally perplexed.

Lydia reports three other brief romantic relationships with men in the year after Bernie. Only one of these is of some significance, because it is the last time Lydia allowed a loss to throw her into her full tailspin of paralytic fear, depression, illness and denial. Gene, who was an accident victim, and someone Lydia came to be quite close to, was the one to do this when he abruptly ended their relationship. Lydia says that since that time she has learned to watch for the signs of the paralysis syndrome beginning to set in after a disappointment, rejection or loss, and she catches herself before it gains sway. Instead of allowing it to persist, she says she moves directly into the expansive and avoids the problem [fear, anger], and emerges without the compounded difficulties of her previous response cycle.

This new strategy not only suggests a stronger Me in Lydia – not so inclined to the passive position, but it also reveals her inclination to protect herself by counter rejection or denial, using the expansive to wipe the emotional slate clean, leaving her void of emotion for the person who has caused the pain. Once burned, Lydia has discovered she can jump to the expansive domain and vacate her emotional attachment with that person permanently and stop the progression into depression, etc. To her credit, Lydia does not shut this door whimsically; it takes considerable provocation. But her "new" mode of coping with the problem of loss remains defensive [it is a kind of avoidance], and it is limited in being a decisive on-off switch.

In retrospect Lydia recognizes that the men she saw in the first period after Bernie were all short and weak and non-threatening, the opposite of "stallions." They were safe, but they were not what she was really looking for. She says she simply was not ready to be looking seriously for about a year after Bernie. Lewis was the first "real" possibility, and after many months when it seemed as if a meeting between them would never be arranged, they finally met.

Lewis is a well recognized professor of sociology at the University of Maryland. Lewis is a tall, attractive man, who is a recognized authority in his field and a commanding intellectual. He is also Jewish. As such, he fulfills most of Lydia's criteria for a Jewish "stallion." Being an academic, Lewis is one in a line of men Lydia has been attracted to ever since at age thirteen when she shifted her attention from her stepfather, Daniel, to her seventh grade teacher, Gene. At the time of meeting Lydia, Lewis was unhappily married and separated from his wife. As Lydia came to realize in her relationship with Lewis and in observing his subsequent romantic involvements, he tended to vacillate back and forth between commitment to other women and returning to his wife. Based on limited information from Lydia, Lewis's heterosexual indecisiveness, as well as some of his reported limitations in sexual interaction probably relates to his having been abused by his mother in childhood. Lewis and Lydia share this unfortunate parental abuse background, though the nature and extent of the abuse was different and Lydia did not come to know this until after her romantic relationship with Lewis had come to a conclusion.

Through what her voices kept repeating every time she would inquire, Lydia says that she had indications from the start that Lewis was not to be THE one, just a six month thing and a brother. But so keen was she on Lewis as a possibility, she says, that she chose to ignore these signals and ended up putting too much emotional stock in the relationship. Given her long history of fascination with academic types, which may relate to her feeling that these "authoritative" individuals should be able to discern and somehow "validate"

who she is, one of the things Lydia may have wanted from Lewis was the association with his credits as a respected scientist, an academic success, an intellectual. To be found attractive by a man like Lewis and to have him at her side had the effect of lending substance and credibility to who she was. And to be with such a man in front of Sam was not only to display her credibility in the face of the man who had so long demeaned her but also to call attention to Sam's lack of accomplishment and failure to live up to his "genius" status by comparison. While a man of "presumed" genius has rejected her, a man of "demonstrated" genius has chosen her.

That a dynamic of the kind just mentioned was in fact in operation is confirmed in Lydia's description of herself as being very disappointed when Lewis failed to appear as her "date" for David's high school graduation and subsequent "family" party. Lydia admits that in this event she wanted to be on a more impressive standing in the face of Sam being present with Fay. Accordingly, Lydia describes herself as having built Lewis up to Sam as someone truly "brilliant" and eminent, and indicates that she was all the more embarrassed when Lewis did not "show." Lydia says that Lewis's repeated failures to "appear," when he had previously obliged himself, was one of the first signs of weakness that began to signal to Lydia her need to be more cautious.

While vacillation in heterosexual relations seems to be one of Lewis's personal problems, it is also true that Lydia was a substantial challenge to Lewis's worldview. Lewis is a die-hard rationalist and empiricist, and although he tries to remain open-minded about the intuitive and spiritual, he is anything but inclined in this direction. Lydia, being really Lewis's first exposure to someone with expansive capabilities, may well have been a source of uncertainty for Lewis, not just personally but in what she represented as well, accounting in part for the extent of his wavering commitment. Lydia agrees, but points out that Lewis seems to suffer the same problem and to the same extent with his current girlfriend, and she presents none of Lydia's expansive challenges.

There were other "problems" with Lewis: the girls do not particularly like him, he lacks gentleness in sexual interaction, he is more sloppy and less cleanly than appeals to Lydia, he is too nervous and is better at giving advice than he is at listening. But Lydia says his wit and enthusiasm and love of talk and play made up for most of these faults. The real impediment was his vacillation, his inability to commit, and the impossible situation in which this put Lydia. Guilty about abandoning his marriage, Lydia indicates he cancelled many dates with her. Unreliable emotionally, he could tell Lydia that she was the only one he loved when he was with her, and then not be able to withdraw from his wife or keep the simplest of their appointments.

Lydia reports that after riding Lewis's roll-a-coaster for four months, the final straw came when, late for a date with her, he called from a phone booth to announce simultaneously that he was going back to his wife but loved Lydia, saying, "I love you, good-bye," and hanging up before Lydia could even respond. As Lydia describes it, "He left and walked out." Lydia says she was devastated. To be told she is loved at the same time she was rejected and then to be hung up on and left isolated, was intolerable. Three days later, Lydia says Lewis called her to reveal that his wife did not want him and to say that he loved her but he could not see her for a while. He needed some time to sort things out.

In an intimate love relationship, being left is for Lydia to be rejected - abused, and Lydia says following her being jerked around by Lewis, she began to feel herself sinking into depression. But she indicates that this time she refused to succumb. Having at this point begun to recognize herself as a healer, and having discovered the message of the Course in Miracles that all depression is really grounded in the unreasonable acceptance of fear, she says she put the Course perspective to work for herself and expanded out of her sinking feeling. Expanding outward, she says that in twenty minutes she had let it go. She reports coming back, thinking the situation through, and knowing the answer was to love Lewis as a brother, but to recognize that the problem was his and that she should have no personal part of it. Moving into the expansive, Lydia threw the switch, and the intimate, the romantic was no longer present. Lydia has a long fuse, but once she blows, there tends to be no going back.

Almost immediately, Lydia began seeing Hank, a radiologist. While dating Hank, Lydia says she talked almost daily on the phone with Lewis for the next month or so. During this time Lydia did not feel there was any need to tell Lewis about Hank since Lewis was the one who had insisted on distance anyway. Coincidentally, when the Hank relationship blew up because Hank "wasn't ready for the real world" and walked out on her, Lydia says Lewis decided it was time to see her again. So Lydia says she and Lewis arranged to meet for lunch. At this lunch she reports looking at Lewis and really recognizing, to her own surprise, that the romance had gone out of the relationship; he was just a good friend.

Since that time, Lydia has kept Lewis in the big brother position - removed. Though he remains interested in Lydia in the intimate sense, Lydia has "retained" Lewis as an admired counselor and a kind of playmate. And in return Lydia has been a counselor to Lewis in his on-again, off-again relationship with his current girlfriend. As a personal friend and confidant, Lewis calls Lydia virtually every day to check in and talk. As Lydia describes Lewis, now he is a friend for life, someone with whom to have fun, goof around, share repartee, play Scrabble and go to dinner. He is a loving companion, rather than a lover.

Lewis was the first real test for Lydia after Bernie, and she survived the rejection, using the insights from the Course and her new self-assurance from her healing of herself and others. With these new assets, she was able to stave off the destructive cycle that usually followed significant loss. She passed the Post-Bernie test.

Since Lydia's relationship with Lewis ended, Lydia has had several relationships with men, most lasting for three to six months, all involving intimacy, most restricted to weekends, and none really coming close to satisfying Lydia's idea of what she wants. All have been terminated at her choosing or in a kind of mutual waning of interest. There was Jim, the perfume magnate from the Blue Ridge Mountains. Tall, well-dressed, and wealthy, Jim was not a talker, could not play, did not understand Lydia's spiritual world though he tolerated it, was too heavy on the TV sports watching to please Lydia, and most importantly was conflicted over his own "discreet" extra-marital behavior and Lydia's forthright, non-guilt ridden behavior as she waited for her divorce to be completed. Eventually, they both more or less let their relationship "go."

Jim was important for Lydia because he was the first of several men she has met through answering the personal ads in The Baltimore Magazine, an elite publication covering the

Baltimore "scene." Lydia rather enjoys constructing original and humorous responses to these ads, and even took one out for herself one month. Two professors at the University of Maryland, one in physics and one in political science, responded to Lydia's replies to their ads. The physicist was a high-flying, high power player who was enjoyable, but looking more for occasional flings than a serious relationship, so Lydia eased out of that encounter. The political scientist was more interesting with a great sense of humor and verbal banter to go along with his position and intellect. Unfortunately he was quite uncertain about Lydia's "mysticism," and then ended up leaving for a year of research in the West, before he and Lydia really had an opportunity to try their relationship on for size. Not holding her breath, Lydia expects she may hear from him when he returns.

In response to her own ad, Lydia met two or three men, including Cliff, whom she saw for a few months. Cliff is a retired tenor, now in business in Wilmington, who unfortunately lied about his age in talking with Lydia subsequent to responding to her personal ad. Cliff turned out to be ten years older than he claimed, and while Lydia enjoyed his lovely apartment, his good taste, his fine cooking and his caring attentiveness, she found him too wrapped up in himself and his past glories to really be able to share in the life which Lydia sees mostly before her.

As a New Year's gift to herself the next year, Lydia joined a dating service which is run by one of her clients and which for \$1,000/ year screens all of its clientele with some care and assures Lydia of the opportunity to meet at least six fully compatible and serious potential partners in the coming year. Lydia met Jerry more in the service than through it since Jerry is the psychologist who does some of the intake and evaluation work for the dating service itself. In two meetings with Jerry in behalf of the dating service, Lydia says she felt a strong connection and sense of compatibility almost immediately, and she sensed the same in him. For two or three months Lydia really believed she had found Mr. Right in Jerry. He was unhappy in a second marriage, and at the time of their first real "date" Jerry said he planned to give his marriage until Spring to work out, but he was fairly sure it was finished.

Lydia reports that she and Jerry were intimate virtually from their first date, which Lydia describes as being like they "belonged together and both knew it." Lydia says he is intuitively sensitive, and he wants to learn from Lydia how to develop this aspect of himself. Jerry in turn thought that he could send referrals to Lydia and eventually they might build a joint or parallel practice. Jerry seemed to fill the bill for Bernie's statement, "I will bring you someone to be your partner," according to Lydia. Moreover, Jerry was the right height and age to fulfill Alma's prediction of Lydia's next mate. Of course, he did not fulfill Alma's requirements for this person to be light-eyed and non-Jewish, but Lydia was willing to "overlook" these inconsistencies.

As it has turned out, Jerry has remained in his marriage, and Lydia has withdrawn from intimacy with him because he is not ready, and he does not know when he will be able to commit to a divorce. As a therapist, Jerry is caught in the dilemma of being unhappy in his marriage and wanting out but feeling professionally obligated to try to make it work, especially since this is his second marriage. To be counseling others about marriage and be a double failure in his own right has to be rather embarrassing; so Jerry's hesitation is in part explicable. But having been thoroughly exposed to the indecisive male in Lewis, Lydia was smart enough to recognize the signs early this time and remove herself

gracefully from the situation. Lydia says that Jerry has been very understanding of her feelings, and they remain on good terms with Lydia helping Jerry in his intuitive development and Jerry continuing to refer clients to Lydia. But the romance has been vacated for Lydia, and the history is that when she makes this move, the likelihood of it being rekindled is not great, whatever may be Jerry's eventual decisions about his marriage.

Since Jerry, there have been in Lydia's life two other fairly serious men, both psychiatrists, Martin and Leon. Knowing as much as they do about the unconscious and suggestion, both of these professionals are cautious in approaching what it is that Lydia actually does. They are interested and even fascinated, but at the same time Lydia is a challenge and more than a bit disturbing to their worldviews. As well respected in his field as he is, Lydia indicates that Martin requires more of her than he does of himself, and that he rather expects the relationship to center on him, with Lydia changing to suit his professional declarations of "the way you should be." As a result, Lydia has all but given up on anything working out with Martin. Leon is less problematic in both the personal and world view senses, though he is a die hard rationalist. But he is ten years older than Lydia, and he is very comfortable in his varied and exploratory life, and it is not at all clear how interested he really is in a marriage commitment. Leon declares that he is open to it should the right circumstances arise, but it has been fifteen or more years since Leon was divorced, and in all that time as active as Leon has been, he has not encountered the "right" circumstances yet; so, Lydia has to wonder whether there really are any such circumstances for Leon. Still looking and still in the stream of social activity, Lydia continues to see and enjoy Leon, if on his terms.

As she looks for Mr. Right, Lydia remains fascinated by the "stallion." A central problem for her is that in this culture there simply are not many stallions out there who are also sensitive and secure enough to allow Lydia her freedom for her own direction of development and open-minded enough to permit a significant place for the expansive, if they do not have personal interest or experience in this domain themselves. In looking at men, Lydia has an interesting order for what she observes: voice, eyes, hands, walk from behind, and nape of the neck. Lydia reads these areas of behavior and physique to get an indication of character, not for appearance per se. Again, it is noteworthy that for Lydia the aural channel is primary. Always focusing on the voice, a common statement of Lydia's is, "I will know when I hear him speak." From the man's voice she "sees" a lot more; it is a point of contact and departure for further information to emerge to her. As it is for Lydia in the expansive, her voices usually precede her images intuitively.

Toward the end of our conversations, after having reviewed the myriad of difficulties - especially with men - that have defined her life, Lydia likened her life to riding on a river of loss with occasional respites - landings, only to be thrown back into the river again. This is a particularly interesting metaphor since flowing water is a positive thing to Lydia, and in this image water is the negative constant and land is the desired condition. This metaphor parallels the expansive and tethered conditions but with the feeling sense reversed: the land is the desired, tethered state, and the water is the feared, uncertain state. This is the way it is for most people, but for Lydia, the reverse has been true. In the expansive water she has found calm, peace and security, while on the land she has encountered rejection, abuse and loss. Hers has indeed been a life struggle to land. But in and through loss, Lydia has found the other "ground," the flow of the universal stream.

LYDIA AND HER MOTHER IN RECENT YEARS

For the past several years Lydia's mother has been married to her third husband, Jess. According to Lydia, her mother and Jess have a neat and tidy life; all things are in order, and the two attend to taking care of each other. Lydia feels that Jess orients her mother to himself and his family and away from Lydia and her family. Lydia objects to the distance and resents the loss of contact with her mother, however ambivalent Lydia's underlying feelings may be for this parent. In trying to protect his wife from the needs of her children, Lydia says Jess told her one time not to cause her mother any trouble, not to bring her troubles to her mother because her mother deserved peace in her last years. Lydia resents this intrusion, especially because it seems that Jess finds it perfectly acceptable to include his wife in the problems of his own family.

As Lydia thinks about her mother back home in Palmdale, Jess is joined in Lydia's mind by her sisters, Cynthia and Sally. In the last two years this has literally come to be the case, with Lydia's two sisters moving back home, each from unsuccessful marriages. Most recently, Sally has left her abusive husband and has returned home with her two children. Cynthia came home a year earlier, after a successful career in business, but a failed marriage, to take over running her mother's business, which in this last year has finally been sold. So, in the last couple of years, both of Lydia's sisters are home with Lydia's mother. Lydia is the only one not at home, and she feels that they all probably sit around at home and talk about her and joke about excluding her, as in childhood. Lydia is probably a bit paranoid in this respect, as if her mother and sisters are out to get her. In fact Lydia describes her mother's relationships with her sisters as being only somewhat less troubled than her own. Given this long-term situation, it is likely that these three women and Sally's two children at home with Jess have more than enough problems to attend to without even giving a thought to Lydia.

As far as Lydia is concerned, the point is that they are all together in Lydia's mind, and Lydia feels excluded. Moreover, what really annoys Lydia is that a few years ago when she was in great trouble and pain in her relationship with Sam and was separating from him, and she suggested that she might come home with her children, she was told through Sally not to come, the very sister who herself has gone home with her two children this past year. Lydia also resents her mother not helping her this past year with the cost of her surgery on her nose, just for the time until Lydia's insurance money came through. With her mother so involved in helping the others, Lydia sees unwarranted exclusion in her mother's refusal of her relatively minor request for assistance. In addition, Lydia sees a continuation of her mother's lack of interest in her in the last two or three years in her mother's great reduction in her phone calls and letters to Lydia and her children. And in the calls and letters that do arrive Lydia says her mother rarely asks how she is doing and tends to keep the conversation or information mostly about herself or mundane, even trivial matters, as if avoiding any real contact. Lydia does not consider that her own behavior in becoming more independent and insisting on being recognized for her competency in the last few years has resulted in her mother not getting what she wants, the signs of dependency in her daughter that have always been the basis for this mother and daughter to be able to relate intimately in the past. With Lydia unwilling to meet her mother on her

mother's terms - compliance, the two have tended to keep circling and maintaining their distance from one another, no doubt each blaming the changed behavior of the other as the cause of the alienation.

LYDIA'S EMERGENCE AS A HEALER

The Prelude

In one sense Lydia became a healer the first time she picked up a horny toad in the desert as a young child and stared in its eyes and joined with it in the expansive domain. The foundation of Lydia's approach to healing lies in sharing the expansive with another living creature. It is the result of this sharing that is healing in its effects. Reaching for this adventure in sharing the expansive with others has pervaded Lydia's life. Recognizing it as having healing consequences and permitting what she does to be understood as healing and understanding who she is as a healer took a long time to develop.

From the horny toad in the desert as a very young child, to the horses, dogs, cats, and even Daniel's roses on the ranch as a girl, to "Jews" as a group as a teenager, to disadvantaged, disturbed, or ill children in the social welfare system, the schools, and pediatric wards of hospitals as an adult, Lydia has continually been practicing, making and sharing the expansive connection. She realizes she did not necessarily recognize this was what she was doing at the time, or understand the potential healing effects of the connections she was making. Conflicted and ambivalent about the intuitive-expansive because of the association of her "difference," her "weirdness," with being considered bad, destructive and evil and having this association negatively charged by the deaths of so many of those closest to her [mother's miscarriage, father, and step-father], it is little wonder that Lydia was reluctant to "recognize" the positive potential in what she was doing.

In the many years before working on Sam and during the several years of her work with Sam's ulcer pain, Lydia avoided even the idea that she was connecting and sharing the expansive. Only after years of "practicing" on a "safe" subject, did Lydia permit herself to understand at the conscious level that she was "using" her expansive connection to "effect." Clearly this "effect" was healing, but she was still not ready to accept it as such. Only after Bernie's death, and with the Course in Miracles as a framing support, was Lydia able to break through the block and slowly claim healing for herself, and through herself, for others. Lydia's experiences in "healing" Sam and her emergence as a healer in the period immediately after Bernie's death are covered in the relevant sections on Sam and Bernie.

Lydia's Work with Her Own Children

Lydia's expansive talents in healing were largely restricted to Sam within the family. Although she wanted to share her expansive world with her children, Lydia discovered that once they reached pre-school age, they accommodated to the skeptical view of Sam and their surrounding culture and tended to withdraw from contact with her expansively. If she tried to engage them at this level, Lydia says she was shunned and categorized in the same terms as her own family had used - "Mommy is weird." 1977 was the last time during the children's childhood that Lydia recalls trying to engage one of her children expansively. At age four, Marcia had an earache, and Lydia says she tried working with her as she had done with Sam. Lydia reports that Marcia felt the effects but ran from her.

As concerned as Lydia was in sharing a close relationship with her children, she learned quickly to keep her expansive interests and talents to herself and let her children go their own way. Her strategy seems to have paid off as the children, now young adults, are coming around to being curious about what their mother's talents and views of the world are. David has shown the most interest in this regard, and Lydia reports that she has worked over the phone with David and some of his friends at college with good success, both clairvoyantly and in producing physical effects. David has also become a rather consistent reader of the books on the psychic and metaphysical that array the shelves in Lydia's library. Lydia is pleased with this turn of events and believes the girls will move in the same direction once they go off to college and gain a little more distance from her and sophistication in intellectual issues.

Healing Experiences Since Coming Out

(Based on Lydia going through her appointment books for the last six years)

At the end of the section on Bernie, Lydia's initial emergence as a healer is described in detail. One of the points noted there was the fact that Lydia chose to "come out" by working with terminal cancer patients as a volunteer in the hospital Hospice program. This choice was peculiarly appropriate in its safety for Lydia as a practitioner, its focus on pain, and its direct confrontation of the issue of the expansive and death. The positive results of her involvement in this program were what launched Lydia into the more general role as a healer. It was in her work in this program that Lydia finally faced her devil, death, and discovered that she could employ the expansive position to exclusively positive results, negating the long-standing and cumulative associations of death with both her use of the expansive in the deaths of her father and step father and her failure to use the expansive in the deaths of Millie and Bernie.

As important as the terminally ill had been as a launching platform for Lydia to become a healer, it should come as no surprise that Lydia has continued to work with such patients throughout her practice to date. Lydia says it is rare when she does not have at least one terminal case among her clientele. "It just seems to happen that way," Lydia says. But there may be more to it. After all, by persisting in taking up the healing torch in the face of imminent death in these cases and acting instead of denying and avoiding her capacity as a healer, Lydia continues to retrieve her guilt for not having acted in behalf of the two most positive figures of her life, Millie and Bernie. And by continuing to cause no harm and instead having only beneficial effects in her work with these patients, Lydia constantly lays claim to the association of her intuitive talents and expansive connections with what is constructive rather than destructive. It seems reasonable to suggest that Lydia meets her demon head on in her work with terminal cases, and by helping rather than harming she "proves" and "assures" and "absolves" herself every time.

Lydia's involvement with Alan, a recent terminal leukemia patient, illustrates her continuing work with clients of this type. Alan was only thirty-three years old, and Lydia sensed from the outset that he would most likely die. According to what Lydia picked up, Alan had made that choice, and was too far along in pursuing it to turn back. Lydia says that with an alcoholic parental background, Alan felt he was never taken seriously. As a terminal patient he was finally the center of his parents' attention – the dependent one, reversing the roles on them. And he had retrieved his girlfriend who was going to leave him. According to Lydia, Alan had too much invested in death to back away from the choice, despite his young age. As much as Lydia says she would have liked for this young man to

live, she says she could not force change [or does not permit herself to]. What she could do was encourage Alan to move into an expanded state, join with him to make this movement secure, and help him to know himself at this level. He could then choose to use this knowledge as he pleased. He could use it to dissolve the fear of death, knowing from the experience that he was not defined by his materiality, and so make his experience of death an easy transition. Or he could discover in this expanded awareness of himself that he could release the cluster of fears he had about himself and the world around him. He could see his illness as an expression of his fear and perhaps make his way back through his illness to a healthy state and continue with what he might recognize to be his unfinished business in the material world. It was Alan's choice to decide what to do with the experience and his new awareness. Lydia saw herself as serving exclusively as a catalyst for Alan to discover the expanded experience of himself.

As with all other clients, how far Alan was able to go in the expansive experience and how and in what direction he applied the consequences of the experience was up to him as far as Lydia was concerned. In general, Lydia makes no judgment and insists on no one path. From her initial meeting with a patient she says she can see what the dominant inclination of the person is, but she never knows just what will happen. Sometimes she is surprised by a rapid about-face from the doors of death by someone who seems very ready to die, and sometimes she is equally surprised to see a client, who otherwise seems to have a lot going for him or her, easily opt for death's door when they discover it.

Most terminal patients do indeed die, from Lydia's experience. By the time she gets them, after standard medicine has run them through its mill, Lydia says they are usually severely depleted physically and psychologically, and they have accepted that they will die. Lydia discovers that in most of these situations her task becomes one of showing the terminal patient the expansive domain of the non-material self and thereby allaying the fear of the death transition. Often in addition, Lydia indicates she discovers intuitively that the patient has significant unfinished business that is blocking their departure. In this circumstance, Lydia assists the person to penetrate to an awareness of this "business" and to act so as to complete it.

As an example of this type of work, Lydia reports her experience with a terminally ill, 400 pound baker, during which she discovered from intuitive insights that he and his family were hiding long-standing and deep resentments. Lydia says that through suggestions coming from her voices, she was able to help this baker and his family discover a way to express and release these resentments. Once done, Lydia says the man's death was extremely peaceful for all concerned. In another case, Lydia reports attending to an "old crank" who would not let go and who was making life miserable for the staff around him. Lydia says she discovered intuitively that the problem was extremely simple. The man just needed to be confirmed in the fact that he was engaging the death process successfully. Accordingly, Lydia says her voices told her to "tell him he is doing well, doing a good job of dying." Somewhat reluctant, Lydia says she nevertheless followed the instructions. The results were remarkable. The man ceased his cantankerous behavior, became relaxed, and let go, beginning his three-day Soul Journey. Three days later, Lydia says the man made the transition to death with ease and dignity.

In her work with terminally ill clients, Lydia says the three-day soul journey is virtually a universal phenomenon. Lydia indicates that if a person attends carefully to what is

happening to the patient, there is almost always a significant change in the patient that marks the beginning of his or her final move toward death. Once begun, Lydia says this three day soul journey is rarely amended, and death is nearly certain three days later, occasionally earlier if the person's progress toward death has been blocked for some time.

Lydia's coming out as a healer in the months immediately after Bernie's death focused first on her participation in the Hospice program and then on the case of Joseph, Lydia's and Bernie's friend, and Lydia's first non-terminal client. Details on the case of Joseph appear at the end of the section on Bernie. Significant here is the fact that Joseph's physical needs became focal only after Lydia had experienced success in the Hospice program and after she had responded to Joseph's solicitations for Lydia to do a "reading" for him. Apart from the patients in the Hospice program, Lydia was meeting with "clients" for readings, not for healing, in the months right after Bernie's death. In the case of Joseph, the readings led to his request for assistance from Lydia in getting through his subsequent heart surgery. He did not ask for healing, but in Lydia's meetings with Joseph both in the hospital and later in his home, Lydia indicates that it became clear to both of them that healing was occurring, first indirectly as a result of their "talks" and then directly when Lydia responded with outstanding success to Joseph's infection of the heart cavity by laying her hands on his chest and moving into the expansive position. The elimination of all signs of infection in Joseph by the next day constituted Lydia's first "declared" healing apart from alleviating the pain of Sam and her hospice patients. Pain reduction was one thing; eliminating infection was quite another. Physical, organic healing was the clear implication of the latter in a way that did not apply to the former. Joseph's serious heart infection was Lydia's first such healing, and she came to it by way of a "reading" relationship with him. In a sense, Lydia's first healing snuck up on her, excused as an extension of a relationship based on her intuitive cognitive skills. Work with Sam and the patients in Hospice primed the pump, and doing readings provided both the screen and the opportunity.

Readings were what Lydia had been doing after Bernie's Course in Miracles meetings, and so it was for readings that Lydia was initially solicited after Bernie's death. Once healing came fully on the scene, the readings took a back seat very quickly, it being finally apparent to Lydia what it was that she really wanted to do. Doing readings, for readings sake, Lydia says had always been more of an exercise to her than a goal in itself, more a test of her abilities than something she did because she was particularly interested in the clairvoyant or precognitive per se. With the healing option fully open to her, Lydia indicates that she rapidly grew to dislike and discourage requests for past life readings and predictions of events upcoming in individuals' lives. Lydia says that too often she found people to be so interested in their past that they avoided improving their lives in the present, or so dependent upon others to guide their future that they lost their own initiative. As a healer, Lydia feels reading of the future for people tends too often to rob them of their own creativity and constructiveness. As her own situation has evolved, intuitive "readings" of her clients has become very important to Lydia, but less for the purpose of informing them of what she "sees," than as a diagnostic aid to assist her in knowing how to best approach a client and bring him or her to the awareness of self that will be productive, whether for health or other reasons.

If a client is insistent on receiving a reading, Lydia will still sometimes oblige, if she feels it will do no disservice. Thus, when a recent new client asked Lydia to inform her about any

spirits that Lydia could see around her, Lydia proceeded to describe a woman she could "see" in considerable detail down to her shoes and her manner of speech and walk, only to be informed by the woman that Lydia had given an exacting characterization of the woman's sister, about whom the woman was especially concerned. For Lydia the point was that this "vision" was significant for understanding her client's problem, not for its importance in its own right, or for the issue of its being or not being a "spirit." As far as Lydia is concerned, every individual is a hub of a vast array of both material and immaterial connections, and a good psychic is someone who can discern the immaterial domain of linkages. As a healer and teacher, Lydia is less interested in the simple matter of communicating this discernment than she is in using this knowledge to promote her client's increased self-awareness and creative activity.

Lydia was very excited about the results of her work with Joseph, and she says she was not shy about announcing her enthusiasm for what was happening with her to others. As the "news" went forth, Lydia began to receive calls from others requesting healing assistance rather than readings. One of the earliest of these was a man named Hubert who had severe stomach problems. Hubert was the first client that Lydia worked with in what has come to be her standard healing posture. Because he was uncomfortable sitting due to his abdominal pain, Lydia says Hubert lay down on the couch and relaxed while Lydia knelt beside him and put her hands on his stomach, allowing herself to expand but remaining "in touch" with Hubert. Both then remained quiet in this physical and mental location for a few minutes. Lydia says the results were that Hubert felt considerable relief, both at the time and for the next day or so. However, Lydia indicates that Hubert, whose problems were lodged in his relationship with his wife, was not willing to face the source of his stomach symptoms, and so was unable to advance beyond temporary relief.

Like so many others with similar difficulties, Lydia says Hubert stopped coming to see her after a few visits, when Lydia was not "able" to cure him. From Lydia's point of view, the impediment lay with Hubert who was not able to absorb the message: the cure is from within, not from someone or something else. Lydia facilitates the client's cure; she does not try to impose it. Although Hubert was not able to come away from his association with Lydia with more than temporary relief, Lydia had discovered in this very early work with him the rudiments of what has become her standard healing procedure: having the client lie down and relax, while she sits at his or her side and connects with him or her first physically, by placing her hands on the client's head or chest or that part of the body that is exhibiting the problematic symptom, and second, mentally through her own shift in state of mind while keeping the client "beside" her in her this shift. Through these levels of connections and shifts, Lydia invites the client to make the journey to the expansive or subjective domain where a fundamental change in self-awareness can mean radical changes in a client's physical and behavioral well-being.

In the initial months of Lydia's practice as a healer, Sue Sellman, a clinical social worker and a friend of Lydia's, was an important contact. Lydia says that in the period after Bernie's death she and Sue met fairly regularly for lunch, and at these lunches Lydia reported enthusiastically the events that were transpiring in her neophyte practice. It was to Sue that Lydia related her experience with Joseph, for example, and it was through Sue telling others of Lydia that Lydia subsequently received her first "referrals." April Mills was one of the first of these.

April came to Lydia with a prospective diagnosis of breast cancer. She was due to go in for surgery, which potentially could have resulted in a mastectomy. In the time period before the surgery was scheduled, Lydia reports that she worked with April, and the tumor dissolved. The result was that April went to see her doctor, and he confirmed that the tumor had apparently disappeared and that there was therefore no need for the surgery. For Lydia the dissolving of April's tumor was the second important confirmation of her ability to influence the course of physical or organic disease. The first had been the disappearance of Joseph's infection of the cardiac sack. Enthusiastic but insecure in her new "profession," Lydia indicates that she was greatly bolstered by this event with April. More disappointing were the long-term results for April. Lydia says she worked with April for a period of time after her healing, and then April stopped coming. Having benefited in the cessation of her life-threatening disease, April was "cured" and seemed to regard her "treatment" as complete. Thinking of her involvement with Lydia in standard scientific medical terms, April quit the "doctor" once she had the immediate result she desired. As a consequence, Lydia says April never reached the point of a fundamental change in her awareness with the essential change in life style that needs to follow. April had dipped into the expansive, but she had failed to generalize from what she discovered there. With a significant contact and an immediate result, but no follow through to generalization, April remained vulnerable. According to Lydia, three years later April died of a brain tumor.

April's case illustrates the second of the major sources of disappointment for Lydia as a healer and teacher: a positive result in the focal healing experience, but no follow through to overall awareness and pervasive change. Lydia says that what she can do is help to open the door and lead the individual to another zone of reality, another perspective, another way of understanding self and illness. Once the client has penetrated this boundary and received what may be the initial benefits of that penetration, it is necessary for the client to commit to doing the additional work both of sustaining that initial change and of exploring the ramifications of this new perspective for the whole of the person's being and life. An individual may be fortunate enough to hit a home run his or her first time at bat, but this does not mean he or she is an accomplished baseball player. April hit a home run, but she thought that was the end of the "game," that she had "won." She did not realize that there was a great deal of additional serious effort required on her part before she could truly be free of the continuing threat of illness. Spectacular initial results, "miracles," are greatly to be wished for, but for Lydia, as a healer and teacher, the dilemma with respect to them is that they tend to negate the motivation for the client to persist and develop within a new awareness of self to the point where his or her underlying fear is fully released and illness as an expression of this fear is eliminated.

Through Sue Sellman, Lydia says she met Jeff Epstein, a psychologist whose practice centered on hypnosis training. Lydia demonstrated her capabilities with some of Epstein's clients in his office on a few occasions, and Lydia says he was quite impressed. He even spoke of the two of them forming a joint practice venture, leading Lydia to wonder whether Jeff was perhaps the one Bernie had promised to her as a soul mate and helper. Over time, Lydia says she came to realize that Jeff was as much a showman as he was a true medical practitioner, and Lydia indicates that nothing ever came of their initial plans. Still, the notion of another professional finding her work credible enough to consider formally including her in his practice was further affirmation that "something" was happening in her work, something a trained hypnotist recognized as being different from what he was doing. Also, from the few occasions when Lydia "demonstrated" for Jeff's clients, Lydia says a

number of people eventually came to see her for assistance. As Lydia worked and "enthused" and met other professionals, she began to build a practice.

Lydia says the most important client who came to her through Epstein was Beth. Beth was suffering from cancer, and when she came to see Lydia, she was often accompanied by her son, Mick, who Lydia says was spiritually tuned in and a person with a lot of potential. Lydia indicates that she worked with Beth for three or four months as Beth moved through the hospital and chemotherapy and was with her the day before her death. Throughout this time Lydia says Beth responded well to her efforts to provide Beth with relief. For more than three months Lydia received constant confirmation from her work with Beth that something very real was happening in her work. On the day before Beth died, Lydia reports that she worked on a tumor on Beth's ear, and this tumor dissolved while she was there, witnessed by Beth, Mick and herself. All of them were very enthused, and Lydia says that Beth promised to give Lydia something grand, but she died the next day before she could do it. Although there was no overall cure for Beth, Lydia says her work with Beth was important for the sustained support it gave to her shaky self-confidence as an emergent healer, for the additional evidence it provided that her work could have physically transformative effects with organic disease – the tumor dissolving, and for the relationship it afforded with Mick and the events that transpired for Lydia personally within a month or so of Beth's death. As Lydia looks back on it, she wonders whether Beth's gift to her was not this personally transforming event which occurred in Mick's presence.

Mick continued to come and see Lydia after his mother's death, and he remained for a long period a friend and supporter of Lydia's, though in the last couple of years Lydia says she has not seen or heard much of him. According to Lydia, though Mick was expansively sensitive, he just never seemed to be able to get himself together enough to commit to a direction and stick with it long enough to see substantial results. But Mick was the one present for what was one of the outstanding events of Lydia's life, an event that was a watershed for Lydia's emergence as a healer.

For a number of years Lydia says she had been having problems with her eyes, but in the year after Bernie's death the condition worsened considerably until she says she was suffering constantly from it. The problem, as Lydia characterizes it, was that she developed cysts in the corneas of her eyes, and these cysts would swell and burst, making the action of her eyelids feel like sandpaper moving over her eyeballs. Associated with this condition was a lack of lubrication of the eyes, so that often when Lydia awakened in the morning, the combined effect of the cysts having burst overnight and the insufficiency of lubrication meant that opening her eyes in the morning resulted in excruciating pain, as if the outer layer of the eye was being peeled off. Lydia says she had been to several eye specialists, including those at a famous local eye hospital, and all they had been able to do for her was to provide lubricating eye drops to reduce the irritation. They had no remedy for the cystic condition itself.

Frustrated and in pain from this chronic condition, Lydia says that she had been sitting quietly together with Mick one afternoon in Lydia's garret room where she met with clients and held meetings when she says they both experienced first an "intensity" and then a presence in the room. Lydia reports that both of them independently sensed that it might be Beth returning to be with them. Lydia felt the intensity particularly strongly, and Mick suggested that she move to the healing table and lie down. Lydia says she did so, and

then recalls looking up at the ceiling to see an awesome presence slowly descending to encompass her. Lydia says she remained in the "cloud" of this presence for something over twenty minutes in a condition of being completely given over to it. She says there is no way to describe the experience in words; it was so total in itself. Aware that tears had been streaming down her face most of this time, though she was not really crying, Lydia says she came slowly out of the event as the "intensity" dissipated and the ceiling came once again into view. Lydia says that she and Mick had no idea what had happened, but that both of them had experienced it and knew it was the most extraordinary event either had encountered in their lives.

Though Lydia sensed that the event had transformed her, she indicates that she only became aware that the condition in her eyes had disappeared over the next couple of days when she experienced none of the usual chronic difficulties. By the end of the week she went to see her eye specialist to determine whether her impression was correct that the condition was gone. Lydia says she did not tell the doctor anything about what had happened until he had finished his examination and had reported to her that while he could still see cysts in the corneas of her eyes they seemed to have become inexplicably inactive or dormant. Moreover, there was no sign of development or irritation, and lubrication seemed greatly improved. Expressing surprise, Lydia says her ophthalmologist inquired what had happened. After relating her account of her experience on her healing table, Lydia reports that the doctor just stood in puzzlement and shook his head, saying, "Well, I don't know what it was that happened or what it was that caused it, but something certainly did happen to change things for you. Whatever it was or is, there is certainly no reason to question it, given the results. Come back and see me in a couple of months, and we will see how things are for you then." Lydia reports that she did return and that she received the same evaluation, her chronic eye condition had inexplicably and suddenly been suspended and gone into a state of dormancy. Since this healing event, Lydia indicates that she has had only one or two very minor bouts of eye irritation resembling her once chronic problem.

Lydia's eyes being healed constituted a threshold in her emergence as a healer. In this event she fulfilled the dictum, "Healer, heal thyself." The experience was confirming in its results, in the immediacy of the change, in the degree of the change, in the change experienced for herself - at the personal level, and in the deep expansive experience that accompanied it. In this event, Lydia confirmed in herself the power of her expansive contact and opened the door to giving the I in her SELF greater permission to take the lead. With herself as her own client Lydia could take greater "risks," and the results pointed the direction for Lydia to allow more healing activity driven exclusively at the deepest expansive level. In her own most significant healing experience, Lydia discovered that the effects at this less restrained, more completely expansive level remain positive [not destructive] and are likely to be more significant. Most importantly, after this event, Lydia, who had heretofore had many reservations about herself as a healer, emerged much more sure of herself in her new role as a healer.

Why the eye problem in the period of healing emergence? Is the condition a predictable complication of Lydia's diabetes, which flared up after the loss of Bernie? Is this self-directed retribution for what she failed to "see," her blindness with Bernie? Is this denying the outer eye to force the inner eye to emerge? Is this the answer in a literal sense to discovering what she is to become, seeing her way "clear" to knowing she is a healer?

There may be many possible "causes" to explain why the "eyes" are the symptomatic center for Lydia as she comes to accept the role of healer.

By the time of Lydia's healing of her eyes, most of the elements were in place for Lydia's approach to healing, and she was beginning to build a clientele. At about this same time Lydia began work with Betsey, a graduate student in psychology at the University of Maryland and the person who about a year later brought Lydia and Lewis together. With Betsey, Lydia says she explored the various "effects" of her expansive connection. It was with Betsey that Lydia discovered she could produce the sensation of currents moving through the arms of some of her clients or tingling in the hands or feet of others or a woozy or spacey state of mind in still others. Although these sensations were insignificant in and of themselves so far as Lydia was concerned, Lydia found these sensations were one way she could break the ice and overcome the skepticism of many of her first time clients. She calls these activities on her part her "demonstrations," ways to "prove" to clients that she does have a connection to something unfamiliar to most of them and that this connection has the potential to make a difference for them. Through these demonstrations Lydia has found she can usually get beyond her client's apprehension, and get on with the important work. Lydia's exploratory work with Betsey resulted in Lydia bringing this optional element or technique into her healing practice.

Teaching the Course in Miracles

Within a year of Bernie's death, a related aspect of Lydia's work had also begun to settle into place, her role as a teacher of the Course in Miracles. While she had been with Bernie, Lydia says she really had not paid much attention to the Course in Miracles, to which Bernie had devoted himself. Lydia reports that in her many conversations with Bernie, he would frequently comment that the way Lydia understood her spiritual journey and the subjective domain was very congruent with the portrayal in the Course in Miracles. Indeed, Lydia found herself to be in agreement with what Bernie was saying, drawn from the Course, almost without exception. But, for herself, she was not reading or studying the Course at that time. In Lydia's mind, the Course was Bernie's thing, and she left it to him. After Bernie's death, Lydia reports that the Course in Miracles slowly edged into the center of who she was and what she was doing. It began with Lydia's reaching in desperation for an answer to Bernie's death and a direction in her own life by picking up the Course text and asking for it to speak to her in the first thing she would read. When it did, and when it seemed to dialogue with her in her following questions, Lydia's interest and respect was peaked, and she began to move toward it, first personally and later as a teacher. With her personal interest stimulated, Lydia decided to remain a part of the Course in Miracles group that Bernie had established as it sought a new life for itself after Bernie. Leaderless, the group sought to stick together without any one as a director, but Lydia says it soon became apparent that there were aspirants for the leadership role within the group and differences of opinion among them that were causing tension.

New to the Course, but more developed spiritually than most of the group's members, Lydia found herself moving from being a listener initially to becoming a talker, speaking to her own experience as issues from the Course arose. As Lydia characterizes it, she knew the Course from a lifetime of experience, while other members, who had been "studying" the Course for some time, had only the foggiest idea what the various passages referred to. To Lydia the meaning was virtually transparent, and once she saw this to be the case, she began to assert herself more within the group. Being a relative newcomer, Lydia's

assertiveness rankled some of the older group members who tried to portray Lydia as attempting to take over the group just because she had been Bernie's fiancée. Within six weeks of Bernie's death, Lydia says she found herself locked out of the house where the Course meeting was taking place by a female member who was particularly jealous of Lydia and her relationship with Bernie anyway.

Lydia says she responded by calling the various members of the group and offering her home as a place to meet for any of them that so desired. The result was a schism in the group with about half going in one direction and the other half deciding to meet at Lydia's. Still not regarding herself as the group's leader, Lydia says that over the period of the next few months, as she read more and more of the Course, she absorbed the Course perspective, found herself in fundamental agreement with it, and slowly began to assume more of the role of group leader, almost in spite of herself. Within the year, Lydia says she was the leader, and she began to compose her own groups. Since that time, Lydia indicates that she has resisted taking over, wanting to share and discuss more than to be the one to "lecture," but she has noticed that the groups in the following two years have preferred to go into a semi-meditative state and listen to Lydia elucidate a lesson rather than discuss the message of the text among themselves. Lydia indicates that she is willing to go in whatever direction the group wants to go, and at least for the present that seems to point to Lydia doing more explication and illustration than discussion.

As Lydia describes the situation, what seems to have happened is that as Lydia centered herself more and more in the Course, the group came to center itself more and more on her. First as organizer, then as discussion leader, then as leader, and finally as presenter or teacher, Lydia mastered the Course, and as her students cycled, she found herself more in the teacher role and less in the co-student role. Interestingly, as a teacher Lydia is inclined to let the I come to the fore and illuminate the material, the text for each session. Accordingly, while she indicates that she reads the text for each session ahead of time, she does not "study" or "prepare" for the meeting; rather she assigns the text to her unconscious and then as the group expands outward with her, she simply lets "it" happen. The greater permission Lydia seems to have given her I side to lead her in her current teaching is a sign that she is slowly allowing her I greater rein in expression. This may be a precursor of a similar decision to give the I a greater role in her healing, when the conditions warrant it.

The Course in Miracles has provided Lydia with a conceptual backdrop for her healing practice, a comprehensive justification for her expansive orientation, and a worldview within which her own personal spiritual experience as well as her healing work take on significance and have meaning. In a sense, the Course is Lydia's framing "mythology," her view of the nature of reality, of the cosmos and of the significance of human life within it. The Course informs Lydia's approach to healing, and her clients move, with her encouragement, between personal healing sessions with her and the group teaching sessions devoted to illuminating the Course, and to promoting the incorporation of the principles of the Course more generally in the lives of the participants.

As her approach to healing has matured, what Lydia's clients receive from her in successive healing sessions is first her direct participation in an intervention and then a tutorial version of the Course, a presentation of the Course essentials configured in terms of their individual problems and responses. Some clients select this tutorial approach

exclusively and continue their development within their "healing" sessions. Others "graduate" from individual sessions to participate in group teaching sessions. As Lydia has said, one of the major problems she faces is in getting her clients to accept the need for them to move from solving their immediate physical, behavioral, and emotional problems to examining the view of reality and self that has engendered those problems. In Lydia's "program," it is the Course that addresses these larger worldview issues, and it is to the Course in Miracles that Lydia's clients must move, one way or the other, if they expect to become "independently" healthy and whole.

It should be apparent at this point that becoming a teacher of the Course in Miracles is really an integral part of Lydia's development as a healer, because in reality she is a teacher-healer. "Teacher" appears first in this epithet appropriately, because Lydia's emphasis is on her clients learning to understand themselves and the world around them so they can become and remain healthy, not on imposing health upon them. Lydia is first a teacher who understands her mission as one of facilitating the discovery of the expansive domain of reality and self. Healing is the by-product of the client's new location of self, not a transformation which Lydia "makes" to occur on her own. As a teacher first, Lydia is very reluctant to permit herself to "impose" her expansive will. She would even argue that this cannot be done, unless the client is ready and willing to receive this consequence anyway.

At this point it is important to indicate that Lydia's healing activity is not confined to her own selected and controlled settings. Lydia lives her life as a teacher-healer. Just as the expansive is always with her, so she is an advocate for her "cause" at almost any time. Active in all kinds of groups concerned with health, healing and spirituality in the Baltimore area, Lydia is an effective spokesperson within these largely professionally oriented groups. In the social arena, Lydia can permit herself to quite simply frolic in a good time, but it is also true that at the drop of a hat she can, and often does, become an advocate and/or a practitioner.

A good example of Lydia's inclination to move to involvement can be seen in Lydia's description of what occurred on one occasion when she was in the hospital emergency room waiting while an acquaintance was attended to for a relatively minor problem. Sitting, reading a magazine, Lydia reports that a black woman came in and sat down, clearly distraught. Lydia says she overheard the conversation with emergency personnel which revealed that the woman's son had been brought in with a severe gunshot wound and no heart beat, and the woman was given little hope that the efforts to revive her son would be successful. Lydia did not know the woman at all, but intuitively she says she knew the woman was spiritually grounded. So, Lydia's response was to go over to the woman and sit beside her and offer what she could to calm her down. Within a moment or two, Lydia says the woman had quieted down to the point where Lydia says she felt she could offer to pray with her for her son. Sitting together and praying quietly, Lydia says she could feel the woman's fear dissolve, becoming instead an expression of intense love for her son and ending with the release of this love in her strong desire for her son to live. According to Lydia, it was an intense minute or two that she shared in prayer with the woman, and within moments of their prayer ending, Lydia says a nurse came out to inform the woman that they had a heart beat.

As Lydia says, no one knows what brought about this result, but she believes that the act of the two of them praying transformed the woman's fear into love and released this love to a constructive result in retrieving the life of her son. Lydia says it was not she herself that "caused" the boy's heart to start beating again; she only served as the catalyst and provided the path for the positive result desired by the woman to be achieved. Lydia does not know what happened to this woman or her son, as Lydia left a few minutes later with her acquaintance. But the event illustrates Lydia's predisposition to act in response to her intuitive insights and in line with both her beliefs and her understanding of herself as a teacher-healer, even in circumstances where the other party is totally unknown to her. The event also reveals Lydia's understanding of what she does as serving as a vehicle for others to realize their own potential to make a difference in the world. This is Lydia's favorite mode of operation, and in exercising it, it is as if she offers to others the very empowerment to act that she lacked herself in being wrapped up in fear, resentment and passivity, and contained in the tethered world by the limitations of Me.

Healing Group

Lydia's specialty within her Course in Miracles perspective is, of course, healing. Lydia says that as her Course in Miracles group solidified, there happened to be several who were health professionals and who expressed more than once an interest in Lydia formulating a group focused on healing per se and designed to explore and evaluate alternative healing options and train individuals to be healers. In response to these solicitations, Lydia says she began a once-a-week healing group, which has persisted to the present. Among Lydia's clients and Course participants, those that have developed the furthest in terms of their expansive awareness and in applying the Course in Miracles perspective in their lives are members of this healing group. Joyce and Martha are the most advanced among these, and Lydia says that these two women have grown to the point where the difference between them and herself is only the ease and depth to which they can go in the expansive and some differences in the particular healing techniques to which they subscribe.

With the creation of this healing group, the last of the elements in Lydia's teaching-healing practice settled into place. From clients with bodies and lives that were often out of control, to students in the Course in Miracles approach to life, and finally to becoming healers and teachers themselves, the full cycle of becoming was available through Lydia's work and realized in at least her two most serious protégées. Lydia regrets that only a few have made it to "maturity," but as it is she yet lacks the substantial financial backing that could make her dream of an institute for the study and training of "intuitive" healing possible. By the time our interview sessions ended, Lydia had come a great distance in her own emergence as a teacher-healer and had put the essential components into place that made it possible for others to develop into accomplished "spiritual" practitioners under her guidance. Since that time, Lydia has continued to increase her contacts among health professionals, and has explored several possibilities to locate the resources to make her vision of an institute a reality. At one or two points she has thought she was close, only to be disappointed, but the vision remains and the motivation and activity is there in Lydia to see it realized.

Lydia has selected a name for this institute and the goals have been identified: 1) to study all theories and techniques of "expansively" based healing, 2) to extract from them the essential underlying "truth" in each, 3) to create the most flexible, least dogmatic, and most

liberating synthetic approach possible to expansive healing based on the results of this study, and 4) to develop a set of varied, non-dogmatic techniques which, together with the synthetic approach, can be taught to prospective healers in a quality training program. In conceptualizing this institute in so broad and flexible a manner, Lydia wants on the one hand to insist on the premise that no one expansive approach has THE answer and on the other hand to recognize that all approaches most likely have validity when followed by competent practitioners. In this light Lydia does not assume that the approach which has emerged for herself is necessarily the best way to proceed. All options are open so far as Lydia is concerned. The only stipulation is that while every healer's belief in his or her system will be respected, any accompanying dogma which asserts the exclusive "truth" of that system and which rejects other systems will be jettisoned from the get-go. It is anticipated that the synthetic approach which results from the systematic examination of all expansive approaches to healing will not be a monolithic proposal, but rather will contain many optional paths within it. In this way it is anticipated that this synthesis will accommodate the varying inclinations and needs of different practitioners and clients.

To begin to realize the overall goal of her proposed healing institute, Lydia recognizes that the most talented healers have to be brought together with the most astute scholars and researchers. As the various healers and their approaches are examined, understanding what is happening to promote healing at the expansive level should begin to emerge, thus initiating the fulfillment of the scholastic intent of the institute. As the synthesis of approaches and techniques begins to emerge, a training program can be initiated, thus beginning to fulfill the applied goal of the institute. Apparent in the two major thrusts of the institute which Lydia envisions are once again the two dimensions of Lydia, the teacher [intellectual] and the healer [practitioner]. It is an admirable combination both in the proposed institution and in the woman, and from my experience, a rare one where the intuitive is the focus. Most often, individuals who are intuitively talented have been so turned off by the critical focus of empirically biased intellectuals that they want to have nothing to do with scholars or scientific researchers. By contrast Lydia, whose life has been played out in terms of the emergence of the expansive within her, seeks out the best academic minds she can find and conceptualizes a research institution that is fully responsible to the intellect. That is, it is in tune to the intellect as it is supposed to be in true science - open, creative and unobliged to paradigmatic dogma, while remaining appropriately cautious and committed to the requirements of rigorous procedure, reliable data, and validation. As configured, the institute as Lydia envisions it is clearly a projection for the future of what Lydia has become to the present.

We come now to the end of the biographically based assessment of Lydia's development as a healer to 1990. In tracing this development, it is not the purpose here to conduct a comprehensive review of the results of her work with her clients over the last four or five years. Rather, the intent here is to discuss Lydia's experiences with clients when they have contributed to her own development, or where these experiences typify the kinds of problems that Lydia encounters in her healing practice and how she tries to resolve them. For a comprehensive review of the results of her work, Lydia has kept her appointment books for all the years of her healing work, and these books contain the names of virtually all of her clients. Lydia also has in her possession a number of letters from clients that describe in their own words their experiences as clients with Lydia. Of course, most of these letters are highly complimentary, and they constitute, in fact, a set of testimonials to the effectiveness of Lydia's work with a wide variety of problems and illnesses. Serious

researchers can contact me through my website, and I can approach Lydia to see if she is interested in making herself available [together with this kind of information] to meet the needs of their scientific pursuits.

The Role of the Healer in Lydia's Approach

Prelude - Invitation to the Expansive

Typically Lydia has had a telephone conversation with a prospective client before the person comes to see her. In this conversation Lydia determines much more than the client is probably aware of. The voice being one of Lydia's major ways "in," she receives a substantial impression of the client over the phone, as the practical issue of an appointment is arranged. Lydia discovers what the client says his or her problem is, and she begins the process of "seeing" around that announced focus. Lydia also begins the process of putting the client at ease by making the person aware that she is empathetic and responsive, and a human being with a sense of humor. If the individual is in immediate need, Lydia may proceed to try to calm him or her down and offer an opening experience of the expansive over the phone, somewhat in line with what she otherwise would do in the beginning of the first session. Through this conversation, which Lydia always conducts personally, Lydia not only begins the essential process of establishing rapport but also acquires the outline of who the client is and stores this outline in her awareness where it can begin the process of accumulating definition.

The context of Lydia's healing work is significant. She works in a large loft style room in her own large home in an upper middle class neighborhood of the city. The home and the neighborhood purvey the image of a successful family and probably assist in leading the prospective client to expect substantial results equal to the material "display" before the person ever meets Lydia at the front door. Parking in the driveway or in front of the house, walking up the front walk to the front door and ringing the front door bell are activities of a personal guest rather than a therapeutic client. They suggest prior acquaintance and familiarity which predisposes the client to move more readily to ease and rapport. Lydia greets the person at the front door and asks the client in and subsequently invites him or her to follow her through the house to stairs and up to the large loft room. These are all moves and situations that further suggest intimacy and familiarity. Encountering Lydia's various cats in the kitchen or hallways further accentuates the guest in the "home" situation and role. Being invited to sit down in the lounge area in overstuffed furniture in view of the fireplace while Lydia offers a drink of tea or mineral water reiterates the same message. In a sense, sharing a "Home" is what Lydia most wants for herself and what she offers her clients in the nature of her "work place."

Having invited the client into "familiarity," Lydia picks up on the client's responses and learns a good deal about how "up tight" he or she is in accepting this situation of implied family-like "connection." In the polite conversation that fills the time of this transition into and through the home, Lydia gets a further reading on the client's openness and ease of communication. Once situated in the lounge area at one end of the room, Lydia usually begins by asking the client to tell her about the problem he or she has been experiencing. As Lydia listens to the person explain the problem as they see it, she attends both empirically and intuitively. As the client describes his or her situation, Lydia responds caringly at the everyday level while she permits the fullness of the problem to be revealed to her at the expansive level. As the individual speaks, Lydia "sees" or otherwise senses

the fuller surrounding events, the larger life situation that lies behind the problem. From the combination of what the client says and what comes to her, Lydia says she discovers the general nature and extent of the fear package the client is carrying. She also gets a sense of how bound to the material world the person is, which usually correlates with the client's need to retain control and the extent of his or her resistance to accepting the expansive option which she has to offer.

As the conversation continues, Lydia senses the extent of the person's real desire for change, for healing. She discovers whether the individual is looking for attention and sympathy and just another way to remain in the complex of his or her illness, or whether the client is looking to have an experience out of curiosity but with no real desire to pursue the matter, or whether the person is really motivated and ready to seriously try something new. The way Lydia "knows" how committed a person is, she indicates, is by sensing the degree of his or her engagement. Does the client engage her weakly or strongly once a unified connection is established, or is the person drifting, coasting, in neutral? If the gears are still engaged, the option to recover is still there; if the engagement is strong, this option is strong. If there is no engagement, or virtually none, then the person has probably made a decision to remain committed to his or her illness, and if this illness is life-threatening, the client will most likely die. Lydia says she does not judge the person in terms of how determined he or she is to become well. Lydia simply says she must know where the person is coming from to know where to begin the process of offering the expansive alternative. Lydia indicates that she never knows what changes may occur once the client begins the expansive journey. The level of motivation for wellness can change radically with this experience, though Lydia indicates that the degree of engagement is a fairly good initial indicator of the kinds of results Lydia can expect with clients.

With the picture of the client's problem, motivation and predisposition more or less filled in, Lydia usually moves to explain briefly to the client the perspective and process of her work. Lydia will most likely tell the client there is no quick fix; it will probably take some time for the person to learn to overcome his or her problems, just as it took time for the problems to develop. She also indicates, when it seems appropriate, that it may require a few sessions before the individual can become comfortable and begin to develop within the expansive domain. The upshot of this brief "presentation" by Lydia is to make it clear that she is a teacher who will try to help the person learn how to become healthy and to remain healthy by providing him or her with what may seem a new way to experience the world and him or her Self. Through this brief initial "presentation," Lydia begins the process of drawing the client into participating and accepting responsibility for his or her condition as well as improvement. Healing is something that Lydia and the client will accomplish together, very rarely something Lydia will do to or for the client.

Throughout Lydia's conversation with her first time client, she says she is essentially trying to establish a complex, unified connection. This connection is at all levels, but usually proceeds from social to mental to emotional to expansive. Lydia says she projects the expansive option out to the client from the outset, but most clients require moving through a sequence of connective levels before they are ready to recognize or accept the expansive offering more fully. It is as if, without the other person knowing it, Lydia extends toward the person her own bubble of expansive connection and both tests and invites their receptiveness. If the "discussion" proceeds as it usually does, the condition of "rapport" is gradually achieved. Slowly the client permits Lydia's expansive bubble to penetrate his or

her personal space and the two begin to move within it together. If the client is easy with Lydia's expansive offer and can accommodate it without fear, Lydia says she will intensify the option, and the person may begin to feel lightness of body or a little dizzy or light headed. If the person begins to feel a bit strange, Lydia will put him or her at ease about what the person is feeling, telling him or her that she knows it is happening and that it is what is to be expected. Generally Lydia will be right where the client is and will know what the person is feeling and will be able to tell him or her what that is and ease any anxiety the client may have.

Some persons block conscious awareness of their feelings when a connection is made. Others are resistant or non-receptive to Lydia's expansive overture itself. Lydia recognizes that many people are reticent about or even suspicious of intuitive practitioners and need some kind of "proof" before they will release commitment to conscious control. When Lydia encounters this type of client, she indicates that she will work with them more explicitly and empirically to try to put them at ease and to get them to open up. Accordingly, she moves into what she calls her "demonstration" phase in the session. Sometimes she will tell the person something non-threatening that she has "seen" about them as they have been talking, something that will demonstrate that she is cognitively "for real", and this may help to gain the person's confidence and help him or her relax. More often Lydia will ask the person to let her take their hands and try a little experiment. She will then place the client's hands in her hands and tell the person to indicate to her what he or she feels as Lydia focuses her expansive "intent" on the person's hands. She may suggest to them what they may feel: tingling, numbness, currents, etc. Lydia then closes her eyes and seems to be relaxing and concentrating at the same time.

After a few moments and when she feels she has made a connection that she can sense in their body, Lydia will ask them what they feel. Or she may ask them if they feel the tingling, or lightness or current or heat. Often the person does feel something, and usually it is very akin to what Lydia identifies. For those who have this experience, Lydia may move from this point in demonstration directly to the main goal, the expansive journey, or she may pursue the demonstration one step further and show that she can vary the intensity of the person's sensation of what they are experiencing, increasing or decreasing the effect, usually announcing in advance what she intends to accomplish. These demonstrations are usually sufficient for the person to release and move on in the engagement process.

In some cases the client is uncertain or doubtful about what he or she feels or that they feel anything noticeably different. For the few individuals who fall into this category, Lydia will try further, different, "experiments" to see if she can get through to them with one of these, or she may back up and talk more generally about the ideas behind her practice. According to Lydia, her demonstrations have no value in themselves; they are useful only in so far as they are effective in priming the expansive pump; that is, in gaining access and minimizing resistance, in establishing an open, unified connection [intuitive level rapport] with the client.

Here I offer a short "researcher's" time out. As effective as Lydia's "demonstrations" are for her purposes, they are very problematic for the researcher. The more Lydia indicates to her clients what it is that she intends to do and what the effects are that she expects to achieve, the more the results are open to having suggestion as their source rather than

anything Lydia is accomplishing at an intuitive/expansive level. The dilemma here is that as a practitioner, Lydia is concerned with what works, while the researcher has to be able to reasonably exclude the variable of suggestion as the "cause" of the result before he or she can begin to attribute the results to expansive level activity. As a practitioner, Lydia's inclination is to work with a great deal of feedback about the sensations her clients are experiencing. There is nothing "wrong" with this approach; it just does not satisfy the researcher's need for separation of key variables. For research purposes, Lydia may have to restrain herself from utilizing her interactive feedback loop in experimental situations and allow the client to express what they feel, if anything, without Lydia anticipating these sensations in any way. Experiments can be designed which permit Lydia to interact "demonstratively" with a subject without announcing her intended effects. If Lydia senses an effect of a particular type [tingling, currents, heat, etc.] in her interaction with a subject, it can be recorded separately and independently from the report of the subject. The results of such experiments could be useful in countering the proposition that suggestion is sufficient to account for the results achieved under ordinary "practice" circumstances.

Back to Lydia's process. While most initial sessions with clients move through the opening sequence, as described above, from the client characterizing his or her problem to demonstration – if required, Lydia entertains no fixed or rigid requirement that they do so. She goes where the person and the situation take her. With an especially "ready" client, she might move almost without any preliminary discussion or announcement at all into the expansive journey. Lydia says she never knows just how she will approach a client until she is in the interaction with him or her, though she recognizes that she has a pattern of moves that she does tend to follow to bring the client to the point where he or she is ready to engage this journey.

The Expansive Journey

When Lydia senses that a client is "ready" to accept an initial move into the expansive, she will usually suggest that the person lie down and get comfortable, most often on Lydia's healing table which is set up in the middle of the room. Lydia encourages the person to just relax and let happen whatever happens, assuring the client that she will be there with him or her both mentally and physically all the time and that nothing undesirable or fearful or threatening will occur. She will then put one or both of her hands on the person, either at the sides of his or her head or near the area of the individual's physical symptoms. Seated at the side of the healing table, Lydia then will put her head down, and both she and the client will become quiet and move into the connection and expand. Lydia may suggest what the client is feeling as he or she begins to make the transition and will assure the person that it is all right. Beyond this transition and unless the person needs to return to full consciousness, Lydia and the client will remain silent and mostly motionless for anywhere from five or ten minutes to forty-five minutes to an hour, or more.

Lydia is reluctant to talk about or conceptualize what it is that she does when it comes to the expansive journey itself. She says the translation of the experience into words tends to trivialize what it is that actually occurs. Moreover, there is great variation, Lydia says, in how different clients experience the journey. Although Lydia's process of moving into or bringing the expansive into emphasis is fairly consistent, Lydia indicates that the way the client's experience of contact in the expansive is registered at the sensory level and reported consciously is quite various: many reported experiences surround some notion of sensory intensification which can be recorded in consciousness as a concentration either

locally or generally in the client's body of heat, or light, or electricity-like currents, or tingling, or numbness, or total quietness and calm, or even pain. Typically the client describes a significant shift in mental state, which may be the extent of what the client reports or which may precede or accompany either the sensory registrations or additional mental events. Some individuals simply report an experience like that of falling asleep or becoming unconscious. Others experience their awareness move to a perspective that is outside of their bodies, and this awareness may subsequently move about within the setting where the person is or "travel" to entirely different and sometimes completely new locations. Still other individuals describe going on an extraordinary journey or adventure unlike any dream they have ever had.

For some clients, the images and sounds they experience on their journeys are thrilling or inspiring or beautiful or awesome. Any journey that turns fearful [a very rare event] terminates itself with the person returning almost immediately to consciousness. Some clients are aware of Lydia's presence with them in their journeys and others are not. A few clients journey long and far and deep from the very beginning, and may not be very keen on returning, while others journey very tentatively, releasing themselves to the journey momentarily and then, discovering themselves to be "free" of conscious constraints, become hesitant and "scramble" back to consciousness - like a tired driver who catches himself nodding off. Most clients tend to cycle into and out of the expansive, letting go and traveling a little further with each cycle and session, as they become more and more comfortable with Lydia and in the alternative domain of self. The great majority of the time Lydia reports she remains very close to where the client is while they travel, but if she senses that there is critical and immediate work to do she may try to move much faster and go much deeper. Occasionally, with a client whom she knows well, Lydia indicates that she will leave them to travel on their own while she goes her own way. Should anything occur while she is "away" that requires Lydia's presence, she says she will be drawn immediately to where the client is in his or her adventure.

Lydia says it was a year or more into her practice before she permitted herself to go fully unconscious with her clients in the expansive experience. She admits that she needed to gain a lot of confidence before she could make this move, a move that is common to her personal expansive explorations. Reluctance to enter and be led purely by her unconscious self when relating to others probably relates to Lydia's ambivalence developed in childhood about the possible negative effects on others of her being in her "other world." Destructive results are the last thing Lydia wants to occur in her interaction with her clients, but since these events have been in her experience of the intuitive in her past, she is reticent to give up conscious, tethered contact until the evidence for exclusive benefit has accumulated sufficiently. All of Lydia's restraint in giving herself greater permission to express the I in her healing practice may well ultimately be related to this issue of underlying fear and uncertainty. At the conscious level, Lydia claims that the effect of her being in the expansive position can only be positive, but at another level Lydia is reserved about giving herself completely over to operate solely within this unconsciously directed domain.

Apart from the very different shapes the expansive experience can take in general, Lydia points out that the journey is also affected by the peculiarities in attitude and mood of the participants [the mental points of departure for Lydia and the client], which is different dynamically for every occasion. Lydia has discovered that variation in the experience is so

great that she simply cannot enter it expecting anything in particular. Once in the expansive position with a client, Lydia says she can never tell just where she will end up. It is different every time.

The Journey Over Sessions

As Lydia relates to clients over a period of time, there are often phone calls with discussions and expansive forays at a distance. If anything, Lydia is too available to her clients on the phone, who rarely pay for all the time they require of her over this medium and who come to expect Lydia to be at their service day and night, often for the least little "emergency," and often for no emergency at all. These phone calls do nevertheless continue to provide Lydia with information at both the objective and subjective levels about her clients, and they sustain contact and connection, making rapport that much easier, and they demonstrate to the client that the expansive connection and experience do not require physical proximity, a very important lesson for the rationalist-empiricist type of client who may be having a problem accepting the expansive as an idea and an experience.

Additional "healing" sessions begin with reports on how the person is doing, which often lead to Lydia briefly presenting some principle from the Course in Miracles and encouraging the client to understand his or her position and participation in the problem from this perspective. Further discussion is a mix of ordinary counseling and talking about issues and expectations in engaging the spiritual or expansive. Lydia continues to operate in these discussions at both the tethered and intuitive levels, and the knowledge she gleans affects her feedback at both levels. Expansive experiences of the client on the healing table generally deepen and are sustained for longer periods, and the client usually discovers his or her symptoms of illness relieved. How long this relief sustains, whether the illness itself dissipates, and how rapidly this reversal occurs depends on the growth of the client in the expansive perspective on life and actively applying it with respect to their illness and life in general. Clients must recognize that they have WORK to do; they are not passive subjects in LYDIA'S cure; they must be active participants in their OWN treatment and cure. Such a cure requires commitment, and commitment at a comprehensive level.

Overall, Lydia's greatest disappointment with her clients is that few remain with her long enough and with sufficient resoluteness to gain fully from what she feels she has to offer. She is too often thought of in the same terms patients think of a standard western medical science practitioner, as someone a person goes to when they are ill for treatment and leave as soon as they have relief from the immediate symptoms of their illness. While many of Lydia's clients reach this point after a few sessions, they are often anything but cured in the larger sense. The adjustments that need to be made in their bodies and habits and relations and lives overall have not been made, and while they may be symptom free at the time, they are prime candidates for their illness to return. They have failed to take responsibility for the underlying causes of their illnesses and to use the new expansive connection they have developed to bring their lives into adjustment so as to negate these primary and unproductive influences. These kinds of clients are especially frustrating for Lydia because they either keep returning periodically for "treatment" and never become self-sufficient, or, worse yet, they become detractors of Lydia and of expansive healing in general because with the return of their illness, they feel they have evidence of Lydia's failure to have done anything "real" for them.

Most frustrating for Lydia are the clients who contact and benefit from the expansive experience she has to offer, but who lapse into denial of there being anything real to it in spite of their repeated events of relief and remission. These are the super rationalist-empiricists who simply cannot permit the challenge to their sense of control that is inherent in recognizing the reality of the expansive or subjective or spiritual or immaterial, or transcendental, or whatever one elects to call it. Recognition is simply too threatening, so they benefit and deny, and if their need to deny is excessive, they may even become adversaries, challenging the validity of expansive healing. Biting the hand that helped them, they not only fail to generalize and apply the principle of the expansive in their lives, but also deny the reality of the principle and its involvement in their benefit, and then may even attack the principle and the practitioner privately and publicly. As Lydia says, the extremists among these denial types are in need of a lot of help, but because their challenges are formulated from within a materialist perspective, which the surrounding culture is biased to favor, they are listened to and rarely challenged. Their effect can be very damaging. Fortunately, while denial is a common problem, deniers of the extreme sort are rare in Lydia's experience.

The "Master" Role, Change and Miracles

Lydia dislikes the role of "Master" because she feels that it encourages dependence rather than growth in the clients of intuitive practitioners and because it is abused too often. Lydia recalls one woman who came to see her, convinced she had been cured of cancer by a spiritual practitioner. Subsequent to this declaration Lydia learned that this same practitioner had both identified and then claimed to have cured the cancer with his treatments. With no outside confirmation of the condition to begin with, Lydia found this reported "cure" to be incredible. Willing to accept a great deal when it comes to the spiritual, this was too much for Lydia, and she thought the woman had probably been duped. Masters, whatever their real talents, who set themselves apart and whose approach makes their clients dependent upon them are suspect to Lydia. They may just be limited by their ignorance of more productive options in conducting their healing efforts, but Lydia feels that too often such practitioners are only supporting their own pocketbooks and egos. So far as Lydia is concerned, the real master is a person who does not need the title and who finds his or her greatest pleasure in the students who ultimately exceed her or himself.

Success in expansive healing, which Lydia indicates means not just the client's return to physical health but, in some circumstances, the client's acceptance of and ease in the death transition, depends on all of the characteristics of the client's predispositions and expansive experiences, as well as any other sources of constructive change – drugs, radiation or surgery - so long as the overall effect of these inputs is not to diminish some other important element in the collective that engenders health or awareness. Lydia is cognizant of the fact that the surgical removal of massive cancerous tumors, for example, can result in a significant boost to the immune system's ability to combat what disease remains, provided the intrusion is itself not so depleting of the patient's system that the "advantage" is consumed by the energy required to overcome the physical and mental effects of the surgery. Lydia is not against standard medical practice. Rather, she favors any source of constructive overall change to the total system of the individual, any change which promotes the opportunity for comprehensive healing, whether the change is at the mental – which includes the expansive – or physical level, or some combination. So far as Lydia is concerned, problems arise when clinicians who have limited perspectives of the

whole of the client's resources for regaining health permit or promote forms of intervention that ignore the negative effects of their interventions to other potential resources of the client. Under the circumstances of such limitations or ignorance – whether these be materialistic or transcendental, the clinician's interventions may be more destructive than productive in the larger sense and may actually promote the client's health to deteriorate.

Lydia points out that when it comes to negative side effects, the mental-expansive approach to healing, when engaged properly, clearly has the advantage over physically and chemically based healing orientations. There are virtually no negative side effects, and no destructive impact on other intervention options, so long as the expansive practitioner knows what he or she is doing and does not become dogmatic and encourage the client to exclude other types of treatment. Drugs, radiation, and surgical interventions nearly always have negative side effects, and these are sometimes severe. So far as Lydia is concerned, the best intervention strategies for clients are those that are holistic in design, those that carefully assess all of the options available to promote health at the mental-expansive and physical-chemical levels and that determine the best overall approach for assisting clients to reach their health goals.

From Lydia's point of view, miracles for a person occur when the conditions for change in the direction of positive physical health become optimal very rapidly, which is rarely the case. What is called remission of disease, Lydia says, results from any constructive change to promote health [whether physical or mental or some combination] that is sufficient to turn the corner on the previously existing fear message to the body. Speed of "remission" depends on the extent to which the corner has been turned and the path back to health has been retraced. For the most part, miracles are completely natural, just very rapid remission and optimal resuscitation which are usually the result of mental-expansive level intervention and which make the healing appear complete and instantaneous. In fact, many of what are claimed to be instantaneous miracles represent the consequences of change only at the mental level with reduction in pain and increased capacity for activity and function. Little physical change may have occurred in many of these cases, but if the person can sustain the mental change in self perception at the very core of his or her being, which is very difficult, he or she will have built a platform for physical change to follow and to come into line with that new, fundamental perception.

While "Miracles" are highly desirable from the perspective of clients, and as an expansive practitioner Lydia is delighted when they occur, she is less enthusiastic about them overall because the more astonishing these miracles are, the more easily they are attributed to sources outside of self, leaving the client without the motivation to engage in the essential work of self exploration and fundamental adjustment of world view and life style. Though these deep changes in self can occur in the "miracle" event, they rarely do, and the result is that the person remains very vulnerable to the recurrence of her or his problem. Lydia indicates that most clients who reach the turning point back to health [whether due to physical or mental or combined interventions] show slow progress in the remission of or recovery from their diseases, just as the diseases have usually taken a long time to build to their present states of manifestation. From the point of view of the expansive healing practitioner, Lydia feels that clients should recognize the benefit of the gradual pace of their recovery since it provides them with awareness of their responsibility for and participation in their healing and reveals the correlation between changes in perspective and life style and improvement in health. They should realize that gradual recovery is both

more realistic and more constructive, leading more often to permanent, rather than temporary, improvements in health.

Maximizing Lydia's Healing Potential

Discussion about maximizing Lydia's potential as an expansive practitioner centers around Lydia permitting the I aspect of herself to have greater input and control. Should Lydia be able to accomplish this, her healing might come closer to being characterized by the trance medium model and its association with especially dramatic results. Through her "other" selves Lydia says she can do this, but she resists the move to give these I representations more sway for several reasons. One, greater take over by I means greater vulnerability to the possibility of negative results: death and destruction – the old childhood based fear and guilt complex. Two, Lydia's significant fear of rejection means she must really trust the other she is working with to permit the I to come through, and few clients qualify in this regard. Three, in Lydia's approach to healing she inherently rejects the idea of imposing change on others and prefers to open the door and facilitate the client's access to his or her own potential for self-healing. Accordingly Lydia encourages a connection in the expansive which empowers the client rather than the experience constituting a display of her own powers and an aggrandizement of her own ego. This position is also in line with Lydia's informing worldview framework from the Course in Miracles. Four, the release of the I and its "take over" is easily associated with the possession phenomenon, and for Lydia the medium as channeler for "discarnate" spirits is New Age hype which Lydia desires very much to avoid. Lydia does not want to be regarded as one of "Shirley's" troops [Shirley Maclaine], and therefore a spiritual flake, a believer in external agency and the magic of particular artifacts – crystals, etc. Five, to let the I out can be overwhelming and have the effect of scaring others away. To be perceived as too powerful is threatening, so, especially in American culture where other selves is a concept associated exclusively with fantasy or abnormality, Lydia feels she benefits by being more restrained.

The dilemma Lydia faces in her current way of operating is that this approach is maximally responsible to assisting the growth of the client into awareness, self-healing and generalized capability for change, but the changes are usually gradual and often temporary and with many cases of relapse. Moreover, since Lydia's process is entirely internal and at the mental-expansive level, and because her interaction with her clients is so reactive and full of suggestive elements, the objective evidence for effectiveness in her approach is not strong, as a rationalist-empiricist would view the results. So, as responsible as Lydia's approach may be, it is wide open to the proposal that suggestion in a relaxed and caring situation is the basis for whatever positive results she attains and not anything necessarily grounded in the paranormal or immaterial or expansive realm.

How Lydia can satisfy the positivist-empiricist that something other than change due to suggestion is occurring in her work is a major problem for her. The best possibility that I have been able to come up with is for Lydia to treat diseased or injured animals. In this situation: 1) Lydia does not have to take a "teaching" position, 2) the subjects are more likely to be available without the problem of other [previous or concurrent] treatment being the source of whatever changes may occur, 3) animals are presumably not suggestible in the same way or to the same degree as humans, where verbal language is a major tool in interaction, and 4) Lydia has a long term and particularly positive regard for and relationship with animals, making work with these creatures easy for her. Moreover, according to Lydia, animals are naturally in touch with the expansive, so she does not

have to fight resistance and remain where the tentative, inexperienced, and often suspicious human client tends to be. Working with animals, Lydia would have the opportunity to move in quickly, go expansively deep almost immediately, and give the I its greatest reign [possibly to the point of permitting the I to take over completely]. In addition, the results of Lydia's work are more readily verifiable in animals than they are in humans since laboratory tests and independent examinations can be under the immediate and direct control of veterinarian specialists.

If Lydia can demonstrate positive results under controlled conditions in healing animals, then there will be every reason to expect that the results she achieves in her more restrained and interactive work with humans are based on the same expansive factors.

Healing and Witchcraft

The relationship of healing and witchcraft is a particularly difficult issue for Lydia in light of the tension between her current pursuit of a healing practice and the past associations in her life of her intuitive abilities with destruction and death. Lydia's solution has been to claim that contact with and exploration of the expansive state can only be positive. In taking this position Lydia is supported and justified by the document that serves as her charter, her "mythology," *The Course in Miracles*. In spite of her position and her charter, Lydia recognizes that there are altered states of mind that are intuitive in nature and where it is possible to promote negative effect. It is one of the problems of the proponents of the intuitive or spiritual or expansive in hostile Western culture that this intuitive zone of the mind and its activities are claimed as having only positive effect [see the work of Lawrence LeShan]. But the world cultural literature is clear: intuitive practitioners [shamans, priests, sorcerers, etc.] are sometimes exclusively either healers or witches, but in many cultures they are both in one [dalangs], able to go in either direction with their talent, depending on the needs of their clients.

Lydia's position when confronted with this problem is that, "All altered states are not expansive." Both healing and witchcraft are based on altered states, intuitive positioning, and connecting in this position to have an effect, but according to Lydia, witchcraft is more the result of narrowing and concentrating in an intuitive altered state than opening out and expanding. Witchcraft occurs from within the subjective realm when the intuitive is used to locate weakness [fear] and promote or exploit this fear. By contrast, in the expansive position Lydia contends there is no doing; there is only being or dwelling or sharing. Moreover, fear has no place in the expansive; belonging is the only condition, and love is the only emotion. Exploitation is not possible in the expansive because the negative motivations of hatred and fear have no presence, and the individual who has access to the expansive cannot be touched by the negative projections of the practitioner of evil.

To extract from Lydia's position what I can grasp, there are essentially different depths in the altered state of mind that gives access to the intuitive. At a less deep level, connection can be established across otherwise discrete boundaries and the option remains for the practitioner to charge this connection with positive or negative intent. When charged negatively, witchcraft is the result and the effect is destructive [fear reflective and fear promoting]. At deeper levels of the intuitive, the connections among things become pervasive and individual identity and separation become vague or lost. This is the domain of the expansive, and in this location doing becomes irrelevant because with connectedness being pervasive, all things are inclusive, one thing, together and sharing a

single identity. Individual self is lost in the larger SELF and the motive of exploitation disappears as an option, leaving only the experience of sharing in a common identity – love.

While Lydia's distinction between the intuitive and the expansive is logical, it is also apparent that the two are closely related, involving the same shift of mind and the same positioning within an immaterial domain of connection. Whether depth of penetration into this subjective dimension or differing intent of the practitioner accurately characterizes the reason for the polar results of operating within it is not clear. The intent to assist may well discover only caring and sharing and love; while the intent to hurt may discover only harming and fearing and hatred without there being any difference in actual positioning or "depth." Perhaps it is we who want to accord love the deeper condition, not that love is the actual "way things are" in the subjective realm. The yin/yang dichotomy of some of the oldest and most sophisticated transcendental traditions certainly suggests that good and bad, positive and negative, ecstasy and the void, healing and witchcraft are the flip sides of the same condition, just a matter of perspective shift and always and at all levels inherently contained in one another. Connection in the immaterial and effect through this location and connection are perhaps all that can be appropriately claimed. The intent that a practitioner expresses from within this situation may be as irrelevant to the universe as the buzz of a fly's wings. It may well be we who, because of our need to be justified and to feel important, create and judge the difference between effect which is good and effect which is bad. Such judgments may be human mental constructs of the limited conscious mind and have nothing whatever to do with the universe.

Only the assumption that the universe contains within it intent which is positive [caring, loving] BY HUMAN STANDARDS can justify the idea that the effect of loving and caring is "greater" than the effect of hating and hurting. As humans we all want to "believe" this is the case, but taken in the larger cosmological view, it is vastly presumptuous of us to assume that any judgment we may wish to make has anything at all to do with the principles that inform the universe as a whole. Several very sophisticated ascetic traditions, traditions with "masters" whose competence has never been exceeded, seem to make exactly this point. In examining the intuitive/expansive faculty in humankind, we must be extremely careful not to fall into the trap of accepting self-justifying basic assumptions. All of the information we have about every other faculty of the human being indicates that these faculties at every degree of sophistication [depth] can be employed for good or evil purposes, as we judge these ends. It is probably not in our best interests to assume that the intuitive-expansive is any different.

Whether the intuitive-expansive distinction which Lydia makes is accurate or not, it is certainly useful for her. Believing that the domains of witchcraft and healing are two quite different realms assists Lydia in locating the one she wants to use and in avoiding the one she needs to deny. Believing that the expansive only includes caring and love, she enters the intuitive position with this exclusive expectation and intent. What Lydia believes and sees is what in fact she gets, and the exclusively positive results reinforce her belief, assuaging her fear that the opposite might occur. In this way Lydia assiduously avoids the "witchcraft" option which she may have discovered and exercised naively as a child.

LYDIA'S PHILOSOPHY OF UNIVERSAL PRIMACY AND HER VISION OF THE FUTURE

Universalism Versus Humanism

Lydia locates her primary reality and her essential self in the expansive or universal condition. The tethered or material world she holds to be an illusion. Based on an illusion, the material perspective is untrustworthy. For Lydia the correlation is exacting between her assignment of priority and the quality of her experience in these respective domains. The material world is the domain of pain, guilt, violence, failure, fear, loneliness, etc. The immaterial or expansive world is the realm of assurance, security, peace, unity, hope, love. Lydia holds that there are layers of reality between the purely universal and the strictly material, that there is a continuum of more and less dense layers of both reality and existence. Within this view, physical death does not move the individual from the material to the purely immaterial, but rather to a layer of reality appropriate to challenge the individual to further development. Successful individual development, from this position of Lydia's, is a matter of moving progressively in the direction of immaterial awareness and definition of self and the universe. In a substantial way, Lydia accepts the emergent soul idea, the notion that a person moves through several incarnations to develop to the point of full transcendence to the immaterial realm.

Primacy for the immaterial, layers or degrees of materiality or form, and the notion of death as a transition among layers in a scheme of overall individual development all are concepts associated with mysticism, especially those mystical systems that credit a scheme of reincarnation. Perfection in this scheme is achieved by developing through a set of lives or existences to the point as close as possible to pure awareness. The challenge is to penetrate all of the illusions of formality at every level until there is only existence at the level of pure knowing or being.

While it is accurate to characterize Lydia's view of reality in the above terms, it is important to note that she is not dogmatic about her personal viewpoint and is willing to consider any other proposal. Perhaps it is more appropriate to say that Lydia leans in the direction of the above view of reality. In our conversations, Lydia and I have debated nearly all of her assumptions, and she is very aware of the difficulties inherent in hers or any "definition" of the way things are.

Of course the first problem for the person who assumes immaterial primacy, attaining immaterial existence as the goal of life, and immaterial existence as the state of perfection is to explain how and why the imperfect material world and existence emerged out of what has to have been an original immaterial world of perfection. If the material world is the world of illusion, of imperfection, of man in a fallen condition, of "evil," then the paradox is to derive evil from an originating condition of the absence of evil. Logically, the immaterialist cannot solve this dilemma. A perfect state is a closed system and can contain no imperfection.

If logic pertains, as it does for the humanist, it is more "reasonable" to assume that man is and always has been equally defined by both material and immaterial variables and

perspectives. Neither point of view is primary, and development is not a function of progress toward one side or the other – whether over various incarnations or not. From this inclusive perspective, the adequacy of the individual's concept of self and of her or his world is a function, not of excluding one or the other of these realms, but of maximizing development in both, thereby achieving the optimum dynamic position of creative balance. As an inveterate humanist, for me there are too many materialist assumptions in Lydia's scheme of evolving immaterialism. The immaterial entity is, after all, a paradox in itself. In attempting to alleviate this difficulty, Lydia and I have explored whether the notion or analogy of energy fields or fields in general can be useful. As immaterial phenomena, fields still have a kind of recognizable integrity and interact with and are alternative ways to conceptualize the world of material forms. Perhaps the challenge seen in this way is to pursue the material into the field form of existence or expression and then to expand from the localized to the infinite level of field inclusion, that is to become one with, or aware in the total field of the universe – and beyond.

While the concept of field may be useful in trying to think about layers of reality, the developmental idea of a field expression of the individual surviving physical death with an expansive purpose of climbing the field "scale" seems less than credible. No other field form seems to display this kind of continuance or "purpose." Moreover, a field is by definition totally interconnected with and to all other fields and in this way interacts with and inter penetrates all material phenomena. In the field sense, it is difficult to justify the notion of a discrete part – a sub-field – in the same way we "sense" the discreteness of material entities. Field, like energy, is everywhere, all the time. There are no true boundaries, only concentration differentials, or so it seems. Identifying a particular field within this scheme of total interconnectedness can be regarded as an illusion itself, more a matter of perspective or limitation in purview than a function of "the way things are."

As a humanist I am perhaps overly enthused about the potential of the living human being, and overly cautious about projecting capabilities, which may be human, to other dimensions of existence or layers of reality, because these attributions of cause elsewhere tend to replace human agency and to reduce responsibility and motivation. Why bother about this life if you have an infinite number of "lives" yet to come within which to accomplish "the task" of existence? What is the motive to "progress," what obligation is there to be good or act responsibly? Why not spend a lifetime as a robber-baron? If we are fated to move in the direction of realizing the immaterial condition, why express any concern? A predestined notion of development negates free will, and free will is the corner stone of humanism. Without choice the individual has no way to participate in his or her future. The humanist considers this life to be of central importance and assumes that the choices the individual makes are at least to a degree "free" and that these choices do affect the quality of existence the person attains. Whatever lives may additionally come his or her way, the humanist believes the individual is always obliged to accept the challenge to become all he or she can be in this life. Moreover, the humanist is likely to point to the long historical association of cultures which assign a central place for the concept of reincarnation with conditions of poverty and of permanently degrading human existence, suggesting that this view of life is as much a convenience of accommodation to make a desperate material existence tolerable, as it is the accurate insight of intuitive masters.

Although Lydia tends strongly in the direction of essentially eastern mystical beliefs about reality and self development, she is aware from her own training in psychology that her life also can be conceived in terms of how her experience has from the outset pushed her to explore and be in and define herself in terms of an alternate reality. The continually troubled nature of Lydia's life in the material, tethered world is certainly a motivator for her to depreciate the value of life at that level and to look elsewhere for value and significance. Immaterial primacy, development characterized in terms of progression through layers of less and less dense reality to the immaterial, and reincarnation as the fated existence as individuals make their way through this progression are certainly convenient assumptions and constructs to take the pressure off Lydia to seek and discover value in a life at the material level. As a humanist, I am reluctant to opt for these assumptions and constructs because they seem just too psychologically useful as armaments of avoidance, excuses to accept the status quo, and impediments to the individual taking some responsibility for self-realization.

To the humanist, the concept of man as fallen in the empirical, material condition is simply less exciting and empowering than the alternative that man "falls" when he accepts his material or universal condition and world as all he and it are. For the humanist, the individual does not "rise" when he "escapes" from the material condition into immateriality – or the reverse. He or she "rises" to the degree he discovers the immaterial or universal aspect of both his being and his world and incorporates and develops this understanding into a more holistic concept of self and uses this new wholeness to be more fully creative and responsible. As a teacher, desirous of empowering her clients, Lydia in fact acts as a humanist, and in truth she is considerably drawn to this perspective, but not to the point of relinquishing her assumption of mystical primacy for herself. There is a constant tension in Lydia between these competing points of view, and like most of us, she is inconsistent, applying the principles of one or the other perspective as it seems to illuminate the particular situation.

Primary or essential assumptions are in the end matters of opinion and belief. There are no correct or incorrect positions. But as a humanist I think it is important for the individual to avoid [or at least be aware of] the temptation to adopt assumptions because they are convenient for his or her personal self-justification. In this regard, as I contemplate Lydia's case, there is certainly a goodly amount of psychological information that would point to it being a substantial "convenience" for her to assign primacy to the immaterial domain and regard the material world as illusory.

Spirits

The issue of possession has been discussed elsewhere – in the section on Lydia's intuitive development. In that statement it was clear that Lydia accepts the idea of immaterial entities that survive physical death and with whom the living can have contact. At the same time, it was indicated that Lydia is reluctant to focus on the matter of spirits when working with her clients because she has discovered that too often people depend on these entities, and give too much of themselves over to these "others." According to Lydia, only people who have developed some intuitive sophistication understand how to use these "entities" creatively to further their own development and goals. Those with less awareness tend to get caught up in the entities and lose sight of themselves. Lydia says that spirits are like any other "thing" construct; they can be limitations if one puts too much emphasis on them, or they can be liberating if one uses them as access points in the

process of personal development. Lydia thinks that many New Age spiritists conceive of spirit relationships on too dependent a basis, and Lydia does not like this approach.

At the intellectual and humanistic level, Lydia agrees that all entity conceptions are illusory in the sense that from the ultimate universal perspective all "apparent" things are really one thing, and to separate out such things is false. On the other hand, Lydia says, entities "exist" at all levels [of the illusion], and it is our problem to use these "appearances" in a creative and liberating fashion. At our best we exploit the illusion of entity at any level to penetrate to deeper layers of unification, in the direction of coming to understand and become one with the single unity.

So, in one sense, immaterial entities are real, and in another sense they are only illusions to Lydia. Entities "exist" not just at the everyday material level; they are at every level, and at every level they are "useful" for "knowing" or penetrating the illusion of the next more dense level, but illusions themselves to the next less dense level. Entities are a matter of perspective; what we see – the entities revealed by our perspective – is what we get as our reality. Shift perspective, and the entities we see change and our reality changes. At the material level we can appreciate this as we move from the sub-atomic to the atomic to the molecular, etc. At each level of increasing scope the previous underlying level "disappears" from "view." Entity perception is a matter of perspective, and our problem as human beings is that our senses tune us in to one very limited perspective, not realizing that the reality we ascribe to this perspective is an artifact of the perspective itself. This layering of perception of material reality may be a metaphor for the extension of the problem into the realms of the "immaterial." Or we may be just discovering that the mind has access to perspectives in material layers that exceed the senses, or both!

Visions of the World Future

In the early 1980's Lydia met with Jeff, two other women and Phil, a professional hypnotist, for a session that came to center on Lydia working with Phil to see what benefit Phil's techniques might be for Lydia to discern the future state of the world. With Phil guiding Lydia, she reports having a very vivid but disturbing vision. Taken to the years 2010-2015, Lydia saw a world suffering generally from a plague like situation. The truly awful and grim conditions of humanity were the result of the United States having initiated bio-physical warfare which backfired and went out of control with disastrous results. With the world suffering from a severely depleted population, those who survived were thin, sickly and demoralized, with leathery and blotched skin. By 2033 the world conditions were at their worst; then the situation improved. In the aftermath, Lydia says man emerges as more humane and more spiritually in tune with his environment and cosmos. But it was a hell that Lydia saw man going through before he reaches this more enlightened state and period on earth.

Rather isolated in Lydia's experience, this prophetic event is one that Lydia considers to be quite real and disturbing, but difficult for her to place in her scheme of things. Lydia believes in the truthfulness of the revelation, but at the same time she does not really believe in a preordained, closed-ended future. While there is a fatalistic inclination in Lydia's thinking, which has been discussed elsewhere, she is also a practitioner who believes people can change both themselves and their world. Accordingly, Lydia tends to view her vision as one of the options for the future, perhaps the option toward which the world is tending and that will manifest, if nothing is done to change the situation. This is a

reading of prophecy that gives it credence without insisting on its absolute fulfillment. Of course negative visions invite this kind of "rationalization." But this type of reading also fits appropriately the two different predispositions in Lydia's thinking: the passive and fatalistic versus the active and creative.

Of course this vision fits other such revelations, of which Lydia was surely aware from all her readings and contacts, and which conforms to many of the more general religious revelations that predict an Armageddon before an emergent period of spiritual enlightenment [from the prophecies in Revelations and the second coming of Christ to Nostradamus' predictions to the Age of Aquarius ideas of New Age proponents]. To what extent Lydia's vision was informed by these other prevailing visions, no one knows. One thing is certainly true: in the early 1980's Lydia was personally on the edge of her own spiritual emergence and at the end of her own personal Armageddon in her marriage to Sam. Her own future being projected symbolically onto the world's future is another way to view the source of this vision. There is also in this vision a kind of justification of the Universalist world view, since most spiritualists point to the negative direction modern, materialistic culture is taking and call for a cleansing of this prevailing perspective. As a person who locates primacy in the universal-expansive realm, Lydia's vision is also a revelation which functions as a myth of self-justification, predicting a future which validates her own attribution of spiritual primacy and motivates her role as a practitioner to work toward avoiding this "necessary" future.

THE CHALLENGE FOR LYDIA AT THE PERSONAL LEVEL

Lydia's Continuing Emotional Centers

A conversation with Lydia on virtually any subject, but especially ones dealing with the tethered world, will make its way, if left alone, to a very few topics. 1) Sam as her marital nemesis, the liar, cheat and manipulator. Sam is the manifestation of the admired and feared stallion, and he epitomizes the difficulties Lydia has in relations with such men, difficulties which have their source in Lydia's conflicted relationship with her father and stepfather, Daniel. 2) Lydia's mother as a removed, lost love, who has withdrawn in recent years as Lydia has become more self-sufficient. Lydia is caught between her desire to be close to her mother and the mother's requirement that to be close Lydia must release her new-found self-esteem and assume a dependent position once more. Removal from love or love loss as it relates to Lydia's mother is the pervasive example in the present of Lydia's more general fear of isolation and of never achieving a truly satisfying love relationship. 3) Lydia's children as sources of frustration as they protest their way through their mother and father's protracted divorce and fight over their allegiance. Whatever the problems and protests, beneath this frustration is Lydia's fear that she might lose the love of her children, the one source of love she has had to hold on to through her marriage years and which is the only such source in her life to the present and so is extremely important to her. 4) Lydia's expansive, intuitive journey and career, its successes and disappointments. This is Lydia's domain of choice, of intrigue, of competence, and yet the domain about which she still does not feel completely secure. Though considerably reduced in intensity, the expansive still has the associations for Lydia of being regarded as dangerous, "evil" from childhood. Lydia gets positive feedback from her success as a healer in her efforts to overcome these negative associations.

The Originating Complex Remains Active

The continued active presence of these emotionally charged centers in Lydia testifies to the fact that the childhood based fear-guilt complex in Lydia remains influential to the present, though it is reasonable to assume that this influence has abated somewhat in recent years with Lydia's success as a healer. In Lydia's quieter moments, she can accept the ambivalent feelings she has for her father, mother, sisters and Sam, not just the negative feelings and resentment she carries from their rejection and abuse. This is a positive sign.

Beyond recognizing this ambivalence, the challenge to Lydia is to accept some responsibility for remaining limited as an adult by the continuing effects of this originating complex from her childhood: Insistence/stubbornness in retaining I and access to the expansive – results in rejection and attack [punishment] – results in isolation and loss and under extreme circumstances can call forth I based intuitive counter attack – can lead to destruction and death – results in intense guilt and ambivalence over I, – results in either suppression of the expansive and unsuccessful efforts to commit to the tethered world or depression, illness and/or suicidal inclinations – results in adopting a dependent state – results in having access to love, attention and support from Lydia's mother.

Responsibility and Points of View in the Real Versus the Ideal World

Understandably, Lydia does not want to see that she has played an active role in the formation and continuation of the above complex from the beginning – from the moment she refused to "be like the others" and give up her "weird, odd," expansive world. Lydia could have accommodated, and so have been included. It was her choice to remain connected elsewhere and to display the signs of this "alien" connection. As a result, she suffered the attacks for being an outside, insider in her family and then among significant others. In retrospect and in the ideal sense, it can be said that Lydia's parents should have been more tolerant and not have gone to extremes in their abusive behavior. From a perspective that accords legitimacy to the expansive, it follows that Lydia's connection to her subjective world was both meaningful and "normal." But it should come as no surprise that in her parent's time Lydia's difference was viewed by her parents as abnormal and that they tried to break her of it by administering punishment. From their viewpoint, Lydia was a recalcitrant child and warranted their "strong" efforts to bring her into line. From a more "informed" perspective, abuse is what is seen in these efforts, but Lydia's family probably saw and may continue to see only a wayward daughter, given to strangeness, most of whose subsequent problems in childhood and the rest of her life she brought upon herself by refusing to cease her strange and unacceptable [and threatening] ways.

Lydia could not and still cannot see her parents' point of view; she only felt and continues to feel the pain of their rejection while she desired and still desires their love. She does not see her active role in perpetuating the unfortunate events of her childhood, which set up the subsequent pattern of unproductive [defensively motivated] interactions which have cycled without restraint through her life until post Bernie. Lydia has insisted on HER choice being the right one, and her parent's choice being the wrong one. In Lydia's emergence as a healer since Bernie, she has finally found a way to emerge with her choice for the expansive intact and with a considerable reduction in the effects of her underlying complex. But she has paid a high price for having insisted on her choice, whose effects left her in line to make unproductive and defensive social and marital choices, which have themselves resulted in long-term turmoil for both herself and her children. Lydia found a path through this turmoil to explore and slowly manifest the expansive, but it has been the defensive path of stress which has left a substantial and turbulent wake behind her.

Lydia's persisting dilemma is that in the abstract her choice to insist on her contact with the expansive is legitimate, and in an ideal world she should have been able to insist upon it without any negative consequences to either herself or her various families. But in an imperfect, or real, world where her choice is rejected, it has meant great pain for both herself and those she wants to be closest to. In the abstract, Lydia is justified, and without blame; and the faults lie in the limitations of others. But in the real world of limited vision, Lydia's insistence on her choice can be regarded as unnecessary and as "causing" great difficulty and pain. And at this real world level she shares substantially in the responsibility for this pain, her own and that of those around her.

Reconciling the abstract and ideal [expansive] with the particular and real [tethered] is Lydia's ultimate challenge. It is too easy to invoke the ideal and avoid all responsibility. But it is not an ideal world, and to the extent it is not, Lydia must accept some of the responsibility for the troubled course of her life and understand that the motives of those who, in the ideal sense, have "caused" these problems for her were not necessarily mean

– they may even have been loving. Their motives were merely informed by less than ideal awareness and reflected the legitimate expectations of the “real” world as they [her parents, siblings, Sam] saw/see it. If Lydia can consider her life from within this broader purview, she can perhaps find the kind of compromise that can allow her to forgive her family without associating this forgiveness with rejecting the expansive. She can identify and accept her responsibility, without having to accept responsibility as hers alone. In understanding the situation from “higher ground,” she can rise above it by admitting to it in its fullness.

OVERVIEW OF LYDIA'S DEVELOPMENT INTO EXPANSIVE-INTUITIVE COMPETENCE

The Tethered and the Expansive in Lydia's Development

Lydia uses the terms "tethered" and "expansive" to describe her two perspectives on reality and the different worlds they seem to reveal. Other terms which are in more standard use, which correlate with this dichotomy, and which Lydia also uses are: objective-subjective, material-immaterial, empirical-universal.

An argument can be made that Lydia's polar view of and involvement in the world has been with her from birth. Lydia entered the material world with a burst of crying and breathing and commitment, but within a very few minutes, she has been told, she "inexplicably" stopped breathing and started turning blue and would have died had she not been resuscitated. In a sense Lydia's weak orientation to the tethered world and her desire to expand and leave it has been with her from the very beginning. It is even possible, as has been discussed elsewhere, that Lydia was somehow genetically and/or congenitally predisposed to this ambivalence by her mother and father's quandary over whether Lydia was her father's child or the child of Lydia's mother's affair with the doctor who delivered Lydia.

Whatever its source, Lydia reports that her dual perspective on life has been with her at least since she can remember, age three. As the trauma in birthing may have been the original source of Lydia's discovery of the expansive alternative, so Lydia seems to have learned very early to extend stress to trauma to achieve an expansive result. Accordingly, Lydia reports her mother as telling her that when Lydia was very young and upset because she was not getting her way, she would hold her breath until she passed out, in effect simulating the "death" exit that Lydia apparently found at birth. Such behavior was taken to be an early sign of Lydia's "strangeness" or "weirdness" by her family. The parents' response was to try to "break" Lydia of her abnormality by punishing her. When Lydia persisted, the punishment in early childhood escalated to systematic and frequent physical abuse by both parents and exclusion by Lydia's siblings. Denied love and attention, and suffering from abuse, the physical trauma of this abuse itself became an avenue for Lydia to release the material world and expand outward to a universal domain where she could find both relief and self confirmation. Soon Lydia says she learned to simulate the "traumatic" exit for herself. Lying balled up in a corner of her bed or sitting with her legs tucked up against her chest in her closet, Lydia says she would tighten her total body and restrict her breath until she "passed through" to the other side.

By middle childhood, Lydia indicates she had discovered easier ways to "transcend." She could concentrate on something (a horny toad, a rose, water flowing in a bath tub, a river, etc.) and the mental concentration was sufficient, if the situation was accommodating [the desert, the garden, a boring classroom], to allow her to drift in the direction of the "other side." At age eight Lydia reports having her first full unification experience while out walking in the desert. She was ecstatic and complete in this experience, and she was assured by voices which told her, "You will never be alone." The association of her

"voices" with the expansive and as a major way in which insight from the expansive breaks through to Lydia's consciousness may have begun at this point.

After her unification experience at age eight in the desert, Lydia says there was no way she was ever going to forsake contact with the expansive domain. Inadvertently, Lydia's parents had driven her to commit to the very realm of reality that they were trying to get her to abandon. From that point in her life onward, the expansive realm became primary for Lydia and the material world became secondary in so far as assigning where the basis of reality lay. This perspective has remained to the present day, with the expansive reality constituting the way things really are, and the dense tethered or material world being regarded as essentially an illusion of a temporary and limited condition of existence.

By age eight, Lydia was idiosyncratically developing some sophistication in expansive technique. She was discovering that there was a continuum of positions she could achieve between the fully tethered and the exclusively expanded. Lydia came to realize that she could locate her awareness, her SELF, along this continuum more or less at will, and she often took advantage of this ability. Initially she would permit her awareness to drift to a location apart from herself and just observe from this perspective. As this capability became something easily achieved, Lydia says she began to "play" with altering the reality she observed, turning the "sounds" on and off, or changing the shapes of things [distorting faces], or permitting past events to run simultaneously, as if on a screen, beside what she was observing. For a long time, the changes she imagined were only in her mind, never combined with an intent to see them realized in the material world. Unfortunately, by the time Lydia acquired these "playful" abilities, her parents could discern her weirdness" in her "look," not just in her willful behavior, and so their abuse continued and broadened to include her mother's painful enemas, which were intended to cleanse Lydia of her "dirt," her "bad," her "evil."

As the familial torment accumulated, Lydia, in her own behalf, discovered that where she positioned her mind on her continuum could have consequences that were not just a matter of relief and confirmation and mental play. She could affect others and the material world from her alternative mental positions. And she used this "talent" to get back at her tormentors, at first in incidental and trivial ways [Cynthia stepping in Sally's poop] and then in possibly much more destructive ways.

Tormented, naive about her capabilities, and only a child, Lydia had been regularly "playing" with images of the deaths of her tormentors, especially her parents, in car crashes for a long time. Finally at age nine, her major tormentor, her father [severe beatings], evoked Lydia's intense anger. Charged with this anger and having finally broken through to an announced direction for this anger ["Go away and never come back."], she may well have moved into an expanded position and released her long held car crash image, unknowingly rendering active what had previously only been fanciful. Following the release of this anger charged image and "wish," Lydia says she felt relief, resolution, a kind of knowing, and then she waited. When the fantasy became reality, the result was devastating for Lydia. At one level she, and even her family, knew or sensed that somehow she had played a role in her father's accident. At another level Lydia could not permit herself to recognize it. Lydia had "solved" her immediate problem – the torment of her father, only to see the very source of her self-worth, her expansive world, brought severely into question. Her wonderful expansive world, her weirdness, her mental

"games," had perhaps wrought the worst destruction possible, the death of a parent. Lydia had discovered her "power," but she was overcome with guilt. Her expansive world, which her parents declared was evil, was now tainted in her own mind with uncertainty, ambivalence.

Lydia was caught in the classic betwixt and between situation. She could not give up the positive expansive world she had had, though there were now elements associated with it of which she was afraid, and she could find no real satisfaction [love] in the tethered world and so could not commit to it, even though she was desperately looking for a "HOME" and family. Events which followed in later childhood and adolescence compounded the problem rather than serving to alleviate it. Lydia's sexually consummated love of Daniel, her step-father, and then his death in another car crash just after Daniel abuses her and arouses intense anger in Lydia together with another "I never want to see you again" statement by Lydia reinforced all of the guilt and ambivalence of the previous death of her father. In addition, it called into question the value of love and commitment in the tethered world and charged the entire complex of ambiguity with Lydia's emergent sexuality, vastly complicating her heterosexual relations. With Millie, her first close friend of some duration in adolescence, Lydia discovered filial love, but could not permit herself to release her expansive talents in behalf of sustaining Millie's life and love, for fear of the result being the previously destructive consequence, death. So, Millie's withdrawal and death highlighted both the risks, once again, in commitment in the tethered world [involvement and love meant death and intolerable loss] and guilt in the non-use [rather than use] of her expansive abilities. Lydia was now caught in the impossible situation of being plagued by guilt for both the use and the non-use of her "alternative" expansive talents.

From age seventeen until she was in her early forties, Lydia's life can be viewed as a struggle to find a way to let the expansive preference of her childhood come to the fore in adulthood. Most critical for Lydia was to discover a way to defuse the ambiguity associated with the expansive, to erase the fear of destructive consequences. From seventeen to twenty-seven, Lydia made a concerted effort to conform to the tethered world and its expectations, all the while experiencing regular cognitive breakthroughs to the intuitive and protesting the tethered condition in her bohemian activities and her caustic wit. From music as a portal to the expansive, Lydia tried initially to make art a career, but this did not work, so she shifted her focus to teaching and children. In her subsequent switch to the psychology of disadvantaged children and her volunteer work in pediatric wards of hospitals, Lydia made an essential move. Without realizing it consciously, she selected the period [childhood] and the issue [abuse] of her own personal problem as the focus of her professional pursuit, and in so doing she brought together her need to help with her desire to heal. After disappointing initial job efforts, Lydia discovered that as a social worker, a health care volunteer, and a teacher, she could be successful in the role of improving the lot of abused and ill children. As a professional she could have a constructive impact, not a destructive one. At the edge of this effort was healing, though Lydia avoided recognition that her work with extreme cases in the hospitals involved healing per se.

At twenty-seven, Lydia discovered Sam, her husband to be, and as the Sam option blossomed she was able for the first time as an adult to permit the expression of her full expansive talents at the cognitive-intuitive level in prolonged sessions with her roommate, Betsey. In her breakthrough to sustained and detailed clairvoyance, Lydia had tasted what

it was that she wanted – to be able to release her expansive capabilities openly with others and to non-destructive effect. Sam was the horrendous compromise Lydia made in behalf of her being able to pursue it. In Sam, Lydia first retrieved her first love [Samuel, a Jew]; second, fulfilled her own identification with the abused Jews; third, hoped to discover through literally becoming Jewish their secret to security and survival – love; fourth, achieved her desire for "home and family" while avoiding a love commitment which had proved too risky, confusing and dangerous in the past; fifth, allowed herself the opportunity to pursue her primary interest - the exploration of the expansive, intuitive, spiritual, transcendent; and sixth, within this exploration provided herself with a safe subject to make the transition from cognitive [clairvoyant] to instrumental [healing] expression of her expansive capabilities. Though the adventure with Sam was to be torturous [and she knew this in advance through visions and in her first year of living with him], life and family with Sam was Lydia's "way out." And it was a way she knew well, the path of continuing stress and abuse.

Although Lydia came close to being overwhelmed by the destructive influence of her "compromise" life with Sam, she always insisted on her right to explore the spiritual, however obsequious she might have been otherwise in the face of Sam's efforts to demean and control her. Lydia's exploration of the psychical and parapsychology literature together with contacts she made with practitioners and researchers in this field provided the intellectual justification for the view of expansive capabilities as natural and productive. Jeff and Judith suggested the religious, spiritual and universal perspective which could be combined with the parapsychological, pointing to a unified world view. Judith also suggested how art and health could be integrated into this composite, especially how Lydia's own health problems could be understood as manifestations of mind and overcome by the very talents she possessed within.

Lydia's years of constructive "practice" relieving Sam's pain provided her with the basis to raise to consciousness her instrumental work in the expansive, and she was ready to "graduate" from her life-long complex of associating the expansive with abuse, fear and guilt to the realm of claiming only positive associations for the expansive in healing, love and creative activity. Lydia's months with Bernie supplied the needed transition. In her relationship with Bernie, a Jew, there was love and support, not manipulation and defeat. In Bernie's worldview, drawn from the Course in Miracles, there was the unified construct within which Lydia could set her past to rest and find a fully credited place for her future as a healer. From Bernie, Lydia also had direct encouragement in her intuitive-expansive and healing direction. In response, Lydia made her first step to go public in her participation in the Hospice program. But Lydia could not reach the point of addressing Bernie's health problems within her emergence as a healer, and his subsequent death raised many of the same old problems as earlier deaths had for Lydia, especially that of Millie. However, in the year after Bernie's death, Lydia rejected her established depression/illness response to loss and made considerable progress in her transformation to becoming a practitioner of the expansive. So, instead of being submerged by Bernie's death, as she had been by Millie's, Lydia collected her resources and expanded through it.

Finding inspiration and validation in the expansive framework that the Course in Miracles provides, and justification in her work with terminal Hospice patients, Lydia moved from her initial role of clairvoyant to the explicit role of healer with Joseph, her first "client," her first non-terminal subject with organic disease [heart disease and bacterial infection], and her

first case of "curing" organic disease. Since the case of Joseph, Lydia has struggled through a protracted divorce and a slew of difficulties with her confused and angry teenage children to develop her healing practice. In the first two years most of her healing techniques and organizing structures settled into place. With these, Lydia has created an effective procedure for moving her clients into the expansive experience and provided them with alternative ways to mature within the new perspective she helps them discover. In so doing, she has emphasized empowering her clients to achieve and sustain health for themselves rather than proclaiming and demonstrating her own expansive "powers." Lydia sees her role in the main as being a catalyst to provide her clients with access to the expansive where they can, with commitment, both discover a new sense of self and recover their health,

Given her proclivity to empowering others, the dilemma before Lydia is how to find experimental contexts where she is able to give maximum "permission" to her expansive abilities – the I within her, while not giving up her responsible approach as a teacher-healer with her clients. One possibility is for Lydia to work with animals for which she has a long-term and special empathy. Since, according to Lydia, animals are instinctively oriented to the expansive, they do not present Lydia with either the need for restraint or the need to instruct that are inherent in her work with human clients. Treating injured or diseased animals under controlled conditions, Lydia may be able to employ her expansive abilities at maximum strength and with maximal potential results. The consequence may be that Lydia will be able to overcome some of the problems involved in assessing her work with human clients (suggestion and rate of remission).

The healing institute that Lydia wants to establish would represent the fulfillment of her current development as a teacher-healer. In this proposed institute, research into the various systems of healing would be combined with training individuals to become expansive healers. The intention in reaching for understanding and in promoting sound practice is to cast a broad net and to avoid dogmatism, whether in the beliefs of the practitioners or the biases of the scientists. The goals of this proposed institute match Lydia's own goals as a teacher-healer: to encourage growth in understanding and use of the contact that is available with the universal realm, so as to realize greater well-being in and among human beings, and to accomplish this with the fewest limitations, the least celebration of ego, and the greatest flexibility and creativity, thereby maximizing the possibilities.

The I and the Me in Lydia

Paralleling the dichotomy of the tethered and the expansive in Lydia is the division of the self into the Me and the I. In their extreme locations, the Me is totally submerged in the tethered condition, while the I is completely one with the expansive or universal dimension. In fact, Lydia spends little time at these extremes, but it is these extremes that inform her worldview and self-concept. For Lydia, to be totally submerged in the tethered condition is to be rendered subservient to the material, to be rendered pliant and passive. Me in its extreme is the self beaten into submission, totally powerless, completely humiliated, entirely vulnerable. This is the self that Lydia discovered in her parents' abuse in childhood and kept "rediscovering" through repeated events in much of her adolescence and adulthood. This is the incompetent, bumbling, passive, placating Lydia realized in response to Sam's demeaning tirades.

For Lydia, to be completely encompassed by the expansive is to experience unification, ecstasy, total belonging. From this position, I is the self, and I is powerful, assertive, persuasive, dynamic. Most likely the I probably emerged with Lydia's unification experience in the desert at age eight at the same time her voices became extant. Me had already been solidified in the repeated abuse by Lydia's parents prior to that time. Lydia had been reaching for I for a long time before it came through with clarity. All of her expansive activities in childhood had taken her in the direction of I and were realizations of I in varying degrees. With the solidification of I at age eight, there were two very different selves in Lydia. They were not discrete personalities, or dissociated from one another; rather they were aspects of self associated with different ways of being in and understanding the world and self within it. As Lydia's life oscillated between being in the tethered condition and in the expansive situation, she experienced herself as more or less Me, or more or less I. A continuum of states of mind was one with a continuum of realms of reality and was one with a range of concepts of self.

In everyday life, Lydia describes herself as a child as being located at a mid-point on her self continuum. Interestingly she also sees herself outside of her home and in her immediate neighborhood when she sees herself in this way. In this position Lydia describes herself as tending to be verbal and active and imaginative and reasonably assertive. She had friends, and she enjoyed playing. As Lydia sees herself within her home, she tends to see the Me asserting itself. She becomes more fearful, more an observer, more passive. But from this more passive Me position, Lydia says she could expand and access some of the omniscient features of I. As Lydia had learned to expand through her beaten condition of totally humiliated Me to reach the expansive, so she learned to drift out to draw in I when Me moved very far in the passive direction. I tended to compensate for the horrors of Me in its more extreme forms.

Once set in childhood, Lydia's experience of self as a constant movement between Me and I has remained, but with some important modifications and adjustments over the years. Having solidified at age eight, I realized its greatest "triumph" and acquired its greatest affliction at one and the same time in the same event, the death of Lydia's father at age nine. I had shown its power and had been victorious, but I was riddled with guilt in its destructive effects. I was tainted in a way it had never been before. Lydia's violent father had come out in herself. Me could do nothing, so I finally stepped in and acted from its position of strength. But its actions were confusing. The subsequent circumstances of the deaths of Daniel and Millie further confused the situation to the point that Lydia tried for many years to create a successful life as Me, touching frequently but lightly on the I aspect of herself.

Harkening back to Lydia's childhood when she was out at play with her friends and an active participant, Lydia adopted a playful, sometimes irreverent attitude toward the tethered world as she tried to accommodate to it. Despising the meek Me in her and afraid to open up to I, Lydia "staged" a center ground, compromise self. She would be in the tethered world, but she would not commit to it on its basis. She was a rebel, a bohemian, a nonconformist, a jokester, a clown, a wit. Me would surface when Lydia was hurt, and I would appear briefly in expansive moments in music or in isolated clairvoyant breakthroughs, but most of the time Lydia seems to have made her way under the masquerade of a player, playing the game of life. Lydia could be the life of the party, the

"entertainer," and she still can engage life in this manner, though she tends to tire of sustaining it for a very long period. And now she can elect the role of the wit for the joy of playing, as in childhood, not because she has to hide a meek Me or avoid a too powerful I. The playful-bohemian Lydia was the compromise self Lydia derived in the decade from age seventeen to her late twenties. An uncommitted self expression, the jokester-protester identity was always a temporary presentation of self, waiting for the right moment to appear when the I could begin its long road of reemerging into prominence.

When Lydia met Sam and experienced her extensive clairvoyant events with Betsey, she broke through once again to the I. Since that time, Lydia's adult life has been consumed by her effort to give I greater recognition and position in her identity. One with the emergence of Lydia as a healer has been this reassertion of I. The same events that brought Lydia into greater and greater contact with the expansive have resulted in a more and more pervasive presence and input for I. On her continuum of reality, Lydia discovered that the more completely she gave herself over to the expansive, to the I in her, the more reliable and consistent and detailed was the information that was available to her clairvoyantly. I could truly be impressive, but for it to manifest deeply and in a prolonged way the social situation had to be very well known and supportive. These deep experiences in the presence of others remained relatively rare, and I was kept in a restrained position. Since Bernie and since Lydia's coming out as a healer, access to I and the depth of the expansive which she is able to share with others has increased, but the full blown I still remains "under wraps."

Currently Lydia's situation with respect to the Me and I aspects of self within her can be looked at in two ways, both of which reveal truths. On the one hand, there has been a gradual strengthening of Me, as access to I has become more ready. Accordingly, Lydia does not permit the same degradation of self by others that she once did. She is stronger, less passive and less vulnerable. In one sense, the two aspects of self in Lydia can be seen as fusing or as achieving a greater degree of integration as Me moves in the direction of I. The notion of this movement continuing to proceed is likely, but not to the point of the two aspects of self merging. While the further strengthening of Me is a reasonable goal, Lydia's future development is not appropriately captured by the idea that her different aspects of self "need" to be unified. I and Me operate in very different domains of reality and are effective self representations in these realms. To insist on the unification of Me and I to satisfy some therapeutic bias would be incorrect because it would necessitate I being diminished, resulting in a less effective and capable person in Lydia. Instead, the developmental goal for Lydia should be to maximize the potential of both aspects of self in their respective domains, and to encourage effective interface between these domains.

While the implication based on the direction of growth for Me might be the eventual unification of selves, the opposite is true when the development of I is considered. Over the past few years as Lydia has emerged as a healer, I has become more accessible and stronger, more readily available but not tending in the direction of Me at all. I is not losing power or position as Me becomes more substantial; rather it is gaining in position, power and expression, though it continues to be restrained by Lydia. From the point of view of I realizing its full potential within the expansive realm, the task before Lydia is not to push I in the direction of Me, but to further release I and permit it greater expression. Lydia describes I as not infrequently coming to the fore while she is relating to a client in the

expansive domain and telling her to "move over" and permit it to direct the proceedings. While Lydia usually obeys, she admits that she is somewhat reticent to do so and most often remains on the periphery, watching.

Fully releasing I remains difficult for Lydia. She has been able to do it only on rare occasions, usually when it is only herself who is the subject of I's activities, as when her own eyes were healed. When it comes to contact with others, Lydia remains reluctant to let I loose. Residual fear seems to still be there regarding the potential for I to achieve destructive ends when it comes to others, and so Lydia does not often permit herself the full shift to a mental state which is entirely removed from conscious awareness, the conditions under which I has the potential to be most powerful. In one sense, releasing this last vestige of fear and fully realizing the productive power of I is the final move that Lydia has yet to make.

The Male and the Female in Lydia's Dichotomous World of I and Me

The association of Me and I with the gender correlations of female and male seems rather strong in Lydia. Me is tethered in its orientation, sensitive to others, nurturing, family oriented, while it is also submissive and passive. I only appears in the expansive frame and seems really beyond concern for the individual other, while it is assertive, commanding, and awesome in its power, insight, and persuasiveness. Only once in our conversations did Lydia refer to I coming through in her in a feminine form, and this was very early in her rediscovery of I as an adult – in her college years. All of the other times Lydia has described the I self in her she has emphasized its masculine character, even in its coming through in her with a lower voice.

Certainly one argument in favor of the reintegration view for Lydia's further development is the correlation of her I self with the attributes of her father. Lydia recognizes the similarities, though she would not equate the two by any means. Lydia admits to being impressed as a child by her father's capacity to charm, persuade and command "the multitudes," and she allows that she feels she has the capacity within her to do the same and would like to realize this potential at one level. Lydia also has found and continues to find men who have these qualities very attractive in her personal life. Given these facts, together with Lydia's background of having been terrorized by her father and of feeling responsible "somehow" for his death, it is easy to interpret the I in Lydia as the repressed representation of her admired father. From this viewpoint, due to Lydia's strong guilt concerning her participation in her father's death, she carries her father with her as her unconsciously seated I self, giving him rebirth whenever she shifts mental state away from the rational and conscious and opens up the avenue for the unconscious to express itself. Lydia reclaims her father and denies his death in effect with each manifestation of I, thereby appeasing her guilt. That something like this is involved is likely, but it is not likely that it is ALL that is going on when I manifests itself.

The parallels of I and Lydia's father continue in Lydia's ambivalence toward both. I is awesome, but it is also potentially dangerous, just as Lydia was impressed by her father and afraid of him at the same time, confused as to just which of her impressions was the correct one. The restraint under which Lydia keeps the full expression of I in her suggests the respect she has for the power of I, but the fear she also has of its potential to use this power destructively, paralleling exactly her father's use of his charismatic power publicly in

behalf of social good but his use of it privately to physically and psychologically abuse Lydia. Her own possible use of her awesome I self to retaliate against her father's abuse, with the ultimate destructive end [death], fulfilled the condition of Lydia realizing her father in herself. In the figure of I, she had become like her father, powerful but dangerous, confusing and ambiguous. The association of I with Lydia's father may well be an important reason she is reluctant to let I loose with others. She is not fully comfortable with the power of I and so must keep watch on it. Of course, Lydia is also reluctant to employ I maximally because she sees her role as a teacher-healer, desiring to empower others rather than "display" her own power. Lydia's restraint is probably multiply motivated, and it is important to see that no one source of restraint alone is sufficient to account for the situation.

While the argument is strong for the I in Lydia being associated with her father and restrained by the ambiguity of this association and the troubled history of her use of I, it is probably an overstatement to conclude that I is ONLY a psychological manifestation of Lydia's father in her. A more accurate portrayal would probably be that I is the legitimate aspect of Lydia's self which expresses who she is at the expansive level. As important and essential as this aspect of self is in Lydia, it has been encumbered by its association in Lydia's mind at the unconscious level with her father. Both I and Lydia's confused image of her father [together with the guilt over her father's death which she repressed for a long time] have resided at the unconscious level for many years where rather strong connections developed. Separating her father from I, and so freeing I to achieve its full potential while making it possible to access her memories of her father and to work with these memories to discharge their negative effects is probably the single most important task Lydia faces, if she wants to maximize her potential for further development, both personally and professionally.

Freeing I from the "hold" her father has on it has implications for the broader issue of the gender associations of Me and I in Lydia. As Me becomes stronger and more self-sufficient and assertive, it takes on some more masculine attributes and achieves a better balance of the female and male within Lydia as expressed in the tethered, material world. Better balance and gender representation within Me translates in turn into the likelihood of greater success and satisfaction within this material realm. Me becomes less vulnerable to abuse and so more competent to operate within the tethered condition. In the other domain, with I loosed from containment by its association with Lydia's father, the colder, more aloof, and less nurturing aspects of I may be shed to make it less extreme and thereby somewhat more feminine. With the release of the traits of being cold, aloof, distant and somewhat insensitive - drawn from its connection to Lydia's father, the I in Lydia should become more acceptable and less fearful and potentially dangerous. Without its male characteristics being taken to an extreme of negativity, I can become a more accurate expression of both Lydia as a woman and the expansive as a domain of fundamental interrelationship, connection and identity. Liberated from its negative aspects, I can develop in the direction of greater realization and expression. Viewed in this way, the two major selves of Lydia may be understood as developing in the direction of better balance, less exacting gender association, and greater competence within their respective realms.

I and Me and the Issue of Possession

When it comes to the matter of possession, Lydia is herself not certain how to best understand the different aspects of herself, especially the I dimension. On the one hand, I seems to come through in two or three distinguishable forms itself (two male and one female), and all of these forms seem so remote from who Lydia understands herself to be in the tethered sphere that she is sometimes tempted to regard each of these forms of I as a possessing entity, or possessing entities. Lydia is predisposed to view the different Is within her as the selves of immaterial others, that is as possessing "spirits" 1) because Lydia believes in the primacy of the expansive reality where time and separation [discreteness] are non-existent, 2) because she believes in layers of reality in a continuum from the most dense [material] to the least dense [expansive or universal] and the development of all life in the direction of graduating through the more dense to the less dense, perhaps over lifetimes, and 3) because she believes in the journey of the soul at the time of physical death and the possibility that this immaterial aspect of self may be reborn in another material entity [reincarnation].

On the other hand, as a professional, trained in the psychology of the "disturbed" personality, Lydia is familiar with the standard psychological position that would regard the different forms of I in her (and Me as well) as aspects of her own self, or alter selves belonging exclusively to her own being and to no one else in time or space. Lydia is drawn in the direction of this position 1) because she can see the logic of how her different selves constitute reasonable subdivisions of who she is as a whole, 2) because she can appreciate how the experiences of her life have encouraged her to develop herself in terms of these relatively discrete identities, 3) because she can comprehend how her own future development [both personal and spiritual] is best served by assuming personal responsibility for these identities, and 4) because she sees in her own practice many clients who avoid taking full responsibility for themselves and who fail to even reach for fulfillment of their human potential because they see themselves as determined less by their own creative capabilities than by the entities [spirits] that they have come to understand as living within and through them. In addition to these reasons for leaning in the humanistic direction, Lydia also wants to avoid being associated with anything that "rings" of the superficiality of New Age fads, and the belief in spirits and past lives and channeling are all prominent as part of this "movement."

For herself, Lydia is undecided about the issue of possession. In practice with others, she discourages her clients from becoming overly concerned about other "spirits" existing within them, warning them that overdoing it can hinder rather than assist their own spiritual development. For my own part as a researcher, I strongly favor a humanistic position which respects the standard psychological perspective but expands it to include a legitimate position for intuitive capabilities and recognizes the fact that alter selves can be productive in realizing these capabilities so long as separating and reifying these selves is avoided. Taking responsibility is the key, regardless of where these entities may in fact come from. As a humanist I am also drawn to the compromise position, that in a domain where space and time have no defining relevance [the expansive – universal], the individual can incorporate and recreate or reenact any thing he or she can reach for and connect with. So long as the individual assumes responsibility for the act and the consequences of connecting and recreating, nothing is lost and much may be facilitated in intuitive development. From this view, choice and free will [intent, purpose and motive] remain with the organically alive human being, while access to all that is or was or will be

is permitted to the individual as he or she seeks self-realization. And positing a universe permanently awash in spirits, with their own “programs,” is avoided.

For Lydia, while the jury remains “out” on the fundamental question of possession, the most productive position for her to take is the one she recommends for her clients. In essence this is the humanistic-psychological-intuitive position, whether it incorporates the re-creative premise or not. From within this perspective, Lydia has the greatest freedom to pursue development in any direction, while she assumes responsibility for her own past and the influence it has had on her as well as for the various selves that manifest within her. With such a responsible stance, Lydia can not only work through the effects of her past and liberate her various “selves” from the limitations of these effects, but also maximize her potential to realize fulfillment in all of her aspects.

Lydia's Preference for the Aural-Verbal Channel

For Lydia the aural channel has been primary over the visual mode from childhood when she was near-sighted, and could not see well. In observing others, Lydia listened as much or more than she looked. In “watching” for cues of her parents’ or Sam’s abuse, she says she listened to their voices as the key indicator. Quality of voice, in tone and tension revealed the moods and probable intentions of people. With the aural channel sensitized and developed early in her uncertain and fear-charged home environment, Lydia seems to have carried her aural preference into the expansive, where at a very young age she says she would tighten her body and hold it until she expanded outward into her “other” world. Once there, Lydia says she could conduct conversations and hear the responses of “others” in that domain. While Lydia reports that visions sometimes accompanied these expansive adventures, the aural-verbal aspect seems to have been primary and the visual component a secondary elaboration. Lydia’s adoption of music as a major portal to the expansive from a very young age again strongly associated the aural channel with the expansive experience. With Lydia’s unification experience in the desert at age eight in which voices were central, the aural channel as the dominant one in the expansive seems to have been set.

Perhaps Lydia has an innate proclivity for the aural rather than the visual, but her inclination in this direction also makes sense in terms of her predisposing early childhood experience. For Lydia, the expansive seems to open and communicate to her through the aural mode. Visions for Lydia seem to emerge once she is expansively located, having moved through an aurally based transition experience. In this way the visual can elaborate and expand on what comes to Lydia at the basic level aurally.

While Lydia’s aural channel preference within the expansive-universal makes sense for her, it is not the sensory preference of most persons with strong intuitive abilities. As the more holistic, relational, emotively and unconsciously associated sense, the visual is much more often the dominant sense of psychics. In fact, many intuitive types [including most artists and “seers” and mystics] seem to have a clear disdain for the verbal world since it has been this verbally focused world, with language and intellect and reason as its hallmarks, that has often excluded and hurt them – frequently with the school environment leading the assault! Lydia, by contrast, loved school, did well in academics, enjoys words, and thrives on conversation, debate, wit and word games. Lydia’s innate proclivities and informing experiences have led her to favor the aural mode, even while preferring the holistic and relational domain of the expansive.

Undoubtedly one of the reasons Lydia is such an excellent subject for the academic-intellectually oriented person is because she shares the researcher's preference for the verbal and is not "put off" by the exercise of intellect with its analytical bent. In this, Lydia is not typical! In essence, she is a "crossover" intuitive, an intuitive practitioner with a dominant aural-verbal rather than a visual mode. As a "crossover," Lydia can get to the visions of the seer with a little extra effort, but she can also remain in the verbal world and debate with the philosopher. One of the reasons researchers have not fared well with intuitive types, apart from the arrogance of their exclusively materialistic perspective, is that they favor a mode of observation and communication [aural-verbal-intellectual] toward which their typical intuitive subjects have at best limited tolerance and at worst total disdain. Put simply, most intuitives are visualizers with a world where the subjective-universal is primary; most researchers are verbalizers with a world where the objective-empirical is primary. Neither tends to have much respect for the other's mode of choice or the perspective on reality that usually goes with it. Lydia is an exception, and it is through her type that academics can have their best opportunities for productive relationships, provided the researchers minimally live up to their creed for open-mindedness.

EPILOGUE

THE UNIVERSE MAKES A LAST MINUTE CONNECTION?

As Lydia and I are bringing our work on her personal and intuitive development to a conclusion, a most remarkable and propitious event occurred. As Lydia was busy helping her children prepare to go off to college, she reports receiving a call from April, her friend in whose exclusive dating service Lydia had bought an expensive year's membership. Having met only three men through this service, including Jerry, who was not so much brought to her by the service as contacted within the service, and having waited for long periods for calls from the men with whom the service was supposed to have arranged meetings, Lydia had mostly written off the prospects of this service producing anything significant for her. But in her call, April indicated that a man, Leonard, had just completed the process of joining her service, and he seemed to be a perfect match for Lydia. Having heard this before, Lydia was interested but skeptical. Leonard was to call Lydia in the next few days.

The call came the next evening, and Lydia reports that she and Leonard carried on a conversation for quite some time, and arranged to meet for a date two evenings later. Lydia says she found Leonard to be lively and witty and a good conversationalist on the phone, and her voice impression was decidedly positive, though not overwhelmingly so. On opening her door to greet Leonard for the first time, Lydia reports she did not feel a particularly strong attraction for him, though he was tall and lean and reasonably good looking. However, as their dinner date progressed, Lydia says that she and Leonard just kept discovering points where their interests, concerns, and experiences matched, and without really being aware of it they began drawing closer and closer together. It was not there to begin with, and it was not something that they worked at achieving. Lydia says it was as if it just "happened."

Having suffered through so many meetings with men where for any number of reasons, but especially because of her interest in spiritual matters, Lydia felt a "qualified" response in her date, she says she was surprised to encounter absolutely no obstacles with Leonard. And Lydia was pleased to discover that Leonard was not too old, one of Lydia's most recent problems with prospective men. Divorced for many years, and entirely disentangled from his immediately preceding relationship, Lydia says she was relieved to learn that Leonard was truly unattached, a condition again rather rare in Lydia's dating experience. A Jew with a Ph.D. in Biochemistry and a business degree in addition, Lydia indicates she was delighted to know that Leonard is a successful and recognized professional in his field. Leonard meets Lydia's requirements for an independent, creative and academically "aware" companion. Witty, verbally inclined, and a good conversationalist, Lydia says she found in Leonard a match for her own verbal focus. In fact, Lydia says she and Leonard never found themselves at a loss for words and never tired of what the other had to say. A music lover, concert goer, and jazz trombonist, Lydia says her discovery that Leonard shared her own aural predisposition even to the point of a long time and deep love of music, in both the listening and the performance, was a special extra. The most significant parallel Lydia says was the discovery on both of their parts that each was spiritually inclined from childhood, and each had been disappointed in not being able to locate a prospective mate with this predisposition and understanding.

As the evening progressed and each of these connections and matches first became apparent and then was revealed for its depth, Lydia says it was as if the situation began to "bend," taking on some of the character of a surrealist painting. Back home at Lydia's house, Lydia reports that she and Leonard talked further as this "mist" of connections and parallels became progressively denser and denser. Finally, Lydia says her voice told her, "Ask him where he's from." Lydia says she had already learned he had grown up in the Philadelphia area and thought it silly to pursue this any further, so she ignored her voice. Insistent, the voice again said, "Ask him where he's from." With this second indication, Lydia went ahead and asked, "This seems an odd question to ask, but where in Philadelphia are you from?" Leonard said, "I grew up in Merion." To which Lydia responded, without knowing why she was following up the matter, "Really, where in Merion?" "Around ---- and ---- -th street," replied Leonard, a bit surprised at Lydia's particular interest.

At first Lydia says it did not register just what Leonard's indication of location meant, and the conversation began to move off in another direction. Then a moment or two later, Lydia says she realized that the area Leonard had described corresponded to the general neighborhood of her husband, Sam's, family home. Given the numbers of people involved, it was still remote that Leonard might have known Sam, but Lydia says she found herself asking, "Did you by any chance know Sam Benjamin?" Lydia says Leonard's mouth virtually dropped open on hearing this name. "Know him! He was my best friend all the time when I was growing up. We did everything together!" Amazed, Lydia says she exclaimed, "You mean you're Lenny?!" To which Leonard responded in astonishment, "Yes, how did you know that was what people called me? Do you know Sam?" Lydia reports that Leonard, who had met her as Lydia Todd, nearly dropped through his seat when she told him, "Sam was my husband; my married name was Lydia Benjamin; and you're sitting in the living room of our home!" Lydia says they were both dumbfounded for a moment, dwelling in the realization that "somehow" Leonard had found the wife of his closest childhood friend and Lydia was sitting in her living room, having spent the evening feeling more and more connected to a man whom she discovers to have been Sam's best friend.

Lydia reports that it turned out Leonard had not seen Sam since he was sixteen, when Leonard says he left the neighborhood to begin what was a long educational process leading to his professional degrees. Though he had never forgotten Sam, he says the two of them had lost track of one another. In the course of his career, Leonard told Lydia he had married and held jobs in most of the big cities along the northeastern seaboard but had never had much to do with the Merion area again. In fact it was just such a job move that had recently brought him to the Baltimore area for the first time. Lydia reports telling Leonard that Sam had often mentioned his exploits with "Lenny," especially during the early years of their marriage. Lydia says she told Leonard that with few friends later in life, Sam recalled his childhood friendship with Leonard fondly.

Lydia indicates that discovering this connection was a very strange experience, if peculiarly significant. On the one hand it was as if through Sam the two of them had known one another for a lifetime. On the other hand, Lydia's severe marriage difficulties with Sam and her protracted and bitter divorce made this immediately deep and intimate connection with Leonard potentially ambivalent. Having discovered Lydia and Sam at one and the same time, Leonard naturally wanted to go and see his old friend, Sam. Lydia

says any cloud there might have been immediately dissipated when Leonard returned from his subsequent visit to see his old friend. Leonard told her he was amazed at how old and depleted Sam looked, and in his conversation with Sam, he told Lydia he could clearly see the signs of imbalance that she had described to him. In fact, Leonard told Lydia he had seen the beginnings of this "disease" in Sam even before he had left Merion. So, Leonard's experience of Sam matched Lydia's and confirmed it between them. Lydia reports that subsequent days and weeks together with Leonard have made it clear that Leonard supports her entirely when it comes to her continuing economic and legal struggles with Sam.

As of this writing Lydia has known Leonard only three weeks, but their relationship has rocketed to commitment. Within the first three days Lydia says Leonard, himself commenting on the speed with which their relationship had developed, asked Lydia to marry him, and she accepted. Whirlwind would hardly be sufficient to characterize the movement of Leonard and Lydia to a marriage commitment, but Lydia says that in that period of being together nearly all the time, it was just simply apparent to both of them that this was what should happen. As Leonard put it, they could pretend it was not happening for the sake of propriety or "reason," but it did not seem necessary. Each had met the right person, each knew it, each had submitted the other to their intuitive and emotional faculties for assessment and reaction - quite apart from what was the whole list of observable connections, matches, and matters of compatibility - and the conclusion was unanimous: This was IT. So, why delay?

Initially Lydia indicates that she and Leonard had planned an early Fall wedding without the complications of "family." Now they are thinking about early Winter and perhaps including the children, his and hers, if that works out. Already Leonard has the blessing of all three of Lydia's children. Lydia says they told her upon her leaving to return home from depositing them at college, "Go home and marry Leonard." For her part, Lydia says she has spoken with Leonard's mother, and after talking to Lydia for a few minutes, his mother said she sensed that Leonard and Lydia were right for one another, even before Leonard had proposed. This in a family, Lydia says, that is not given to impulsive behavior, but which she says is expansively tuned in. Lydia has spoken to Leonard's two children on the phone and will meet the one daughter in Dallas in a couple of weeks when she travels there with Leonard. According to Lydia, everything is simply settling into place without any friction, naturally, though at breakneck speed!

Lydia says Sam must be suffering awfully with the news of her impending marriage to Leonard, knowing that his former, and possibly only, best friend, who has been so successful, is so admiring of and committed to Lydia, the woman whose capabilities Sam could only demean. To Sam it must seem as if even his few positive memories from the past have turned on him. His best friend is planning to marry Lydia, to live with her in "his" home, and become the "other" father to his children. And on top of this, his children give Leonard rave reviews! What goes around comes around, and in her own happiness with Leonard, Lydia cannot avoid taking a bit of pleasure in the inadvertently "complete" revenge that has "descended" upon Sam in the form of Leonard. Reportedly unhappy in his current relationship with Fay, it is as if the universe has finally spoken, and the combative, and always seemingly "triumphant" Sam has been at last decisively banished to a perpetual purgatory by both his past and his present, come together.

How to account for this union, with this person, at this time? Within two months of her actual divorce, and totally unbeknownst to either party, Lydia meets the childhood best friend of her former husband with whom she discovers such pervasive compatibility at all levels that they decide to marry one another within three days. At the very time this whirlwind descends, Lydia is in the final preparations for seeing her children off to college, and faces being truly left alone for the first time in twenty-five years, a proposition that is truly alarming for Lydia. In the nick of time, Mr. Right not only appears, he commits! And with his commitment he not only brings confirmation of Lydia personally and expansively, but also indirectly levels a blow in the direction of Sam that is all but "definitive." This confluence of Lydia's needs with the appearance of the "solution" is truly remarkable.

For the die-hard empiricist, this gathering of elements is coincidence. If this empiricist has read the rest of this study, he or she is truly "dying hard." For the spiritist, what has happened for Lydia in the last three weeks will probably be regarded as the gift to her of her possessing spirits, or the fulfillment as a spirit of Bernie's promise to bring Lydia "a soul mate and a partner," or the result of the work of the "external" agencies that manifest in Lydia as the multiple aspects of I. If this spiritist has read the rest of this study, he or she is pushing as hard on the spirit pedal as the empiricist is pushing on the pedal of coincidence. The first position denies that anything significant has occurred at all, and is in a huddle with the ostrich with its proverbial "head in the sand." The second position ignores the human being [Lydia] and attributes all significance to discarnate beings and their unknowable intentions.

There is a middle ground, a middle ground that does not deny that coincidences do occur and that spirit entities can exist to effect. This is the middle ground of what I have referred to as that of the enlightened humanist. For this humanist, what has happened for Lydia in the last three weeks is that a set of needs and desires in Lydia, held intensely at the unconscious and expansive levels, have radiated into the world around her and invited a resolving match within the infinitely connected universe. "Radiated" may be the wrong word, since it implies initiating cause. Perhaps, altered intensity or direction of participation is more the notion to be got across. From this point of view, Lydia and Leonard, both of whom are familiar with expansive level sensitivity and participation, may have been moving toward one another for some time, the connection becoming stronger and stronger as their circumstances became more and more a match for one another.

It is possible to look very far back for what could have been the first links between Lydia and her "Philadelphia" focus. As a very young child Lydia lived in Philadelphia for a short time. Her memories of this time are very limited, but it is possible that connections of some kind may have been made at this time that only came to fruition later. Whatever the significance of her earlier time in Philadelphia may be, twice – at sixteen and again at twenty-seven – Lydia located and intensely pursued a man named Sam from the Merion area of Philadelphia as her Jewish solution. In retrospect, she was close to the mark each time, but in these first two efforts she was driven by fear and she missed the target, mistaking in two instances apparent solutions – associated with the true one – for the actual loving and creative solution. Only in recent years has Lydia emerged from her Me self and being defined by the pervasive fear complex that has haunted her since childhood. As she has become more healthy and less of an obstacle to I, the creative, positive self within Lydia has been less and less impeded, and she has made a series of choices for men which have brought her closer and closer to the match that has been

there for her, perhaps from the beginning. When she was both fully ready for it and in greatest need of it, it appeared, fulfilling this time the positive connection, the one defined by love and available all the time in the expansive, rather than the negative, dislocated [but associated] connection defined by fear. Drawn together on an unconscious and immaterial level, Lydia and Leonard recognized almost immediately the completeness of the match and the appropriateness of the union and experienced it as "natural" to commit at what would otherwise seem to be hyper speed.

In Leonard, Lydia found her second Eugene, or perhaps more accurately, she drew her second Eugene to her once she was truly "free" of Sam and her fear no longer clouded her expansive emanations. Sam was the arrow gone astray but which shared identity with the true arrow, Leonard. Tall, lean, dark, and once Jewish – now a Universalist, Leonard is the stallion for whom Lydia has been looking for a long time, the stallion with spiritual sensitivity, her father rendered in her own expansive terms – lovable and thereby retrievable. In Leonard, Lydia finally gets it all together in a package defined by love that reclaims the loss created in her intuitive capability gone astray [her father's death] by transforming fear and guilt into love through insisting on the dominant defining principle of creative spirituality. In a sense, Leonard is this principle superimposed on the qualities of Lydia's father. Sam was the appearance of the stallion only, and was as close as Lydia could come to the real solution and connection [Eugene and Leonard] at the time. Having finally discarded the baggage of Sam and having emerged and grown into expansive solidity in the past six years, Lydia has moved through the opening created by Bernie to the real thing: the true Black Beauty, the spiritual stallion.

The humanist who has constructed the above interpretation is, of course, the same one who has written the rest of this study, and he is aware that he justifies and legitimates himself in taking this position! In this conclusion for his "Tale of Lydia" he is also aware that he approximates the ending of a fairy tale, and in a sense realizes in his interpretation of these events in his document the character of a validating myth. As a researcher who definitely desires to be taken seriously, this situation is difficult to admit. But there is no way to ignore it. Perhaps if researchers, especially those in the social sciences where mind and awareness play such a central role, could afford to be more honest about who they are and what they do, they would admit that every "scientific" study into the nature of the human being is as much such a self-serving myth as it is an "objective" process and report. Without giving up the restraining goal of objectivity, the humanist-social scientist must recognize and record this inherent "nature of the beast." Our studies mirror as much who "we are" as they report on the way "things are." After all, it is the perspective of the researcher that informs the study from the outset. The work is always a personal journey in perspective and understanding, and perhaps that is all it really is, whatever our other pretenses. Reports that do not own up to this situation are perhaps the ones that are really dwelling in fantasy land.

CONCLUSION

How do we assess Lydia Todd's development into an intuitive practitioner, a healer-teacher? Some will read the events of Lydia's life and see her persistence as revealing that which was her destiny from the outset. They will point to her own sense of being impelled in this direction from her earliest memories and her determination to stay on the intuitive track in spite of all the pressure exerted against her in her childhood and throughout her life. They might argue that anyone not so driven by fate would have released the goal of intuitive pursuit in the face of the first concerted efforts of Lydia's parents to break her of her "odd" behavior. They might also point out that in spite of all the suffering that Lydia endured and the depth of the passivity and placating behavior Lydia adopted in her marriage, she insisted, in this otherwise oppressive context, on keeping her intuitive interests and explorations alive and beyond Sam's reproach. Able to reach and control Lydia in nearly every other way, this was the one area where Lydia brooked no restraint.

Within this attribution of fate as accounting for Lydia's insistence on her spiritual direction, different interpreters will see different sources. Some will look at the time and place of Lydia's birth and credit the stars as the source of her "destiny" to develop intuitively. While Lydia is not inclined in this direction, she does not deny this possibility. Others will note Lydia's tendency to wonder whether the I in her is not multiple possessing spirits and will locate in such spirit agencies and reincarnation the basis for Lydia's "inexplicable" devotion to intuitive development. From this viewpoint, Lydia is less the source of her own insistent behavior than are the spirit entities that have chosen to live and realize themselves through her, including possibly Bernie who promises to provide Lydia with a partner and help mate at the time of his death. It is the needs of these separate but surviving spirits which account for Lydia's drive to become an intuitive practitioner, not Lydia herself or her life experiences.

Once a concept of fate, a determining cause outside of Lydia, has been accepted, the "sky's the limit" as to the number of primary sources for this fated conclusion that can be attributed. It could as easily be UFO activity in the vicinity of her home at the proposed time of her conception and/or a reflection of the effective intent of extraterrestrials visiting earth at that time. The secondary list of potential causal agents of fate is as great as the capacity of a culture to carve out distinctions in reality. It could be the effect of a locust bite when Lydia was three and playing in the back yard or a result of a much broader and hidden communist plot to weaken the character of the American people. Accepting fate and agency outside of Lydia as the source of this fate can literally lead anywhere we can first think of and then build a subsequent logic for accepting. No doubt, there is an interpretation of Nostrodamus' writings that could be brought to bear as causal. And the list goes on!

In an infinitely connected universe, anything and everything is causal of anything and everything else! So, in a sense any logical interpretation of the kind above can bear on understanding why Lydia's life and character emerged as it did. There is simply no way to deny these possibilities, and I do not think we do ourselves any service to do so. But if we accept some degree of free will and creativity within this scheme of infinite connection, then we are brought back to Lydia and her experience as central in her own development because these are the most immediate elements of the universe to her and so have the

potential to impinge most significantly upon her. In this "close in" domain are the biological or physiological factors that "define" who Lydia is and the experiential and behavioral factors that most immediately interact with and emerge from this biological foundation.

It is entirely possible that there is a biological or genetic basis for Lydia's orientation to intuitive development. Certainly all persons who have had life experiences akin to Lydia's have not necessarily grown up to become intuitive practitioners, much less healer-teachers. Wholesale attribution of cause to Lydia's life experiences would be simplistic and a mistake, even for a humanist. Tendencies of a general nature, and perhaps even some quite specific, may be vested in the genes Lydia inherited. Within this notion, the predisposition to intuitive development as a broad tendency that could be written in Lydia's genes is entirely reasonable. The fact that Lydia seems to have entered the world at birth with the dual desires for material existence and transcendence beyond such material existence may reflect in some way this innate predisposition from the outset. Personally, I find it entirely acceptable to think that such broad inclinations are housed within each of us from conception. On the other hand, that there are genes determinative of Lydia becoming a healer-teacher specifically seems unwarranted at this point in our knowledge of the "magic" of DNA strings. So, wholesale attribution in the exclusive direction of either "nature" or "nurture" seems misguided. Balance between the two and a notion of a constant dynamic throughout a person's life between these two sources of input seems appropriate at this juncture in our knowledge.

Unfortunately, given our current limited awareness of inherited predispositions, there is no way to read a particular life, in this case Lydia's, in terms of the vast extent of the genetic inputs into her development and the probable basis in biology for her insistence on an intuitive developmental path. So, by necessity we turn to the next closest layer of reality that both defines and expresses who Lydia is and what she becomes: her personal experiences in living. Not being aware of the extent of the biological determinants and perhaps giving too little credit to inputs in the outward reaching fabric of less immediate connections in the universe, we may well overstate the influence of experiential nurture on Lydia's development. If such is the case, it is a reflection of our specific state of knowledge, not of a perspective which necessitates this limitation.

My "limited" reading of Lydia's life rests mainly in this domain of Lydia's life experiences, the realm of nurture. And I have depended upon Lydia's recall of this experience from her present vantage point to construct this reading. Admittedly, there is a clear and present danger in this limitation. In trying to be as "honest" as possible, Lydia nevertheless has a viewpoint concerning the events which she has selected to remember and has highlighted in our discussions. In Lydia's recollections of her past, we do not get the past as it was, but as she has formulated it in the context of our discussions. Recognizing this inherent skewing of the data, it has been one of my tasks to probe for alternative viewpoints and fuller data and to suggest the significance of these in our conversations. Still, even with the somewhat more complete picture which emerges from this procedure, I have relied on the information which Lydia could provide, and this is inherently limited.

The assumption lying behind accepting this limitation is that it may be more important to know how Lydia conceives her past in attempting to understand her than to know what this past may have been objectively, so long as she is trying to make and shows evidence of actually making reasonable efforts at "grounded" recall. In this regard, working with Lydia

over a two year period, I heard the same events recalled and retold sometimes many times, and on occasions as much as a year apart, and excepting matters of specific dates and the like, Lydia proved to be remarkably consistent in her point of view and facts among these versions. At the very least Lydia was consistent within her perspective and showed no signs to intentionally deceive or to give the facts a particular "color" for our purposes.

Within the realm of a nurture oriented interpretation of Lydia's development, mine is a full interpretation from within the data Lydia was able to provide. I did not obtain comparative or supplemental data on Lydia's life from other sources [Sam, her mother, her children, etc.], and this means that as a nurture interpretation, this one suffers that limitation. For this I make no apology. There is always some way to make one's data more complete. I am satisfied that my two year, concentrated work with Lydia has produced a far more complete record of her life than would be obtained by most case study, life history researchers. And one of the reasons I got as far as I did is that I was able to respect Lydia's enlarged concept of reality and of human capability. I did not insist on reducing Lydia's experience and character to the standard psychotherapeutic and sociological set of variables. I was willing to allow the addition of a subjective or transcendent aspect of reality and an intuitive capacity in the individual, which gives him or her access to it. I have referred to this perspective in this work as that of the "enlightened" humanist.

Elsewhere I have used the phrase Dynamic Humanism to describe a more general worldview along this line. Some will no doubt argue that in allowing and adopting this perspective I should be designated an "illusioned" humanist. These are the same persons who will continue to champion the rationalist, empiricist, positivist, materialist conception of man and this viewpoint as defining the limits of humanism. Even though these announced skeptics are aware that humans are in large measure creatures of both emotion and insight and even though these same skeptics recognize that humans have some of their most meaningful [love] and most profound [inventive, creative and ecstatic] experiences in these emotional and intuitive moments and modes, nevertheless these rational, secular humanists will continue to insist that intellect is the only human faculty to be trusted or developed, and the only faculty which reveals the nature of reality – the rest being "illusion." It is the argument of this book, in the broadest sense, that there is a more "enlightened" view of the human being, and that it is in terms of this more inclusive view that Lydia's life and her development is to be more fully understood and assessed.

From within both this broader, humanistic perspective and a nurture focus, Lydia's development into intuitive competence represents one way a person can "arrive" at the intuitive practitioner destination. Hers has been the path of struggle, the path of persistence in the face of great resistance, the path of stress, complicated and prolonged by unfortunate, defensive reactions. Lydia's way was accomplished at great cost to herself and those around her. Unfortunately, it is the way many persons in a Western cultural setting, which is antagonistic to non-rationally based experience, are forced to take as they mature into spiritual awareness. The result is often that these persons are both peripheralized (if not institutionalized) by those who hold the reins in society and alienated from this same society. Knowing the world and themselves in a way that is different, and not infrequently considered "abnormal," these potentially, and often actually, productive people frequently dwell on the fringes of society as the "odd balls." Among them are definitely many persons who are truly mentally unbalanced or even "insane," but also among them are the majority of the normally behaving artists (of all types), psychics, and

truly religious persons, as well as a surprising percentage of our creative visionaries [especially theoreticians and inventors] in nearly all fields of science and technology.

These persons, like Lydia, are "out of step" from the pervasive viewpoint of standard American and Western culture. But from an "enlightened" humanistic perspective, their position betwixt and between is symptomatic of an oppressively narrow cultural conception, a cultural conception that has confused the excesses of religious institutions and their encrusted dogmas and practices with the more essential and fundamentally valuable emotional and transcendent experiences of life. In the past two to three hundred years, the reaction to these true excesses has resulted in our creating a secular, materialistic, and rationalistic definition of the human being and of his culture. Unfortunately this narrow definition has proved to be as restrictive as the institution of the church and its reified beliefs had been excessive. The proper, even the rational, answer does not lie in the denial of the human being as an emotive and intuitive creature. The answer lies in achieving a proper balance among all of the human faculties and assuring the creative and constructive use of all human capabilities. That is the "proper" goal of the "enlightened" humanist. It is not the institution of the church, or dogmatic religion in its many iterations, or folk "superstition" that needs to be brought back into western culture. It is the emotional and spiritual/intuitive faculties in the human being that need to make a comeback, unencumbered by all the "religious" baggage that previously [and presently] obscures them and leads us astray.

In a less restrictive cultural setting, there is a more constructive path to intuitive development than the one taken by Lydia, one not laced with stress, struggle and defensive reaction. Eastern monastic traditions exemplify these settings in the extreme, sometimes swinging so far in the spiritual or ascetic direction that they lose sight of human development in the rational dimension. But even in their extremity, these traditions do reveal an intuitive developmental process which is free of the stress basis, which lives like Lydia's exhibit. Indeed, the foundation for development in most of these traditions is the exact opposite of stress. It is a context of supreme security within which the individual is encouraged to pursue the privilege of shifting to a mental position which regards the material world with total passivity and irrelevance. Through a meditative process, the individual seeks meaning from within non-engagement with the "concerns" of the material world. The rational faculty is largely "hung out to dry" in this process, as are the empirically directed senses and what passes for the "conscious" mind. Struggle and stress in the "every day" realm are exactly what must be overcome for development from within this process to even begin.

Monastic traditions have learned over many hundreds of years how to optimize the conditions for intuitive development. While from a humanistic point of view many of them have erred by neglecting the other aspects of what the human can be, they have discovered how to facilitate intuitive development and have demonstrated in their "graduates" that mastery within this faculty can result in some rather astonishing capabilities. Clearly, there is a "better" way to encourage development of the intuitive faculty than the idiosyncratic way Lydia had to take in her antagonistic western cultural context. "Enlightened" humanists can help to take the antagonism out of that context and encourage the formulation of both a child developmental process and an educative process that respects the fullness of human capabilities. In the area of formal education, enlightened humanists can insist on a curriculum and an educational environment which

promote development on an equal basis for all of the faculties of the child [student, person].

At one time, our finest educational institutions understood their goal as promoting the development of "body, mind, and spirit" in the individual together with eliciting a commitment to personal achievement within an obligation to community at all levels. In the twentieth century, in particular, a considerable proportion of this overall goal has been largely forgotten and all but lost. Confusing spirit with religion and following the societal lead of separating church from state, education vacated the field of the intuitive and separated the student of art from the creator and performer of art. Education and educators also transformed the humanities into disciplines which avoid live humans and the full range of human mental processes – favoring instead the static products of these activities which lend themselves without protest to rational-reductive theories. In addition, higher education has supported the rise of the social "sciences," which, in adopting the scientific paradigm, accepted a materialistic and empirical perspective on humans as the exclusive "way in" to understand the nature of human behavior.

In a paranoid like response to the excesses of religion and in a "honeymoon" infatuation with progress "guaranteed" by empirical science, education has lost contact with the informing and fundamental experience of spiritually based unification, which not only respects the intuitive in human awareness but also empowers moral sensitivity and requires social commitment to community – as a part of the "extended" or expanded self. Withdrawal from spirit, reduction of mind to the faculty of reason, and relegating the body exclusively to its physical dimension, education has become narrow indeed. If education is to reclaim the fullness of its mission, it must reintegrate spirit, and reformulate itself in terms of a broader conception of reality, of human capability, and of the process of discovering meaning and "truth." In so doing, education will also "rediscover" the moral imperative for brotherhood and the consequent obligation for commitment to community [both the human and natural communities].

The very disease of modern western life is its excessive devotion to individual achievement, formulated almost exclusively in materialistic, competitive, and rationalistic terms. Rational secular humanism, devoid of real respect for the essential inputs of emotion and spirit, promotes this aberrant, stunted individual. And our drug, crime, and greed ridden society reflects the weakness of such a dominant national "character." In the effort to reclaim spirit, and with it both balance in the individual and commitment to others, the answer does not lie in a return to the religions of the past, which have proved themselves incapable of not devolving into religious tyrannies, vacuous social philosophies, or dangerous and dogmatic fundamentalism. The answer is only to be found in humanistically expanding our concept of both what constitutes reality and the faculties of the individual which make access to this expanded reality possible. As we teach rational development, we can also "teach" for the growth of intuitive competence. Access and growth in intuitive ability requires only informed guidance and learning certain mental techniques or engaging in certain mental exercises. Religious belief is in no way necessary as a vehicle for such acquisition and growth. There is no need to fear the resurgence of "religiosity" just because we open the door to intuition and emotion.

Any human faculty can be opened in a manner so that the result is expansive and liberating or narrowing and captivating. Intuition is no different from reason in this regard.

The effort must be to make sure that the door is opened properly, not to struggle to keep it shut, out of fear. Religion is the traditional vehicle for intuitive breakthrough and spiritual awareness, but the successful techniques of religious practice do not have to be tied to dogmatic and narrow beliefs. The productive practices can be separated out and used in the educational environment with the resulting experiences understood in ways that are natural and liberating and enlightening. In our paranoia about religion, we must realize that meditation [to offer one example] is a mental procedure, not a religion. As a way to engage the mind, meditation can lead to experiences which may subsequently be interpreted in terms of religious beliefs, but these experiences can also be understood naturalistically and humanistically. The experiences do not require a religious belief interpretation, as some seem to mistakenly assume.

Substantial caution [not fear] is appropriate when it comes to the potential impact of religion and religious institutions in education. But intuition, spirituality, and the unification experience are not religion. They are the root faculties and experiences around which religions formulate. In the absence of anything more enlightening, religion defines the field and the field tends to become associated with it. But such need not be the case. Flight from the "field" by the rational humanist leaves the void to be filled by those who are not necessarily well informed or most capable of revealing the field's productivity for others. The "enlightened" humanist sees the field of intuition for what it is, a basic and fundamental and naturally rich domain, and he or she is not afraid of it. Rather he or she enters it with respect, seeking enrichment and increased awareness, and with the intent to assist others to discover it, to know it for what it is, to use it to achieve constructive and responsible ends [in conjunction with other human capabilities], and to leave it uncluttered and unrestrained by any ideas or concepts or beliefs that might encumber it, whether religious in source or otherwise.

Enlightened persons and societies do not cringe in fear as they confront basic human faculties and experiences, and they do not erect fallacious barriers to try to "protect" themselves from expression of or exposure to these capacities and events. Rather they recognize these dimensions of reality and human capability for what they are: natural and significant in human life and mental functioning. Enlightened individuals and cultures do not deny any aspect of the species. Rather they seek awareness of all aspects and constructive use through balanced development of all human capabilities.

Enlightened persons and societies will avoid the narrow and unproductive conditions that result in lives like the one Lydia has led. The stress model of intuitive development, of which Lydia's life is an example, is ultimately an indictment of the limitations in vision of the surrounding society. Until the required adjustments are made in the fabric of our surrounding rational-materialist western culture, individuals with a substantial bent to realization in intuitive terms will be doomed to lead lives of "quiet desperation", spurned, punished and cast out to dwell on the periphery of our culture, often so damaged by the process of rejection which they have suffered that their potential for creative contribution has been essentially wiped out.

Lydia is a survivor, one of those who, in spite of her contaminated and toxic surroundings, has managed to find her own idiosyncratic way to lay claim to who she is and what she can do from within her expansive domain. Her life speaks to us at many levels of the need for change. As a relatively rare and effective spokesperson, Lydia represents many who

have not found a way and who remain mired in confusion and defined by defensive reactions. Whatever Lydia's life may tell us about personality and intuitive development, it is this larger need, this greater message which is contained in her story. We need to listen and get on with making some fundamental changes.