

## Objects (Things)

A noun can be turned into a verb because every thing is also an event. Houses are “housing”.

A subject may have a euphoria-inducing experience of empathy with a chair, a painting, a person or a shoe (or anything).

A succession of object-stimuli might be used to lead the subject beyond the aesthetic appreciation of the thing to meaningful examination of his own life.

A very characteristic perceptual change is ornamentalization and geometrization of human faces, animals and objects.

An appearance of newness beautifies every object, clean and beautiful newness within and without.

An object is not perceived in terms of use, purpose or relation to anything else. It is perceived as a whole.

As objects become charged with symbolic meanings, they incorporate emotions, often of a religious nature.

As the phenomena gains in richness, colors stream and mingle at the edges of things and colored objects stand revealed in all their characteristic drug-state vividness.

Beautiful natural scenery or certain objects that reflect nature’s creativity usually have a very positive influence on the LSD experience.

Depth perception is often heightened and perspective distorted; inanimate objects take on expressions, and synesthesia (hearing colors, seeing sounds, etc.) is common.

Each object seems complete. The world we see in each has objects of its own which are seen as worlds and objects endlessly.

Everything seems to be in undulating movement and inanimate objects are frequently described as coming to life.

Everywhere we look, we imagine solid objects, but science finds only a web of dancing energy.

Examining a common object, the subject will be overwhelmed by a sense of wonder and over the complexity of the most simple items.

Human experience is determined as much by the nature of the mind and the structure of its senses as by external objects whose presence the mind reveals.

Intensified light, intensified color and intensified significance do not exist in isolation. They adhere in objects.

It’s a universe of inconceivable beauty in which all things are full of life and charged with an obscure but immensely important meaning.

Just as any object can become the essence of all energy, any note of music can be sensed as naked energy trembling in space, timeless.

Light contained in objects, shining out of things and people is a kind of luminous living geometry.

Most naively believe that culture-hallowed words about things are as real as or ever realer than their perceptions of the things themselves.

Objects and stimuli are greatly transformed, so that at times they are even unrecognizable.

Objects in the environment—lights, trees, plants, flowers—seem to open and welcome you. They are part of you. You are different pulses of the same vibrations.

Objects take on a pristine immediacy, looking as they may have looked to Adam on the first day or to the drug user as a child.

Objects which appear to ordinary, utilitarian, pragmatic, goal-oriented thought and perception as irrelevant take on sudden and surprisingly fresh meanings.

Our meddling intellect, that part of the mind which uses language to take the mystery out of reality, misshapes the beautiful forms of things.

Our perceptions of visionary objects possess all the freshness, all the naked intensity of experience which have never been verbalized, never assimilated to lifeless abstractions.

Sometimes inanimate objects are described as coming to life; at other times the entire world can appear geometricized and ornamentalized. (It can be both at the same time.)

Subjects see new dimensions in the world and in the universe and tend to regard ordinary things and activities in everyday life as manifestations of the divine.

The individual has a sense of merging with the environment and feelings of unity with perceived objects.

The patient often states that he feels reborn, whole, clean, grateful and joyous, loving all things, animate and inanimate.

The self-luminous objects possess a meaning and this meaning is, in some sort, as intense as their color.

The structure of nature is a multitude of changing patterns, not a multitude of distinct things.

The universe ceases to be a gigantic assembly of material objects; it becomes an infinite system of adventures in consciousness.

The universe of everyday life, which appears to us to be composed of solid, concrete objects, is actually a complex web of unified events and relationships.

There is time to perceive every detail of the movement with infinitely greater richness. Normally we do not so much look at things as overlook them.

Things, facts and events are names selected from the infinite multitude of lines and surfaces, colors and textures, spaces and densities.

This is what Jesus taught and demonstrated—cosmic consciousness, the direct experience of divinity dwelling in us and all things.

We have a universe that is an infinitely complex system of vibratory phenomena rather than an agglomerate of Newtonian objects.

We learn as children to see the function of objects, rather than experience them in all possible ways.

When the eyes are closed, fantastically vivid images appear: first geometric forms and then landscapes, buildings, animate beings, and symbolic objects.

Aesthetic responses are greatly heightened, colors seem more intense, textures richer, contours sharpened, music more emotionally profound, the spatial arrangements of objects more meaningful.

Amorphous surfaces, textures of objects and spots on the floor or walls can be seen as fantastic animals, grotesque faces or exotic scenery. The optical side of aesthetic LSD sessions can be so overwhelming and rich that it has been described as “orgies of vision”.

Experiences of this kind suggest that there is a constant interplay between the inanimate objects we generally associate with the material world, the world of consciousness, and creative intelligence.

Gem-like objects, bright, self-luminous, glowing with preternatural color and significance, exist in the mind’s Antipodes, are seen by visionaries and are felt by all who see them to be of enormous significance. (eyes closed)

In altered states of consciousness this new perception of the world becomes dominant and compelling. It completely overrides the everyday illusion of Newtonian reality, where we seem to be “skin-encapsulated egos” existing in a world of separate beings and objects.

Old things have passed away, all things have become new. It was like entering another world, a new state of existence. Natural objects were glorified, my spiritual vision was so clarified that I saw beauty in every material object of the universe.

One perceives objects and people’s faces and movements of limbs in a peculiarly stylized manner as if the essences or under-lying idea was struggling or better pressing to reveal itself.

Physicists and mystics agree that what we call “objects” are really patterns in an inseparable cosmic process and they also agree that these patterns are intrinsically dynamic.

Sometimes the general character of the room, specific pieces of furniture and trivial objects or certain aspects of the view from the window can function as powerful selective triggers of experiences.

The habitual egocentric mode in which man identifies himself with a subject facing a world of alien objects does not fit the physical situation. So long as it remains, an inward feeling is at variance with reality.

The world of separate individuals and objects is replaced by an undifferentiated pool of energy patterns or consciousness in which various kinds and levels of boundaries are playful and arbitrary.

Various objects in the surroundings can lose their usual forms; they seem to pulsate and be in a state of strange instability and flux. During this process, they frequently appear grossly disproportional, distorted and transformed.

All of creation—people, animals, plants and inanimate objects—seems to be permeated by the same cosmic essence and divine light. A person in this state suddenly sees that everything in the universe is a manifestation and expression of the same creative cosmic energy and that separation and boundaries are illusory.

Along with light, there comes recognition of heightened significance. The self-luminous objects possess a meaning as intense as their color. Here, significance is identical with being: objects do not stand for anything but themselves. Their meaning is precisely this: that they are intensely themselves.

Colors are bright and glowing, the outlines of objects are defined as they never have been before, spatial relationships are drastically altered, several or all of the senses are enormously heightened—“all at once” the world has shed its old, everyday facade and stands revealed as a wonderland.

Flowers, leaves, grass, trees are seen with tremendous vividness—“with the intensity that Van Gogh must have seen them” is an often-used description. They seem to pulse and breathe; in fact, even everyday, fixed objects around the room may take on “flowing,” “waving” shapes, as if invested with some life force of their own.

In a great many ways a variety of objects may be used to help the subject break through the barriers he has erected around persons and ideas and feelings; barriers which, moreover, may block him from moving on to deeper drug-state levels, where the inhibitions and values structure may be confronted and re-examined.

It may happen that the subject becomes intensely involved with a thing, then the thing becomes a symbol and may be identified with some key person in the subject's life. Then, the intense involvement with the thing becomes an intense involvement with the person.

One can transcend the limits of the specifically human experience and identify with the consciousness of animals, plants or even inanimate objects and processes. In the extremes, it is possible to experience the consciousness of the entire biosphere, of our planet, or of the entire material universe.

One can experience and tune in to what appears to be the consciousness of animals, plants or even inanimate objects and processes, to experience the consciousness of the entire universe or experience the consciousness of certain parts of the body— various organs, tissues or individual cells.

Perceptually, LSD produces an especially brilliant and intense impact of sensory stimuli on consciousness. Normally unnoticed aspects of the environment capture the attention; ordinary objects are seen as if for the first time and with a sense of fascination or entrancement, as though they had unimagined depths of significance.

Psychedelic subjects regularly report experiencing events that seem to harmonize with quantum mechanics. They speak of participating in and emerging with pure energy; of witnessing the breakdown of objects into vibratory patterns, the awareness that everything is a dance of particles.

Religious art has always and everywhere made use of vision-inducing materials. The shrines of gold, the jeweled symbol or image, the glittering furniture of the altar—we find these things in contemporary Europe as in ancient Egypt, in India and China as among Greeks, the Incas, the Aztecs.

The subject's own body and the bodies of the persons present in the session room show grotesque changes; some anatomical parts can appear miniaturized, others magnified or elongated. Similar bizarre distortions also involve the perception of inanimate objects. (The changes can also be perceived as beautiful.)

What was once perceived as the boundaries between objects and the distinctions between matter and empty space are now replaced by something new. Instead of there being discrete objects and empty space between them, the entire universe is seen as one continuous field of varying density.

A person is likely to become increasingly sensitive to color and to form. Colors often grow richer and deeper, while the contours of objects in the room may stand out in sharp relief. The whole experience may seem to come into sharper focus, as though the person had just discarded a dirty, incorrectly ground pair of glasses for a clean, perfectly ground pair.

Anything in the environment—a painting on the wall, a pattern in the carpet—may become a universe to be entered and explored; drug users say they understand what Blake meant by “the world in a grain of sand and heaven in a wild flower.” Color seems dazzlingly bright and intense, depth perception heightened, contours sharpened, and relief clearer; details usually overlooked become intensely interesting.

One frequently sees geometric patterns of multi-colored abstract lines that are visionary in nature. Although such patterns are often more clearly visible when one's eyes are closed, they may be seen superimposed upon objects in the external world when one's eyes are open. These abstract patterns are generally three-dimensional and constantly change in a steady, rhythmic flow, resembling the view through a kaleidoscope.

Our personal boundaries may appear to melt and we can become identified with other people, groups of people, or all of humanity. We can actually feel that we have become the things that we ordinarily perceive as objects outside of ourselves, such as other people, animals, or trees. Very accurate and realistic experiences of identification with various forms of life and even inorganic processes can occur in transpersonal states.

Sensory perceptions become especially brilliant and intense. Normally unnoticed aspects of the environment capture the attention; ordinary objects are seen as if for the first time and acquire new depth of significance. Aesthetic responses are greatly heightened; colors seem more intense, textures richer, contours sharpened, music more emotionally profound, the spatial arrangements of objects more meaningful.

The images are most often of persons, animals, architecture and landscapes. Strange creatures from legend, folklore, myth and fairy tale appear in wonderful surroundings.

Ancient temples and castles are imaged and figures and incidents from the historical past. Persons, places and objects observed in the course of the subject's life may make their appearance. (eyes closed)

The subject may experience slight or drastic changes in the size, configuration, substance, weight and other attributes contributing to definition of the body. He may seem to himself to assume the form of some animal or even some inanimate object and he may be reduced to a sub-atomic particle or expanded to the proportions of a galaxy. He may experience his body's dissolution and the sense of having no body at all.

These abstract, three-dimensional forms are intensely illuminated and brilliantly colored. After a time, they tend to take on the appearance of concrete objects, such as richly patterned carpets or mosaics or carvings. These in turn modulate into rich and elaborate buildings, set in landscapes of extra-ordinary beauty. Neither the buildings nor the landscapes remain static, but change continuously. (eyes closed)

Western scientific disciplines have described the universe as an infinitely complex mechanical system of interacting, discrete particles and separate objects. In this context, matter appears to be solid, inert, passive and unconscious; life, consciousness and creative intelligence are seen as insignificant accidents and derivatives of material development. (Einstein understood. Will the other Western scientists ever wake up?)

Within the cosmic order, every component pattern, every object and event, is related to every other; there is a co-varying togetherness of all things. But, by creatures like ourselves, most of the interconnections within the general Gestalt are and will always be unrecognized. For us, "the world is full of a number of things," which we tend to see as so many independent entities.

In ordinary seeing, we are hardly ever directly aware of our immediate impressions. For these immediate impressions are more or less profoundly modified by a mind that does most of its thinking in terms of words. Every perception is promptly conceptualized and generalized, so that we do not see the particular thing or event in its naked immediacy; we see only the objective illustration of some generic notion, only the concretion of an abstract word.

A red traffic light may be, not a danger signal, but an object of surpassing beauty.

A smudge on the wall is an object of limitless fascination.

An appearance of newness beautifies every object.

Color is intense, luminous, objects look fresh and radiant.

Each object exists in infinite perfection.

Every object seems to stand out with crystal like clearness.

Exquisite forms dance by. Objects radiate energy, brilliant emanations.

External objects dance and sing.

Individuals tend to discover meaning and beauty in ordinary objects.

Meaningful connections appear between seemingly unrelated objects.

Objects attain a heightened personal significance.

Objects can be perceived as larger or smaller than they actually are.

Objects recede and approach.

Objects ripple and breathe.

Objects suddenly come alive.

One feels as though one were part of the chair and the floor.  
People and objects become as fascinating as if they were the first of their kind ever seen.  
Seeing loses the conventional meanings imposed upon the object seen.  
Space may be broadened and near objects may appear far distant.  
Subjects report that the viewed object has enhanced beauty and meaning.  
The intrinsic beauty and significance of the thing seen is enormously magnified.  
The most ordinary things, the most trivial events, are seen as jewels and miracles.  
The object focused upon assumes a profound significance.  
The object is invested with a profound significance.  
The significance of each thing is identical with its being.  
There seems to be a pulsation, vibration, within all objects.  
You can experience what you feel is the consciousness of inanimate objects.

The household furniture is alive. Everything gestures. Tables are tabling, walls are walling, a world of events instead of things.

The walls of the room are starting to writhe, objects are swimming in pools of light, colors are becoming vibrant, everything intense.

Those folds in the trousers—what a labyrinth of endlessly significant complexity! And the texture of the gray flannel—how rich, how deeply, mysteriously sumptuous! (That's Aldous Huxley.)

I look at those leaves with their architectures of veins, their stripes and mottlings. I peer into the depths of interlacing greenery of those living patterns, so characteristic of the visionary world, of those endless births and proliferations of geometric forms that turn into objects, of things that are forever being transmuted into other things.

Besides seeing objects in greater visual depth, I also saw them with greater clarity, as though a great lens had brought everything into sharper focus for me.

Brilliantly colored, objects in the images seemed to generate a light of their own, waves of color. (eyes closed)

Colors seemed deeper and richer; and a soft, natural light seemed to reflect from all things.

Each object had a proper place in this crystal space. The living essence of each seemed ready to break through its clear-cut outline.

For the first time, I was seeing colors and forms and things in themselves (seeing objects as alive and meaningful).

He saw objects in a new light; they disclosed their inherent deep, timeless existence, which remains hidden from everyday sight.

I advanced toward the table. With every step its distance increased. The lights, the faces, the furniture receded.

I could see beauty in hundreds of commonplace things I had not thought of as being even attractive before.

I looked at a film of sand I had picked up on my hand, when I suddenly saw the exquisite beauty of every little grain of it.

I would look at an object hard and suddenly it would burst open into a beautiful terrain—a playground of movement, color, light, warmth.

In the woods and by the river, it seemed that my love was so great, it evoked a response from the animals, plants and even things.

My sensitivity to beauty was significantly increased and I perceived aesthetic qualities in most all of the objects that surrounded me, even in the walls of the room itself.

Objects in the images seemed to generate a light of their own and cast off glowing and pulsating or rippling waves of color. (eyes closed)

Objects were apprehended as “presenting themselves more forcefully” as being less opaque, more easily yielding up meanings”.

Objects were seen not only with a greater clarity but also seemed to be “more meaningful”.

The chair Van Goth had seen was obviously the same in essence as the chair I had seen. (That was Aldous Huxley.)

The chair was warm, breathing, alive against my back. The chair and I were breathing as one.

The precious stones and jewels appeared to have a much deeper meaning than being just things of beauty. The green light emanating from them was of a spiritual nature.

Without exception, every object was aglitter and asparkle, like diamonds dancing. All colors took on the quality of gems, without causing a loss of realism.

A different quality of consciousness came with a rush. The room was suddenly transfigured. All objects stood out in space in an amazing way and seemed luminous. I was aware of the space between objects, which was pure vibrating crystal.

How easy, I kept saying, to turn whatever one looked at, even a human face into a pure object, an object of the most magical beauty, strangeness, intensity of thereness, of pure existence!

The legs of that chair, how miraculous their tubularity, how supernatural their polished smoothness. I spent several minutes— or was it several centuries?--not merely gazing at those bamboo legs, but actually being them—or rather being myself in them.

Every object in the room was a radiant structure of atomic-God-particles. Radiating. Matter did not exist. There was just this million-matrix lattice web of energies. Shimmering. Alive. Interconnected in space-time. Everything hooked up in a cosmic dance.

Science states that all things are in motion; that there are no solids; that everything is in a gaseous state. The molecules of matter are always in motion. This was what I was actually seeing. The constant motion of the molecules made everything seem alive. The wall, the table, everything had the same sort of aliveness that the human being has.

The most extraordinary event happened. Quite suddenly the room, a dingy office in an old college building, resembled a cathedral of enormous size and beauty. The colors of

the furnishings were incredibly beautiful, full of deep texture and hues I had never seen before. Small objects around the office were magnificent works of art.

All of a sudden I found myself in a completely new and magical world. The little green strands of the shag rug were undulating in a most delightful way. The lights reflecting off the glass coffee table top sparkled with a kind of moist luminescence. The furniture, the walls, the floor, were all pulsing and undulating in slow waves as if the whole room was breathing. The rate of the waving motion seemed to be coordinated with my breathing.

At the end of the record, I felt that I had been on a long journey and that I had come to my destination. My guides came to me and welcomed me into this “brave new world”. I felt that I had reached the psychedelic shore and enjoyed the wonderful things around me. I felt joyous and deeply related to everything, as if I were part of a whole. It was a sense of total relatedness and involvement, bringing with it a sense of joy, peace and wonder.

Everything may seem bathed in a theatrical or lunar light or illuminated from within. Objects change their shape and size; walls and floors undulate as if breathing; spatial perspective is distorted into exaggerated depth or flatness; stationary objects look as if they are in motion without seeming displaced in space; faces become younger, older or caricatured in various ways.

Glasses started rolling on the table, the bookcase was full of swimming books, the door bulged like a balloon. The dial on the telephone was a huge pearl-studded wheel. The shapes and colors of objects got more and more intense, the outlines etched with luminous clarity and depth. Anything with a polished metal surface turned into gleaming gold or silver...The faces of other people became clear and beautiful and open.

I was amused to see the brick walls of a house tirelessly undulating. Fascinated, I drew near the trees whose trunks heaved and whose bark flowed and pulsated in a manner suggesting organic growth. Close observation of the bark was astounding. I reminded myself of the mental patient one sees in films, on the lawn of the institution, drawn next to the inanimate in watchfulness.

I was looking at my furniture as the pure aesthetic whose concern is only with forms and their relationships with the field of vision or the picture space. But, as I looked, this purely aesthetic, Cubist's-eye view gave place to what I can only describe as the sacramental vision of reality. I was in a world where everything shone with the Inner Light and was infinite in its significance.

The dimensions of the room were changing, now sliding into a fluttering diamond shape, then straining into an oval shape as if someone were pumping air into the room, expanding it to the bursting point. I was having trouble focusing on objects. They would melt into fuzzy masses of nothing or sail off into space, self-propelled, slow-motions trips that were of acute interest to me.

What saved me from despair of my encounter with the Nothingness that lies at the heart of All was the realization that what I had witnessed was the destruction of matter, not of spirit. Modern physics tells us that matter is composed of atoms that stick together for a time to form an object—a table, a wall, a human body. Matter is energy; I saw it re-transformed.

Thoughts spun around in my head and everything—objects, sound, events—took on a special meaning for me. I felt like I was putting the pieces of a puzzle together. Childhood feelings began to come back, as symbols and bits from past conversations went through my head. The word religious and other words from other past conversations came back to me and seemed to take on a new significance. I increasingly began to feel that I was experiencing something like mystical revelations.

Each and every object in sight began to breathe in its own distinct rhythm.  
Even inanimate objects sent signals, took on meaning.  
Every object in the room became a living, mobile breathing world.  
Everything was quivering with life, even inanimate objects.  
I could feel objects in the room without touching them.  
I had a sudden awakening to the innermost divinity of all things.  
I started noticing that the objects around me were endowed with awesome energy.  
It seemed to me that each object had somehow been touched by God's sublime Presence.  
One pot was so well endowed with divinity that I wouldn't come closer than 4 or 5 feet.  
The distance between myself and other objects seemed to vary.  
The object on which I concentrated became a radiance of pure light.  
The object psychically glowed. It seemed shiny to me and had a good clean vibe.  
The stove, chairs, bottles—I bowed to each of them.  
The substance of a thing was both seen and felt through the visual perception.  
Things moved toward and away from me as though on waves.  
Walls, ceiling, floor and furniture sparkled virginally.

a more acute awareness of color, a wonderful awareness of the almost infinite detail that objects will yield up if only one will give them one's attention

an acute awareness of symbolic dimensions in every object of perception and a heightened significance

an experience of merging with the environment and a sense of unity with perceived objects

an object of the most magical beauty, strangeness, intensity of thereness, of pure existence

breaks down the solid world of Newtonian objects into a system of subjective experiences related to different senses

combinations of details and objects that at first seem unrelated but have some intellectual and visual connection

confronted by a chair which, after a long time and with considerable difficulty, I recognized as a chair

emphatically merging with the object, thinking and feeling as he supposes the object would think or feel

eyes closed—mosaics, temples, sacred objects, patterns of great intricacy and profoundly meaningful

objects, people, landscapes which seem to be impregnated and shining with their own light

profound aesthetic imagery—Objects in the room may suddenly become transformed into works of considerable beauty and artistic value.

see that objects are also events, that our world is a collection of processes rather than entities

the dramatically intense perception of objects and the concomitant sensation of identification with them

the intense thereness of natural objects seen by the transfiguring eye of the lover or the mystic

the intense vividness, composition and significance of things seen in the psychedelic condition

the “non-active” functioning of the mind—listening without straining to hear, smelling without strong inhalation, touching without pressing the object

thingification—becoming an inanimate object in the room or transmitted into some imaginary object

to see beauty in form, color and texture, to become lost in and fascinated by the interplay of the elements of an object or scene, to create beauty

to understand at least a little of the significance of what, in our pathetic imbecility, we call “mere things” and disregard in favor of television

transformation into animal forms, becoming inanimate objects or pure energy and dissolution into the no-body state

a deeper experience than just looking at the thing

a strong emotional charge attached to the thing perceived

an illuminated vastness, brilliant light and the gloss and smoothness of material things

an inspiration of beauty by every visible thing

an ordinary household object a thing of beauty

being an object—insights into the nature of the object, how the object “feels”

could see objects from perceptions which were normally impossible

enhanced sense of meaningfulness in familiar objects

feels blissfully united with the objects of the outer world and also with fellow humans

living, changing, self-luminous stone (or any object)

many colored variations on the inexhaustible theme of crumpled wool or linen

my heightened awareness of objects

noticing in every small simple thing a universe of complexity

objects more significant and beautiful

objects shrinking, growing, melting, undulating, expanding, contracting

objects which begin to live, to have another, a deeper meaning

perceiving the nature or meaning of real objects

Persian rug undulating, each unit in motion, a swirling rock-and-roll of color

“psychological empathy”—the psychical at-oneness with the object

sees not objects but patterns of light waves

standing before objects as if recognizing them for the first time

sudden illumination of all things around

that dream-like vividness and splendor which invest objects of sight in childhood  
that magical place where every pebble is a precious stone  
the beauty of an object ordinarily ignored  
the divineness of natural objects  
the heightening of brightness or beauty of colored objects  
the heightening of color and form perception of well-known objects  
the impressiveness of seen, real objects, their shape and color  
the intense vividness, composition and significance of things seen  
the intensity of existence which animates every object  
the “luminous quality” of objects  
the new luster of colors that various things had taken on  
the present immediacy of the objects, persons and events  
the projection of the interior emotional tone onto the perceived object  
the recognition of fundamental unity underlying the world of separate beings and objects  
the revelation of the strangeness and otherness that hides in familiar things  
the rhythmic beauty of detail which the drugs reveal in common things  
the sense that the self is projected onto an external object  
this brilliantly shiny object  
those intensely significant, inwardly glowing objects  
to mediate on the unearthly beauty of “mere things”  
twisted buildings dancing, street buckling, car shrinking, impossible Wonderland scenes