

Evolving a Dream Cherishing Culture

Since 1982

Vol. 26 #4

# Dream Network



## Waking Life as a Dream

*Destiny in Dreams ~ Paco Mitchell*

*Waking Life as Dream Life ~ Victoria A. Vlach*

*Dreams: Gateway to the Psychic & Creative ~ Steve Carter*

*Exploring Waking Dreams in a Dream Group ~ Zoe Newman*



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**JOSEPH CAMPBELL'S** personal papers and collections have been entrusted to the OPUS Archives and Research Center on the Campuses of Pacifica Graduate Institute. The renowned author, scholar and mythologist was a long-time friend of Pacifica, and a frequent guest lecturer.

The OPUS Archives and Research Center on the Campuses of Pacifica Graduate Institute is a non-profit organization that also holds the collections of James Hillman, Marion Woodman, and many other key figures in the development of depth psychology.



## **White Buffalo Speaks**

I am looking into a lake, its water is clear  
as a mirror. Not moving. I can see  
to the bottom of the lake, to its floor,  
that's how clear its water is!  
As I stand looking down into the water  
and amaze at its beauty and clear-ness,  
the head of a White Buffalo appears  
from the floor at the bottom of the lake.

The White Buffalo starts  
to mouth words to me.

I cannot figure out what he is saying.  
I look for a long time and still cannot hear his words. As  
he speaks, bubbles begin coming from his lips and to the  
surface of the water.

I am tired of looking downward and my eyes focus up to  
the surface of the water at last.

On the surface of the water,  
the bubbles have formed his words...  
words so clearly formed!

I read them over and over again.



**"Until a man expands his circle of companions  
to all living things,  
he will never find peace."**

# Statement of Purpose

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## Dream Network

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## ***Evolving a Dream Cherishing Culture ~ Since 1982***

Our purpose is to raise individual and cultural appreciation for the value of dreams by making available information that will assist and empower you in taking responsibility for your personal/physical, emotional, psychological and spiritual well-being, with the help of dreams.

Our goals are to unite and serve individuals who respect dreams, to empower dreamers in demystifying dreamwork and to assist with the integration of dreamsharing into our everyday lives and culture...in whatever ways of integrity are shown and given us. We believe that dreams are agents for change and often reveal important new insights about the life of the dreamer on many levels: personal, cultural and global.

Recalling a dream is a signal that we are ready to understand the information that has been presented. Helping you to learn to understand the meaning of your dream—by journaling, studying, sharing your dreams with others one-on-one or in groups—is our primary mission and the purpose of membership in our esoteric organization. Enacting or manifesting the dream's hint can bring healing and personal empowerment.

We seek to provide a balance and to give all cultures/nations, voices and schools of thought an opportunity to be heard. There will be times when a particular area of interest will be given greater emphasis than another because of that which is surfacing and given the limited space in the print and Online Journal. The emphasis will change over time to allow for a wide range of ideas and opinions to be explored and expressed. We invite you to indicate areas of interest and questions you would like to see explored on our website and in future issues.

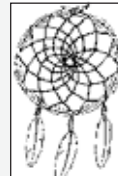
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## Upcoming Focus

for WINTER Vol. 27#1

## "Children Dreaming"

How do you work with children's dreams... at home, in art classes, in schools, in church?

Lifeline: 4 Weeks

after you receive  
this issue.

## On Our Cover:

## "Polar Opposites"

Dailey Haren is a Senior at Grand County High School in Moab, Utah. Her interest in photography was developed when she was a little girl affording only box cameras.

During her Sophomore year in high school she started to receive some instruction from professional photographer Bruce Hucko in the high school's black and white photography class. She now spends most of her free time in the darkroom developing prints.

Though she doesn't plan her photos, a common theme has appeared throughout them: psychological and physical relationships among people, place, and object.

The picture on the cover is a single shot taken in New York City. It's a close up view of a Bergdorff Goodman's Christmas window scene with a reflection of the buildings across the street.

Dailey plans on going to a liberal arts college next fall.

If you are interested in photo-artwork by this artist, contact her via email: [daileymarie@yahoo.com](mailto:daileymarie@yahoo.com)

## Editorial

### Waking Dreams

With my eyes wide open, I once saw myself, tiny as a thimble, climbing up around the side of a beautiful red apple. Once I reached the top, I gently slid.... down into the core. I was in crisis at the time: mid-life, empty nest, nearing the completion of a (nearly) 20 year career in public service. Apple-images (and of course I work on Apple/Macintosh) began appearing in all sorts of unexpected places... and I worked—continue to work—to get to the core.

On another occasion, I went with my daughter to the Northwest tip on the continental United State, to a finger of Earth that juts out above and into the Pacific Ocean called Cape Flattery. We were fortunate to view not one, but two, pods of whales making their way North, which is what I was hoping we would see. As the second pod passed within close view, then began to disappear as they headed North toward Vancouver Island—shimmering like an Emerald with all the new Spring growth—a Rainbow appeared above the whales' bodies, as though they swam through a mystical Gateway.

After being gifted with this exceptional visual miracle, my daughter chose to begin walking back toward our car, while I stayed behind to give thanks, not only for what we had seen but to have shared it with my daughter. As I stood expressing gratitude, looking down at the ocean, the foam which forms as waves hit the beach, began gathering into.... the shape of a very large, pulsating Heart. It held that heart-shape and beat, bobbing up-and-down, for what seemed like an eternity and I could hear "I Love You Too. I Love You Too. I Love You Too. I Love You Too."

Not long after, I had a dream-vision

of swimming in the ocean, being surrounded by 7 Whales and spun by the whirlpool they created to the ocean floor. I've created a poem entitled "The Journey Within," a necklace and a dream-friend created a beautiful silk screen rendition which will remain above my bed forever, to honor that vision. It could have been entitled, 'Into the Core.'

Were these experiences 'waking dreams?'

What is a waking dream? Is this another phrase synonymous with synchronicity, visualization, active imagination, or Deja Vu?

The excellent articles submitted in response to this issue's theme suggest a 'Yes!' answer to these questions.

I only know that when I've experienced any of the above, I know I'm in the flow and that is precisely where I wish to be... all of the time. Is that possible? I believe we're on the threshold....

I'm excited about the process that is unfolding as a result of the extraordinary dream Russell Lockhart reported in our Autumn issue. He has forwarded photos of the Dream gourd and stones he created and they are posted on a website he has created for this purpose. If you respect the wisdom contained in the I Ching, please see his article/website and get involved! (pg. 32)

Please join me in welcoming Arthur Strock as a regular columnist, who will be sharing his years of experience in *Dreaming the Light of Insight*. (pg. 21) I would like to thank Victoria Vlach for suggesting the theme for this issue, whose enthusiasm and interest in both waking and night dreaming is clearly evident in her article, *Waking Life as Dream Life*. (pg. 13)

Wishing you, each and all, Blessed Holy Days, every day of the New and Coming Years. ∞

## Editorial Policy

We invite you to submit letters, articles, poetry, reviews and artwork focused on dreams and mythology designed to inspire and educate our readers. We accept articles from every-night dreamers and professionals, ranging from the experiential to the scholarly.

Typical article length is approx. 1600-2000 words. A photo and art work to enhance your submission is requested. Artists wishing to have their work considered for our covers, please contact the editor: Publisher @DreamNetwork.net. Electronic/email, .pdf, .tif or .jpg files are preferred for text, ads, artwork & photos. Include SASE with PO queries & submissions.

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We encourage you to list your dream-related research requests and ask that you notify us of dream-related events, services or books which would be of interest to our readers.

We are perpetually 'Exploring the Mystery,' and invite your Questions as well.

## Letters, Questions & Dreams

### Paco Mitchell's Column: 'Spirit of Dream Network'

Paco Mitchell's article caught my eye for some reason and I've only gotten to the end of the final paragraph, when I saw the old spirit of the Dream Network in my heart and rise off the page, out of his words. I look forward to finishing the article but first wanted to dash this off to you.

Bill Stimson, Taiwan

~ ~ ~ ~ ~

### Appreciation for 'Visionary Activism' Issue

I want to express my thanks for the last amazing issue, which included my artwork on the cover. It is such an honor to be featured along with all the dream activists. What glorious visionaries to include in my circle of friends!

Thanks also for your thoughtfulness in sending extra issues, so that I can push our work along a little further.

Brenda Ferrimani, Longmont, CO

~ ~ ~ ~ ~

The new issue of Dream Network is marvelous, & I especially loved the cover. I especially liked the article, "If It Works in Prison," also "Drum Dance and Dream for Peace: A Successful Global Event," & the photos with it. Powerful issue. I experiment with a couple of my own drums from time to time, & it gets the energy going.

Karen Ethelsdatter, NY

~ ~ ~ ~ ~

I want to say I find the most recent Dream Network exciting, with some extremely important material. Also want to thank you for including "Gazebo" and appreciate the way it is presented as well. Love the cover artwork. Once again, thank you!

Jude Forese, Bronx, NY

~ ~ ~ ~ ~

I'm a dedicated, long-time reader and supporter of the DNJ, having had a few articles published here in the past. The DNJ gets better and better. I really like the slick, full-color cover and the art work. The quality of the articles are top-notch. I don't know how you're able to make the final product so error-free (or as nearly so as possible) working with so few people to proof and edit.

Steve Carter, Wichita KS

~ ~ ~ ~ ~

What a rich and interesting issue (Vol. 26 No. 3), with truly remarkable art on the front and back covers. It seems to embody the wondrous depths contained in dreams themselves. Thanks to all the contributors!

Deborah Hillman, Montpelier, VT

~ ~ ~ ~ ~

### Dreamer Requests Input on Recurring Dream

*I am drifting down river. It is neither very fast or slow or even deep. I look to my left and there is a giant child playing in the water.*

*It is transparent.*

*The river splits into two different directions. I swim towards the left side, climb out and start to scale my way up. When I reach the top I look around, I see lots of wild flowers, trees, and tall grass. The weather is fair. To my left, I see a house; in front is a cement patio. I go in. I don't remember what I do next, but then I find myself in a hospital. I remember going outside, there is a problem with someone about parking. Then I'm back in the hospital again, inside in the maternity ward. I see babies everywhere. Someone I know is there, I feel I see a birth. The child and mother are in a special room with other babies and mothers who are sick. I suddenly leave and start to head towards an elevator. I find myself in a different part of a hospital. Now, I am not sure if I was handed*

*or it suddenly appears, but I have a baby in my arms, wrapped in a blanket. Suddenly there is trouble, people are running... it's loud... I run, too. I feel someone grab my arm to a stop. I look and this person, this man, opens the blanket where I have the baby. I am so scared he is going to see the baby, but when he looks, there is nothing there. Then he moves on, searching others. I am so astounded... where is the baby?*

*I look down and it is still there!*

The dream ends here. I used to have this dream repeatedly from the time I was about 14 and it has come and gone over the years, until I was about 17-18. Now, it surfaces again.

Of course some things are slightly different, but it's always like this.

Karla, Alberta, Canada Email:  
instabill1@hotmail.com

~ ~ ~ ~ ~

Thank you so much for signing me up to the Online Membership and also for your personal message.

I LOVE Dream Network and was very excited to discover it at Tattered Cover bookstore in Denver, especially with Brenda Ferrimani's incredible painting on the cover. We are both longtime students of Jeremy Taylor and participate in his twice/yearly Colorado dreamwork retreats organized by Billie Ortiz.

Irene Clurman, Evergreen, CO

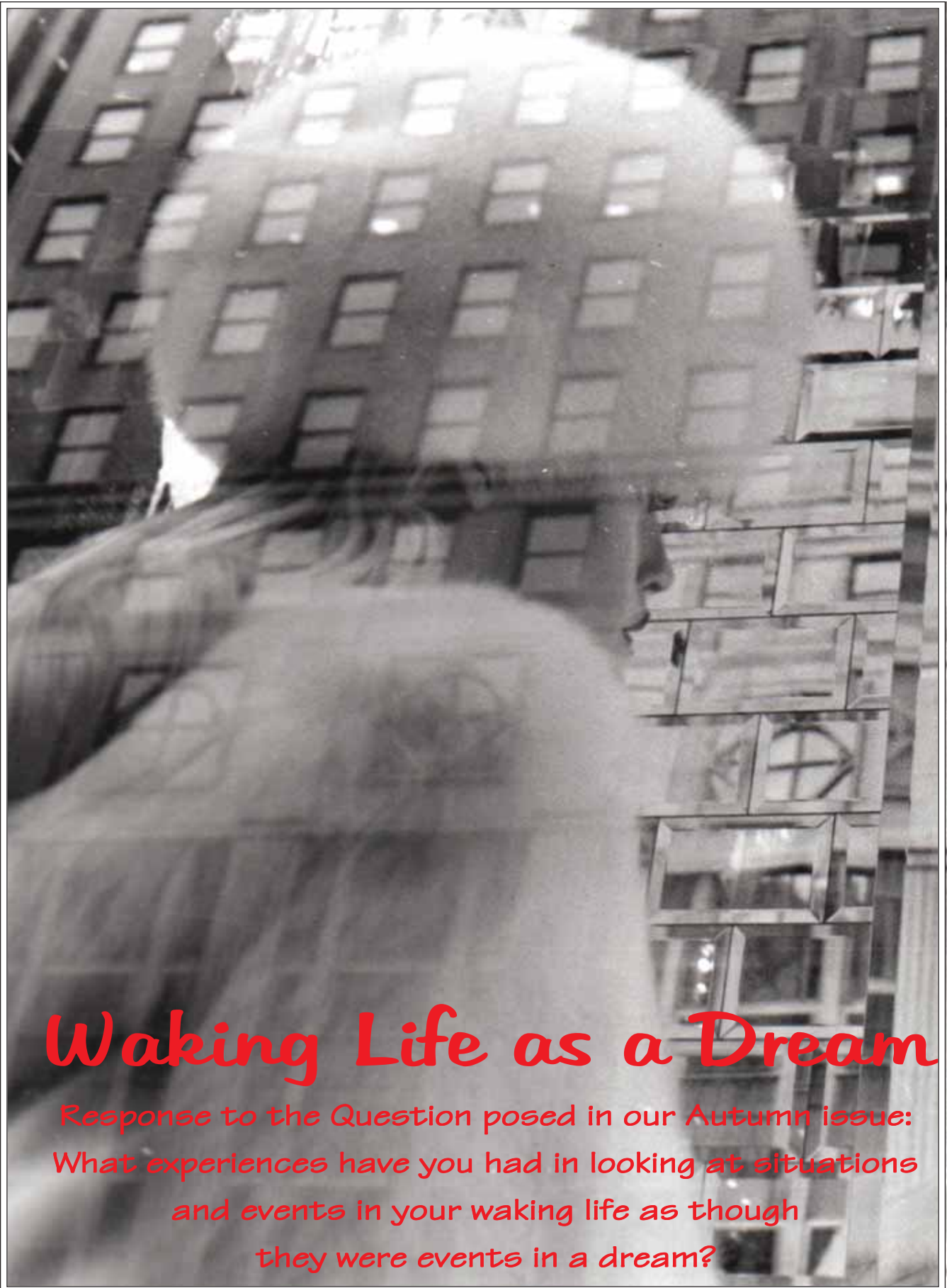
*Our 'Letters' section is the place for you to ask Questions about dreams—yes, even your own dream—and to share your experience, inspirations, or critique.*

*You may also choose to initiate a controversy or debate!*

Please send yours to:

LETTERS % Dream Network  
PO Box 1026, Moab, UT 84532  
Publisher@DreamNetwork.net





# *Waking Life as a Dream*

*Response to the Question posed in our Autumn issue:  
What experiences have you had in looking at situations  
and events in your waking life as though  
they were events in a dream?*



## Becoming the Dream

In my dream, I am walking past a small child  
Playing in a field of snow  
He looks up at me with this distant glance  
As though he is trying to read my mind  
Then smiles and runs into a giant ice castle  
Shaped like a pyramid  
Towering so high into the sky ~ I cannot see its zenith  
The howling wind, layered in rainbow snowflakes  
Captures me and twirls me about  
And throws me up into the air  
Catapulting me through the membrane  
Of a womb-like substance  
I find myself on my back  
Lying before a campfire  
In the middle of a fluorescent cave  
I can see the hieroglyphics  
Of large burly creatures  
Being hunted by astronauts  
With spears in their hands  
And floating next to them are women  
Harvesting fields of maize  
Outside a gigantic starship  
I get up and wipe the cosmic dust off my pants  
And shake off the colorful snow from my hair  
And call out "Anyone there?"  
The echo of my voices gets louder and louder  
So that I have to close my eyes  
And cover my ears with my hands  
And then suddenly – silence  
As I open my eyes, I see a baby  
Inside a papoose  
Lounged over a saddle of a ashen horse  
A beautiful woman holds the bridle  
Her hair as white as snow and her skin is smooth  
As a baby's cheek  
She smiles at me and whispers  
"See the dream you are  
Now become it"

I awaken feeling as though I had just been born.



# Exploring Waking Dreams in a Dream Group:

Interweaving of Waking and Night Dreams

by Zoé Newman

" ... we need also to develop an integrative consciousness that can read both daily and nightly actions and events and nightly and daily visions from many perspectives and to integrate these perspectives... "

~ Edward Whitmon

## Exploring Waking Dreams in a Dream Group

**W**HAT WOULD IT BE LIKE to discover in our waking life the same creative insight, connection to deeper wisdom, and possibilities for transformation that our night dreams offer?

A guiding principle of dream work is that our dreams—even our nightmares—come in service of our wholeness. Met with a spirit of exploration and awareness, the most frustrating dream moments and scariest monsters will transform to reveal valuable gifts of insight.

Just as this is true of our dreams, it is true of life itself. Life itself—our waking dream—also offers us the gift of wholeness. And that same spirit of exploration and awareness, brought to our waking life, can transform its humdrum moments into sources of surprising insight, and allow us to meet even its “nightmares” with trust and openness. As we learn how to look, listen deeply, and explore our waking dreams, we’ll discover gifts of insight and growth as meaningful as any offered by our night dreams—and the same connection to deeper wisdom and healing.

Attending to our waking dreams can be particularly valuable when we’re unable to remember our night dreams. The wisdom and guidance of our unconscious are definitely not confined to our sleeping hours, and can as equally and easily find outlet and expression in the waking dreams of our life.

Waking dreams thus offer a direct route for us when we want to open to the wisdom of our dreams, but don’t have easy access to them. Though we may have worked with our dreams for years, there can sometimes occur long stretches where we are unable to remember any dreams. Stressful changes, certain medications and illnesses, chemotherapy, menopausal shifts, and other factors all affect dream recall. At such times, being able to listen to our waking dreams, and find the healing support they offer, can be a special gift.

Exploring our waking dreams in a dream group can be particularly helpful. Others often notice the symbolic aspects that we don’t see since we’re so close to our own situation. Because it’s so easy to get caught up in the emotions and upset of our real life experiences, too, having support in keeping to the waking dream aspect

can be useful.

You can join with others to form a group specifically to find insight through exploring your life from a waking dream perspective, or you can bring your waking dreams to a regular dream group. At the end of this article I’ll offer some guidelines that I’ve used in working with waking dreams in a dream group. And, as mentioned, bringing in a waking dream can be handy when you’re in a dream group but don’t remember a dream to work on.

## Interplay Between Waking and Night Dreams

The waking dream, like the night dream, is full and complete in itself. Sometimes, however, bringing attuned awareness simultaneously to both waking and night dreams, and the interplay and resonance between them, adds a stereophonic richness, like a melody accompanied by harmony.

Waking dream synchronicities and night dreams often interweave in their gifts of insight and meaning for our lives. Jung tells a story in his Memo-ries and Reflections of a patient in his office describing to him her dream of

a golden scarab. Just at that moment, a scarab-like insect appeared at the window—a rare occurrence in Switzerland. In working with waking dreams, one discovers the fascinating ways that waking and dreaming cooperate synergistically to bring us the insight or support we need.

Not only do waking dreams provide a direct route for our unconscious to deliver an important message, they can also serve as an avenue linking us to our dreams. Sometimes it's only when something in our waking life triggers the memory of it, that we even remember a particular dream.

And just as our sleep dreams give feedback about our waking life, it seems our waking dreams can give feedback about our dream life. During "dry periods," if we are wanting to remember our dreams but are unable to, it can be particularly illuminating to bring attention to night-related waking dreams. Sometimes such a waking dream will reflect our relationship to our dream life, presage the coming flow and ebb of our dreaming, or give clues as to what is blocking the dream recall.

Strikingly enough, the characters of such waking dreams may be literally creatures of the night: raccoons, possums, skunks.... And the setting of the waking dream incident, not surprisingly, is the night.

### **A Skunk in the Night**

For seven years Meryl had consciously let her dreams go underground so she could give all her energies to a demanding and stressful job and the needs of a young family, as well as get the solid uninterrupted night's sleep necessary to do so. Now, however, she wanted her dreams back. But she could only approach a faint sense of their presence; the dreams themselves lay hidden, elusive. Hoping that it would help her reestablish connection with her dream life, Meryl

joined a dream group.

~ ~ ~ ~ ~

**"The waking dream, like the night dream, is full and complete in itself.**

**Sometimes, however, bringing attuned awareness simultaneously to both waking and night dreams, and the interplay and resonance between them, adds a stereophonic richness, like a melody accompanied by harmony."**

~ ~ ~ ~ ~

The night before the first meeting of the dream group she took her dog for a walk. She went extra far to make up for not having taken her dog out for a long time. She crossed the street where a stream went underground in a culvert. As she came to the section where the stream resurfaced, she heard a noise in the bushes. Suspecting there was an animal inside, Meryl drew closer, wanting to see it. She moved to where there was some light to see by. Just then the animal came out of the shadows into the light: it was a skunk, holding its tail high. For her the skunk—in the city—was a gift of wildness. She stood there face to face with the skunk for a long moment before retreating to safety, exhilarated and laughing.

The incident was like a dream itself, a waking dream reflecting back to Meryl the dream life that had been buried in a culvert during her busy mothering and carpooling years and that was now resurfacing. She was

giving renewed energy to it now, going the extra step in coming to the group, for example, to make up for not having exercised her dream recall for so long a time (just as she'd gone that extra bit with her dog whom she hadn't taken out to exercise for a while). And Meryl was rewarded: the dream creature of the night stepped out of the shadows, where she only had the sense (scents) of its presence, into the light of her consciousness.

### **Rolling the Sod Back Down**

Laurie had not been able to remember her dreams for weeks. In lieu of night dreams, she had been using her dream group time to work on waking dreams. This particular evening she chose to work on the following waking dream.

"In this 'dream,'" she began,

*"I am planting a lawn. I have gotten new grass sod and put it down to cover the ground. However, tall grasses and weeds keep trying to grow through the sod. And what's worse, there are raccoons which like to dig it up, I guess to eat the vegetation and insect life that they find in the ground. Every night the raccoons roll back the sod to get at what's growing underneath—and every morning when I wake up I go down and roll the sod back down to cover the ground back up."*

With the group's insightful input, Laurie explored the themes of relentless struggle and images of perfection that stood out for her in the waking "dream." She, as well as everyone else in the group, could think of homeowners whose time, money and energy were poured into maintaining the "perfect lawn." And they all knew people whose energy was tied into maintaining a metaphoric "perfect lawn-cover"—a flawless image they presented to the world. Laurie re-



flected on the various dimensions in which she was being invited to cultivate an attitude of greater acceptance and inclusiveness of the rugged and the ragged in her life.

But just as all dreams have multiple levels of meaning, I suspected this waking dream might also. From a different angle, I asked Laurie the question her waking dream had suggested to me, given the context of her opening complaint that evening, "I haven't dreamed in weeks."

"What would happen if you didn't roll the sod back down soon as you woke up in the morning?"

Laurie laughed, suddenly seeing the raccoons as the dream creatures of the night which roll back the cover of consciousness to the rich ground of the subconscious.

A rich underworld with all its "weeds" and teeming life energies that some part of her preferred not to look at—and so covered back over soon as she woke up.

The next week, Laurie reported that she had begun remembering her dreams again.

## **A Symphonic Resonance**

These night creature waking dreams arise from that same deeper-than-consciousness, mysterious source that speaks to us in the night. Sleep or wakefulness, inner or outer, do not seem to be vital concerns to it: like the postal service, rain or shine, dream recall or no, it delivers us its message.

What is intriguing about these waking dreams in particular is their interrelationship with our night dream life. There is a definite connectedness, a clear collaboration, an interfacing between the two. The collaboration at times is almost as precise as that of a connecting train and ferry in a channel crossing.

The waking dreams here served as a vehicle delivering the dreamer to the

place where she could connect to her dream life, ferrying her across the gap of recall. Other times, it's a series of dreams that carry us through the stuck places of our waking lives, bringing us to the place where we can again get on track. Our unconscious creativity appears to be quite amphibious, willing to use whatever channel is available.

Waking dreams are easier to access for some than night dreams and thus become the instrument of choice for communication from the unconscious. For others, whose night dreams figure more predominately, the waking dream may fill in for the night dreams when that channel is temporarily blocked. At such times the waking dream is like a solo instrument carrying a melody for a period of time in a symphony. Other times, as in Jung's scarab story, the imagery of both night and waking dream interweave in a rich harmony that gives a deep resonance to what we hear.

## **Working with a Waking Dream in Dream Groups: An Exercise**

Waking dreams can be worked with in a dream group right alongside the night dreams, and essentially in the same way. The starting point is to bracket the "dream" with a beginning and an end, and then to regard everything contained within its borders as a dream, and to work with it as one would with a dream.

### **Guidelines for person sharing:**

1. Select an event or occurrence that happened during the week that stood out for you in some way. Find an appropriate beginning and end point, as you would if you were to tell it as a dream.

2. Now begin to describe it as you would a dream, in the present tense. Include the setting, relevant details, and feelings: "In this dream,"

Example: "In this dream, I am driving. I am in a rush. I start to turn right. I almost run over two pedestrians stepping off the curb whom I didn't see. I stop in time, but I am very shaken."

### **Guidelines for group members:**

3. Explore the waking "dream" with the same respect for the dream and dreamer that you would have toward a traditional dream. Remember that you are working with the symbolic, metaphoric and feeling dimensions. This is not the place for real life advice or solutions ("You should drive more carefully") or commiseration ("Raccoons are horrible animals").

Listen and question metaphorically. Questions like: "Are you in such a rush in your life that you're in danger of running over other people (or other people's feelings) to get where you're going?" "Do some things in your life seem too pedestrian (two pedestrians) to pay attention to—but maybe you're needing to?"

Real-life suggestions that do slip through, such as "Vinegar is supposed to help keep raccoons away," can be explored metaphorically, too. What is vinegar? How does vinegar keep raccoons away?

4. All the techniques useful in working with a dream can be brought in here. For example, associations to waking dream symbols could be explored; the dreamer could engage in a dialogue with one of the dream characters; suggestions could be made to enact the elements of the "dream" in a gestalt way: "Could you be the curb? The pedestrians?"; et cetera. ☺

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Zoé Newman, MFT, is a psychotherapist and dreamgroup leader in the San Francisco Bay Area. This article is adapted from her book [Lucid Waking: Using Dreamwork Principles to Transform Your Waking Life](#). To contact her, or for information about her book, email: [znewman@juno.com](mailto:znewman@juno.com).



# Waking Life as Dream Life

By Victoria A. Vlach

LET'S ASSUME FOR A MOMENT THAT LIFE IS A DREAM. This means that we can use dream techniques on waking life events or situations. Go ahead. Try it:

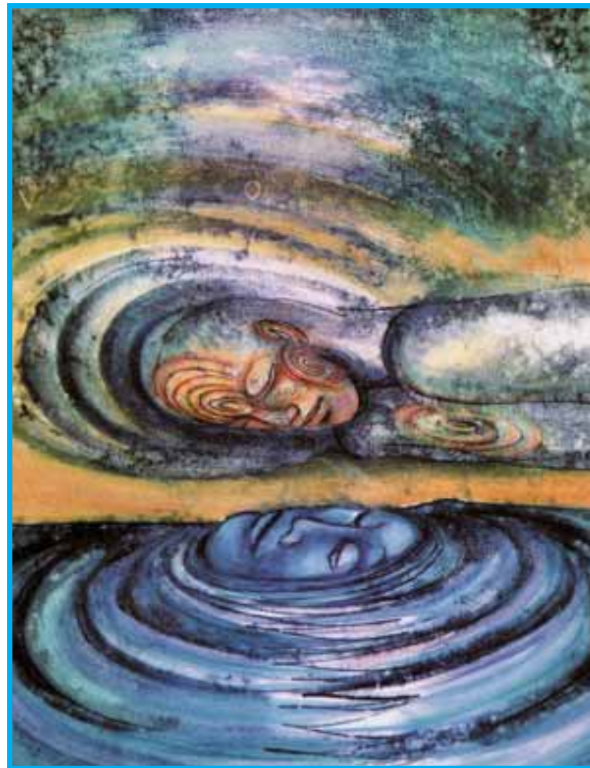
Pick something from your everyday, waking life—say, an unexpected change in your job, or that near-miss on the freeway, or perhaps an emotionally charged encounter with someone—and take a step back to look at that event or situation 'as if' it were a dream or a scene from a dream. Apply your favorite dream technique(s) to this event or situation. What do you notice? Now take another unusual waking life event or situation and look at that as if it were a dream. Now look at any waking life event or situation as if it were a dream.

How does the dream world show up in your waking life?

How do you know that you are NOT dreaming, right now?

When we work with our dreams, we have tools to enhance our everyday life—and to explore this dream we call 'waking life'.

How do you work with dreams? What are your favorite techniques? However you look at dreams, use those tools to look at waking life. See the



people, places, actions, emotions, etc. in a waking life event or situation as if it were a dream event or dream fragment. What do you notice? What do you see? What do you learn about yourself in this exercise? What do you learn about your relationship(s)? Your body? Your job? Your life's calling? Your choices?

In the 1980's, I spent hours each day/week recording dreams and working with the dream tools and techniques

I was learning. I incubated dream questions, intended lucid dream experiences, wrote about my dreams, read dream books, etc. In short, I immersed myself in the world of dreams and dove deep with the intention of dissolving the culturally-constructed barrier between waking life and dreaming life. Somewhere in all this dreamwork, I began to intentionally look at unusual or out of the ordinary waking life events and situations: a child's doll, lost/discarded along a wet curb; an argument with a co-worker; found money; odd objects that caught my attention for some reason. What happened 'woke me up' more than I expected!

As anyone who works with dreams knows, the more attention one pays to dreams, the more detailed and vivid they can become. Coupled with a desire to become lucid while awake in consensus reality, this intensive dreamwork began to thin the veil between worlds. My waking life became richer and spoke to me in surprising and personally meaningful ways. My dream life became more alive. Using several methods to remind myself that I was dreaming (while sleeping and while awake), the pre-lucid and lucid

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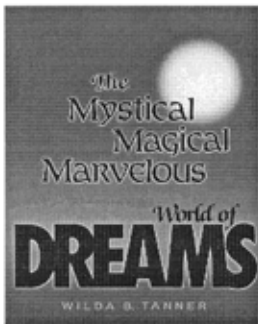
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dreams became more frequent. Then, one day, the dream-world appeared in waking-life reality—I literally walked into a recurring dream-image! *That day I went to a particular room I had been to several times before. Nothing was out of the ordinary on 'this side' of the door (no signs or announcements). However, when I opened the door, the room was obviously in the midst of significant remodeling—spaces that were normally private were completely exposed (!).* This room, this image, came from dreamtime and said, very clearly, *'waking and dreaming are one.'* The world shifted, expanded, and I knew that if I crossed the threshold and entered that room my life would not—could not—be the same. I wish I could say I eagerly stepped into the room. What I discovered instead was a strong attachment to my 'ordinary' (albeit uncomfortable) life. In that room, anything/everything was possible... but required more than I was willing to give up. I closed the door without entering the room.

Then the circumstances of my life began to change, leaving less time for intensive dreamwork. I was still connected to my dreams, however, and started my first dream group around that time.

I never quite let go of looking at waking life events and situations 'as if' they were dreams. One eye stayed open for dream images in waking life. I still draw on these concepts in dream groups and workshops. Sometimes I look back on that day, that choice, with the wistfulness of wishing I had been 'braver' at the time. Change continued, as it does, in steps large and small. Something profound had touched me, and although my life seemed safely 'ordinary,' my interest in non-ordinary reality and dreams gave it an unusual flavor. Now, years later, I seek again something like that room, to enter and take that leap, to consciously cross the thresh-hold, and

actively embrace a non-ordinary life in which 'waking and dreaming are one.'

Sometimes waking-life dreams are personal, circumstances surrounding a sudden head-dive and broken finger, for example. Even in the emergency room, I joked/talked with my friend, "If this were a dream, what would it be telling me?" Sometimes a waking dream includes others, as when several of us headed out of town to meet with another dreamworker, the driver had car trouble that stopped us in our tracks. The part(s) that failed held significance on several levels. And sometimes a waking dream is part of the collective psyche, as with Sept. 11 or hurricane Katrina.

Viewing the events and situations of waking life 'as if' they are dreams allows another, larger, dimension to open in our personal/collective world. We are not as separate from ourselves or from each other as some would have us believe. We are not alone and are not powerless in the face of disaster or tragedy. It is possible to see more of one's self, and the world, with the help of these 'waking dreams.' Working with waking life events as dreams can help each of us become more conscious in our lives. As each person becomes more conscious (in interactions, choices, etc.), the world (and the world view) will, of necessity, change.

We are all connected. Life is a dream – a great big, collective, group dream.

Let us wake up in our dreaming life.  
Let us wake up in our waking life.

Let us become conscious. Emerge from the cocoon.

Let's wake up. ☽

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Victoria Vlach has been a dreamer all her life. In addition to facilitating dream groups and workshops, she is a Regional Contact and occasional writer and proofreader for Dream Network.



# A SYNCHRONISTIC ENCOUNTER: The Place Where Dreamtime & Daytime Intersect

©2007 by Paul Levy



**L**IFE CAN BE SO DREAMLIKE. In the late 1980s I was working as the Book Service Manager for the C. G. Jung Foundation of New York. One day, one of my customers asked me how come I didn't carry his books. Wondering who he was, I asked him and he replied "I'm Dr. Montague Ullman." Astonished, I realized I was talking to one of the world's leading experts on dreams.

Being passionately interested in dreaming, this seemingly chance meeting was deeply meaningful and synchronistic for me. As we got to know each other over time, Dr. Ullman and I realized that we actually lived quite close to each other in the suburbs. One time when I visited Dr. Ullman at his home, I shared with him the intense shamanic initiatory illness that I had been going through since the late 70s. I described to him the overwhelming experiences I had been having where the boundary between dreaming and waking was dissolving. As if I was living inside of a waking dream, my inner process was externalizing itself and synchronistically manifesting itself both literally, as well as symbolically, through what was



playing out in the outer world. It was as if some deeper part of myself was configuring events in the seemingly outer world so as to express itself.

I knew from Dr. Ullman's work that he was not only a psychiatrist but was very open and interested in the paranormal. So I told him about many of the out-of-the-ordinary experiences

that were happening to me. Events were happening in my life that were supposedly not possible in this universe of ours; stuff that could only happen in dreams. Just like a dream, it was as if a deeper, inner process was revealing itself to me through the medium of the outside world. The seemingly outer world was manifesting like a living oracle, an instantaneous feedback loop, a continually unfolding revelation that was speaking "symbolically," which is the language of dreams. Because of people's fearful and judgmental reactions to what I was experiencing, I had become a bit gun-shy, hesitant to share with others

what I was realizing for fear of being pathologized and told I was going crazy. I explained to Dr. Ullman how I was struggling with trying to integrate what I was realizing about the dreamlike nature of this universe with how to be in the world and make a living in a way that supported my spiritual unfolding.

I knew that being the book service manager at the Jung Foundation wasn't my true calling. Even though I enjoyed the job because it allowed me to study Jung, the job itself felt like a suit that fit too tight. If I amplified this experience like a dream, having a job in consensus reality felt like a part of my soul was being killed. I knew that Jung said that the cause of suffering and neurosis—both of which I had plenty of—was not finding your true vocation. He points out that, etymologically speaking, "vocation" comes from the word *calling*, which comes from the words *genie* (as in "I dream of...") and *genius*. And the word *genius* comes from the word *daemon*, which means the inner voice and guiding spirit. Jung makes the point that if we don't honor our daemon, however, it constellates destructively and becomes a "demon." The point is that if we follow our inner voice we will find our true vocation, snap out of our neurosis and heal our suffering. Or so says Jung.

Dr. Ullman was in strong agreement with Jung. I will never forget one thing he told me, something that no one else had ever said to me in response to my problems with integrating my mystical experiences into this seemingly mundane, physical world, which demanded that I "make a living."

As if giving me a prophecy, he said that my healing would undoubtedly come when I could creatively find a way to build a bridge between the two worlds by assimilating the deeper spiritual process I had fallen into in such a way that I would then be able to make a living by way of this very process of integration. He told me a story of a student of his who had managed to do this, teaching workshops which were the vehicle not only of getting across whatever she was realizing, but the workshops themselves were the very container which deepened her own process of realiza-

tion. She was living her dream, and dreaming it in a creative way that came from deep inside of herself.

Over the course of years, Dr. Ullman's prediction has become true. The unique work that I've developed in dreaming is the very thing which is both supporting me in the world while simultaneously deepening my healing. I have developed what I call "Awakening in the Dream Groups," in which people who are awakening to the dreamlike nature of reality come together and creatively discover ways to help each other to deepen and stabilize our shared lucidity. As if in a dream, we view each other as "dream characters"—embodied reflections of different parts of ourselves—who are not separate from one another, but rather, are inter-connected parts of one another. By what I call "following the dreaming," which simply requires being in the present moment and recognizing the perfection of what is presenting itself and seeing that—whatever is happening—we are all collaboratively "dreaming up," or conjuring up a dream)field which is lubricated for our shared healing. Just like in a night dream, if any of us in the group have an unhealed, incomplete, unconscious part of ourselves (and who doesn't?), over and in time this unconscious content gets dreamed up in the alchemical container of the group and in a very natural (as compared to fabricated) way, gets acted out as the group process. Instead of playing this out unconsciously in a way which reinforces the wound, however, the group adds the light of consciousness to this unconscious energy that is playing out in the field, and is then able to dream into and unfold this energy in a way which metabolizes and integrates the unconscious content. By fluidly following the dreaming with no agenda or technique, we find ourselves incarnating full-bodied dreamwork in real-time—the present moment—in a way which

liberates the unconscious energy which was bound up in the compulsion to recreate the unhealed wound.

Seen as a dreaming process, my encounter with Dr. Ullman was a reflection of a deeper, atemporal, inner process taking place deep within my psyche that was getting dreamed up and played out in linear time... through the canvas of the seemingly outside world. Synchronistic phenomenon like this seemingly 'co-incidental' encounter with Dr. Ullman can oftentimes illumine the underlying dreamlike nature of things. We can view this chance meeting with Dr. Ullman as a dream in which "central casting" sent Dr. Ullman to pick up and play out a crucial role in my inner, dreaming process. In Dr. Ullman, it was as if I had "dreamed up," in actual embodied, materialized form, an inner wisdom figure and guide. Because I was unconscious of the inner wisdom that he re-presented at the time, I had to project it seemingly outside of myself—dreaming it up into actual form—to begin to develop a conscious relationship with this part of myself.

Like Jung says, the unconscious always approaches us from what seems to be 'outside' of ourselves. Which is to say that we dream up this world of ours to (potentially) awaken us. If you were to tell me that I am just imagining—or dreaming—that this is so, I would say "Exactly!" ☸

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**Paul Levy** is an artist and a spiritually-informed political activist. A pioneer in the field of spiritual awakening, he is a healer in private practice, assisting others who are also awakening to the dreamlike nature of reality. He is the author of *The Madness of George Bush: A Reflection of Our Collective Psychosis*, which is available on his website [www.awakeninthedream.com](http://www.awakeninthedream.com). You can contact Paul at [paul@awakeninthedream.com](mailto:paul@awakeninthedream.com); he looks forward to your reflections

# Dreams Are Patterned and Have Meaning: An Argument for Continuity Between Dream Life and Waking Life

by Stanley Krippner & Allan Combs  
Saybrook Graduate School

**C**RICK AND MITCHISON'S 1983 *NATURE* ARTICLE on REM sleep as a random brain process involved in off-line memory consolidation reinforced the view, already held by many psychologists and brain scientists, that dream content is meaningless. For example, Myers (2001) describes dreams as nothing more than hallucinations of the sleeping mind. These authors based their thinking on the idea that the brain is a neural network that stores information during the day, but in which nighttime stochastic noise is needed to cleanse it of unwanted information that would otherwise overload its capacity. At the time this notion was fashionable in the neural network community. But it failed to pan out in actual neural network simulations and current research tends to focus on the opposite problem of how such systems can overcome noise (White, Lee, & Sompolinsky, 2004). Crick and Mitchison pressed this idea so far as to assert that people should not be encouraged to remember their dreams because such attempts at recall may help to retain patterns of thought that "are better forgotten." Erwin (1985) added, "It might turn out that dream analysis is not only of little clinical value, but is actually harmful." Contrary to these perspectives,

many investigations of dream reports support the conclusion that dream narratives are not unpatterned, but, in Alfred Adler's (1938) terms, reflect a basic continuity with waking life, a perspective later developed by Calvin Hall (1953), among others. This evidence comes from several sources, i.e., cross-cultural and gender studies, clinical and cognitive psychology data, psychological therapy research, explorations in developmental psychology, and speculations from evolutionary psychology.

## *Cross-Cultural Studies*

A continuity between dreamers' everyday activities and their dream reports has been shown both for individuals (e.g., Winget, Kramer, & Whitman, 1972; Domhoff, 2001) and for cultures (e.g., D'Andrade, 1990; Prasad, 1982). Consistent with Adler's view and, incidentally, contrary to Freud's wish-fulfillment hypothesis, an unusually low frequency of food consumption has been reported in dream reports within populations where food is scarce (Monroe, Nerlove, & Daniels, 1969). Levine (1966) studied three groups of male Nigerian students, finding that their dream content differed in relation to their tribal back-

ground. For example, the Ibo culture has a value system and social structure favoring upward mobility of its members. The Hausa culture does not support social mobility and individual achievement, while the Yoruba culture takes an intermediate position. The Yoruba students' dream reports contained more achievement themes than those of Hausa students, but less than those of Ibo students, exactly what one would predict if dream life reflects waking life. In addition, dream reports from small traditional societies display a higher percentage of animal characters when compared with industrialized societies (Van de Castle, 1994).

## *Gender Differences*

There are several similarities between genders; for both men and women, there is usually more aggression than friendliness, more misfortune than good fortune, and more negative emotions than positive emotions (Domhoff, 2001, p. 23). At the same time, gender differences have consistently emerged in the literature (e.g., Domhoff, 1996; Soper, Rosenthal, & Milford, 1994), usually showing a higher incidence of aggression in dreams reported by men than by women, and differences in the ratios of male and



female dream characters. However, there are exceptions to these generalizations (e.g., Hobson, 2002, p. 152). In their examination of dream reports from 240 Brazilians, Krippner and Weinhold (2001) observed that both genders reported about the same proportion of male dream characters; nor were there gender differences in regard to aggressive interactions. However, significantly more children appeared in the dream reports of Brazilian women than of Brazilian men; friendly interactions and food references were more frequent in female dream reports as well.

### Clinical Psychology

Several studies from the field of clinical psychology indicate that people undergoing episodes of clinical depression report more dreams set in the past than do non-depressed people. Further, depressed dreamers report more content characterized by masochism, dependency, and blandness of affect. If the depression begins to lift, however, the dream content changes, with more feeling and emotion appearing in the dream reports (Cartwright, 1986). Nightmares, those dreams with terrifying content that frighten the dreamer and can be recalled upon awakening, peak in childhood. Among adults, they can often be traced back to stressful events in the dreamer's life (Kothe & Pietrowsky, 2001), especially in people afflicted by post-traumatic stress disorders (Ursano, 2002). In addition, they have been found to be associated with such personality variables as anxiety, depression, somatization, and "thin boundaries" (e.g., Hartmann, 1998). These links between dream life and waking life present some of the most formidable evidence that dream reports reflect patterning and meaning; the occurrence of nightmares in children may be one of several examples of interactions between brain development and socialization.

### Cognitive Psychology

There are considerable data indicating that the areas of the brain most active in dreaming are those associated with visual and motor activity, imagery, emotion, and metaphorical thinking. Ancient sleep temples and such practices as dream incubation were early attempts to use dreaming for problem-solving. More recently, dreams have been linked to oncoming medical problems and, in some cases, their resolution (Kasatkin, 1967; Smith, 1990). Barrett (2001) described dreaming as "the mind thinking in a different biochemical mode" (p. 184) and presented dozens of instances of novelty, creativity, and invention in dream reports. Her survey indicated that visual and narrative ideas are more compatible with dreaming, while logic, music, and mathematics are less common. One is reminded of many well documented incidences such as Friedrich Kekule's discovery of the benzene ring while in a semi-dreaming state (Ghiselin, 1955).

Robert Louis Stevenson described dream "brownies" that helped him "to build the scene of a considerate story and to arrange emotions in progressive order" (p. 64). He gave as an example the role of dreaming in the production of his 1886 novella *The Strange Case of Dr. Jekyll and Mr. Hyde*, which occurred sequentially during several dreams. Domhoff (1996) wrote that the use of content analysis to study dream reports has demonstrated a "consistency in what individuals dream about from year to year and even over decades," as well as "correspondences between dream content and waking life" and "a direct continuity between dream concerns and waking concerns" (p. 1). These conclusions argue against the notion that dreams lack pattern and meaning.

### Psychological Therapy

Dream work is not an essential practice in psychological therapy. However, there is a body of evidence that it enhances clients' satisfaction with the psychotherapeutic process and that it increases clients' insights, especially regarding the connections between dream life and waking life. Modest positive changes have been noted in the clients' interpersonal functioning and reduced symptomatology (Hill & Goates, 2004). Most of this research has utilized Hill's (1996) three-stage cognitive-experiential dream model consisting of exploration, insight, and action. In addition, several descriptive articles have attested to the effectiveness of Ullman's (1994, 1996) experiential group dream process (e.g., Krippner, Gabel, Green, & Rubien, 1994; Ullman & Limmer, 1987).

### Developmental Psychology

The continuity between dream life and waking life is evident in the parallel between dream reports and waking thought, a similarity overlooked by many theorists but supported by considerable comparative data (Domhoff, 2001, p. 19). This parallel extends to developmental studies; longitudinal research involving children's dream reports demonstrates increases in narrative complexity as children mature (Foulkes, 1999). Children's dream reports contain content markedly different than that found in adult reports. For children under age 5, reports consist primarily of bland and static images, typically of eating, drinking, or animal figures. Children between the ages of 4 and 8 report nightmares more frequently than any other age group, and these reports decline with age (McNamara, 2004, p. 136). During this same time period, there is an increase in interpersonal interactions but without the high levels of aggression, misfortune, and unpleasant emotions found in adult dream reports

(Foulkes, 1999). Gender differences begin to appear in late childhood and become more prevalent in adolescence. In other words, dreaming appears to be a cognitive achievement that develops gradually, as do other cognitive skills (Domhoff, 2001, p. 20). This developmental sequence runs counter to the assumption that dream content is random and unpatterned.

### Evolutionary Psychology

Ullman (2001) has reminded us that "as members of the mammalian evolutionary line we share two forms of consciousness with our fellow creatures, namely, waking consciousness and the distinctly different form of dreaming consciousness that surfaces periodically during sleep" (p. 1). Revonsuo (2000), having noted the high proportion of dream reports containing negative affect, proposed that these are a carry-over from primordial eras when waking life was more dangerous. Revonsuo suggested that dreams represent a genetically transmitted predisposition for survival scenarios retained and rehearsed during sleep for waking applications. Hence, dreams are not only patterned and meaningful, but adaptive as well.

McNamara (2004) has presented a contrasting view that also draws upon evolutionary psychology. For McNamara, dreams are the creative product of an adaptive process that is crucial to the development of authentic human communication and "hard-to-fake" emotions, as well as human culture in general. During this process, REM (rapid eye movement) and non-REM sleep are often antagonistic, yet dreaming can occur in either. McNamara deconstructs many orthodox perspectives, most notably the notion that dream content is a meaningless chance occurrence. To the contrary, many dreams are accompanied by "costly signals" such as rapid eye movements and indications of distress (which is why there are so

many unpleasant reported dreams). The dreaming primate's mother pays special attention to those infants whose behaviors are signs of the most distress, thus perpetuating the genes responsible for these "signals." McNamara concludes that, rather than being artifacts of nighttime sleep, dreams are "central to human behavior, well-being, and culture" (p. 166).

### Patterns and Meaning, or Sound and Fury?

Hobson and McCarley's influential publication of the *activation-synthesis hypothesis* in 1977, argued that dream experiences are efforts of the optic cortex to make sense of unpatterned stimulation of the visual-motor cortex, primarily during REM sleep. The "synthesis" aspect of this model refers to the brain's efforts to produce a coherent sequence of images and events out of these inputs. From our perspective, Hobson sees the "patterning" as following the "activation" process; "meaning" is attributed to this "pattern" during wakefulness. Since then Hobson and his colleagues have continued to enlarge and develop their theory, describing how the brain "not only self-activates and isolates itself from the world, but it changes its chemical climate very radically" (p. 162), processing the sensorimotor and emotional data that comprise a dream, often evoking hallucinatory experiences that may exhibit a "surreal intensity that would have pleased Andre' Breton as much as Leonardo da Vinci" (Hobson, 2002, p. 25). Because dream content is "highly individual," dreams "can still find a place in personal psychology and psychotherapy" (p. 151), even though it does not reflect disguised wishes and drives (p. 158).

Does the patterning take place before or after the dreamer awakes? This review strongly indicates that dream reports are both patterned and meaningful. However, Hall (1981) conjec-

tured that this patterning took place as the dreamer emerged from sleep and Domhoff (1999; 2001, p. 22) is among those who have suggested that the attribution of meaning to a dream occurs after a dream occurs, not during its production. Cartwright (2000) makes a valid point when she calls for "a breakthrough in technology" to illuminate what is happening in the brain during dreaming, as well as "more sensitive inquiry of observers and patients to describe this experience" (p. 915).

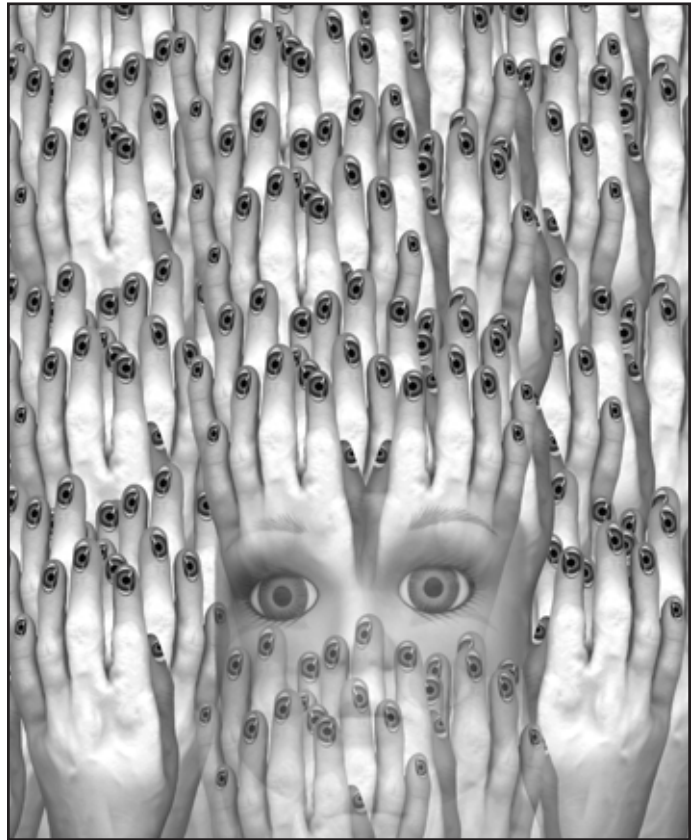
A Shakespearean character poetically dismissed dreams as experiences "filled with sound and fury, signifying nothing." This statement served a dramatic purpose in *Romeo and Juliet*, but portrays a point of view that is not consistent with 21st century dream science. Indeed, Hobson (2002) has described the scientific study of dreaming as "a true renaissance, a genuine revolution...[that] can be seen as a crucial part of a larger project, one that will shake the foundations of philosophy, psychology, and psychiatry" (pp. 160-161). This visionary declaration is one that can motivate both scientists and practitioners, both laboratory and field researchers, both writers driven by theory and those bound by data. The only folks left behind are those who, in the face of evidence from multiple disciplines, still cling to the notion that dream reports "signify nothing." ☺

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(Continued on page 46)

## Life Is A Vision (That We See Tomorrow)

Sometimes, when night is long and time is old,  
I wander back to places that I kept  
inside my heart, as one would care for dreams,  
and cling to love which lived in memory.  
I find myself beneath an olive tree,  
sitting on stone or standing in the grass  
and not alone, there in Olympia,  
but high up in the clouds beside the past.  
I wonder if the gods read oracles,  
I wonder if dreams rise up inside mist,  
I wonder if trees listen—does the grass  
hear my footsteps, remember yesterday  
and know that I have missed so much of time?  
The dream that Delphi was is still a dream  
blue mist, a deep ravine, a flower belt.  
I saw so many rings inside a counter.  
There were postcards and soft, embroidered shawls.  
My sandals hurt my feet but I kept crying  
and walking on through time until I fell.  
My face lay in the grass, my hands were wind-drops  
and then my feet itched from ungentle rain.  
but this was yesterday—or no, tomorrow.  
Somehow, the dream can never be 'today.'  
So life that still is myth, and an oasis,  
remains mirage; and just a desert waltz.  
When sheep bells ring, a camel must be walking.  
When the sun sets, the moon is rising, too.  
A thousand stars are shining over Delphi,  
a hundred more look at Olympia.  
The grass covers my dreams. The grass is wet  
from tears and rain—it knows tomorrow's dreams.  
Today is painted over, made of ashes,  
and carved of stone with words no one can read.



At last, at last, I cried when I reached Corinth.  
I dream the sea. I dream an olive tree.  
How far we are from Crete and from tomorrow;  
how rough the journey and how wide the sea.  
A little boat with painted sail is coming.  
I see a mermaid waiting on a rock.  
I feel blue water—see me, I am swimming  
to reach the boat and catch the painted sail.  
The linear, the circle, the obtuse  
are waiting for me on that distant shore.  
that may become tomorrow was today,  
and filled each book and letter yesterday.  
Time is a journey that we never take.  
But only home can cloth a naked heart.  
And only love can reach us through tomorrow—  
the wind is blowing through my little sail.

*Jane Stuart*







## Waking As Dreaming

by Arthur Stroock

**I**N THE PROCESS OF LIVING, I often incubate a dream to get information. So, in keeping with the current Dream Network theme, I turned to dream incubation to give me additional understanding about the experience of living one's life as if it were a dream.

My incubated dreams are often quite understandable so I was expecting to get some quick and easy to understand information. Instead, I got a middle-of-the-night dream about a family that had been getting light over a period of years. The meaning of light as well as other dream elements, however, all lacked clarity. The dream itself seemed to be more like the waking process of 'brainstorming' often used to generate ideas.

After jotting down the dream, I had to use the bathroom. Without turning on any lights, I walked into the bathroom and saw a star through the window, beautifully framed by an opening in the surrounding tree branches. I realized that the light of the star could in some way be a continuation of the focus on light in my dream. As I turned from the window, my attention was caught by a lighted wall switch. The thought occurred to me that seeing lights could be the beginning of a waking nightmare experience if I allowed it to be. That realization triggered more thoughts of lights before I was able to bring the train of thought to a close.

I began walking back to the bedroom

without switching on any lights that might disturb the sleep cycle. Even so, my eye caught the lighted switch in the hallway. Then, upon entering the bedroom, the lighted switch on the electric heater caught my attention. The realization came that if I didn't jot down the unusual waking experience of noticing/seeing these lights, the recall might drift away in dream like fashion. So, I groped for my flashlight, and realized that I was faced with still another light.

Possibly the awareness of the parade of lights in my nighttime waking moments had been initiated by the dream theme of collecting light. The experience was not particularly pleasant. To eliminate the unpleasantness, I considered the more comforting thought that when we see "the light," we've gotten the answer. Conflicting with that idea was a bunch of nighttime scribbles in my dream journal that contained no simple answer about waking as a dream. As the disappointment became clear, I heard a still small voice say, "Wonderful." At hearing the voice, my resulting excitement blocked out whatever was supposed to be so wonderful.

So, I turned off my flashlight to go back to sleep. As I did so, I saw the glow from the digital display of my clock that I had carefully covered so I wouldn't see the light. Agh, more light. I figured that there must be a message here somehow about seeing the light. Next, I realized that I'd forgotten to put in my mouthpiece to avoid nighttime teeth grinding. So, I got up again and had difficulty finding it because the night-time glow built into its container had gone out.

The experience with light was becoming more complicated and difficult to understand. With relief, an idea came to mind from Ralph Blum's [The Book of Runes](#). He writes of the desire to immerse oneself in the experience of

living "without having to evaluate or understand." With that in mind, I could go back to sleep.

The next day, an old choir friend gave me a call. During the course of our conversation, I told her about my recent dream along with my intention to learn more about experiencing waking life as if it were a dream. She didn't seem to resonate with the topic. Instead, she said, "Well Arthur, you know the first thing God said was 'Let there be light.'" She then proceeded to sing a song as a prayer for me that finished with "May God's light shine on your face." She brought our conversation to a close by repeating the last line of the song.

Later, as I sat back and contemplated the call, I realized that not only was the focus on light continuing in my life, but also that I'd been given a heart-felt gift. That gift of a blessing was related to immersing myself in and being conscious of my waking and dreaming experiences.

My dream incubation process that had been designed to more fully understand waking as if one is in a dream certainly yielded unexpected results. The results were reminders of a number of factors including: the powerful effect of intention on our dreams and waking; the back-and-forth flow of information and emotions between dreams and waking; how the mystery of light is alive and well; the question about which comes first, the dream or the waking and finally, the unpredictability of life, the energy drain that can occur when trying to understand things, and the fact that there just aren't any simple answers. Possibly most important, however, was the reminder that by immersing ourselves in life—and 'The Light,' we can experience satisfaction and a fullness that no amount of understanding can bring. ∅

# Dream Threshold

by Star Edwards



**W**HEN WE LAY DOWN TO REST, soon we find we have drifted off into a deep sleep and start dreaming. Or do we? Science says our bodies must have sleep to refresh the neural activity in the brain and the physical body. When we sleep we will eventually enter a REM state. This is a condition that shows our brain recording "busy" activity as if we were awake, even though the body is "switched off." If we are spirits living in a human body, do our spirits sleep too? What is taking place if the spirit who resides in the body does not need to rest?

The answers may require us to step out of the boundaries of what we accept as our present physical reality and explore what is another reality entirely. Although many dreams use symbols of the day's events to reflect information to us about where we are in our evolutionary soul growth, there are many nighttime experiences that fall outside the "normal" range of dreaming. Dreaming takes place in an altered state in another dimension.

Just as the infrared spectrum is to our vision, or ultrasonic sound is to our hearing, a range of dream experience also exists that occasional seeps into our waking consciousness.

## When is a dream more than a dream?

Many times people have reported dreaming or awakening to a visit from

a deceased family member or friend. This may not be a dream! There is an incredible quality of vividness and feelings of heightened awareness when visited by a deceased loved one. The response to these experiences can be "feeling more alive than when awake!" The bonds we make with others in our physical life are strong and enduring. A deceased person may want to comfort us from the other side. Even our beloved pets build strong bonds with us that do not end with their passing.

*(2-17-98 experience) "I see Mrs. Griggs, my former landlady. She is surrounded with a glowing light and is floating three feet off the floor. She tells me she is in a better place now. I thank her for helping me. She is very peaceful and grateful, too."*

*(3-12-07 experience) "I am with Xena, my dog. I miss her so much. She lies on her back so I can rub her tummy. Even though she had some light brown streaks on her back, she is now bright white and looks so happy"*

Many times our dreams or other dimensional experiences can serve as portals to past or future events. These may have dream-like qualities yet be highly detailed with names, locations, period clothing and culture. People in our present life can be shown in another gender and relationship. Physi-

cist, Stephen Hawkins and the movie *What the Bleep Do We Know?* explore our reality in terms of time and space. The time-space continuum is an idea that portrays a reality where all time is simultaneous. There is a geographical area of the United States that connects four different American states together. There, one may stand in Colorado with one foot and in New Mexico with the other foot. There are some nighttime experiences that present a theater-like production in which you can either view yourself as an actor or take part in a fully costumed era not from the present time and culture. In this altered space you can move freely backward or forward through the sphere of time. *Although these types of dimensional experiences reveal a past or future, they also speak to us about the present quality of our life in the here and now.* What is happening in my present life that relates to these past or future issues? Why is this experience happening now to me? How does it relate to my life now?

*(4-3-00 experience) "I am in pagan Ireland a very long time ago. I am a young woman wearing a long peasant dress. We live in a small village. My friend and I go into this primitive hut with a long table in the center."*

*(7-11-86 experience) "I see myself as a young boy about 16 years old. I am working side by side with*

*Michelangelo. We are painting on a canvas. Michelangelo is about 20 years old. He has a beige shirt on. His hair is brown and short. He is thin with a medium build."*

*(4-8-06 experience) "I am working with a man who is tending to a child's bruises and wounds. He is a Native American with hair that stands up. I go to find the medicine he needs. I hear the word "Chippewa." I am attacked by a bear and see myself and my dog on an escalator going up to the clouds."*

Or we may go forward in time:

*(from 1965) "I am with my sister. We appear to be typing on a typewriter, but it is somewhat flat and doesn't exactly look like a typewriter. There is a TV screen behind the typewriter. We see colored moving pictures of Africa with native animals. There is sound coming from the TV that tells us all about the animals."*

These experiences can be vivid, often tactile and more real than our waking life. We can be in the experience or passive observers. We can also recognize who we are in a different gender or age. My essence is the same and is the same signature for eternity. Some part of me recognizes myself.

Angels or guides can easily come to us in this altered state. It is an experience that is ethereal, memorable and profound which can take place in the physical body or in the spirit body that exists outside of our time and space. What feels like 20 minutes can be a 3-minute encounter. Guides, angels or masters can and do show up to lend support, teach or guide us.

*(7-3-98 experience) "...this angel is waiting for me. It is not a man or a woman! S/he is so beautiful with*

*wavy golden-colored hair and appears to be about 15 years old. There are no wings yet I know it is my angel. S/he speaks to me telepathically. The angel said I had been here many times before with them. S/he shows me pictures of myself when I was about 4 years old walking up the stairs to meet him/her. I have a teddy bear in one arm. I came here when I needed help. S/he tells me it is not necessary to stay in situations if I have learned my lessons.... There is a group of us asking the angel many questions. One man from the group says he couldn't write songs anymore. The angel says "the music is already written and he had to become more in tune to pick it up and hear it."*

*(9-29-86 experience) "I am with some nature angels (fairies). They are about six inches, others are larger with rounded wings all different colors, almost iridescent. They are very happy creatures."*

*(2-2-83 experience) "The color of the air is purple. I start to fly towards the ceiling. I see others flying with me. They are angels. On their backs are wings of light spread out."*

*(6-11-03 experience) "I see my guide. Her strawberry blonde hair is blowing in the breeze. The breeze rings all the strings on a harp very loud. I could hear words from the ringing. When the strings ring I hear the name and something about what was needed for their healing. Little scrolls started appearing. I see the word contract at the bottom..."*

When we lay our body down, our spirit is set free. This is a chance for us to return to the place where we came from or to travel to other realms.

Since we are spiritual beings, the uni-

verse is our home. When we are not hindered by the dense material of the body, our spirits have enormous power. **Our spirit body follows our thought when directed and focused when we drift off to sleep.** Nightly affirmations, prayer and a joyful attitude catapult our spirit in this direction.

*(3-13-01 experience) "I am floating up. Soon I see the whole earth. I notice planets around me. At first I see clusters in different shapes. These planets are close to the earth. As I get closer, I see huge mega cities in the sky. They look like giant jewels."*

*(8-6-93 experience) "We are flying over mountains. Each time we pass another range we all say "ahhhhhh". It gets more beautiful each time. We enter this white and gold building which pulsates with light. I feel the pulsations too.*

*We sit down to listen to the entertainment. There are balls of light which radiate out and spread light throughout the crowd. I talk to the lady sitting next to me. I ask her, how did you get here? She said she had a "temporary interruption of life" and she chose to stay here. She said, "each person has their own apartment." The man next to her said, the "difference between our world and your world is that no one is destructive to themselves or anyone else."*

*(7-25-92 experience) "I hear loud tearing sound. I see a woman with a dark ponytail on top of her head. She said she is from another planet, too. The man says that people don't die here. When their individual work is done, they are transferred. The woman told us they didn't need sex on this planet, although you could do that, but all were more spiritualized."*



*(12-8-84 experience) "I am nearing Orion's constellation."*

*(6-6-88 experience) "I am being shown two clusters of stars pointing out things about it."*

You may run into beings you never knew existed:

*(3-24-83 experience) "I go to the hallway and hear voices. I see two beings with small strange heads. They come over to me and we talk. They show me the food they eat."*  
*(1973 experience) "I am in a cave with two beings. They are very tall, maybe 8 feet tall. Their skin has a bluish tint to it. Their heads have a different shape.*

*They appear very gentle."*

*(12-22-99 experience) "I am with other beings in the room. They are the Grays with big dark eyes. One being behind me has the largest eyes. The eyes seem like an abyss, no pupil, and the size of my fist. There are five Grays here. They seem unconcerned with us. We are not afraid of them."*

Human beings create energy with their thought and feeling. This energy surrounds us and goes with us everywhere. Some thoughts and feelings are very powerful because they are strong and have accumulated over time. This stems from the principle that like attracts like. Focus on love and you draw to yourself that which is love. The same is true for any habitual thoughts. I asked my guide why are there so many predators that prey sexually on our children?

*(7-30-01 experience) "My guide shows me the quality of energy that pedophiles plug into. This energy has a heavy density to it and is very cold, thick, impersonal, huge, very alive and dark. The quality also feels "slimy." Some people are heavily influenced by this accumulated energy. This energy has tentacles and draws people in*

*with their attention. It is kept alive by our thoughts and feeling pouring into it."*

I believe the advice to "never go to sleep angry" is a wise investment of our energy. Surrounding ourselves with angry energy can attract thought forms and entities that feed off this vibration.

*(7-19-85 experience) "I feel these forms. They are choking me and wanting to smother me. I say "You have no power!" and their grasp loosens. I say it again and they let go."*

*(3-10-97 experience) "I am flying over a part of the sky where it feels very animated and alive. I ask my guide, "Is there evil?" She says, "yes, but not the way we think of it." She shows me these "arms" out in space hovering over our planet. They are like magnets to negative thoughts that feed on evil. They are energy qualified by negativity accumulated in huge energy blobs in space."*

In one job I had, a co-worker was nice and though we were not close, I experienced nightly visitations with him. Everything felt so real! I asked my guide why is it that I see certain people in my dreams and we are hugging and having a wonderful time together, when our physical life shows no signs of that involvement.

*(3-2-85 experience) A female guide tells me: "The inner recognizes and acknowledges the spirit inside the other person. The meeting of souls who have been together before always rejoice - this brings them together rejoicing at the continued harmony that each may experience again in each other's presence. This should not be interpreted that you should have marriage. The harmony and love you experience together is accumulated energy from the past - just*

*rejoice and give thanks. The freedom expressed in the spirit form gives rise to rejoicing much more readily as sometimes outer circumstances do not permit!*

Think of all the sages, scientists, mythical figures or celebrities on the other side whose presence we could tap into or ask for their advice about problems we are trying to solve! In our other dimensional consciousness no time is lost for soul growth. Life is a non-stop learning experience. We learn in this other dimension while our body receives the necessary sleep to revitalize the physical form. And why not also visit with the leaders of today who are teaching and helping our planet to evolve into a higher consciousness?

*(12-18-82 experience) "Edgar Cayce is conducting a workshop. We all meet in a hotel banquet room. He is teaching us how to find people by way of reaching out to their spirit using our thoughts and using crystals to hear the people for which we are looking."*

*(2-6-06 experience) "I am attending a class on the other side that Doreen Virtue, the Angel Therapy leader, is conducting about becoming more psychic. She touches my hand and tells me there is a psychic vampire in my background and that I am so glad to finally be here with all these wonderful people. I am learning how to protect myself and help the planet."*

We are in the realm of a different dimension while the body snores away. Time does not exist. There are no boundaries. Even if we do not remember this other dimensional life we live, we are still experiencing it.

From time to time in the physical world some information from the other side becomes available to our waking consciousness. While the body sleeps, the other dimensional experi-

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## Conference Headliners

**Fariba Bogzaran** and **Daniel Deslauriers** will open the conference with *"One Night of Sleep: The Art and Science of Dreaming."* This multimedia, inspirational presentation will focus on one night of sleep: from Hypnagogia to Hypnopompia using scientific discoveries with visual imagery, video, and poetic live appearances. Dr. Bogzaran is an Associate Professor and Founding Director of the Dream Studies Program at John F. Kennedy Univer-

sity in Orinda, California and Dr. Deslauriers is core Faculty at the California Institute of Integral Studies, San Francisco.

**Milton Kramer, M.D.** will discuss *"The Dream Experience: A Systematic Exploration,"* based on his book of the same title. Dr. Kramer is Visiting Clinical Professor of Psychiatry at the College of Medicine, University of Illinois in Chicago, a member of American Psychiatric Association and the American Medical Association; and a past president of IASD.

**Tore Nielsen** will explore the topic, *"Normal and Pathological Dreaming: Current Research from the Montreal Dream & Nightmare Laboratory,"* speaking about the latest research findings from his Montreal dream laboratory dealing with both normal and disturbed dreaming. Dr. Nielsen is Director of the Dream and Nightmare Laboratory at the Department of Psychiatry, Université de Montréal. His Keynote Address will be presented in English on Wednesday evening and in French the following day as part of the conference's French Track.

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ence offers an adventure that expands our ideas of who we are and what we can achieve. We can discover the life that we have in the spirit. We are very familiar with our life in the physical world, but expanding our frame of reference to our other dimensional life can and will instill awe and wonder in the creation of life.

*(1-21-85 experience) "I am aware of my body - all of a sudden an incredible white light surrounds me. The vibrations are so loud I put my right hand to shield my ear. Then I could feel it in my lower back. The light was so highly charged, like a bolt of lightning. My back is all better."*

*(8-11-00 experience) "I am in Philadelphia. I see a group of earth bound entities that need help getting off of the earth. Saint Germain and I offer service to set these people free."*

*(8-10-00 experience) "I am at Megan's house. I see an entity between worlds. She is short, wearing a mid-length straight skirt and a big frumpy sweater. Her hair is medium short and curly. She didn't want to go to the light, but eventually I assist with her leaving the earth plane."*

*(7-31-98 experience) "I am looking at a military facility. They are doing testing on ET's. The military place is blasting some light rays on the building. In the other room the military had taken genes from ET's and put them in humans. The humans looked half human, half ET."*

We are so much more than we think we are! We can give to our hearts content; for in the spirit, our gifts can be received so much easier since the resistance of the flesh is not in the way. We can heal others as well as

ourselves. We can be of service to the planet in blending our thoughts and hearts for the greater good. We can go where the need is the greatest. Go forth dream, learn and give service to all! Pass the threshold into other dimensions as well. Life is always so exciting! ☺



Star Edwards has been a student of dreams for 25+ years. Inspired by the mystical experiences of the nightly realm, she started writing down her dreams. In waking life she is harpist, artist and dancer. Contact her at PO Box 18464 Denver, CO 80218 303-831-1744 studio

## Spell for Vanishing

Curl a blank page  
Eat its corner

Dissolve a calendar  
Drink it

Untie the laces  
of a sandal

Turn an hourglass  
face down

Say thy name  
backwards

Write it thus  
Erase it

Place thy hand  
upon a stone

Name it bone  
Name it gone

Make the light  
thy sentry

upon the noon  
at high solstice

Sweep thy hand  
unto the horizon

Pronounce ar't  
not three times

Then step free  
from thy shadow

vanishing  
like asleep

Become the dream  
of thyself

thou hath  
never had.

*Dennis Saleh*



## The Fountain

As I approached this magnificently created mirage,  
With water streaks in the air, and a spinner to dodge.  
I was forced to the left, to admire the sight,  
That sparkled like an ocean, upon the moonlight.  
Overtaken by this structure, my spirits ran free,  
Space became earth, there was just the fountain and me.  
And as I sat down, I watched the mist form rainbows,  
Elephants.....birds..... people.....and then a rose.  
The sculpture then spoke, it said "Let your dreams run you wild,  
It is the youth of your heart, expressing your inner child."  
So I ran home to my bed, to feel the comfort as none other,  
Like the softness of your own sheets, or the roof you sleep right under.  
But I got lost in the woods, and couldn't find my way,  
These harsh Virginian forests, that I love though do betray.

Alas all hope, I had given up now in staying alive,  
Until I suddenly saw people.....an elephant.....and birds to my surprise.

They came over, I stood still, I wasn't about to lose my hope,  
These images, once mirages, were the only things to help me cope.  
The humans said,  
"Be nice to others, we are all merely ants attempting to colonize,"  
"Stop worrying about what isn't in life, and start using your brain to rationalize."  
The elephants said,  
"We are large and strong, but still need our minds to keep us smart,"  
"We can use our strength to pressure you, but that won't win your heart."  
And then the birds,..... chirped.....in unison,  
As they as well gave me their thought.....

All those words of wisdom, experience and knowledge,  
That were shared.....and never bought.

*David Taffet*



# Fear of Diving In

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There are dreams that stick with us, physically, mentally, emotionally and spiritually. I dreamt this dream in 1982 in Hawthorne, Florida. It is a dream that followed me around for years:

*I'm living in the house on Cowpen Lake. I walk out on the dock and realize the water is too shallow for me to jump off. I turn around to go back and I see a man standing at the end of the dock in front of the bathhouse. I can see that he has closed the gate that leads to the end of the dock and the shoreline.*

*I can't go back, so I turn and even though I feel afraid, I jump off the end of the dock into the too-shallow water, striking my right shoulder as I connect with the water and the floor of the lake.*

The next morning I awakened to a terrific pain in my right shoulder, far inside my shoulder blade. This pain continued to attack me at intervals for 20 years. Gradually I came to realize that the pain resulted when I was holding on

to making a decision or moving on in my life. Even after this realization, the pain continued to come. I worked on the pain with dialogue, with massage, herbs, Reiki, applications of Kombucha mushrooms, heat and cold compresses and magic spells, but the pain was resistant and recurred.

Because of the pain I faced my fears: fear of life, fear of death, fear of loneliness, fear of the marketplace. Fear of poverty, hunger and thirst, fear of homelessness. Fear of drowning, of broken bones, of toothlessness. Fear of being naked, fear of torture, fear of violating my principles, fear of being stupid, of being embarrassed, fear that no one will like me. Fear of failure, fear of winning, fear of losing, fear of rape, mugging, robbery, murder, fear of fire, water, wind. Fear of being buried alive, fear of leaving, fear of staying, fear of change, fear of sameness, fear of the past, of the future, of the here-and-now.

Every time the pain started it was like the gate opened and my fears came oozing out for my review. Finally in Fall of 2002 I went to Ann

Teacher's workshop at the Gestalt Center of Santa Cruz CA. With her assistance, I re-created the dream. As I jumped off the end of the dock, I said to Ann "maybe I shouldn't have done that." She shrugged a shoulder, I shrugged a shoulder, and from then till now I have never had the pain again.

The dream of diving in and the dreamwork that ensued represent for me the mystery of the dream message, the compassion of the dream therapist, and the healing that can occur when I finally at last work through the dream and crash through the impasse and the blocks that are causing my pain.

Still now, every morning I get up and dive into decisions, newness, the here-now experience and changes, "skating away onto (diving into) the thin ice of a new day." (Jethro Tull, 1971) ☺

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Elizabeth Howard has her M.A. in gestalt therapy. Her specialty is dreamwork. She lives in Gainesville Florida and can be reached at [holisticliz@hotmail.com](mailto:holisticliz@hotmail.com).

# Taming Wild Horses



by Greg Bogart, Ph.D

## A Study of Animal Dream Symbolism & Male Sexuality

### Part II

(Part I published in DN, Vol. 26 No. 3)



Ouroboros illustration reproduced  
from Maier, *Atalanta Fugiens*

**T**HE TRANSFORMATION OF THE KING into a dragon or an ouroboros suggests to me that the perspective of the king or father is transcended and transformed.

For David, this implied that a dominant attitude of ego consciousness was being challenged and deposed. Sometimes this involves humbling of the ego through defeats, or revisiting our primal woundedness. The ouroboros represents coniunctio, joining the two poles of the psyche—conscious and unconscious, male and female, king and dragon, father and

son. The ouroboros is portrayed as a dragon with wings, suggesting a capacity for visionary flight or transcendence through acts of the imagination—as in this highly evocative dreamwork. The coiled energy of the ouroboros suggests the gathering of immense instinctual power—power that is sealed, as life energy moves in a circular manner around the mandala of personality. It represents the intensification of inner life through encountering the unconscious itself.

David's snake dream called forth this archetypal pattern of regeneration and emotional rebirth. In another sense, the snake was a symbol of his own libido struggling to liberate itself from the prohibitions of the father, an issue pointedly raised by the unconscious through David's next immense and potent dream.

#### The Dream of the Blind Date and the Shy Weightlifter

David's next dream took much effort to understand, and discussing its images occupied us for three full therapy sessions.

*I am rollerblading by myself down a*

*sidewalk. I come to a playground area covered with pine needles, leaves, and debris. I think, "I should bring a brush to sweep it off." I continue, and come to a covered pavilion where kids are playing. I go in and perform a few tricks on my blades and go out. I was to meet someone on a blind date. The date was set up by my mother and this young guy who wanted his older brother to meet me. An old Cadillac, a limo or hearse, drove down the street and I realized it was carrying my date. The young guy, his brother, and my mother were in the car. Then all of us were in my house. The young man's brother was shy and socially uncomfortable. Finally, my date comes over to engage me in conversation. He asks how close is my house to the water. I bring him to the kitchen window and say water is just behind the rocks outside my yard. At that moment a large wave crashes on the rocks and onto my house. Another wave crashes into the house. Then my father is there. I feel like I have to justify living in a house so close to the water where this would happen, like I didn't do*



*my research enough so the house wasn't a good purchase. My date and I sit in the living room. His shirt is off and I notice how nicely built he is. He is a weightlifter, shy, and doesn't know how to engage in conversation.*

Roller-blading reminded David of "fun, gliding graceful, movement, being by myself, being content in myself." Kids playing reminded David of having friends, people to play with; this evoked his sense of loneliness. Indeed, David said, loneliness was one of the feelings that often compelled him to seek sexual encounters during periods of separation from George. The playground evoked childhood memories of feeling ostracized and not fitting in with his peers. He said, "This was potentially a great place for rollerblading if it was swept up."

I asked, "What needs to be swept away and cleaned up?"

David replied, "My hidden feelings about George's drinking." David was troubled by his perception that George often drank too much and sometimes embarrassed David in public. This bothered David immensely, but he had kept quiet about it because he didn't want to upset George and was afraid George would leave him. David said, "It's in my court to do something to clean this place up."

"Performing a few tricks" suggested a desire to be seen or noticed; it reminded me of the natural exhibitionistic strivings of children—the way a child says, "Mommy, Daddy, look at me!" It suggested a need for mirroring and affirmation of the emergent self, which David didn't receive from his father. Performing tricks also implied his sexual escapades, as in "turning tricks."

Being set up on a date reminded David of anxiety, uncertainty, and a sense of obligation. That reminded David of "feeling obligated to remain

silent about George's drinking, out of fear of losing his love."

The old limo-hearse reminded David of something eccentric, "retro," a person trying to be cool by being bizarre. "That is how I acted in my late teens and twenties. I adopted a cool persona." A hearse also reminded David of death. He said, "The paint on the car had faded. That reminds me of the feeling that the shine and newness of our relationship is gone; it isn't so glossy and shiny anymore. It also reminds me of the end of youth, and growing older." I noted the contrast between the old hearse and the earlier dream of the sporty, mint condition car, which reminded me of an inner union of youthfulness and maturity.

Waves hitting the house implied that the tide of the unconscious was rising, bringing waves of emotions. The house was a symbol of David's personality. Water outside the house symbolized close access to the unconscious. Father's presence in the dream reminded David of having to justify his identity, his choices, and his life to his father. Now David was able to state some core themes of his father complex: "I felt judged and criticized by my father. I was always second-guessed about my decisions and my sexual orientation, like I was on trial." It was striking to me that purchasing a house too close to the ocean reminded David of his father berating him. Something about his closeness to the ocean of his feelings, to his feminine nature, to the unconscious itself, drew his father's inner criticism.

I asked David about having a date with the weightlifter, which implied a need to integrate whatever this figure represented. David said, "People who are way into weightlifting I view as shallow. It's like they are trying to cover up their flaws by having the perfect body. That's an ideal I can't attain." The man's shyness reminded David of his own social awkwardness, and feelings of unworthiness and inadequacy.

The man's shyness suggested a deflated, collapsed position. But the fact that he was a weightlifter suggested having an inflated sense of male beauty and potency, a grandiose, idealized male persona.

The weightlifter who enhances his physique reminded me of a godlike hero image, like Hercules, the archetype of male strength. To David it suggested "self-development, meeting challenges, becoming strong." This figure has a slightly grandiose quality, as if such a man is trying to be like a superhero, like Superman. My own association to the weightlifter was that he reminded me of someone vain and self-involved who wants attention. It reminded David of how he compared himself to other men. The dream image suggested that David had a tendency toward idealization, and perhaps exhibited what Heinz Kohut called a merger-hungry self. In such a personality, there's a longing for merger with a selfobject in the belief that proximity to an idealized figure will enhance one's sense of self. The Weightlifter was an image of a good-enough, potent, beautiful self, in contrast to the diminished, inadequate sense of self David felt in relation to his critical, rejecting father.

The weightlifter suggested to me idealization and admiration of the perfected male form. When I asked David if that reminded him of anything, he replied, "I used to try to be very masculine so I wouldn't be seen as gay. I tried to be a mainstream male. I didn't want my masculinity called into question. I became a carpenter and drove a truck so my sexuality wouldn't be dismissed."

I said, "I think the dream is about your life path, your personal truth. It contains an image of an inner marriage; and your partner in the divine marriage is a man like you. It suggests that you are seeking self-love, through loving someone who matches your masculine ideal. Here your im-

age of the Beloved is a strong but sensitive man, the shy weightlifter. Your date with a man who is shy like yourself implies the need to develop self-love, the self-love you couldn't learn from your father because he couldn't validate you."

The theme of seeking union with someone like himself reminded me of the theme of the union of similars, which was sometimes mentioned in alchemy. As Howard Teich put it, "Jungian perspectives on men's relationships usually revolve around Jung's contrasexual archetype of the feminine, or anima. But the male-male union emerges as a critical step in all men's individuation process—and as the final step for some."

It occurred to me that David's dream, with his mother and father both present, presented an image of his oedipal situation. In the dream, mother orchestrates the date, which suggested an unconscious merger or identification with his mother. When I asked David what came to mind about mother orchestrating the date, he said, "I was her favorite. I felt I had to take care of her. One day when I was five years old I found her very sad. She was singing, 'You are my sunshine, my only sunshine.' I realized she had a lot of sorrow, and I felt I truly was her only sunshine."

"You felt you had to take care of her and make her happy. How did you do that?"

"By being cheerful, good, polite, not causing problems, being a good boy." I pointed out that this was exactly how David was acting now, regarding George's drinking; he was remaining silent, trying to be a good, compliant partner.

I said, "In the dream, your mother is able to affirm who you are. In a sense, mother is 'giving away the bride.' Perhaps this represents her acceptance of you." The dream seemed to affirm a positive inner connection with the

mother.

I sought consultation on this dream from Robert Hopcke, author of *Jung, Jungians, and Homosexuality*, who analyzed this as follows: "Because gay men are attracted to men, a characteristic they share with heterosexual women like their own mothers, many gay men feel close to the archetypal feminine aspects of their own experience. Here the mother is ushering David into the realm of intimacy. It is as if, in the dream, mother is bringing him into relationship with the father. David had a bad experience with his father and became wary of intimacy with him. The weightlifter symbolizes the narcissistic masculine ideal that he seeks. He sees himself as inadequate, while the weightlifter is the good-enough, beautiful, empowered male self he seeks. The weightlifter's shyness, and David's own shyness, reflect the fact that he hasn't been affirmed by the father, so that he feels his masculinity is wounded. As a result, he holds men at a distance. Instead of moving in with George, David has maintained a long-distance relationship, expressing an underlying ambivalence around intimacy. Avoiding true intimacy with his lover and continuing to have compulsive, anonymous sex has been a way of continuing to project the ideal outward. David has been identified with the inadequate self and projecting the idealized, good-enough self onto beautiful strangers."

### The Dream of the Domesticated Horse

Exploring these dreams brought forth a prodigious amount of material to be explored in therapy. Months of sessions passed. David and George went to couple's therapy where David confronted George about his drinking, saying this was one reason he'd been ambivalent about living together. They made progress in communicating

about a number of other important issues and eventually made plans to live together. The week that George moved in, David had this dream:

*I'm with a horse. I lead him down a corridor near stalls and onto a long, open path. His lead rope wasn't attached to the halter, so he wasn't completely under my control. Later, another horse with rider came up the path.*

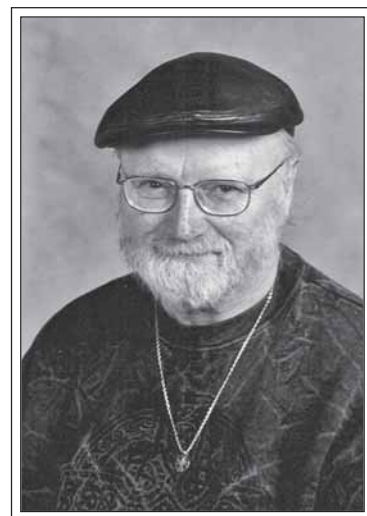
David's association to the dream was that this was a domesticated, tame horse, and that he, too, was becoming domesticated. This was a familiar horse, a friend, not a wild horse. It represented his becoming more open, honest, and intimate with George. I said, "The horse isn't running wild anymore. You and George are domestic partners now."

David said, "In the dream, I'm riding on a long path. Maybe the relationship is the long path. It has been a longer road together than I expected." The fact that the horse in the dream wasn't completely under his control reminded David of fear of losing his freedom now that he was making a commitment to George. Yet he seemed to be in harmony with the horse, which wasn't totally out of control, as in earlier dreams. He realized that the horse might cooperate of its own accord, without coercion. This insight provided the basis for further conversations about monogamy and fidelity.

Several more months passed and David again assessed what was happening as a result of ongoing therapy. He said, "I think I've accomplished a tremendous amount here, especially identifying the wounding with my father and realizing that there's nothing fundamentally wrong with me. I don't feel so lonely anymore. My relationship with George is in a renewed place. I'm speaking the truth authentically. I feel more like a man now. I

(Continued on page 44)

# DREAMS IN THE NEWS



by Russell A. Lockhart, Ph.D.

## The I Ching's Commentary on the Dreamgourd Dream

**I**N MY LAST COLUMN, ENTITLED "...SOMETIMES THE DREAM IS THE NEWS," I described a dream that pictured the making of a "dreamgourd" that would be used for consulting the I Ching in relation to dreams. Since then, the dreamgourd with its accompanying dream stones was completed and—as the dream indicated—the first casting was done in relation to the dream itself.

(see <http://dreamgourd.blogspot.com>)

In this issue, I want to follow through and describe what has come from enacting the dream's hint.

When working with words, I am interested in what a word means; but, I am more interested in what the word has "to say," most particularly in terms of its etymology, its "true speech" (etym = true, logos = speech). Likewise, when I use the I Ching in relation to a dream, I do not ask what

the dream means; instead I ask the oracle what it has "to say" about the dream. For me, this begins in the etymology of the Chinese pictograph for the hexagram rather than with the various translations and interpretations of the I Ching text.

The hexagram that was cast using the Dreamgourd was hexagram 51, called Zhen in Chinese. Wilhelm translates this as "The Arousing," while Huang translates it as "Taking Action." It is important to realize that translations vary and therefore the text that one uses will induce different psychic reactions. What one projects into "the arousing" may lead one along quite a different path than what one projects into "taking action." This is one reason why I use multiple translations; even more, this is the reason why I like to begin with "listening" to the oracle's pictograph image to see what

it has "to say."

Hexagram 51 is one of the eight hexagrams where the upper and lower trigrams are the same; in this case, the trigram Zhen. As a word, it means "shake," "shock," and "quake." In the I Ching, it symbolizes "thunder." Thus, the image conveyed by the hexagram is "thunder above, thunder below." In working with I Ching texts, it is important to realize that historically, each hexagram has come to function as complex symbols for family position (e.g., eldest son), elements of nature (e.g., wood), time (e.g., spring equinox), and other aspects such as places or directions (e.g., the east). It is also important to realize that the text of the I Ching is based on commentaries by Confucius, King Wen, Confucius's commentary on King Wen's interpretations, the Duke of Zhou's interpretation of the lines of



the hexagram, as well as Confucius's interpretation of the lines. Then there are the multiple English translations of these texts by Wilhelm, Legge, Huang, and countless others. By the time we reach these versions, we are very far away from the original "bones" on which the original pictographs were inscribed.

Wilhelm introduces the hexagram Zhen by paraphrasing the Confucian commentary, saying it "represents the eldest son, who seizes rule with energy and power." Huang introduces it with his more literal translation: "For taking charge of a sacrificial vessel, no one is more suitable than the eldest son. Thus after Establishing the New, Taking Action follows." Again, you can see that different texts are likely to set quite different psychic reactions into motion.



Consider now, the pictograph itself. Looking at it as a Westerner with no understanding of Chinese pictography, the image makes no sense.

But by using the appropriate reference materials, the "hidden" images can be rendered "visible" and in this way we can begin hearing what the pictographic etymology has to say. The image is composed of an upper part and a lower part, with each part composed of various elements. Thus, the horizontal line at the top is "heaven." The rounded cap-like curved line is "cloud." The line down from heaven indicates "falling." The four short lines in the cloud are "drops of water." Thus, the idea pictured in the upper portion (called "Yu") is rain, or, more literally, "drops of water falling from the clouds in heaven." You will not find any mention of rain in the Wilhelm text. It should also be noted that the "idea" pictured in the ideograph ("idea picture") is always an action. In this sense, it is always the verb form of nouns in relationship, and for this reason a pictographic image is always an eros image.

The lower image is called "Chên." The modern name for this character is "time" meant generally as well as more specifically a "period" of time. Older meanings have it as "to move," "to shake," "to stir up," "to shock." In Edoardo Fazzioli's book, *Chinese Calligraphy*, a rich source for studying the etymological roots of pictographic images, he says: "The pictograph is highly unusual; it shows a woman bending over to hide something embarrassing. Because this cannot be pregnancy, which is indicated by other signs, it must refer to a woman's period, to menstruation." The bending over women is seen in the "f" like character; there is something falling (the vertical line) from an "interior heaven" (like the exterior one shown in the image above), that is "stopped" or "trapped" (an image that subsequently gave rise to the idea of "embarrassment" as well as "trouble").

Here we have a nest of images that is simply not conveyed by "thunder above, thunder below." From that image and from the many I Ching texts, it is not possible to arrive at these images. To be sure, the regular texts are built by various means on these etymological root images.

Look at the Dreamgourd at the web site noted below.\* Does not the Dreamgourd call forth the basic image of the feminine as vessel? I was sure aware of it as I was making it! As an eldest son, to which this hexagram refers, the I Ching itself seems to want me to relate to the vessel (the Dreamgourd) in the spirit of the seasonal rain that falls from heaven and the rain that falls cyclically from a woman's body as menstruation.

This is the initial yield of my work with the pictograph of Zhen—a hexagram I have not received before. It is only after I do the etymological recovery as illustrated here, that I begin to approach the traditional texts for the additional fruit they will yield. I feel the etymological work puts me in the right frame of mind and body to take

in the interpretations of the masters.

Clearly, the pictograph calls me back to some things that are as "old" as time, that is, the "rhythms" of nature. It is in some relationship to these rhythms, that the I Ching says that I need be aware of when I use the Dreamgourd in working with dreams.

In previous articles, I have argued that dreams are not "about" the past, but are the presence of the future in formation. The old wisdom conveyed to me by the oracle is that this sense of dreams must be "hosted" by connection to worldly rhythms. I sense this is related to the problems of our time in terms of how the vessel of our earth has been treated and perhaps how we must come to treat it in the future.

Can one's dream and it's manifestation as illustrated here be truly related to such larger questions? As I was working on this, I received an engrossing e-mail from my colleague in these pages, Paco Mitchell. He sent me some quotes from Brian Swimme and Thomas Berry's book, *The Universe Story*, and Berry's *The Dream of the Earth*. He told me of their citing the "throwing of bones" as characteristic of that original, primordial and natural religious attitude. Once the bones leave the human hand, they become subject to the laws and patterns governing the universe, with all the invisible interconnections of chance and necessity pertaining thereto. This is what happens when one casts the I Ching. Moreover, they stress that from the earliest Paleolithic, through the Neolithic, and all the way to the present and foreseeable future, the creative activity of humans comes in large measure from dreaming. Bringing these ideas together, prompted by the Dreamgourd dream, is leading to a dialogue between Paco and I on the role of dreams in the future. Watch for this dialogue in future issues of *Dream Network Journal*. ☽

\* <http://dreamgourd.blogspot.com>



Paco Mitchell

## Destiny in Dreams

### Part II

**I**N THE LAST ISSUE OF *DREAM NETWORK* I proposed a category for those dreams in which elements of a person's "destiny" can be discerned. I defined destiny as an irrational pattern of multiple images and meanings, all of which impart a particular shape and implicit purpose to one's life. In this essay I would like to consider some common characteristics of destiny dreams.

**Large Scale.** I used to think that destiny was discernible only in big dreams—archetypal behemoths that dwarf the dream ego with their sheer magnitude and power. But the more I ponder the mystery of destiny, the more it seems that many smaller dreams also belong in this category and it becomes more difficult to draw the line. I even wonder if *every* dream is not somehow woven into the fabric of destiny for, as Gaston Bachelard observed, "The human psyche contains nothing that is insignificant."

Still, large scale itself can be an indicator that inklings of destiny may be close at hand. When we are prompted to say, "I had a big dream last night," we usually mean that something about the scale of the dream took us beyond our personal, day-to-day concerns into regions of greater depth, where personal elements are either displaced altogether or subsumed in the larger context of the problems and potentials of humanity itself. The awareness of our position in the larger context of humanity and the cosmos imposes a kind of responsibility.

In tribal societies, it was understood that big dreams were matters of concern to the whole tribe. It was the dreamer's responsibility to report the dream to fellow tribal members. This ancient pattern expresses a deep insight more or less lost to our modern mass culture. Today, we are no longer able, collectively, to follow the deeper movements of the psyche and widespread disorientation is the result. Nevertheless, many people are still having big dreams. This means that those few individuals who bother to remember and record them bear a heightened responsibility to pay close attention to the formative images rising up from below. This in itself approaches what I call destiny.

**Small Scale.** As Jung pointed out, any psychological statement can be stood on its head, which can be very aggravating to the ego. No sooner do we make a grand pronouncement than the very opposite also turns out to be true. This annoying fact is well expressed in the French aphorism "Les extrêmes se touchent." (The opposites touch one another.)

Thus, I must quickly affirm that aspects of destiny can be expressed not only in terms of large scale, but in terms of small scale as well. This is dramatically apparent in dreams where a baby appears. Its primary qualities of smallness and fragility seem to magnify its importance, especially when the figure is in danger, which it often is ("I discover that the new-born baby has been lost. I am

terrified and must find it.") Something has barely come within reach of consciousness and is already in danger of being lost. Extra care must be given to it and its diminutive size and vulnerability prefigure a long period of development extending well into the future.

To take such a dream figure seriously will have a profound effect on the dreamer. Daily life, which normally proceeds according to the will and discretion of the ego, now is bent to the obscure purposes of a greater will for whose realization the ego is somehow responsible. Ego, formerly the absolute container of experience, thus finds itself relativized, a smaller content, contained by a larger life manifested in the apparent evanescence of dreams.

Occasionally a dream may feature, not a baby, but a tiny, fully-formed human, which the alchemists referred to as a "homunculus." In this case, smallness of scale is joined to impossibility, which imparts an uncanny specialness to the image. Something so small is easily overlooked, and yet it is already fully developed. It is small, like a baby, yet mature at the same time—paradoxical qualities which enhance its importance. As a "complexio oppositorum," the homunculus resonates with the qualities of the Self and the dream context in which it appears may contain signposts that point the way to those deeper levels of authentic being out of which destiny arises.

These small, fragile dream figures—baby and homunculus—by evoking from us a caring response, involve us in something larger than ourselves. We cannot simply follow the desires and needs of the ego, pretending that we have done any justice to the psyche.

Dream-plus-dreamer thus comprise a greater whole than dreamer alone. Their fates are interwoven and the dream has once again made a fair claim on the destiny of the individual. Because of this—and because it happens so often—it may not be going too far to say that our well-being depends on the well-being of the figures in our dreams.

**The Task.** It should be apparent by now that I believe dreams in general, and destiny dreams in particular, place ethical demands upon the dreamer to whom they appear. They saddle us with tasks, which may be one reason why so many people choose to ignore or dismiss their dreams, finding them not only mystifying but also irritating, due to the onerous burden of increased consciousness the dreams implicitly impose.

But if we're not looking for meaningful burdens to place alongside the busy-work and trivial distractions that so encumber our modern lives, we probably shouldn't involve ourselves with dreams. As I said in the last issue, to seek one's destiny in dreams is not for the faint of heart.

In my view, then, if we want to locate that inwardly-generated sense of destiny that dreams can provide, we should pay special attention to the tasks to which they yoke us. However unwelcome they may seem at first, such tasks are best gratefully accepted, for they give us access to deep levels of psychic substance and meaning, the lack of which is cause for much suffering in the world. In the end, both the tasks and our responses to them, tell us a great deal about who we are.

An example of a destiny dream in which "scale" and "task" are interwoven:

A man dreams:

*I am in a deep cavern, shaped like a theater. At one end of the cavern I see an enormous window onto space. The planet Jupiter fills the screen and I "know" that it is going to explode. Within seconds it does. The giant planet erupts in a tremendous fireball, and as the explosion subsides I see fixed stars falling from their places in the heavens. In a flash, what had once seemed permanent and eternal is falling away before my eyes. With a feeling of great urgency I run out of the cavern, onto the sidewalks of a busy city. I must tell people what has just happened, but nobody seems interested. People hurry about their business, too preoccupied with mundane concerns to pay any attention.*

The explosion of Jupiter and the falling of stars from the sky is an image of cosmic scale, a transpersonal event of archetypal magnitude, affecting all of humanity. The dream showed that a major shift in "heaven"—i.e., the archetypal dominants on which our lives are based—is taking place. The gift of the dream was to engage the man as a witness to the event. The task imposed upon him was that he had to take action on the basis of that vision, incorporating it into his life by telling the world what he had seen. The "kicker" at the end of the dream guaranteed that it would be no easy task: the man rushed out to alert the world at large, but no one showed any interest.

An important feature of this dream is that it isolates the dreamer from the collective; he is isolated by his experience and the knowledge that results from it, which people in general don't want to be bothered with, even when it affects them in fundamental ways. He has become, if he wasn't already, what Melville referred to as one of the "isolatoes."

Even as it isolates him, the dream simultaneously relates the man to the

collective, because it is to the world-at-large and to his fellow humans that he owes his service for having witnessed the cosmic vision. His task—and I would say his destiny—is to find some way to convey to others what seems so enormously difficult to express.

**Paradox.** Because destiny dreams challenge and engage the whole person, they therefore encompass the opposites.... touching on the paradoxical nature of the Whole. Anyone who catches even a glimpse of Wholeness will have learned something about the opposites. In the case of our "Jupiter exploding" dream, the dreamer can neither stand completely apart from the world nor feign disappearance in the crowd. The individual task of the man is emphasized, not his collectivity, because it is as an individual that he has to respond and come to terms with the dream. But if his only response is to reject the task and remain safely ensconced within the collective, he will avoid a tremendous burden to be sure, but he will also most likely fail his destiny.

From my perspective, the man is not absolved of responsibility just because the dream came to an end, or because it was "just a dream." It ended in a state of profound irresolution. An archetypal shift affecting all of humanity has taken place—indeed, it is ongoing—and the lack of interest on the part of the public is one of the "problematics" of the dream. It is up to the witness to find words, images and actions adequate to convey to an oblivious public the changes bearing down upon one and all. ☽



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If you have questions, responses or suggestions for this new column, please email Paco at [mitchell@cybermesa.com](mailto:mitchell@cybermesa.com)





## A BIG DREAM

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**M**OST PEOPLE HAVE EXPERIENCED A "BIG DREAM"—that is, the one that stays with you for weeks, months and sometimes years. It is the one that lingers on an emotional and graphic thread you can reel in at any time. On a recent trip to the Great Lakes region this Fall, I experienced such a dream in the most peaceful, aesthetically pleasing location anyone could imagine.

Lake Superior, for those who haven't experienced it along the Upper Peninsula of Michigan, is akin to a steely-colored ocean that extends far into the horizon. The waves are not as large as the Pacific's, but the vistas are enormous and rock formations border the shorelines like their bigger cousins on the California and Oregon coasts. There, I had the following dream:

*My husband and I have an elderly pet, a black and white cow that I am walking with in a pasture, taking her home. She stops on a small mound of dirt and I notice her two front hooves are unsteady and her footing is feeble. As I do, the earth splits apart into a chasm and she falls into the widening gap. I'm hysterical and scream for my husband to save her! He runs into the scene, assesses it and says it is*

*too late and we HAVE to let her go. I can hear her cries and am stricken with fear and grief, yet I realize we HAVE to save ourselves as this is "it." There are masses of people screaming and running all around us and my husband keeps telling me to disengage from the emotion and focus on survival and I know he is right. I am amazed that I can do it and feel people pressing around and in the confusion and chaos...*

Then I awaken.

So how could a setting like this spur such a dream of Armageddon-like proportions? I believe the stark contrast of the setting in which the dream was literally dreamed was part of the meaning. In the beginning of the dream, it is deceptively peaceful – meandering in a pasture taking a pet cow home to a barn. But without warning the earth splits apart. This scenario mirrors a lot of peoples' lives... going day-to-day without much drama then the unexpected happens. When it does, do we feel we have to rescue at the cost of our own destruction, or are we able to assess whether our participation will cause our own and some "pet" part of ourselves' demise.

This dream could represent the literal calm before the storm in Biblical terms

that portends the "end of the world" for this planet or it may concern only the life of the dreamer. That perhaps a loss and tragedy lies in the wings of my future that will appear without warning and that I will have to focus to survive it – and let go of that which I love. Either is possible and perhaps they are tied together IF such an event 'splits the earth' apart as is predicted in some circles.

Big dreams live and breathe in the psyche for long periods of time. They usually are incorporated in our consciousness and are easily recalled and have big messages attached to them.

If you find you have had such a dream, record every detail of it and earmark it for reference at a later date. Pay particular attention to the level and description of emotional content wrapped up in the dream; it is key to decoding the message. I am hoping this dream served as a prophylactic for any future catastrophe that might occur, as the sensations were intense and memorable and I consider myself forewarned. ☺

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If you have a dream for review in this column, please email Ms. King at [contact@dreamtimesguide.com](mailto:contact@dreamtimesguide.com) or visit her website: [dreamtimesguide.com](http://dreamtimesguide.com)



# DREAMS: Gateway to the Psychic and Creative

by Steve Carter

SOME YEARS AGO I READ AN ARTICLE about dreams that said that about 75% of reports of paranormal events involve dreams in some way. That figure sounds about right to me and I feel sure that most people who work with their dreams regularly could report many instances of apparently paranormal information and events coming through dreams. Dreams are constantly pushing us to be and understand more, to expand the boundaries of our consciousness.

To give but one example, I had a dream in which *I felt my physical body was being scanned by someone who told me*

*that I was going to have a challenging physical emergency very soon and that I should see Lindham* (this is what it sounded like to me) *in Newton*. I didn't know exactly what the emergency would involve but I had a vague

idea and I decided to get Lindham's address and number in Newton, a small town close to where I live. I had never met (consciously anyway) or heard of any Dr. Lindham in Newton. I also thought maybe the New-

information and awaited developments. Then I began to have dreams of meeting and talking with Lindholm in his office.

About three months later, the dreams proved prophetic, and I had a serious problem that needed urgent attention. Perhaps needless to say, I gave Lindholm a call. The secretary said, "Dr. Lindholm has a limited number of patients on his list, so you will have to see Dr. X."

I was naturally surprised and disappointed since I'd had so many dreams about Lindholm. I told the secretary that I would think about it and call back. I began to meditate

on what had happened and decided that—since it was a clinic—to see the other doctor would be just about as good as seeing Lindholm. The two doctors might even confer about my case. So I called back and asked for



Joyce, Paul and Steve: Dream Group Trio

ton might be a play on words (something "new") and maybe the Lindham was as well, but I got hold of a Newton phone book and found, sure enough, a Dr. Lindholm practicing in a clinic in Newton. I wrote down the

an appointment with Dr. X as soon as possible. She said she would check the schedule. "Oh," she said after a few moments, "Dr. X won't be available the next few days. He's going to be away at a convention. You'll have to see Dr. Lindholm. Is that all right?"

Naturally, I had no objection and the meeting with Lindholm took place after all. Maybe because of all the dreams I'd had of talking and interacting with him, there was good rapport between us right from the start and the problem was taken care of in a very expeditious way.

Now this particular dream experience of mine was a case of multiple dreams related to a future event (precognition), with information given of which I was not consciously aware (possibly clairvoyance), tied to coincidence (synchronicities). I think I have good reason to be very grateful for this experience as for many other dream-inspired experiences.

Dreams like that are very rare for me, but they show that dreams do serve as a gateway to all kinds of other experiences, great and small. I often am aware of "messages," phrases or songs in those hypnagogic or hypnopompic states between waking and sleeping. Nearly always, this dream driftwood relates not only to the dreams I may have had but also to my waking concerns.

I had a dream once in which *I viewed a fingerprint and realized that any illness is unique to that person, as individual as a fingerprint... and what brings healing for one person won't necessarily do so for another.* I believe this is why every healer and healing needs to take into account the entire person, the mind and spirit as well as the physical body. The same principle is true for that healing of mind and spirit that comes as we engage the language and higher communality of dreams. Every individual is unique and finds a personal way of

relating to dreams and the unconscious.

I use dreams as a help in creative writing of various kinds. For me, a dream often provides the initial prompting for the writing, but dreams don't do the work. In fact, I've found that I do better to get up early and write, rather than stay in bed, even though getting up early naturally cuts down on the number and quality of my dreams. Writing is a creative enterprise that mirrors the unconscious, creative processing that takes place in sleep. It lets us take the driver's seat in creating our own magic lantern show.

The daughter of one of the women in an early dream group of mine once asked her mother, "Do you all make that up?" The answer to her question is that we do indeed make up our dreams; it's just that we do it at an unconscious level. When we write, we reverse the process and consciously make up stories and images that reflect the state of our inner world. Dreams—in addition to providing an initial prompt—serve as background and underpinning for the writing and can be a great help at various critical points in the process. Dreaming is like a good friend, there to help at critical moments, whether those moments are physical or psychological.

For the past few years, my regular dream group has been on a hiatus, both because there seemed to be less interest out there and also because I wanted to have more time to write. Dreamwork, for those of us who have been captivated by it, is cyclical like everything else and interest in the subject waxes and wanes in response to personal and social influences of various kinds. At present, with the outer world seemingly descending into greater and greater chaos, savagery and violence, it could be that we are being forced to both retire

more within ourselves for inspiration and power and at the same time move outward with more energy to meet the forces that are presenting or playing out on the world's stage.

It is a time of great challenge that calls for a lot of flexibility. It may be the best of all possible times for engagement with our dreams because I believe dreams truly are—or can be—a gateway to every other form of creative life. When we step through that door, we never know what will meet us on the other side. Dreams are constantly morphing, presenting.... promptings or intuitive feelings, or the creative images and symbols, and sometimes as the rhythms of words... or music... or dance. Always, dreams provide direction in the hurly-burly of daily life. The form they take depends on the way we learn to use the creative energy provided by our dreams and behind all our psychic life.

Dreaming is really just one phase of the all-enveloping womb of life of which we are each a part. It remains to be seen what our dreams—as well as we ourselves—become when the cycle comes round once more and we are borne along through that gateway of horn into a world of new forms and patterns through which to create and be created yet again. ☸

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Steve Carter teaches ESL at Wichita State University. He's been interested in dreams for many years and has led and been part of many dream groups. His interest in dreams might be indicated by a true story. Once, after a change of address, he mistakenly sent in three subscriptions to the original Dream Network Bulletin and received a letter urging him not to subscribe any more as he was already the DNB's "most subscribed subscriber." He is a supporter of Trees For Life, a local environmental organization, and he has begun writing now, making use of the symbols and ideas offered in dreams. He can be reached at [stevepol@sbcglobal.net](mailto:stevepol@sbcglobal.net).



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David Sparenberg

*I here offer mini-reviews of books by Sandra Ingerman, Ohki Simie Forest, Robert Ryan, Adam McLean and Rumi. May they prove good companions in your quiet times of thought and creative dreaming!*

### **Medicine for the Earth: How to Transform Personal and Environmental Toxins**

by Sandra Ingerman, Three Rivers Press, Random House  
291 pp, paper, \$14.00

### **How to Heal Toxic Thoughts: Simple Tools for Personal Transformation**

by Sandra Ingerman  
Sterling Publishing Company,  
120 pp hardcover w/dust jacket, \$14.95

Sandra Ingerman will be known to many through her previously popular title **Soul Retrieval**. The first of the two new books here is an initiating journey into the possibilities of an emerging spiritual ecology through the medium of holistic (alchemical) transmutations. The book is full of exercises and therein is gentle, serious guidance expressed in a voice that is deeply reflective and thoroughly experienced. A reader can readily appreciate and enjoy this author's companionship. **Medicine for the Earth** comes with the endorsements of Larry Dossey, Ralph Metzger and Alberto Villoldo. Ingerman's second title makes an attractive self-help gift in its pocket size format with dust jacket and an endearing dedication that reads as follows: "To the children of

the world now and in the future: May we leave you a healthy and peaceful planet to live on so that you may thrive." There is wisdom, hope, love and healing on the pages that follow. In both titles the quiet sincerity of Ingerman's intention readily flows out to her readers.

### **Dreaming the Council Ways: True Native Teachings from the Red Lodge**

by Ohky Simie Forest  
Samuel Weiser, 329 pp, paper, illustrated, \$18.95

There is a genuine narrative voice in this nourishing volume that combines Native teachings on a life of balance from Mohawk, Iroquois and Mayan sources. The book is color illustrated and comes from a Mohawk-French woman who is quotable on one of my favorite subjects: "Your dream body, your spirit, sees that everything is equal in this universe. That everything is important or that nothing is important. This sort of wisdom is total attention, for it dwells in complete silence and allows the intent to flow, to touch and to be beyond time conditioning. In its eyes, the world is not linear, but spiraling." A profound and beautiful expression! And Ohky Simie Forest confidently journeys into tradition and exploration, readily bringing her reader with her on an initiating, healing, empowering pilgrimage and with the effortlessness of one truly attuned to the rhythms and cycles of nature.

### **The Strong Eye of Shamanism A Journey into the Caves of Consciousness**

by Robert Ryan,  
Inner Traditions, 302 pp, paper, \$19.85

Since the publication of **Shamanism**, Mircea Eliade's seminal work on the subject and follow-ups like Michael Harner's **Way of the Shaman** and **Shamanic Voices** by Joan Halifax, shamanism has entered the cultural mainstream and there has been a veritable flood of shamanic titles. Unfortunately many of these books are mere hodge-podges and flights of

impractical fantasy, although sometimes humorous because of it. Yet again, occasionally a work comes along that is imaginatively exciting, fresh in approach and still grounded in solid scholarship and anthropological acumen. Such a find is Robert Ryan's **Strong Eye of Shamanism**, a study that ranges from the Paleolithic cave drawings of Europe to the dreamtime visioning of the Australia aborigines. On page 174 Ryan writes: "Eliade was correct in his assessment that the experience upon which shamanism is based is coeval with the human condition. The structure of consciousness reflected on cave walls beginning more than three hundred centuries ago is strikingly parallel to that which we have been able to discern in diverse shamanic traditions, distant in time and location. We can see in these caves a well orchestrated attempt to effect a transformation of consciousness, leading from the world of peripheral effect to that part of the mind that experiences itself as continuous with the form-generating power and plenitude of creation. This process follows a typical initiatory pattern. It leads us along the path of transformation to awaken the mind to its depth and achieve deeply meaningful states of altered consciousness."

### **The Alchemical Mandala**

by Adam McLean  
Phanes Press (available through Red Wheel/Weiser)  
143 pp, paper, illustrated, \$17.00

First, I wish to say here that I like this book! Having been a life long avid reader, it is a joy at this stage to find work that is both engaging and sufficiently porous to allow the reader's imagination to become involved and independently creative under inspiring guidance. **The Alchemical Mandala** is an inviting companion for the artist and dreamer in us all. It is rich with original illustrations from a variety of alchemical text interfacing with accessible meditation or guided visualization exercises. Clearly McLean wants you to evolve, but on your own terms, not his! Hence, the book ventures deep without the jargon of psychoanalysis.

**One Song**  
**A New Illuminated Rumi**  
**by Michael Greem**

Running Press, Perseus Books  
hardcover/color illustrated  
with poetry & music CD by the Illu-  
mination Band, \$35.00

There is a lesson to be learned here and the astute observer will not miss the irony that, while the governments of the United States and Iran continue to exchange bellicose threats and warnings, the 13th century Persian mystic poet, Rumi, has become the most popular poet of our time. Not only a poet of profound while yet earthy spiritual insight and wisdom, but one of the world's great truth dreamers, Rumi has now entered the lives of many through the translations of Coleman Barks and others. Readers will already be familiar with the illustrated Rumi calendars from Brush Dance by Michael Green and therefore readily enchanted by this new book of poetry and images. **One Song** is a true gift of peace and a beautifully presented recall to a perennial sanity in a world too often nightmare-mired in raging fanaticisms and the bloodlust of war.

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**Living Dreams**  
**Living Life**

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191 pgs, softcover Trafford Pblsg  
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Evelyn Duesbury's Living Dreams ~ Living Life is among the most user-friendly guides written to help us learn to better understand the meaning of our dreams. In reading the book, I am most impressed by Ms. Duesbury's way of communicating her knowledge; she speaks directly to us—average individuals—in a humble, yet deeply informed way. She is speaking directly, one-on-one and does not assume the posture of a lecturer or expert.

Through years of vigorous and committed research, Ms. Duesbury has developed a method she calls the Personalized Method for Interpreting Dreams (PMID).

PMID suggests a six-step process for dreamwork:

- 1) What's Happening in Your Life?
- 2) What's on Your Mind?
- 3) What's the Connection?
- 4) What Did You Feel?
- 6) Who's in Your dream?

The method focuses primarily on our individualized, personal dreams... those which constitute the majority of our dreams.

Citing dozens of dreams, including her own, Ms. Duesbury demonstrates how working with this method has assisted many in gaining insight, healing and growth. Emphasis is placed on using this process with a current dream, *preferably* in light of a review of dreams recalled/recorded over several months, if not years.

The examples shared are offered in categories important in all of our lives, such as Dreams about Parents, Children, Grandparents, Psi dreams, Nightmares and more.

This book is highly recommendable for anyone wishing to apply a well grounded and effective process that yields the desired results.

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**Lucid Waking:**  
**Using Dreamwork**  
**Principles to Transform**  
**Your Waking Life**

by Zoé Newman  
249 pgs. \$24.95

www.worlddreamspacebridge.org/books  
Reviewed by Tallulah Lyons

In Lucid Waking, Zoé Newman invites readers to bring to waking life the transformative approaches and skills traditionally used with dreams. These same skills are equally effective as we bring them to the waking dream of our life, offering us a way to break through stuck patterns and turn frustration and conflict into an opportunity for healing and empowering change. Filled with inspiring, easy-to-follow exercises and lively case examples, Lucid Waking demonstrates how to apply specific dreamwork-derived approaches to daily life.

The book highlights four basic principles: 1) Just as our dreams, even our nightmares, come for our wholeness and healing, we can also receive our waking dreams, even our nightmare experiences, as coming for our wholeness. 2) Just as exploring the symbolic and metaphoric dimensions

of the images in our dreams can yield insight and meaning, we can find insight and meaning in bringing that same awareness of the symbolic to the waking dreams of everyday life. 3) Just as the other people in our dreams reflect aspects of ourselves, the same is often true in our waking relationships. 4) And just as we can use our dreams to experiment with new, creative responses, we can meet our waking life as a waking dream with the same sense of adventure and openness.

When applied to waking life, these dreamwork principles and approaches can help to open us to guidance and inspiration as we bring dreamwork tools of symbolic exploration to the ordinary events of life. A range of exercises in Lucid Waking also suggest ways to transform conflict into insight through exploring challenging encounters and relationships as waking dreams. Still other exercises apply lucid dreaming principles to our waking life as a tool to change old patterns and respond in creative ways.

This book is written for dream workers who would like to explore the same depth of insight in waking life as found in their night dreams—as well as for those who want to tap the guidance of their unconscious wisdom but don't remember their dreams. For the general reader, it offers a creative approach to live life with awareness and to find gifts of insight, meaning and new possibilities in difficult and everyday events alike. The book is also a rich resource for psychotherapists, dream group leaders, spiritual directors, and other helping professionals.

I have found this book to be extremely valuable, not only in my own quest for personal growth, but also in my also provides the foundation for a weekly guided imagery class that I facilitate at another cancer center. Her techniques for bringing awareness of the symbolic level of all experience becomes a key for finding personal symbols of transformation that can become the focus for guided imagery work.

I wholeheartedly recommend this book for anyone who desires to increase the richness and depth of a lucid life.





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Ulrich Merkl has compiled the life work of Winsor McCay aka 'Silas' in this exceptional combo-package consisting of a 12"x17" hardcover book and a CD which contains a complete catalog of all 821 episodes of the Rarebit Fiend and much more in high resolution files.

Mr. Merkl has done an exceptional job of compiling the life work of Winsor McCay (1867-1934), an artist/visionary who was far ahead of his time.

Winsor McCay, cartoonist extraordinaire, is best known for the comic strip entitled *Little Nemo in Slumberland*, creative renditions of Nemo's dreamlife.

The Rarebit Fiend, centerpiece of this masterwork, is a character who is caught in a recurring cycle of swearing each morning—after his nocturnal adventures—never to eat Rarebit again, as he attributes his nightmares to the Welsh delicacy... but is never able to keep his resolution.

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used to feel like a child in a man's body. I feel like I've grown into myself, and filled out my body. I belong to myself."

### **The Dream of the Buffalo Hide**

David persisted with therapy, and several months later he reported this dream:

*I picked up an animal hide that I put on as a jacket. It was fresh and there was blood on the hide. Then I saw a buffalo on a range. It was a large animal with a huge back and shoulders.*

A buffalo reminded David of independence, freedom, strength and self-sufficiency, being part of a herd, having a sense of community. "This raises the question of where in my life can I feel this connection, where I'm part of something."

"That would be an antidote to the loneliness you often feel."

"Buffaloes flock together. But they also tend to stand by themselves. They remind me of solitude in togetherness, and how I live my life, in a herd but separate." He noted that buffaloes are migratory creatures; they roam the plains. Roaming reminded David of "migration, seasonal movement, finding nourishment and satisfaction of needs."

"Your basic needs are being satisfied—in your work and career, and in your relationship with George."

The buffalo's huge back and shoulders reminded David of "power and strength, where I am now. I have power and strength and community." "In many cultures, slaying an animal is a symbolic mark of manhood and coming of age. Wearing an animal's hide suggests male initiation, conquest, bravery, mastery. It is a mark of initiation, manhood, and passing through ordeals."

David said, "This morning when I got up I said to myself, 'Today I feel like I

know what it feels like to be a man.' At age forty-nine, I'm in solid middle age. I feel like I have gone through an initiation."

"You've faced down your father and gotten full-on married to George. That's the initiation. You've claimed your life and chosen your partner. You've gone through a rite of passage into manhood."

"I feel integrated and whole."

"The buffalo is a symbol of your power, claiming the relationship you want without shame or fear of disappointing your parents."

Then I revealed to David a significant fact: several months earlier I myself had a dream that I was wearing an animal skin. I had recently explored this symbolism and had discovered that the Greek God Dionysus was said to appear wearing an animal skin. I said, "Dionysus represents freedom, being uninhibited, liberating one's ecstatic life energy. Dionysus is the god of libido, not the god of silent reflection (Apollo). He's the god of ecstasy, drunken inebriation, overcoming inhibition and embarrassment, joining in the feast and dance of life." David said, "That's so funny. This weekend was Halloween. We went out to a party and wore costumes and I was incredibly uninhibited and dancing. Everyone said we were the life of the party. Someone said, 'Who let David out of his cage?!'"

The fresh blood on the hide suggested the alchemical stage known as *rubedo*, the reddening, a stage in which we're enlivened by desire, through free movement of our libido, feeling a sense of unimpeded vitality. Red denotes passion, lust for life. In animistic religions, blood was sacred, numinous, full of mana. This dream evoked the experience and symbolism of initiation rites. In tribal cultures a youth proves his manhood through killing an animal and donning its hide, becoming one with the animal and

assuming its power.

"The dream is telling you that you are involved in a process of coming of age. You've received the mantle of power. You are in the state of a warrior. You've arrived. Wearing this animal hide is a mark of maturity. You possess its mana (life energy), and its power." David said, "This is the nature of my beast."

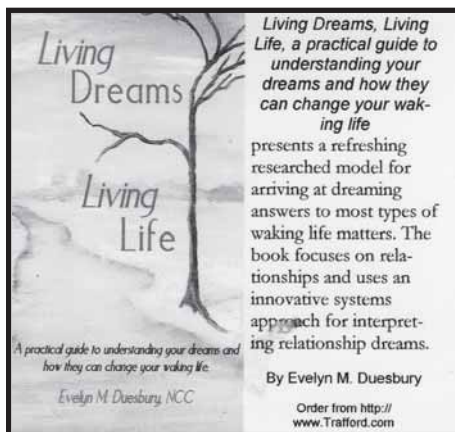
David's inner work continued. Working with dreams helped David access charged feelings and memories, deepened our therapeutic alliance, and allowed him to fully embrace a nurturing relationship with George. The wisdom of the wild and domesticated horses, the austere camel, man and snake locked in their eternal embrace, the stealthy alligator, and the proud buffalo—each of these archetypal patterns of transformation influenced David's development in ways he and I never could have anticipated, contributing to tangible therapeutic gains and positive personal evolution.

### Epilogue

While working with David, I was inspired by these words from Jung's Commentary on The Secret of the Golden Flower:

"Here and there it happened in my practice that a patient grew beyond himself because of unknown potentialities, and this became an experience of prime importance to me. When I examined the way of development of those persons who quietly and, as if unconsciously, grew beyond themselves, I saw that their fates had something in common. The new thing came to them out of obscure possibilities either outside or inside themselves; they accepted it and developed further by means of it. In no case was it conjured into existence through purpose and conscious willing, but rather seemed to be borne on the stream of time. What did these people do in order to achieve the develop-





ment that liberated them? As far as I could see they did nothing (wu wei) but let things happen. As Master Lu-tsu teaches in our text, the light rotates according to its own law, if one does not give up one's ordinary occupation. The art of letting things happen, action through non-action, letting go of oneself, became for me the key opening the door to the way. We must be able to let things happen in the psyche."

The Hui Ming Ching is introduced with the verse:

If thou wouldst complete the diamond body with no outflowing,  
Diligently heat the roots of consciousness and life.  
Kindle light in the blessed country ever close at hand,  
And there hidden, let thy true self always dwell.

These verses contain a sort of alchemistic instruction, a method or way of creating the 'diamond body' which is also meant in our text. 'Heating' is necessary; that is, there must be an intensification of consciousness in order that the dwelling place of the spirit may be illumined. But not only consciousness, life itself must be intensified. The union of these two produces 'conscious life.' "

Every interpretation of the dreams described here was intended to further this heating and intensification of conscious life. I tried to let things

happen, seeing where the unconscious leads. I did not try to change David, yet he changed, exemplifying how "the light rotates according to its own law." ¶

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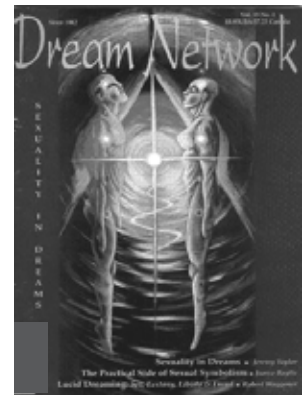
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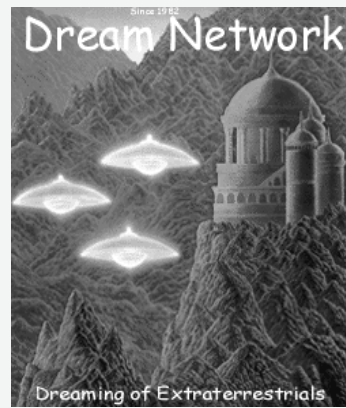
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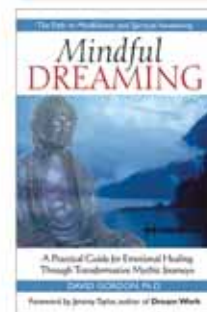
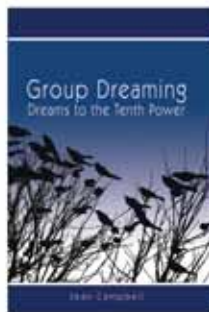
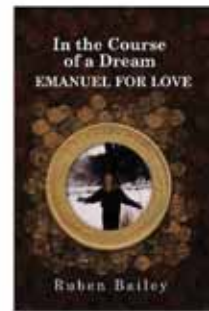
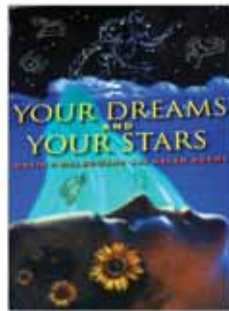


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