

examining a Baroque painting where the narrative details emerge powerfully and enrich the picture, thus enhancing the intended portrayal. All the components of the method are united by carefully harmonized colors and brush strokes which outline individual nuances and emotions, thereby allowing them to merge into the surround. The communication is no longer clinical but natural. In her experience of eidetics during treatment of her MS with me, Nancy had known that through a person's own images, we are able to obtain a description of existing internal states and how exactly they manifest. Elements of turbulent motion, dramatic diagonals, curving lines and clashing light and shadow all portray high drama in a person's mental images just as they do in a Baroque work of art. Nancy has not only executed her book in this style, she has also shown intuitive knowledge of another principle: all of the activity and emotion in the Baroque painting is meant to be viewed from a slight distance so that the colors of the painting mix in the spectator's eye, in much the same way as a person's life events and experiences are meant to be observed from a little distance for proper communication of the message. Here Nancy has presented these experiences for the reader to view and to take in for personal use and benefit. Her writing provides the spectator's space so that the reader can stand back and savor the material.

Although the artists themselves established the theory of stepping back from the painting, many theorists decided that a similar effect or coherence could be obtained with varnish and, therefore, proceeded to cover the painting's drama and tone it down. A particular artist whose works have undergone liberal applications of varnish (sometimes tinted) over hundreds of years is Rembrandt. His paintings have been "treated" by dealers and collectors alike, and his