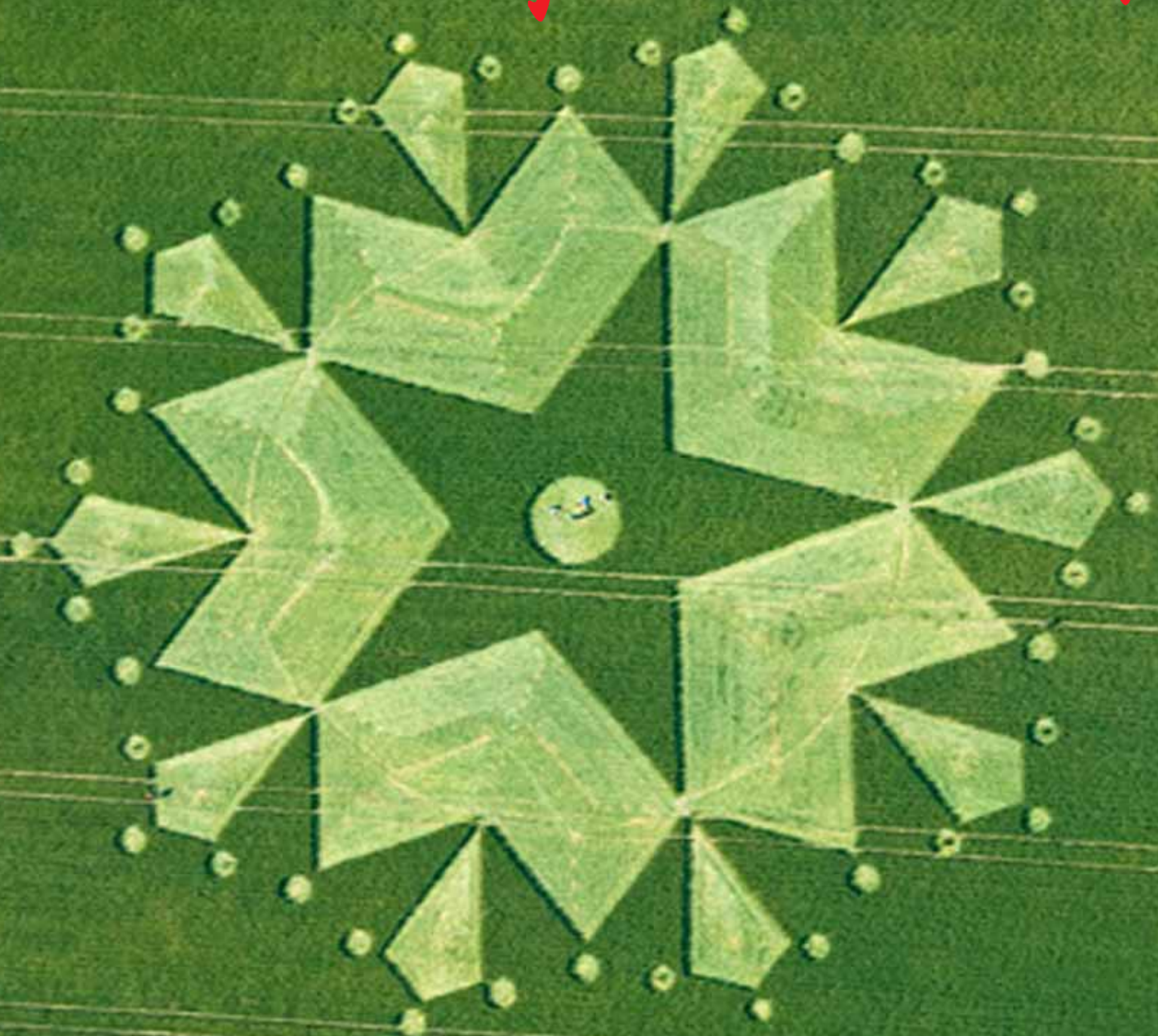


Evolving a Dream Cherishing Culture

Since 1982

Winter Vol. 29 No. 4

Dream Network



What Are 'They' Trying To Tell Us?

Exploring the Symbolism in Crop Circles

THE 28TH ANNUAL CONFERENCE OF THE INTERNATIONAL ASSOCIATION FOR THE STUDY OF DREAMS DREAMS AND CULTURAL DIVERSITY

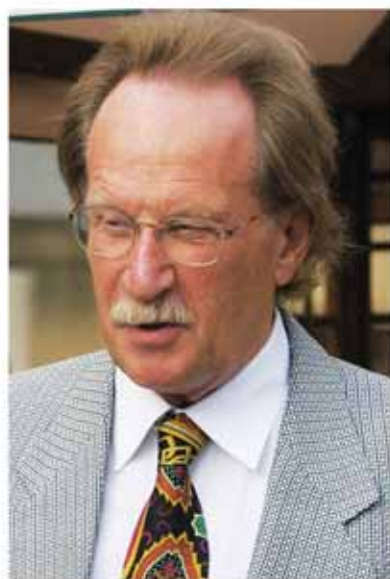


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JUNE 24-28, 2011



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Prof. Dr. med. Eckart Rüther
The Impact of Dreams on
Psychotherapy and Art:
The Affect Hypothesis



Dr. Susan Parman
A Cultural Analysis
of the Western Dream



Robert Bosnak, PsyA
I Have a Dream
On the Cost of Creating Dreams

Call to Artists



A juried exhibition of dream-related works will be displayed at the beautiful Abbey of Rolduc, Kerkrade, The Netherlands, in conjunction with the 28th annual conference of the International Association for the Study of Dreams (IASD), held June 24 – June 28, 2011. Original art work about or inspired by dreams created by IASD members or artists residing in the Rolduc Conference area.

Deadline for Art Submissions: **February 15, 2011**

For additional information about the conference please visit our website

<http://asdreams.org/2011>

International Association for the Study of Dreams
1672 University Avenue Berkeley CA 94703
1-209-724-0889 email: office@asdreams.org





Passing By

Please don't get it wrong...
I am only passing by.
I was discovered by this flower
smiling at the roadside
and I thought, of course, of you.

Last night
the moon came in through my window
full of breathy delight.
And I thought of cascading milk.
But maybe this is wrong
and we should ask the moon
about her light,
whether it is actually white fire
that sheds insight
on the dark images and ancestral
shadows of our dreams?

Please do not grow alarmed
by the strangeness of my words
or the fact that neither of us
remembers my name.
On the road at twilight
it is enough to share a whisper.
And I have made a picture out of
wind, to give to those who
are facing their own direction.

Please remember that this love
is a cup of firefly in the night,
a tree of butterflies
on the horizon of morning.
And that I thought of you
when my heartbeat told me
we are not alone.

David Sparenberg
26 September 2010

Statement of Purpose

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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, 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.

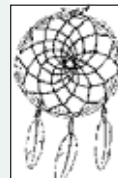
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Upcoming Focus

for SPRING ~ Vol. 30 No. 1

DREAMS & CHRISTIANITY

How have your dreams assisted
in strengthening –or confirming–
your religious beliefs?

**Dreams & Visions
in the Bible**

**Lifeline: 4 Weeks after
you receive this issue.**

NOTE Regarding Submissions

Individuals from all cultures and walks of life who desire to share are encouraged to submit dream & myth-related manuscript, poetry and artwork for consideration. *Please don't feel restricted if it falls outside the scope of the current focus or theme.* We also invite your sharing transformational dream experience and insight regarding effective dreamwork and dreamplay techniques.

Given the overall synchronicity that shapes the *Dream Network*, your submission is likely to 'fit' perfectly in an upcoming issue.

Your article may also be appropriate for one of our two regular features, *The Art of Dreamsharing* (which includes a broad range of articles on Dream Education), or *The Mythic Dimension* (exploring the relationship between dreams and mythology).

Of course, we always love to hear from you in our **Letters** column! Whether you were inspired or infuriated by the latest issue, please let us hear from you!

Visit our website for Submission Guidelines: <http://DreamNetwork.net>

Editorial

Best Wishes to each of you this Holiday Season and many New Years to come. It has been such a wonder full pleasure preparing this issue for you and in my heart of hearts, this is my gift to you.

I believe the photographs, images and articles focused on our theme "*What Are They Trying To Tell Us? Exploring the Symbolism in Crop Circles,*" are destined to help you rise above the turmoil and chaos on Earth—a much needed break!—and like myself, arrive at a firm recognition that we are not alone in this Universe... help is on the way.

I was first made aware of the Circles some 20 years ago and even then, was both enchanted and encouraged... notwithstanding the ongoing controversy about whether they are 'alien' or man-made.

This phenomena has apparently been visiting/manifesting on Earth for centuries. Why is so little attention given, when the beauty of the mandala-like patterns keep the mystery alive? Is it fear of the unknown?

Of particular interest—in addition to the mind-altering effect of meditating on the patterns themselves—is the decoding given ancient text that appeared in a newly formed Circle right about the time a group of A.R.E. members were touring in England last summer. Gratitude to Arthur Strock for calling the article to my attention and to John Van Auken for allowing us to reprint it; therein lies the translation. A message to be heeded. (pg. 12)

We have the luxury for the next few months of the long, dark winter nights offering us more than usual time for reading, study and reflection. I encourage you to read, then follow the links that appear in Suzanne Taylor's article *The Message of the Crop Circles* (p. 9) and Joe Mason's article *Crop Circles with a Heart*. (p.14). There,

spend time researching and learning more about the profound connections among various traditions—religious and cultural— helping us to further recognize the truth in "We Are One."

Special thanks to Charles Mallett and Eva-Marie Brekkestø for allowing the use of their ©photos of the Crop Circles and to Andreas Muller for allowing the use of his Circle Sketches.

Now, I would like to draw your attention to Russell Lockhart's *Dreams in the News* column. It's entitled "*Don't Let This Be Your Last Issue.*" (p.26) Over the past couple of months, Russell has been conducting online meetings with a working group, designing a map for a continuously evolving future for *Dream Network*. The group has been meeting nearly weekly; I have been standing by/standing back as the group convenes, ready to answer questions, provide information, etc. I am confident that as a result of the group's efforts you will see some exciting changes in *Dream Network Journal* in the near future.

What Russell has to share is of critical importance if you value this publication in print. As far as i'm concerned, *Dream Network Journal* will continue to be published online, even if not in print... but, can we let a print publication that's been swimming upstream for 29 years—through some of the most turbulent of waters—"go gently into the night?" A publication so important and valuable in assisting the consciousness-raising activity; a one of a kind that is influencing, informing and is so critical now, more than ever.

Needless to say, I join Russell in inviting your participation so that we, collectively, will continue our mission to keep the dream—and *Dream Network*—alive!

To the working group—and especially to Russell, who is leading the charge—my heartfelt gratitude for helping in more ways than you can imagine.

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@DreamNet-work.net. Electronic/email, .pdf, .tif or .jpg files are preferred for text, ads, artwork & photos.

Dream Network reserves the right to edit all material submitted for publication; we retain first North American serial rights only. All copyright reverts to the author/artist/poet after first publication, with the proviso that *Dream Network* is referenced and contact information provided in secondary publication. We retain the right to republish materials submitted in future issues or subject-specific booklets and/or monographs.

We are perpetually 'Exploring the Mystery.' Your participation & questions are warmly invited.

Be Aware: The stimulating dialogues Russell Lockhart and Paco Mitchell have shared in these pages over the past couple of years also invite your involvement. (pgs. 34-36) They ask that you engage and join in the dialogue with them. For a truly entertaining and stimulating experience, do partake of Part VIII; I'm still chuckling! As a tickler, you'll be meeting Fex and Coo.... C'mon, jump aboard!

In Memoriam: Leon Van Leeuwen, a long-time dedicated dreamworker, passed away peacefully surrounded by family on October 29, 2010 at the age of 87. Leon has submitted articles for publication over many years, though only occasionally; he has been in touch with this Editor frequently, always strongly supportive of our work. Fare well, my friend.

Letters, Questions

Join Us for Drum, Dance & Dream for Peace in 2011

Every four years, the International Child Art Foundation (ICAF) sponsors a World Children's Festival on the National Mall in Washington, DC. *The World Dreams Peace Bridge* has been asked to provide the Closing Ceremony for the 2011 Festival. So, we're getting ready to plan *Drum Dance and Dream for Peace 2011* and I am asking for everyone's assistance. Given that we have more planning time than we had in 2007, there is every reason to believe that *Drum Dance and Dream for Peace 2011* is going to be a BIG event. That's wonderful though, because the more, more powerful.

On Sunday, June 19, 2011, from 3-5 p.m., we will hold a Ceremony for the Future of the World's Children with a HUGE drumming circle on the Mall. Simultaneously—from June 19 through the Summer Solstice on June 21—we will be calling for global drumming and focus on world peace.

If you're not familiar with *Drum Dance and Dream for Peace*, you'll want to look at the web pages on the World Dreams web site for what we did in 2007 <http://www.worlddreamspeace-bridge.org/drumming/index.htm>. We will be building a new web site for the 2011 event before long, and that's one thing you might help with.

Clay's YouTube video of the 2007 drumming circle on the Mall is front and center on the World Children's Festival page.

Some Things I Know

When it comes to global participation, so far Lana Nasser has agreed to create an event in Jordan; Valley Reed and her friends at Drums Not Guns will create another Drumming Circle in Dallas; and Massimo Schinco, who reminded me that not all people in

the world are into drumming, by asking: "What's a drumming circle?"... is thinking about creating an event in his home town in Northern Italy. I'm hoping that other people reading this letter will want to create local *Drum Dance and Dream for Peace* events in their own communities.

What's Needed to Grow the *Dream of Drum Dance and Dream for Peace*?

What everyone can do is begin to spread the word that *Drum Dance and Dream* will be happening again. And please keep a photo record (high resolution, digital) if you're planning an event in your home town. We'll try to help as best we can with information and hand outs, which is why I am hoping that everyone will lend a hand. This is a way for us to promote the idea of creating a peaceful world for our children to grow up in.

There are hundreds of drumming groups in the US, and we know from past experience that they're interested. Contacting them requires some time and effort. There are drumming MeetUp groups in many areas. Please inform them of this event.

On the Mall, at least, we will need to provide giveaway hand drums. If you know a group that would like to donate some drums, the more we have the better off we'll be. The hand drums I'm talking about are often used to advertise events.

I'll leave the rest of the tasks to your imagination, because this is something we will be dreaming up together over the next few months.

Let me know if you're willing to help create this opportunity for all of us. Yes, there will be some fundraising involved. This is an opportunity for the World Dreams Peace Bridge to bring attention to the Iraqi children we have been working with and aid the many who are still in desperate

need of assistance. How and when fundraising efforts will happen has not yet been determined.

Again, please spread the word and if you're willing to help, please contact me via email: jcccampb@aol.com

Dreaming of Peace,

Jean Campbell

~ ~ ~ ~ ~

Appreciated My Essay

I thought your essay in the latest issue of Dream Network on *Exploring the Mystery of Dreams* (Vol. 29 No. 3 p. 31) was broadm, insightful, and very respectful of our dreams.

Every issue of DNJ inspires me, as I'm sure it does for many in the community of dreamwork.

I've run a weekly dream group for two years and would like to help others who are interested to explore the resources available in this area. By the way, I don't know whether you've been informed, but, sadly, Leon Van Leeuwen passed away last month. I connected with him last spring through your directory and attended a number of the weekly groups he hosted in his apartment. He created a very open and inviting atmosphere and I'm glad I got to know him a little in his last year. He was clearly a very wise person. Howie Elder is beginning to host the group going forward; he had been active in the group for many years. I look forward to hearing from you and further discussing how I can become a greater resource in our community.

Ira Barouch, Ossining, NY

~ ~ ~ ~ ~

Anyone in the NYC area who would like to inquire about joining or starting a dream group can contact Ira Barouch via email at ira.creativetherapy@gmail.com

~ ~ ~ ~ ~



What Are They Trying to Tell Us?

Exploring the Symbolism in Crop Circles

The Message in the Crop Circles

by Suzanne Taylor



Suzanne Lying in Center Crop Circle

WHAT ON EARTH are the crop circles telling us? To most observers, they are just beautiful designs. Some of them appeal so much because they are constructed using sacred geometry. That's the way the universe is put together—everything is constructed that way—including how plants grow and how the parts of the body relate to one another. One little factoid is that a noted Chinese medicine practitioner has determined that circle designs are healing tools; stare at a particular one for a particular ailment to bring you into healthy alignment.

Beyond this universal language of geometry echoed in the circles, unique information is encoded in individual formations. You discover this on <http://crop-circle-connector.com>, where each circle gets a page. People from different disciplines post what they have discerned—various kinds of formulae, astrological alignments, religious symbols, ASCII and binary codes, reflections of things that are happening on earth. Each new circle sees the interpreters pitching in.

However, there are problems as well as revelations going on. It is likely that many of the formations are hoaxes. Much interpretive work, therefore, is done despite there being no significance to a formation that is made by people. Once deception enters a system, nothing can be counted on. Everything loses power. Passion can't fly.

Soooooo, I am reluctant to read the tea leaves for what individual circles contain.

What I am interested in is the grand picture. Given this inexplicable

phenomenon, what is the point? Why are they here?

Being at a hub of circle energy, people send me their ideas. I've started to keep a file and here are some things people have sent me:

"Could the circle makers, whom I firmly believe to be extra-terrestrial in origin, produce a crop formation that subliminally influences how we act and think? We know that some psychedelic patterns produce some very weird effects in people, so could a crop pattern being viewed have a subliminal effect? Wouldn't that be a logical way for an alien civilization to plant a seed in people's minds—through their patterns—to effect change on earth? With the imminent peril of global warming, surely an alien race would not stand by and watch us turn planet earth into a desolate wasteland. They would want to take a pro-active role in steering us in the right direction before it's too late. Appearing physically to us humans would indeed freak us out. But, through our merely witnessing these formations, they have the tool to psychically and subliminally steer our hearts and minds."

"Suzanne, I have a client who is an enlightened spiritual master. He said crop circle patterns are being communicated from angels from another dimension. Their mode of communication is mathematical, hence the rigor of the patterns."

"I think they are cosmic sheet music for the harmony of the spheres. They happen on very well-known grid lines. I think it's a song written on the fabric of Earth (not over fence lines, mind you, because that would disrupt

the song), a direct presentation of a sequence of frequencies coming from who knows where and imprinting itself at the most glowing of electromagnetic areas on Earth."

"Since we're entering the New Age, when profound changes are about to occur, why would this not be a time when ET contacts might be dramatically increased in order to let us know help is available if we will acknowledge and accept it?"



There even are two books that offer hypotheses about what the circles could be.

THE GIFT: The Crop Circles Deciphered <http://tinyurl.com/33f3gvm>, is a beautiful hard cover book that suggests the sequence of the appearance of the images begins with a description of a UFO's physical structure and propulsion system and goes on to give, piece by piece, designs for a space ship.

The Heck Hypothesis <http://tinyurl.com/24jyjgw>, is a softback black and white book, loaded with circle diagrams, which suggests the circles are telling us about comet activity that purposefully has been sent here throughout history to evolve the evolution of what is on Earth, and that the circles are predicting exact times and places for impacts to come, where we will be bombarded by a series of implosions that will produce disastrous results in reducing our food supply.

I am of a mind that beyond whatever the encoded information is—and there might be truth to any of these possibilities or to my most fanciful one or that we are a canvas for artists from elsewhere—the phenomenon is fundamentally being delivered to affect our minds. My two cents is that information is encoded—not so we will get particular messages—but so that we will realize that some other intelligence is sending us communications. That would change the world.

I think the situation in which we find ourselves with the circles can be characterized as a partnership between sentient creatures in different dimensions or levels of reality, or whatever way we can describe what is engaging us from elsewhere that is different from ourselves. Intelligence housed in other than human bodies is making contact with us, speaking languages we know, manipulating our physical material, and even reading our minds. We are in a joint work of becoming entwined.

Since this is beyond our beyond right now, no wonder it is a slow process of integration. Can you imagine it any other way? How disruptive it would be to the delicate balance that evolution maintains—where everything is enmeshed with everything else—should there be a landing on the White House lawn. This view of crop

circles is one in which we recognize there is a constant evolution here on Earth, in which self-reflexive awareness is the latest major evolutionary development. For the first time, we got a mechanism for the Creation to appreciate itself... and to destroy itself.

I see this whole moment of history as a budding partnership with the biggest leap in the evolution of intelligence since self-reflexive awareness! Who knows what the biggest picture is? Perhaps Earth is the jewel of the cosmos, with humanity being the best development ever (maybe other intelligences don't have gourmet food or sex), and help has been sent from some overriding wisdom source to break through our current reality grid. After all, where did everything—or anything—come from? It defies imagination to foresee what would happen if this new awareness spread throughout humanity but it feels to me like it augurs only good. A great power has come to us, and it behooves us to join forces.

Why would our visitors be making crop circles instead of doing things that would be helpful to us? If sending circles is their hello, they could be awaiting an aha! from us, conveying the message that we get it, that they exist. Then, we would invite them in rather than fighting them off.

Of course, people hate being conned, which militates against accepting such a mind-blowing reality. What can subsume that concern is an appreciation for the realm of mystery. Indeed, openness to what we don't know would be good for us. It would keep us dreaming in a state in which new things could be entertained.

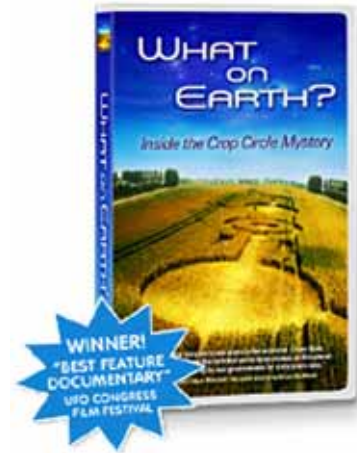
Here's what Brian Swimme (<http://brianswimme.org>), a mathematical cosmologist specializing in the evolutionary dynamics of the universe and a fan of my movie, says about that idea:

"Albert Einstein once remarked that for the human there is no more powerful feeling than that of the mysterious. In fact, he was convinced this was the cradle for all works of science, art, and religion."

One might ask: "What is the opposite of a feeling for the mysterious?" It would be the sense that one is in possession of a system that explains all the phenomena in the universe. For such a person, the universe becomes something we don't need to pay attention to. No real surprises are possible, but only the working out of a logical mechanism through time. When a feeling for the mysterious is lost, one becomes vulnerable to the various fundamentalisms plaguing our planet, each possessing passionate certainty that it has all the answers while thinking that every other set of beliefs is just superstition.



In moments of stress and breakdown, there is a powerful drive in us to acquire answers and explanations. Certainly, in our own time, when we are dismantling ecosystems around the planet and deconstructing the stable climate upon which our civilization is based, we feel a deep need to know what is real, what is good and how to proceed. This need



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<http://TheConversation.org>

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"A must-have documentary"

Kinetics Magazine

"You've done a brilliant job of bringing all the mysteries together and thoroughly debunking the debunkers." *Graham Hancock*

"Spellbinding... utterly entertaining"

Jay Levin, Founder, LA Weekly

can be so great that we are liable to latch onto a simplistic pseudo-explanation to quell the feelings of fear and doom surfacing in us.

The existence of crop circles eases us out of some of the prior certainties we might have had. We find ourselves considering new ideas about the nature of our universe. We begin to imagine that things might be different than we thought. We might begin to release ourselves from some of the tired explanations imprinted in our minds by the media.

Most important of all, we might begin to feel stunned by the simple fact that here we are in the midst of this overwhelming mystery, the universe.∞

~ ~ ~ ~ ~

Suzanne Taylor is the Producer/Director of *What On Earth? Inside the Crop Circle Mystery* suzanne@mightycompanions.org

A.R.E. Tour Group Meditates in Fresh Crop Circle

by John Van Auken

ON OUR RECENT TOUR OF SCOTLAND AND ENGLAND, an A.R.E. tour focused on the Knights Templar, Freemasons and the Ancient Ones (builders of Stonehenge and the Avebury Circle). We ended up inside a fresh crop circle! The day began with a visit to Stonehenge.(1)

The sky was covered with rain-laden clouds, testing our hopes for an outdoor experience at the ancient monument. But when we arrived ahead of the many buses coming from London, there was no rain and the site was opened to us. Ever ready to cooperate with Mother Nature, we all agreed that we'd meditate on the bus rather than at the site, just in case the clouds could no longer hold their heavy burden.



Stonehenge was everything we expected: massive, enchanting and radiating higher energy. Each of us found our own connection to the stones and their ancient builders. The light-evoking, power of their ceremonies remains with the site today.

Once back on the bus—a modern tour

coach—we shared a deep and moving meditation. During this wonderful meditation, Mother Nature released the water in her clouds and a heavy downpour fell—at the same time, the many buses from London arrived to fill the site with noisy tourists. (We considered ourselves to be pilgrims on a spiritual journey.)

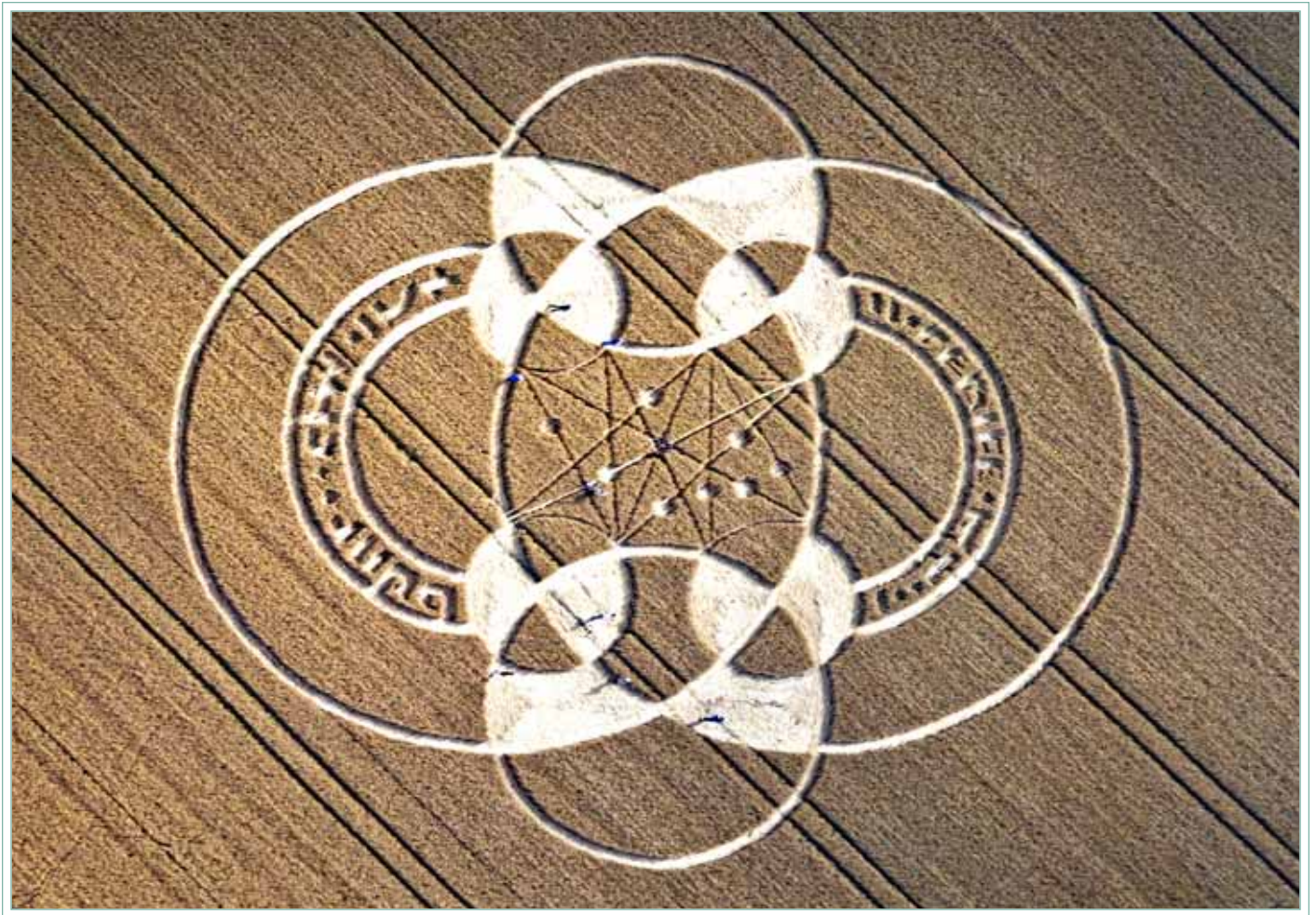
“... we entered the countryside of Wiltshire, near the town of Alton Barnes, just a few miles from Avebury. There in the middle of the road was explorer and author Andrew Collins waving our bus to a stop. He told us that there were new crop circles in this area and to follow him.”

Next we were on to Avebury. As we drove over the narrow country roads, up and down the rolling hills and bends in the roadway, the clouds parted and the sun said, “Good morning.” With blue skies and golden wheat fields filling our eyes, we entered the countryside of Wiltshire, near the town of Alton Barnes, just a few miles from Avebury. There in the middle of the road was explorer and author Andrew Collins waving our bus to a stop. He told us that there were new crop circles in this area and to follow him.

He jumped into his little red car and led us over a hill and below, opening before us, was the vista of a wheat field with a fascinating Crop Circle. Everyone on the bus became excited. There were two police cars along the road and a helicopter and small plane overhead. The bus emptied quickly and we all headed into the Circle. It was such an unexpected treat! Smiles were on everyone's faces. In the accompanying photos you can see what we saw.

After some initial inspection of the site, we all settled down to meditate inside the Circle. The sun and blue skies comforted us and it wasn't long before a stillness surrounded our circle.

Of course, there were the questions about whether the Circle was man-made with ropes and boards, as so many had been, or was it alien made. Andrew said that it really didn't matter, because the circle-makers, whether alien or human, were all inspired to create this emblem of higher awareness and this Crop Circle had 'words' in it, which is very rare. Later that night, I went on the internet to cropcircleconnector.com and found our circle and the many reports and photos that had been posted. Hank Meyer has posted his interpretation of the 'words' in the circle, suspecting that they might be ancient Hebrew. Using his transliteration, the message



would be something like this:



“HURRY (OR, RUSH) to command yourself (OR will yourself) (FOR) it is necessary to make memorable (OR, share) (AND) cast toward the West (land of day's end, the setting Sun, the 'living dead,' according to ancient Egypt), (in order to) be shifted (from the norm to the new).”

The last line may also be translated: “to avoid becoming lost.”

Fidel Martinez posted his correlation of some of the circle's features to specific stars in the heavens.

The experience was such a rare synchronicity and the view and vibrations so refreshing, that we all felt privileged to be there at that unique moment. ∞

John Van Auken is a director and speaker for Edgar Cayce's A.R.E

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Crop Circles With A Heart

by Joe Mason



EIGHTEEN YEARS AGO my article, *Crop Circle Mystery*, appeared in the *Dream Network Journal*. (1) The messages being conveyed by the Circles have become clearer since then. Several ideas mentioned in that old article have evolved a great deal. It's time for an update.

I believe the primary, symbolic message conveyed by the Circles is that humanity has been on a time-cycle path that corresponds to the seven chakra levels of consciousness evolution. We are near the "three and a half" midpoint and close to a leap to the fourth, heart chakra level. The idea became clear to me in 1993² and was confirmed in 2004, when the Chakra System crop circle formation appeared.³

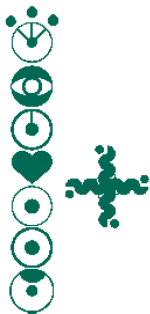


Figure 1

Figure 1 is a diagram of the formation. The heart shape represents the fourth chakra, which is the heart chakra. The

sixth chakra—or third eye chakra—is the "eye" type glyph. The seventh or crown chakra, is at the top, and includes three lines that project toward the three small circles above. This fits with Kether (the Crown) at the top of the Tree of Life, which appeared as a crop formation in '97.⁴

A cross-type glyph adjacent to the chakra glyphs, appeared two days prior. Significantly, it is aligned between the third and fourth chakras. The arrangement of the two crop formations is similar to universal archetypes, such as an illustration one can find in the *Egyptian Book of the Dead* and the Navaho sand painting called the Pollen Path.

When we read the *Book of Revelation* in this light, we can draw similar conclusions. The key verse is Revelation 11:11, where the two trees stand up after three and a half days of being dead. Three and a half is the midpoint of seven, signifying the fourth heart chakra.

The cross (moved a bit closer in the diagram) is like an *axis mundi*, but also like a swastika. My dreams and research indicate that the swastika is a symbol of mankind as Demiurge, the co-creator of the physical world. Indications are that the future

Demiurge is symbolized by Communion, as people become part of the Body of Christ... when they reach the heart chakra level.

Prior to my study of ancient symbols, I had a dream of a counterclockwise Swastika. Energy was flowing from the center, out into the arms. A voice said,

"These are the forces going out from the center to experience negative manifested events, in order to learn. It is generally square, and you circle counterclockwise."

My dream indicated to me that a counterclockwise—west going—swastika symbolizes a negative, yet learning, experience. The clockwise swastika—east going—symbolizes a positive "good luck" experience (the Nazis not withstanding).

A standard swastika is composed of four "builder" glyphs—the L-shaped right-angled squares used by carpenters, masons and other craftsmen. Swastikas are also formed with four horns. The verses of Zechariah 1:18-21 tell of the four horns that scattered the nations, and of the four "smiths" (or carpenters) who come to cast down the four horns. I envision the

cross/swastika glyph crop formation as moving upward in time, switching to clockwise at the heart chakra.

During the time cycle, I believe we have been unconscious co-creators, symbolized by being underground, underwater or in the water. After the change, we will become conscious co-creators, symbolized by reaching land and becoming lion-kings with royal power who recover their kingdoms.⁵ The bottom sphere of the Tree of Life is Malkuth, the Kingdom. Some readers may have had dreams that contain these types of symbols.

Examples of symbols that indicate the unconscious are various water animals, such as fish, sharks, jellyfish and the octopus; boats, ships and submarines also apply. In some cases, the unconscious is symbolized by underground rooms or chambers underground. There is sometimes a descent followed by an ascent to the surface (of consciousness). Underground creatures, such as rabbits, can also relate. Foods (for thought) that grow underground, such as potatoes and carrots, may apply.

Dreams of the chakras⁶ include various symbols, such as flowers, dishes, coins, umbrellas, or other circular or spherical objects. Colors can be clues, especially yellow (third chakra) and green (fourth chakra). Animals related to flowers can also apply, such as bees, hummingbirds, and butterflies... symbols of transformation.

Other dreams relate to various animals, such as dogs, wolves, monkeys and apes. These are symbolically related to the lower three chakras, which are the animal instincts. This can be symbolized by the lower part of the human body as animal. We are to transmute the aggressive attributes from negative to positive. Black or white animals often indicate this.

The "virgin birth," according to Joseph Campbell, is the birth of the spiritual person out of the animal person, which happens at the heart chakra. This can be symbolized in a dream by the lower part of the body missing. Dreams of trees may also be related.

Various spheres of the Tree of Life correspond to the chakras. Figure 2 illustrates the relationship of the chakras to the Tree of Life.

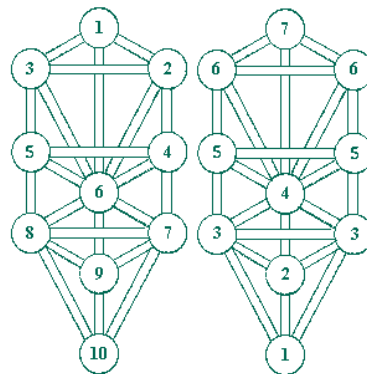


Figure 2

The tree on the left shows the traditional Tree of Life with ten spheres, numbered one through ten. The tenth sphere represents the earth plane. The upper spheres represent dimensions above our plane which influence us. The left pillar (spheres 3, 5, and 8) is symbolically feminine and associated with judgment. The right pillar (spheres 2, 4 and 7) is symbolically masculine and associated with forgiveness and love. The middle pillar (spheres 1, 6, 9, and 10) represent a balance of the left and right pillars. I believe a primary message from the crop circles is that *there will be a balance of our dualities and a return of the feminine.*

The tree illustrated on the right in Figure 2 shows the seven chakras, as they relate to the Tree of Life. Two spheres connected by a pathway form the third chakra. Such "dumbbell" shapes are common in crop circles.

Often, there are four rectangular boxes next to the pathway in dumbbell type formations. This is

apparently related to the worldwide 11:11 coincidence phenomena.⁷ In August 2010, a Mayan 11:11 type crop formation appeared. This is probably related to the end of the Mayan calendar, which occurs on December 21, 2012, at 11:11 AM Universal Time.



Sphere six of the Tree of Life corresponds to the fourth heart chakra. During the time cycle, the sixth sphere is symbolized by the Seed of Life.



Figure 3

The Seed of Life is also associated with the Omphalos, a dome-shaped stone found at ancient sites, such as Delphi. It is symbolically the center of the world, a type of *axis mundi*. Dreams indicate that such a dome is a symbol of the reality we each create, our perception of reality as the circle of the horizon with sky canopy. A dream reported to me in 1991 indicated that our dome of the world perception of reality is being healed.

"I was on a starship in space with other people. An extremely important message was trying to come in but it couldn't until we first

ejected the garbage. I ran frantically and managed to eject it. The message came in over a console with lights flashing. A doctor appeared and led the crew into a bedroom. He began to work on a yard-high mound of jelly-like substance at the foot of the empty bed. Suddenly, I saw a human-sized hand puppet, a male/female pair with only one hand-hole. They fell back into a vat of water. I went over and looked down at them under the water and knew they had to change. They had to change.

As humanity makes ITS leap to the heart chakra, the Seed of Life will open like the aperture of a camera, or like a flower blossoming. One example is the 2003 crop formation that appeared at Devils Arrows in the UK (Figure 4)



Figure 4

Other crop formations show the geometry after the opening. These types have a twelve-fold flower-like design on the outside, with a six-fold design in the center, such as a Star of David. This is similar to the traditional symbol of the heart chakra.

The pathway of the “dumbbell” representing the third chakra—between spheres seven and eight on the Tree of Life—is associated symbolically with the Tower tarot card, which shows a tall building on fire with people jumping off. I certainly thought of this when I watched the horrible events of September 11, 2001.

My research indicates that the Tree

“The media has routinely presented the crop circles as man-made hoaxes. Most serious researchers disagree. They believe most of the formations are not man-made, because there is quite a lot of evidence to that effect.⁹ In my view, the crop circles are significant, man-made or not. Artists of all kinds receive inspirations, which I believe come from the dream world.”

of Life is often part of the dream landscape in various forms. The pathways can be sidewalks, pathways, roadways, highways, or waterways, for example. Symbols of the spheres can be various buildings or areas, such as lakes, forests, mountains, or parking lots. The third chakra dumbbell pathway can be a bridge, overpass, river or stream. Actual trees often appear in such dreams.

In other dreams, one’s house or other buildings can represent the Tree, with hallways as pathways and rooms as spheres. The various floors of multi-storied buildings, including underground rooms, can represent the chakra levels, or rungs of the Tree of Life. The same goes for ladders and stairways. The seven chakras and the Tree of Life are also within the human body.

The media has routinely presented the crop circles as man-made hoaxes. Most serious researchers disagree. They believe most of the formations are not man-made, because there is quite a lot of evidence to that effect.⁹ In my view, the crop circles are significant, man-made or not. Artists of all kinds receive inspirations, which I believe come from the dream world. The creators of crop circles are apparently the collective unconscious of mankind. “They” are us!

Let’s hope my next update will come sooner than eighteen years! ∞

Joseph E. Mason <http://www.greatdreams.com/joestuff/interp/joeindex.htm>

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Crop Circles: What's it all About?

by Arthur Strock, Ph. D.

SO, WHAT IS IT ALL ABOUT?

For some of us the consideration of crop circles might bring imaginings of space ships hovering above and invisibly treating the fields to produce wonderful designs. Crop circles might also bring to mind the alien encounters and abductions in space ships reported in the writings of researcher Bud Hopkins. He presented compelling evidence in his popular book, *Missing Time*, that abductions are real. His conclusion that we are dealing with an intelligence that has the ability to control us is hard to deny. Some of us may be familiar with books written by Whitley Strieber about the frightening accounts of possible aliens in his own life. Nothing sinister has been reported regarding crop circles, but could the source of the abductions and circles be the same?

Recently, I joined a teleconference about crop circles with Suzanne Taylor. She discussed her interest in the crop circles that led to the production of her very impressive documentary available on DVD, "What on Earth? Inside the Crop Circle Mystery". Her conclusion was that the source of the crop circles has the power to change the world. Her photographs show the sheer beauty of some of the "circles", which are far more complex than merely circles. Seeing the exquisite shapes makes it hard to believe that they have been produced by a hostile power. She mentioned how some people she interviewed reported proof that the source of the crop circles was aware of their interest in the circles, an awareness that resulted in more circles. I took the opportunity to ask if she had gathered reports about a dream - crop circle connection. She answered that she had not, although was aware that the greatdreams.com website had an article about crop circle symbolism and dreams.

I considered incubating a dream to gather more information regarding the circles, but was reluctant, putting the idea into the back part of my mind. I wasn't ready to deal with whatever information I might get, at the same time being frightened that the request might put me in contact with some form of life related to that written about by Hopkins and Strieber. My desire to write about the topic, however, stayed with me. As if in answer to my questions about the circles and possible forms of life responsible for them, my friend Susan told me a dream that she described as "... a wild dream. The environment was like a virtual reality in another universe."

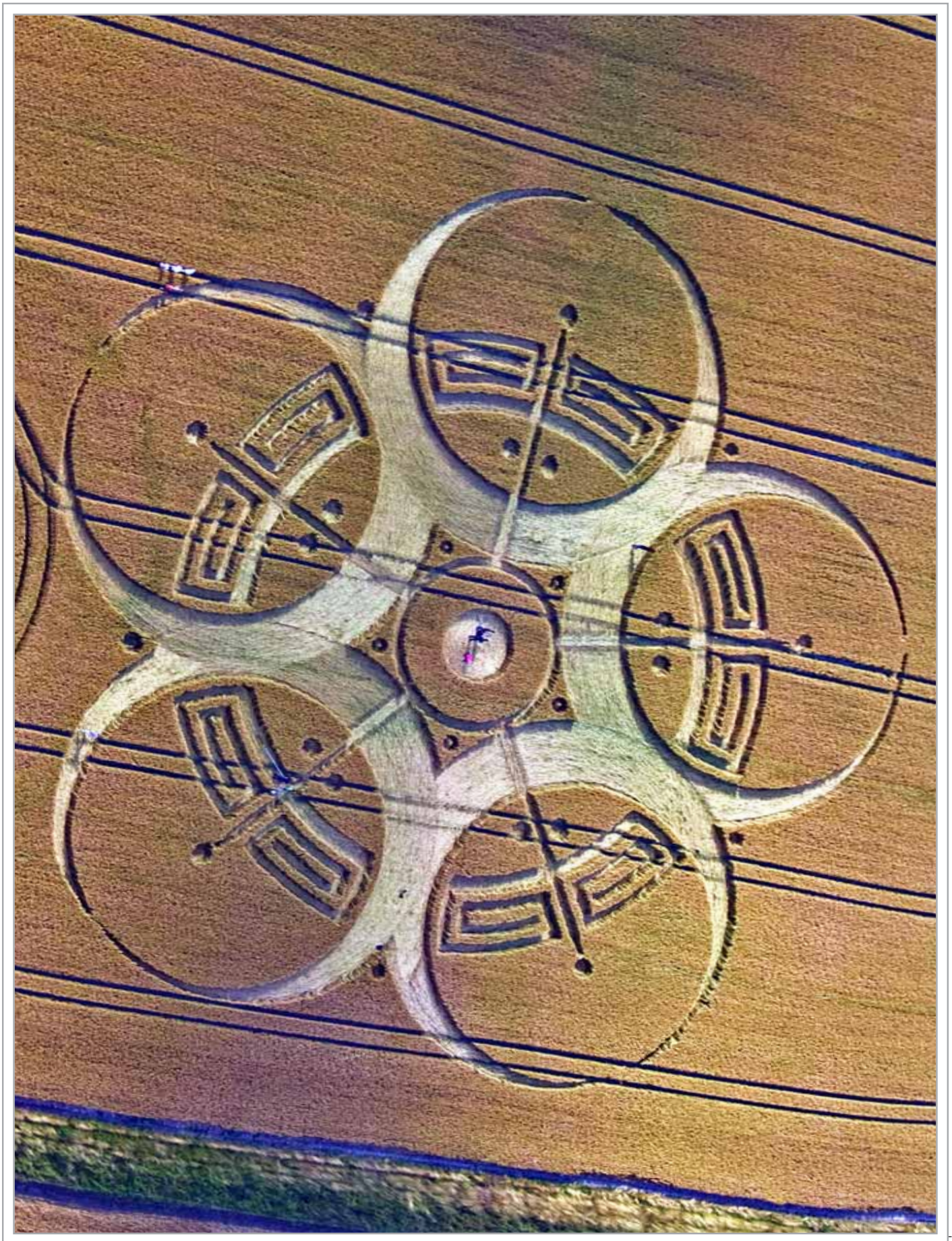
Susan and I sometimes have dreams that are strikingly similar. Susan is also an experienced dreamer. She connects quickly with her dreams and uses them routinely in her daily life. The fact that she had no idea of a personal meaning for the dream suggested that the dream was at least partially for me, a response to my questions about the crop circles and an interest in learning more about them at a personal level. Her dream included... *"evil looking alien robotic monsters that could take away life as we know it. The environment itself is like a space ship that if damaged or punctured would result in everything—including the air we breathe—being pulled out of the ship in a vacuum. The aliens are from a universe in which air is of no concern. For myself and my cohorts, a puncture would mean doom. Nevertheless, there was a shared goal, "the goal of survival." Initially the two types of beings compete in a "consume or be doomed" situation, each side vying for all the goods or "parts." If either side misses getting even one of the objects needed, success would be sacrificed. Time is running out. There is a 'window' that is losing its seal. If we don't get closure quickly, all will be lost."*

Susan's dream ended with this conclusion: "We realized the true

goal: take from both sides—the good with the bad—to realize greater success. It was down to the final seconds and we raced to collect and collaborate. Would we make it? Our time was running out. I awoke. What was that all about?"

There seems to be a resurgence of interest in crop circles. Suzanne Taylor reports a dramatic increase in the number of crop circles occurring world wide. She presents overwhelming evidence dispelling any consideration that the circles are the work of human beings as we know them. The increasing numbers of the circles certainly fits in with the urgency in the dream for two forms of life to work together. Most of us probably go days, maybe weeks or months, without thinking of crop circles even though the implications of a power that can produce these scientifically advanced art forms is staggering. A willingness to let the mystery of crop circles drop from our conscious minds may, in simple terms, be related to a general uneasiness or fear of the unknown.

As a result of Susan's dream, however, I decided to leave my comfort zone and see what my own dreams might have to say about crop circles. After all, Susan's dream message for me was that cooperation with the source is needed even though the source may initially be perceived as alien and hostile. Such a message fits in with Suzanne Taylor's work which encourages further investigation. Last night as I was going to sleep, I imagined myself in the middle of a beautiful crop circle with the purpose of gathering more information. In the haze of waking up this morning, a loud cell phone jangle wiped out what hadn't seemed to be a dream of any significance, although so much of significance comes out of such dreams. I plan to try again. I hope you'll do the same. If you do, please let me know what happens. Such a powerful phenomenon as crop circles deserves our continued investigation.∞



Mysterious Phenomena: Dreams and Crop Circles

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THERE IS A REMARKABLE CORRELATION between certain aspects of dreams and crop circles. Both phenomena seem very mysterious. We wonder where they come from and why they exist. Are they important? Could they possibly be bringing us special messages?

While working on this article I took another look at a fascinating “coffee-table” book we have had for several years, Crop Circles: Signs, Wonders and Mysteries by Steve and Karen Alexander. Steve has been investigating and experiencing hundreds of crop circles for over fifteen years. He says he doesn’t know who makes them or how, nor does he know exactly why. But he does believe that “through their symbolism, geometry and metaphor, the crop circles represent or make visible some of the oldest and deepest questions man has ever asked. They appear as mirrors; pictures of our state of mind or of our aspirations, dreams and even, at times, our doubts and fears. To gaze at the circles is to gaze upon the mystery of mankind.”

He further states: “Geometrically and symbolically the crop circles make a great deal of sense to many people. They appear to speak in a universal language of metaphor, allegory and myth; their patterns are full of significance and meaning that is hard to ignore. Taken as a body of work,

these gigantic symbols and mandalas seem to express something very deep about the nature of the world and suggest a means of looking at reality in an entirely new way.”

I am struck by the similarity of his statements about crop circles and what I believe about dreams. Dreams mirror our state of mind; they reveal what matters to us deep in our unconscious—our aspirations, hopes, doubts, and fears. They speak in a universal language of metaphor and myth. If we can unlock their mysteries, figure out the messages that are coming from our dreammaker within, they—dreams, as well as crop circles—can be very instructive.

A dream I had many years ago even stated that its scenario was a great mystery that I wanted to solve. Let’s take a look at the “Stone Mask” dream.



I’m outside near an old house situated on a street. There are other houses along the street facing this house. There is only open land on

either side of the house. The land on one side slopes down hill and goes out of sight. I have seen some strange-looking creature go way down the hillside. I go tell my husband, who is getting out of a car in front of the house. It is some big mystery as to what is going on. The ‘creature’ was not anything I had ever seen before—or knew of. I want to find out what it is and what is going on. It makes us think it’s a monster of some kind.

Next I’m inside the house looking out from a second floor window. I may see some different creature come from beyond a house up the street. Later I see what appears to be small white objects the size and shape of irregular-shaped stones. They are coming out of one of the rooms, moving in a group.

Sometime later two men come out of the room. One sees me and speaks to me saying, ‘I see you have met ———,’ meaning the flat pile of ‘stones.’ As he says this, the ‘stones’ take on a more plastic-looking form and the individual stones assemble themselves into a unit forming what may be a mask. It moves on its own and actually speaks to me in response to the man’s comment. I’m surprised and wonder what is going on. I feel the men have somehow created whatever this is.

Next I'm outside watching another strange thing. A man is bending over what looks like an old-fashioned bathtub. The tub seems to be filled with the same kind of 'plastic' substance, which is not flat and smooth as you would expect if it were plastic that had been poured into the tub. There are various levels and curves and it seems to me to be moving. The man may be trying to mold shapes. It looks to me like part of an upper torso is being formed and it has 'life' in it. I wonder what all this is about. Perhaps the men created the 'monster' I saw earlier. It was very large, as big as a gorilla.



I certainly didn't understand what was going on while in the dream nor as I recalled it later, just as observers of crop circles don't understand them. Crop circles might be analogous to the mask in the dream in that they hide what is behind them: their originating force. The crop circles are on the ground but they don't identify what created them. They speak to us indirectly in code, through symbolism, geometry and metaphor.

In my dream the strange mask spoke to me, but I didn't catch what it said. I believe the whole dream is bringing me a message if I can only understand its symbolism. I need to solve its mystery. Let's see if we can make any sense of this dream.

Houses in dreams can be a symbol for the dreamer. Men in a female's dream can represent attributes that we consider "masculine"—assertive, aggressive, outgoing, intellectual aspects. Thus, the men may represent such aspects of myself, some of which perhaps I am not consciously aware.

Tony Crisp in *Dream Dictionary* states that "the unconscious sees our personal existence as a part of the material the cosmos is made of—another pebble on the beach. The rock portrays how we shape the material of our nature through our life" In this dream the rocks/stones have shaped themselves into a mask, one that symbolically might hide my real self from others and maybe even from myself. I think the men, my "masculine" attributes, may be responsible for what is happening. Thus, I should try to discover what in my life this relates to, what parts of myself I am obscuring, covering over through my intellectual pursuits, assertive actions, etc.

Could the man outside the house refer to masculine influences outside myself? He seems to be creating something "monstrous," something frightening or threatening to both my husband and me. Dream symbols can have both personal and collective levels of meaning. On the collective level the inner dreammaker might be pointing out how a patriarchal society molds people into forms that appear

monstrous to us.

Tony Crisp equates "monsters" with "internal emotions and drives you are frightened of . . . , a monstrous deed or lie lived; your negative relationship with your life energy." In the narration of a dream, the "I" represents the dreamer's ego. Thus in this dream my ego sees the monsters being formed by a man outside. But I should question whether it is true that the creative force is outside myself or if "I" want to believe this to be the case. Perhaps the monsters are simply truths I don't want to face

and thus project onto others outside myself. It is possible for both explanations to be true. The images in the dream symbolize things I may be frightened of but need to face. Since the dream is bringing whatever is symbolized into consciousness, I am ready to learn these truths.

I stated at the beginning of the dream that I want to find out what is going on. How might I do this? Is there any way I might learn what the mask is saying? There are several ways. One way is to incubate a dream, asking as I prepare to go to sleep, for one in which the mask will tell me its message again. However, the likelihood of receiving the desired response immediately is unpredictable.

Secondly, in a meditative state of consciousness, I can go back into the dream and engage the mask in conversation. I can ask it what it has come to teach me. Or, while imagining that I am the mask, I can answer questions such as, what is my purpose as the mask: what do I like and dislike about being a mask, what do I fear

most about being a mask and what do I desire the most? It is amazing how much this process can reveal about what is going on in my unconscious that I will find helpful.

A third method of working with a dream by oneself is to draw or paint the dream. Stick figures and diagrams are fine. Jeremy Taylor—a co-founder of the International Association for the Study of Dreams—points out, “Visual associations will often unlock startling ahas that would be difficult to reach with verbal or bodily explorations.”

We can draw these images from our dreams randomly on a rectangular sheet of paper or we can put them within a circular boundary, creating our own personal mandalas. In Sanskrit, mandala means “circle.” The circle becomes a safe space in which our drawings can reflect and reveal the inner energies depicted in our dreams. By paying attention to the thoughts and emotions that arise while creating a mandala, one can become aware of important feelings and issues that need attention. This whole process can become a means of self-discovery, personal growth, and spiritual enrichment.

In the same way as Steve Alexander stated of crop circles—“these gigantic symbols and mandalas seem to express something very deep about the nature of the world and suggest a means of looking at reality in an entirely new way”—the mandalas we create depicting images and/or emotions from our dreams can express something deep about our inner psyches. They can help us look at our reality in a new way.

As I consider all the characters, actions, attitudes, perceptions, and feelings narrated in the dream story, I need to ask myself how these are similar to or different from what is going on in my waking life and what I can learn from any similarity or difference.

Since this was a dream I had many years ago, one might wonder if its message is still important. I need to recall whether I “worked” the dream shortly after it occurred. I should also review my dream journals to see if there were follow-up dreams, or even prior dreams, that dealt with the same theme or circumstance. If some are found, I should see whether they reveal any “movement,” change, perhaps transformation.

I don’t recall working on this dream when it occurred. But the fact that I chose the dream to discuss at this time indicates to me that it is important—for me and for the collective. I could review the circumstances of my waking life—and on the national and world scene—back then to give me a clue about what issue or issues it may have been addressing. Then I could investigate whether circumstances are any different now.

In my opinion overly aggressive, negative forces have been molding national and world events in an ever-increasing degree during the past decade. Was my inner dreammaker trying to warn me, us, about this with this dream?

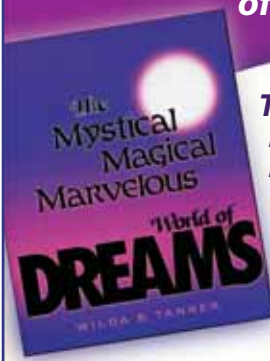
Might it be possible that some universal forces/energies are creating crop circles in an attempt to communicate important, life-preserving guiding messages in the same way my higher self, my dreammaker, is attempting to guide me on my life’s journey?

Yes, I believe the mysterious phenomena of dreams and crop circles—remarkably parallel in significant respects—come to offer us important personal and collective guiding messages.

May we learn to see, to listen and live aided by their guidance. ∞

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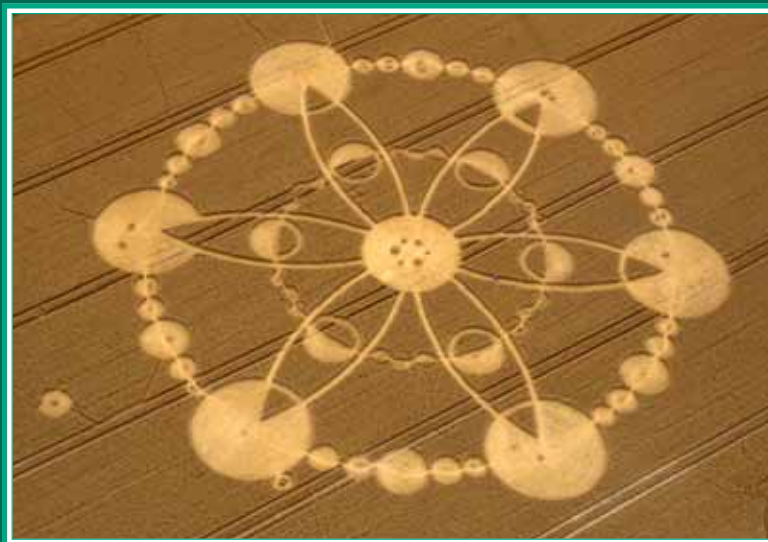
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# Crop Circle



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# Photo Gallery



and Eva-Marie Brekkestø, Norway ~ [www.kornsirkler.or](http://www.kornsirkler.or). All Circles appeared in 2010



## Meeting the Shaman in Rio Caliente, Mexico

by Noreen Wessling

While enjoying a wonderful month with my great friend, Jim, at Rio Caliente Health Spa, Mexico in 1992, I had a chance meeting with a Shaman who passed through the Spa enjoying some special festivities.

I'm outside sitting on some steps, enjoying the sun with my sketch book on my lap, when this friendly Shaman peeks over my shoulder and points to a sketch I had made of a Crop Circle. He recognizes right away what it is and blurts out excitedly

"I've seen that image before! I've seen it deep in the jungle in southern Mexico where few people venture. The image is engraved on a huge stone."

The Shaman continues to share with me stories of the sacredness of this huge stone and specific Crop Circle image. \*\*\*

Well, he had my attention! At this point he asked if I would like to journey with him to the jungle to a place where he would show me the engraving on the stone—the exact same design that I drew in my sketch book.

I'm still not sure why I chose NOT to take him up on his offer, but it seemed like the right intuitive decision at the time and that's what counts.

Besides, I was enjoying myself way too much just lounging around at the Spa, eating all those delicious meals and hanging out with lots of fascinating people. Most of all appreciating how great life can be. What FUN!

This experience, as well, has *much healing to offer our world* and brings to our awareness that *We All Are Truly Connected At Our Deepest Levels*.

Long live Crop Circles and the ever intriguing mystery of their emergence in this world. Yes, I admit, I'm a passionate "Cropie" for life! ∞





## The Magic of the Crop Circle and My Necklace

by Noreen Wessling

On June 14, 2009 a new CROP CIRCLE came into my email as the 'very latest' found in Barbary Castle in Wiltshire, England.

When I saw this pattern for the first time, I was awestruck. I had never seen a Crop Circle like this before and yet... it looked exceptionally and oddly familiar to me.

Then Voila! I remembered a necklace I enameled at least 30 years ago. Not only that, I'd resurrected this old necklace a few weeks before and had been wearing it a lot BEFORE the Crop Circle appeared.

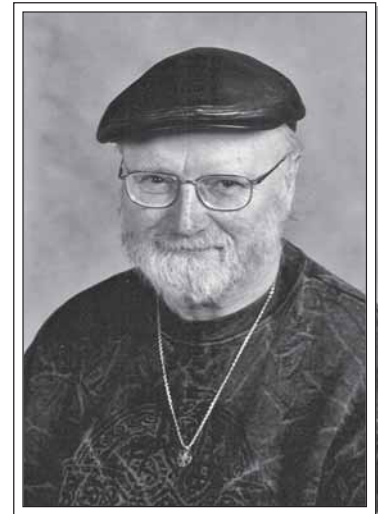
Both of these images are silver on a green background. Both are of a Thunderbird and/or Phoenix Bird motif. Both birds' beaks point to the left. Both have an eye in the center and circle in the middle. Both have similar appendages.

My feeling is that this Crop Circle, which I believe comes from other dimensions, has something most pertinent and healing to offer to the world. My own connection with this is profound, needless to say. It also has a profound effect on everyone with whom I share this marvel. We Are All Connected! ∞

# DREAMS IN THE NEWS



Don't Let This  
Be Your  
Last Issue!



by Russell Arthur Lockhart, Ph.D.

SOMETIMES, DREAMS ARE NIGHTMARES. Oftentimes, life is a nightmare. The current nightmare for *Dream Network Journal* is not unlike the nightmare many print publications are facing in the current economic environment: declining revenue, increased expenses, increasing debt, marginalization, even ceasing to be.

For many years, your editor, Roberta Ossana, has carried the burden of these realities, steadfastly, energetically, with humor and always with an unwavering dedication to the mission of the publication: to serve the dream. The personal cost to her has been enormous, in time, energy, money. Her recent family medical crisis has brought the developing economic realities of publishing *Dream Network Journal* to a crossroads.

In these times when most everyone is faced with what I have called "the

relentless commodification of desire," which is the net result of large scale greed, power and influence, from individuals to sovereign states, the dream, in many ways, is the last holdout from this juggernaut. How long this will be true is anyone's guess. Several years ago in this column I urged readers to watch for increasing references to "dream" in advertisements as well as an increased "medicated state" of our society—a state that has very negative consequences for dreams. These processes are well underway. There is precious little that serves to counteract these processes.

I love it that *Dream Network Journal* does not serve any group, organization or institutional agenda; instead, the publication serves only its subscribers, those individuals who have an interest in and care for dreams. Because of this, the journal is open to the voice of the dream,

whether the dream comes from the editor, the board of advisors, the journal's subscribers, or from anyone, even "street people and the homeless," as I have tried to make clear in this column. This openness to the dream itself is uncommon, and this uncommonness is something that may not be fully appreciated and is now at risk.

I don't think I am alone in wanting to see *Dream Network Journal* continue its mission to remain in print. Already, the board of advisors has formed a 'working group' to work on this goal. From its members, the working group raised funds sufficient for publication of this issue. But such "emergency" relief cannot be the basis for a longer term and sustainable future for the publication. The group welcomes your input. (If you have suggestions please send them to publisher@dreamnetwork.net and they will be forwarded to the working group.)



Fund raising at this time of year is everyone's bane. The working group recognizes that everyone is deluged with requests at this time of year. Nonetheless, you will soon be receiving an appeal from the working group members. I'd like to echo here what you can do to help insure the future of the journal and its mission.

**1. Consider becoming a member of *The Dream Circle*.**

The initial goal of the working group is to enlist a minimum of 100 individuals to pledge a contribution of \$100 per year. This would insure the ongoing physical edition of the journal as well as contribute to the expenses of bringing the journal into the 'digital world' in a prominent way.

**2. Consider renewing your subscription now for another year or more.**

**3. Consider giving subscriptions to the journal as gifts.**

The journal would make a unique gift and such gifts would help awaken more interest in the dream... and enlarge the journal's subscriber base. (See order form p. 41)

**4. Consider bringing the journal to the attention of your dream group,**

your social contacts or anyone in your orbit who you feel would benefit from the journal.

Back in the days of Pilgrims and Puritans, when the Indians would offer up gifts, the Pilgrims understood what was necessary, but the Puritans did not. The Puritans took the gifts as "possession" and did not circulate them. When the Indians reclaimed the gifts—horrified that the gifts would not circulate—they became known as "Indian givers," a derogatory phrase. But for a gift to work in forming a community (after all, that is what the word itself means: "to gift together"), the gifts must circulate. The Indians felt this was the "life blood" of community. Certainly any gift you make at this time will help circulate

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*"I love it that *Dream Network Journal* does not serve any group, organization or institutional agenda; instead, the publication serves only its subscribers, those individuals who have an interest in and care for dreams. Because of this, the journal is open to the voice of the dream, whether the dream comes from the editor, the board of advisors, the journal's subscribers, or from anyone, even "street people and the homeless,"..."*

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the gift of tending the dream as reflected in the pages of the journal.

Moreover, another way to help the community of dreamers is "to respond to gifts with gifts. The working group will be working hard to provide meaningful "bonuses" for all renewing subscribers, those giving gift subscriptions, those making donations, and those joining *The Dream Circle*.

The poet Eichendorff wrote, "There is a song in all things which keeps on dreaming and the world starts singing if you only hit the magical word." An old Chinese proverb tells us that "A bird does not sing because it has an answer; it sings because it has a song."

*Dream Network Journal* wants to keep singing and serving the dream through words and images and whatever new forms the future holds in store. Your help will keep this dream alive. ∞

*"Trust the dreams, for hidden in them is the gate to eternity."*

*Kahlil Gibran*

*"Dreaming is an act of pure imagination, attesting in all men a creative power, which if it were available in waking, would make every man a Dante or Shakespeare."*

*~H.F. Hedge*

*"Dreams are answers to questions we haven't yet figured out how to ask."*

*~X-Files*

*"All the things one has forgotten scream for help in dreams."*

*~Elias Canetti*

*"A dream which is not interpreted is like a letter which is not read."*

*~The Talmud*

*"Dreams are illustrations from the book your soul is writing about you."*

*~Marsha Norman*



*Dr. Bud Harris is a practicing Jungian analyst in Asheville, N.C. He has over 35 years experience as a psychotherapist, psychologist and Jungian analyst. Dr. Harris has a Ph.D. in counseling psychology and is a graduate of the C.G. Jung Institute in Zurich, Switzerland. You may learn more about Dr. Harris on his website [www.budharris.com](http://www.budharris.com). He can be reached at [info@budharris.com](mailto:info@budharris.com)*

**Jeanne Schul:** I'd like to start by giving the readership a sense of your work. You've got a fairly new book out, *The Fire and the Rose: The Wedding of Spirituality and Sexuality*. But you've got another that has been re-released, right?

**Bud Harris:** That book is *Resurrecting the Unicorn: Masculinity in the 21st Century* and it grew out of my thesis in Zurich. I began by working with a fairy tale and working through my own mother complex. This process evolved into an image of masculine energy that is viable, energizing and rewarding for me. That turned into a book. Interestingly enough, writing the book became the preparation for my exams.

The whole thing, in my mind, came from the Self originally and basically carried me through the whole program of becoming a Jungian analyst. I was talking to Aniella Jaffe about it one time and she was telling me how my Anima was involved in that, how my Anima had given me the outline of the book and how I needed to pay

# Soul on Fire: Dreams as a Vehicle for Transformation

An interview with Dr. Bud Harris  
by Dr. Jeanne Schul

attention to that. So what I have done since that time is to try to listen carefully to my own inner voices and all of my books, I believe, have evolved from the Self as it wanted me to work through and develop an issue in my own life.

If we delve deeply enough into ourselves, we come to a common stream with other people and our work begins to ripple out and help more people in concert. My teaching focuses around the same thing. I don't pick my topics, my topics pick me.

**JS:** So, you work with a very organic approach.

**BH:** Yes, but it takes a real strong effort on the part of my ego not to interfere with that process, because I have a strong and aggressive ego. I was a businessman and a college professor for a while. If I start letting those things grab hold of my creative work, then I start to lose the depth connection to it. For example, in *Resurrecting the Unicorn* there is a chapter on the Father, which led to my next book, *The Father Quest*.

**JS:** One thing that I'm wondering about, as I think of you working from the inside out, is this question: how do you arrive at the sense of self-knowledge that your Anima is giving you in the chapters to a book?

**BH:** I get there by listening and that means I have to be fierce enough to

give myself time to listen; but if I'm not, I've worked enough with my unconscious to know it will get rowdy. In the first newsletter on my website, I tell about how I fell out of bed one night and hit my head... and that was my unconscious getting rowdy and telling me I had stopped listening and that I'd better start listening to my inner voices.

I listen to my Anima and my Self best by journaling. I describe that process in my book, *Sacred Selfishness*; in fact, I have a whole chapter on that because it's so very important. Of course there are a number of different ways you can journal: you can keep a diary or you can persevere on whatever feelings you're stuck in. What I want to do is look at the events in my day, the emotions that they brought up in me and really take time with them. I see the journal as an exercise in listening and in self-understanding. It's very important and dynamic. I keep dreams mixed right in with the whole thing. Active Imagination is very beneficial. I get a lot of information from the inner voice through active imagination. And I'll admit, ultimately, that Active Imagination was the hardest thing in Jungian psychology for me to get into. It took years of effort because I had all the defenses that everybody has. I thought: I'm just making this up. This is silly. But once I crossed that barrier, it has been invaluable to me.

**JS:** I'm wondering how your dreams play into that because in one of your books, befriending the dream is the closure to each of your sections, where you talk the reader through how to work with a dream or listen to them while you're digesting the material. Can you give us a sense of how active imagination works for you or what you recommend when working a dream?

**BH:** Active imagination supports dreamwork for me after I have spent



a significant amount of time with the dream: frequently just sitting with the dream, sitting with the images, sitting with the feelings, sitting with the landscape. James Hillman's work helped me a lot with my thinking about this. I believe it's so important to let the images live and develop before I start pursuing them with active imagination. It's as if I'm getting to know them and getting to experience them as a part of me. Then, when I start Active Imagination with the dream image, I have developed a relationship with it. That's Eros. Developing a relationship with a dream and its images is Eros; whereas analyzing it is Logos. I want to err on the side of Eros.

**JS:** It's a very different frame in our culture. It's not the usual masculine approach, I don't think.

**BH:** What I'm going to talk about in my next lecture on complexes is how we always approach complexes from the position of Mars. We want to attack them, we want to overcome them, we want them banished, we want to fight them, we want to win; we lose sight of the fact that we are creating a war within ourselves. Whereas, when we approach them with Eros, it doesn't mean we embrace them; but it means we get to know them before we try to decide whether we need to be aggressive with them or not.

**JS:** What can you tell us about the creative aspect of dreaming that you've experienced or witnessed?

**BH:** Dreams are always creative. They offer us the other side of the picture of how we are living *that we don't want to see* and part of creativity is to challenge our conventional, normal perspectives. Dreams are meant to show us a reality that's beyond what we think reality is. I'm very appreciative of that. Dreams connect us to the archetypes, as well. If we pursue or engage with the

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**"My wife and I are always pushing to have less busyness and less noise in our life.**

**That doesn't mean less work, but less of just the chatter of the world: fewer newspapers, less TV.**

**The quietness invites the inner voice to be heard."**

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archetypes, that too will lead us to creative fountains beyond what we normally experience. Artists in their own way have channels to their creativity and, in some cases, to the archetypes. It's a way to bring these things into being, to encounter the paradoxes in our lives even if it doesn't necessarily make our egos any more conscious.

**JS:** Could you speak to those dreams of animals visiting us or specifically the snake images that you continue to explore in your books.

**BH:** I love the image of snakes! It always reminds me of Joseph Campbell talking about snakes on a video series with Bill Moyers. He talks about how every mythology in the world involving the fall of humankind involves a snake; he says "Snake did it," every time! I think that snakes almost always call for transformation on a very basic, instinctual level, which always means at the level of the Self coming out... and this means it's going to be very threatening to the ego. Also, snakes call for healing; when we repress transformation and deny our healing, then we may get threatening snake dreams. We can be in a snake pit. I think animals

generally appear to tell us as something about our instinctual self, as you probably know.

**JS:** You talk about serpent energy as the desire and the longing for transformation.

**BH:** I begin the focus in my book on our culture, speaking to the place where advertising and marketing stimulates our desire for products and enchants us into a false life. In addition—in terms of cultural mores—the Calvinistic cloud that covers us all causes us to blindly repress many desires and eventually these can get us into trouble. But there is Serpent energy woven into all of our desires: Kundalini energy that is pushing for transformation, whether it's conscious or not. Our desire, in general, whether it's sacred or profane, Celestial Aphrodite or Aphrodite Pandemos, is meant to serve life. With the help of our increasing consciousness and our courage to experience it fully, it can evolve into a pursuit that will help us enlarge our lives, enlarge ourselves. Eventually, it can help us overcome demons in our personality and the limits of our own ego, which in turn, helps us experience the abundance of the Self.

**JS:** What kind of practice do you recommend to make that switch from the kind of primeval, primitive energy to a more conscious partnership with this Serpent energy?

**BH:** The first thing I recommend is to be fully engaged in life, which most of us aren't. We hold back because we don't want to make mistakes, we don't want to be embarrassed, we don't want to be ashamed. Personally, I would say first priority is to be fully engaged in life. The second thing is to begin to reflect on that life. If you're not engaged, really there's not that much to reflect on other than our malaise. My spiritual practices are journaling, turning to images from dreams and their stories, and Active

Imagination. That's what I do. That's the second step. The third step is to take the results of that reflection and integrate it into your life as you're living it.

**JS:** That's the difficult part for most people.

**BH:** All too often—even in self-help books and psychological teachings—it's mostly about the inside. We think that's the end of it and we can live happily ever after. Well, the hard part comes next when we have to integrate it into our lives.

**JS:** I'm thinking of Robert Johnson's approach to working with Active Imagination and one thing he stresses is *don't act this out*. In other words, if you're working with shadow material and you get in touch with it, you don't want to rush out and do whatever it is you realize you want to do. So how do you suggest negotiating that, not acting out the shadow material but living into your dreams or living into the passionate engagement?

**BH:** Well acting it out is just compulsively doing something. It's not integrating it because, to me, integrating means giving it conscious consideration and using it to expand your personality, then deciding how you're going to use it in your life. For example, I get in touch with my anger. I was always taught to be a good boy and I found I backed up a lot of rage. I don't want to go out and act out that rage. What I do want to do is work through the rage in my journal and active imagination and come to understand that anger has a positive side. It tells me when my boundaries have been violated. It tells me when I need to stand up for myself and when my situation needs to change. And I need to use it to fuel how I deal with these situations consciously, not unconsciously. I don't need to go out and lose my temper. I need to learn how to be consciously angry and to even feel empowered by that.

**JS:** Sometimes, as I'm writing my dreams, it simply morphs into poetic form. Do you have any experience with this practice of writing poetry that grows out of dreams? I know that you talk a great deal about the poetic aspect of dreams.

**BH:** I love poetry. It's very expressive... another way of forging a bridge between our ego and the depth of our inner world. I believe our inner world speaks to all of us who are willing to listen. If it comes out that way—if that's the way your inner muse wants to be expressed—I would simply do it that way. Follow your muse.

**JS:** It is another way of creatively working with dreams.

**BH:** Yes. Most of all we are in a creative quest for silence. My wife and I are always pushing to have less busyness and less noise in our life. That doesn't mean less work, but less of just the chatter of the world: fewer newspapers, less TV. The quietness invites the inner voice to be heard.

**JS:** One aspect of dreaming that holds a lot of interest for me is the voice in dreams. In *Man and his Symbols*, Jung is quoted as saying that you must attend the voices you hear in a dream. You can't deny it. Often, I wake up with is just a powerful statement and it's all I have of the dream. The voice echoes back years and years later. Do you have any strong feelings about specific voices in dreams?

**BH:** Yes, if we're just writing the plot, we are really dishonoring the dream. We need to pay attention to it by looking at it seriously and tending our reflections on it. In terms of the voice, I would agree with Jung. If I hear a voice in a dream, you can bet I'm going to attend to it. That doesn't mean I'm going to obey it, but I'm going to attend to it. I'm going to listen to it and I'm going to try to discern from whence it came. I might

engage it in active imagination; I will take it very seriously. You may remember that at one point Jung had a dream in which he heard the voice of a woman telling him he should give up psychiatry and go to Paris and be an artist. He confronted that voice. He attended to it very seriously... but he didn't obey it. That was the time when he was working on his Anima. He was struggling through a very dark period which is now revealed in the *Red Book*.

**JS:** Now that we have access to the Red Book, it affords us all the opportunity to witness Jung's visual explorations of his dreams and his approach to Active Imagination. Thank you, Dr. Harris, for sharing your personal experience with dreams, as well as your expertise. I look forward to further conversations with you on this topic. ∞



**Jeanne M. Schul** is a Dance Specialist at Berry College. She holds a Ph.D. in Depth Psychology from Pacifica Graduate Institute, a M.A. in Dance from Texas Woman's University, and a B.A. in Dance and English from SUNY Brockport. Jeanne is engaged in on-going advanced training in Dream Tending with Dr. Stephen Aizenstat. In 2009, Ms. Schul was awarded the New Mythos grant from the OPUS Archives and Research Center in Santa Barbara, CA to conduct her scholarly research project, entitled, *The Divine Feminine: Dancing Us into Being*. She can be reached at [jschul@berry.edu](mailto:jschul@berry.edu).

**Laura Hudson**, while an interdisciplinary dance major at Berry College, did the initial transcription of the interview when she was working as a professor's assistant to Dr. Schul.





## Dream-Fire Cleanses

by Paco Mitchell

HERE COMES THE DREAM.  
FASTEN YOUR SEATBELTS. READY?

### "Dream-fire cleanses"

That's all, folks. Please return your seats to the upright position. Thank you for joining us on Short-Hop Airways. We hope you enjoyed the flight!

Yes, I'm joking now, but the dream—a real "one-liner"—was no joke. It came to me as I slept, decades ago. There was no visual image. No larger context. No complicated dramatic narrative. No cast of characters. Just a concise verbal declaration—a formula—with the same terse brevity as Einstein's famous equation. But its very brevity, far from being a limitation, is part of the beauty of the dream. It's as if you've touched something so condensed, so layered and faceted, as to seem inexhaustible. This dream could scarcely have been more condensed. If you tried to reduce its size any further, you might as well just say "God" and be done with it.

Physicist David Bohm talks about the *explicate order*—what we see around us—and how it may rise from an *implicate order*, which we might call

the creative, patterning propensity of the universe. Of course, this sounds a bit like the *creatio ex nihilo* of the theologians, where something is created out of "nothing." The basic idea is that everything comes into being as a result of some implicit potential, just as the entire universe seems to have been generated from the *singularity*, the infinitesimal point, preceding the Big Bang. If the *potential to be* hadn't been there in the first place, in the "nothingness" of that virtual point, would the Big Bang ever have happened? Would stars, galaxies, planets and humans ever have exfoliated on the tree of existence?

In his short story, "*The Aleph*," Jorge Luis Borges describes a strange phenomenon called an Aleph—a point that contains all other points. Anyone who gazes upon an Aleph can see everything in the universe, simultaneously. In Borges' story the Aleph was located in a writer's house, in the darkness behind the basement stairs. The narrator, on hearing of its existence, wanted to see it for himself. In order to do so, he descended to the basement, lay on his back on the

floor and looked at a precise angle toward the stairs. There, in the darkness behind the stairway, he saw the Aleph. At that instant a continuous, tumultuous stream of images poured forth from the Aleph, like an inexhaustible fountain of visual poetry in the dark.

Just as the character in Borges' story could not say where the Aleph ended, I have found no end to the images and associations streaming forth from the words of my little Big dream. The very fecundity of the dream, of course, presents a special problem. I would like to give a convincing account of the cultural, psychological and historical implications of this dream. Instead, I must content myself with a brief evocation, two or three notes out of what sounds to me like a symphony. But so be it.

James Hillman wrote a small, interesting book called *The Thought of the Heart*, a mélange of alchemical and psychological musings. One fascinating section seems relevant to our dream. He cited a rather gruesome alchemical image—a process, really—that of "cutting the paws off the lion."

[A note before we proceed. Just as a nightmare imprints itself upon consciousness with its pathological images, alchemical texts sometimes do the same. Squeamish readers should take a moment to readjust their thinking caps to allow for the symbolic nature of the image, reminding themselves not to take it literally.]

According to Hillman's argument, cutting the paws off the lion deprives the lion of its reach into the world. The alchemical heat that is generated by this process builds up in the heart until it reaches white, reflecting heat. At that point the latent images of the heart itself—reminiscent of Michelangelo's *imagine del cuore*—finally become visible.

This symbolic lion lives within each of us, and it assumes many forms. In its natural, un-reflected state it reaches into the world, roaring, making compulsive demands. If we deprive it of its reach, the roaring intensity created by this sacrifice generates the heat, the *tapas* or inner fire—the *dream-fire*, if you will—that brings the heart to the white-hot point of reflectivity.

I don't think Hillman would have taken his readers on this strange excursion unless he was trying to get at something both common and rare. Whether consciously or not, everyone has felt the reach and the roaring of their own lion—the obtuse compulsiveness of their complexes. What is rare is the raising of that compulsivity to the level of conscious reflection. This is a way of saying that we all have complexes, but few become aware of the fact. Fewer still, I would wager, become aware of the images latent in the compulsion and rise to the challenge of giving them creative form. It is in this latter stage—*giving creative form to the images implicit in our complexes*—that one of the most important

aspects of dream-fires' power to *cleanse* can be found.

A word about the word, *cleanse*. The dream was quite specific: Dream-fire does not clean, dream-fire cleanses. The two words can and are used interchangeably, but there is a difference. *To clean* is an everyday term. Laundry detergents are sold on claims of their ability to clean. *Oxydol gets your clothes whiter*. In contrast, *to cleanse* has more the sense of a ritual or ceremonial purification, the removal of moral stains or the restoration of proper relations to God, the divine, the spirit world, and so forth. *O cleanse Thou my soul*.

But after five thousand years of civilization, the impurities that abound within us have become so congested and so confused that most of us—even if we walk in perfect conformity with our cultures—can nevertheless stand a good cleansing. It is no wonder there are so many "healing modalities" today. What an immense backlog of unreflected, unredeemed *materia* clutters the modern soul! Yet how amazing it is that dreams themselves offer up their cleansing rituals, their purifying formulas, night after night, available to all.

But on their own, dreams alone cannot turn the tide. Consciousness—as an indispensable component of any real cleansing process, like oxygen—must serve as a partner in releasing the healing wisdom of dreams.

It's not as if we haven't had plenty of clues as to how this kind of process might work.

Take, for example, the biblical story of Moses and his shamanic wand. It turned into writhing serpents as a sign of his power, the authority bestowed upon him by Yahweh. But when the people were being stung by poisonous snakes, Moses held up a *brazen serpent*, an artifact and image of that same divine power. Anyone looking at the brazen serpent would be healed,

a testimony to the power of the reflected image.

This Moses story reiterates the lesson of Hillman's alchemical lion. When the poison, the compulsion, the un-reflected impurity can be recognized and seen through as a manifestation of the *mundus imaginalis*—seen as an image rather than lived unconsciously as a coagulated compulsion—then the soul is cleansed and restored to itself.

The same idea can be found in the Greek story of Perseus slaying the Medusa. In order not to be turned into stone by looking directly at the Medusa and her hair of snakes, Perseus has to use Athena's polished bronze shield. If he looks at the Medusa as a reflected image in the shield, then he can see to chop off her head with the sword of discrimination, and release the creativity—in the form of the winged horse, Pegasus—that was latent in the unconscious, compulsive, serpent form.

The very foundation of the medical healing arts is epitomized by the *caduceus*, Hermes' wand, also shamanic in essence, with two snakes winding up the shaft, wings and a solar disk of consciousness at the top. This image is completely resonant with the Hindu symbolism of the Kundalini serpent-energy, which winds its way up the two channels along the spinal column, activating the chakras in the process. Some representations of the *caduceus* are careful to match the number of serpent crossing points with the number of chakras in the Hindu system.

In his autobiography *Kundalini* (with a commentary written by James Hillman), Gopi Krishna describes a series of events following the unexpected "awakening" of the Kundalini serpent-fire within him, after nineteen years of meditation. During a painful, twelve-year period of adjustment, he often experienced a process that he likened to an inner



fire, snake-like, darting around within his body. It seemed as if it was seeking out places and "organs" in need of purification, cleansing him, preparing him to receive the full flow of the serpent-fire. Krishna identified that inner fire, that dream-fire, as the "evolutionary energy in man," a phrase he used as sub-title to the book.

The ascetic practices involved in Kundalini yoga are reminiscent of Hillman's alchemical asceticism, cutting the paws off the lion. In fact, ritualistic sacrifice in innumerable forms has always attended the development of dream-fire. Archaic smiths and metallurgists were shamans, who would not think of forging or melting metal without first conducting a sacrifice, performing some kind of propitiatory ritual. They knew that the action of fusing metal by means of fire was essentially a transgression against the divine.

In addition to the *caduceus*, later alchemical drawings also show direct parallels with Kundalini symbolism. A snake sleeps coiled up in the roots of a tree. Then it awakens. Then it crawls up the trunk (the wand, shaft or spine). In the branches it turns into a bird, or a sun-disk, or it bursts into flames. The whole process points to the release of some creative potential that is latent in the lower form, the "sleeping" serpent.

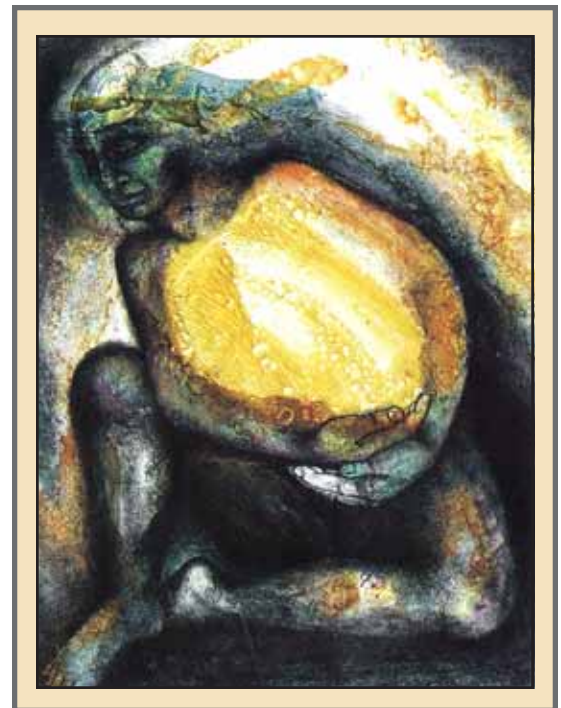
The archetypal premise underlying all these examples, across cultures, seems to be that we must give up some portion of our purely instinctual, animal impulses, in order to realize our potential for a higher evolutionary status. Traditionally we imagined this in terms of spiritual development, or in even earlier terms, maintaining good relations with the spirit world. In any case, the vector of the evolutionary thrust can be found in the development of conscious awareness—not in opposition to

instinct, but in harmony with instinct.

To my mind, it is not too far-fetched to draw parallels between dream-fire, serpent-fire and the fire of the Holy Spirit. When Jesus said "He who is near unto me is near unto the fire," I hear him invoking something similar to that fire-like, evolutionary energy that coursed through Gopi Krishna's body, was manifested in Moses' wand, in the Burning Bush or in the dove-amidst-the-flames of the Holy Spirit.

But these images suffer for having been elevated to the level of absolutes and sustained for too long. Supreme images wear out if they are not refreshed at the well of new experience. I would rather imagine dream-fire as accessible to anyone today, always close at hand, not something reserved for cultural heroes like Moses, God-Men like Jesus, or Enlightened Ones like Gopi Krishna. The dream refers to possibilities inherent in everyone. I suspect that manifestations of dream-fire and experiences of its cleansing power, are more common than we might think.

When I mull over the many associations that have accrued to this tiny dream, the process takes me back to the slow emergence of humans from their animal ancestors, to the first magical control of fire, to the earliest shamanic traditions of trance-like forays into the *mundus imaginalis*, there to court and direct the cleansing dream-fire. It takes me through hundreds of thousands of years of ecstatic visions, of patient cultivation of ritual relations to the Unknown. I find myself imagining the dislocating accelerations that came with agriculture, the bloody cataract of recorded



history, all the way to the Earth-shaking turmoil we are undergoing today.

The dream even takes me to what seems like a visionary window into the future, where evolutionary outcomes may be decided. And what will determine those outcomes? Many things, of course. But at least one answer to the question and therefore one possible outcome, is implicit in the dream: If a sufficient portion of humanity is willing to sacrifice the compulsions attached to our drive to control, conquer, consume and exploit; if enough of us can gaze upon the uplifted brazen serpent in the wilderness, or see the images reflected in Athena's polished shield, to free ourselves from possession by our complexes; if we can submit to the purifying fires within and reach the point of reflective white-heat... then Gopi Krishna's evolutionary energy may be free to do its transforming work, the Holy Spirit may work its way through humanity and dream-fire may, finally, cleanse.<sup>∞</sup>

# Dreams, Bones and the Future

Part VIII



## Looking: Meet Fex & Coo



A Dialogue Between Russell Lockhart and Paco Mitchell

**Russell Lockhart:** At the end of our last dialogue, I referred to Goethe's "method" and how it embodied taking time and engaging in the fullness of the sensorial imagination. What I was referring to may not be clear, so I think an example is in order. This example comes from something that developed into a second "dialogue" between us... and while this has developed into a kind of "play," it will serve to illustrate the point. It began as I was mulling Goethe at Tully's, a Seattle coffee shop I frequent. Here is the excerpt from my journal that day:

October 11, 2010. At Tully's, Fourth and Union, where I go to write when I'm in Seattle—for coffee too. Today, mulling Goethe's admonition to look at what one sees, to find the story there, I see two trucks. One is a FedEx, the other Costco. Looking, it's Fex and Coo—the Tully pillars blocking the actual seeing so readily "filled in." Across the street there is a Sale, but in looking, only Sal is there. Next door there is STERLING BANK, but looking says it's LING BANK. Key Bank is also across the street; looking reveals only Key. Those pillars again. The UPS truck goes by and when I look at what I see, it's UP. Brooding on this nest, I wait for a line, a line from the story, perhaps the first line. It comes.

Sal is a teller at Ling Bank. He does not yet know that Fex and Coo have

decided ending it is the key. They have been held up by matters that do not concern us. You may not agree. That's fine, it is not a requirement. Just wait. You will see.

To be continued or not...

I sent this to you, Paco, just as an example of what becomes of the "sensorial imagination." I was startled when you sent me several pages of "continuation," which began as follows:

Sal had come in early today, on account of the big brouhaha with Fex and Coo, the bastards. Fex wanted a pow-wow at Tully's, just like that. So Sal would have to leave before his shift was over. He couldn't miss this meeting. What do they mean, "it's urgent"? It's going beautifully, just the way Sal had planned. Just a few more days, Sal was thinking, a few more lousy days. Did they screw up in some way? Fex was the impatient one, always the big show up front, but in the end he's the first one to walk. "Coo's not so bad, just nervous," Sal said out loud. The teller next to him looked up and said, "What? You OK, Sal?" "Sure, sure, yeah I'm fine. Just talkin' to myself." Gotta watch my step, thought Sal. This place is giving me the creeps. Maybe I'll get outta here now and grab a coffee at Tully's before Fex and Coo get there. We gotta straighten this thing out....

I responded in turn and we have now

continued this "play" for over 100 pages. What is this? The first thing I'd point out is that the detailing of my "looking" experience sparked something in your imagination. This is what Goethe called "*exakte sinnliche Phantasie*" (exact sensorial imagination), and what I gave free rein to in my experience at Tully's. It proved generative in your imaginative response and what has followed from it—none of it "intentional" in any usual sense. My experience that day was unpredictable, unintended and unplanned. If I had stayed with what I "knew was true" (FedEx, Costco, Sale, Sterling Bank, Key Bank, UPS), none of this would have happened. If I had dragged back my "looking" to only what was "really" there, nothing would have come of this. It would have been only a list and a list is not a story until it finds entry into the imagination. This is the fundamental nature of Goethe's method, and why the detail of what is actually experienced (Fex, Coo, Sal, Ling Bank, Key, UP) is so crucial. It finds entry immediately into the imagination and this in turn generates an imaginative reply as soon as the *Urphänomen* (as Goethe called it) is told. This "telling" is an embodiment of eros and this is the nature of its generativity.

**Paco Mitchell:** When you were at Tully's that day, mulling over Goethe with coffee, the story that grew out

of the experience was surprising indeed, and has been generative for both of us. But as you say, it was only because you took the time to put Goethe's insight into play, in both the conventional and the ironic sense. You put the insight into play—into action—by acting playfully. You invested a portion of your time into a form of play—hardly the nose-to-the-grindstone work ethic we were both taught. The subsequent burst of writing caught us by surprise. Whether it continues or not will depend on our ability to stay in that playful mode, resisting the pull of the “cultural engines” you mentioned last time.

Your emphasis on the unpredictable, unintended and unplanned is a subtle perception leading to profound connections, seemingly hidden, yet plain as day. They are right in front of our noses, but we don't see them precisely because we have been trained to seek and value the predictable, the intentional and the planned. We learn to reject what is accidental as messy, dangerous and unreliable. Hence, the modern mindset invariably misses what you saw at Tully's, and what Goethe saw two hundred years ago. What was the big secret? In a word, to look at what you were seeing. But what a gulf seems to separate the one from the other.

This may seem like a thin distinction, but it's not. For millennia humans have assiduously observed chance events, accidents, the unexpected, etc., and found in them valuable clues as to the inclinations, the creative movements, of the divine, the gods, the spirits, etc. The word *accident* derives from the Latin *cadere*, to fall or die. It is related to chance, cadaver, decay, chute, even recidivism. No wonder there has always been a circle of ritual caution drawn around chance, accidental events. One never knows at what point the predictable human world will be disrupted by the

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**RL:** “To be continued or not...

*I sent this to you, Paco, just as an example of what becomes of the “sensorial imagination.” I was startled when you sent me several pages of “continuation,” which began as follows:*

*Sal had come in early today, on account of the big brouhaha with Fex and Coo, the bastards. Fex wanted a pow-wow at Tully's, just like that. So Sal would have to leave before his shift was over. He couldn't miss this meeting. What do they mean, “it's urgent”? It's going beautifully, just the way Sal had planned. Just a few more days, Sal was thinking, a few more lousy days. Did they screw up in some way? Fex was the impatient one, always the big show up front, but in the end he's the first one to walk.*

*“Coo's not so bad, just nervous,” Sal said out loud. The teller next to him looked up and said, “What? You OK, Sal?”*

*“Sure, sure, yeah I'm fine. Just talkin' to myself.” Gotta watch my step, thought Sal. This place is giving me the creeps. Maybe I'll get outta here now and grab a coffee at Tully's before Fex and Coo get there.*

*We gotta straighten this thing out.... ”*

---

capricious actions of the gods. Today, modernity views the ancients with patronizing contempt or amusement,

but at least they had the benefit of a cautionary concept—hubris—with which they could remind themselves of their own natural limits.

Today we presume to have overthrown these limits. In our boldness, we believe that the ancient, superstitious attitude has been thoroughly overturned by the modern objective viewpoint. Or so we think. But in our pride we lose sight of Jung's *enantiodromia*—the running toward the opposite—and forget that the more we seek and gain control, the closer we come to losing it.

I love the flamenco verse that expresses this wisdom:

Sirva de aviso,  
Sirva de aviso,  
Que aË mayor confianza  
Mayor peligro.

Let it serve as a warning  
Let it serve as a warning  
That at the moment of  
greatest confidence  
Lies the greatest danger.

In your humble Goethean exercise at Tully's you opened yourself to the creative, accidental element of chance that suffuses and surrounds our controlled world. No doubt there are many genies in the bottle you opened, not all benevolent. That's why propitiatory rituals always attended the approach to the creative. Ancient smiths and founders would only melt or forge metal on certain days... and only after ritual sacrifices. To trespass on the creative was not something undertaken lightly. Therefore, Tully's. Therefore, coffee of a certain roast. Therefore, just the right chair. The pillar positioned just so. The opening of the laptop. The first sip. The looking. The waiting. The writing. The care of attendance upon the unexpected.

**RL:** We have titled our dialogue, “*Dreams, Bones and the Future.*”



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There is, of course, no “end” to such dialogue. But perhaps, with the advent of “Fex and Coo,” a goal we neither specified, nor planned, nor announced, has been achieved and so it may be time to bring this portion of our dialogue to a close. I can think of no better way to do this than to make reference to Goethe’s experience of meeting himself, that is, a far-into-the-future self. I’m thinking of him riding his horse on the road to Sesenheim, and he “sees” a horse riding toward him, carrying an older Goethe dressed in clothes quite different than he was actually wearing, clothes he did not own. Years later, he is once again riding the road to Sesenheim, and realizes that—without plan or intention—he is wearing the exact clothes he had seen in his vision years earlier. He is now the figure he saw. What I “saw” at Tully’s has become an unplanned, unintended, accidental future. Whether through this Goethean “looking” at what we are seeing when awake, or whether further engaging the images presented to us in the night world of dreams, we are witness to the seeds of the future.

**PM.** Throughout the course of our dialogue we have been trying to straddle a gulf that seems to widen by the day. Our effort might seem

comical to some, as our feet get farther apart—picture Laurel and Hardy working as lumberjacks on a log pond, each foot on a different log, the logs drifting farther and farther apart. To others the seriousness of our intent should be evident.

The gulf we’re straddling, of course, is the distance between the primordial, innate gifts of the human imagination, psyche or soul and the kind of imagining that will be required of us in the future. What separates the two is the modern, objective outlook which depreciates imagining, deep seeing, in all but very restricted areas. Goethe, as you have observed, was ahead of his time, and the subsequent development of the scientific method—especially the scientific “attitude”—rendered Goethe’s views on science and knowledge “obsolete.” Only recently are his writings being revived and modern scientific “knowing” beginning to catch up.

The unexpected outbreak of Fex and Coo into our shared consciousness may have been incubated by all our musing and brooding over the Neanderthals, the Inklings, the artists at Lascaux, the shamans dancing, weaving, calling. Ironic that writing about something led to something else entering the writing. Perhaps

that’s what Lorca’s rose was seeking, that “something else.” And perhaps, as you suggest, the exercise of our imaginative capacity, free of excessive intentionality, may lead us—each of us, individually—into the future that we’re capable of, at our best. That’s more or less what I think the idea of “angels” implies: The future coming to meet us, helping us to imagine our way out of the traps that encumber us, freeing us to discover those further possibilities.

We must not forget the critical element in all this—the Eros commitment to give our love to what exceeds our understanding. This amounts to giving the gift of our gifts back to the original donor—the circular interplay of creature with creation.

**RL.** At the end of my little Goethean exercise, I wrote: To be continued or not... While these dialogues have been between you and me, I find myself wondering what psychic wanderings, imaginal by-ways, dreams, synchronicities and such these dialogues may have stirred up in our readers. Let’s invite others to join in, an Eros invitation if you will, to participate in further installments of *Dreams, Bones and the Future*. ∞

~~~~~

Russell: ral@ralockhart.com

Paco: mitchell@cybermesa.com

Children's Space



by Ann Sayre Wiseman

JD HAD THIS DREAM AND REPORTED IT TO HIS PARENTS AT BREAKFAST.

I: The Mad Cat Dream

*Our cat broke out
of the basement, came upstairs,
scratched everyone to death
and peed all over the carpets.*

His mother wrote to tell me "In real life, we put our cat in the basement when we go to bed at night because she pees on our carpets. She does not like being put in the basement. We read your book [Nightmare Help](#) and thought we could get JD to draw or talk about his dream but he didn't want to talk about this dream and he didn't want to draw any pictures.

So without discussing the dream, his father and I tried to get him to talk about whatever was making him angry.

He said that he didn't get anything he really wanted (this, at first, was difficult for his father to hear, since in reality he is in fact over-indulged). We did point out that he had a right to his feelings but some discussion might help since 'More things' did not make people happy in the long run.

I realized that his feelings of deprivation probably had more to do with his not feeling adequate at school or liked by his peers. But he will not admit that he has social difficulties. We talked about his need to own his

dishonest behavior because as parents we could not make him be anything he doesn't want to be. But our only options were to apply consequences, judge him as bad, ignore his behavior or pretend it wasn't happening.

Can you help us?"

My response:

You do have some more options if you stick to the dream images when questioning a child about a dream; act as though you had no interpretation. You can ask why he thinks the cat did that?

What should we know about the cat's feelings? What do you think made the cat want to burst out last night in your dream?

How do you think it felt to break loose like that? What was it like to scratch every one to death?

Don't assume it was anger. (Don't assume anything!) Instead of assuming it was retaliation, ask what do you think gave the cat the courage to bust out of the basement last night? What does peeing on the carpets means? How do you think the cat would feel after scratching every one to death?

Instead of saying perhaps the cat feels punished for what he cannot help, ask do you think he does it on purpose or maybe he can't help it? Ask JD if he was the boss in this situation what would he advise.

What needs to happen so the cat doesn't have to be put in the basement?

I suspect JD knows all about these feelings and how it feels to be put away (don't assume he felt punished maybe he felt lonely, ostracised, unloved; those feelings tell you more than anger and punishment. Ask what it might feel like to break out, to pee and scratch and kill like an animal?

It defeats the dream to dig into his

personal behavior when the cat is speaking for him and I think it wise to maintain the mask. It's easier to talk about a raging cat than about a raging boy. You and he might learn what needs to be done to help the rage and start doing what he recommends.

Better to stick with the exact dream language and let the dreamer explain the images and the feelings. That was a pretty courageous cat with strong feelings, if you ask me. ∞

Everyone's Space

II: Relief Dreams

IN RESPONSE TO PROBLEM SOLVING, a very important message came to me from the universe; I heard a voice shout these words:

" FIND THE IMAGE AND SATISFY IT."

My basis for interpretation is based on this message. As a member of the Association of The Study of Dreams for over 20 years, we have neglected this subject until this year's conference when Lesa Ryland Swain—a psychotherapist from St. Elizabeth's Hospital in Philadelphia—gave a talk called The Eros in The Toilet. She opened this taboo subject from a clinical point of view but I want to make it more personal.

Mothers, nurses, doctors, caretakers... spread our tiny legs to attend to our private parts. Women especially engage intimately with the excrement of the body. Men hardly ever change diapers, unless they belong to the new generation of help-mates. So we are talking about a subject that is rarely discussed or even handled now that we have disposable diapers.

Yet our dreams are not so squeamish or prudish; we crap in our dreams and it is often IN PUBLIC! Poop and Piss dreams often relate to some

aspect of self-exposure or embarrassment, sometimes it relates to anger and insult. Sometimes it is a warning that something is not healthy. However, if excrement appears in your dream it is worth paying attention.

In the old days, bed-wetter's suffered the embarrassment of their stained sheets hanging on the clothes line for the neighbors to see. That was before we had washers and dryers, but we still poop in our dreams. How could I do such a thing IN PUBLIC and feel no embarrassment until I wake up and think about performing in public as I did at age two sitting on the potty in the middle of the living room. The circumstances and the attitude we are feeling in the dream are a clue to our interpretation.

Even though we all perform these functions several times a day every day of our lives, we rarely mention it. (The real worry is when we don't do this daily, then we overcome our embarrassment and run to the doctor to see if we are dying!)

One important point is how we treated the excrement of our babies: how our diaper changers responded to the mess in the diaper. A Mother's attitude is very important. Women who change diapers four or more times a day still avoid changing in public. Did you say "Ug! dirty messy ba ba kee kee, offal?" Did you tell the infant he did something bad? Will a girl grow up feeling her excrement repulsive? Will a boy grow up feeling his penis is the bane of his mother's obligations? What attitude did you inherit from your mother's reaction to your bowel movements. It may have marked you for life. Are you treating yourself with the same lack of respect for your natural functions? Is it time to listen to your dreams and give yourself more respect?

What does it mean to dream we are peeing in public or that someone will see the poop we left in the toilet?

Animals don't feel squeamish or private, they go right up and have a good sniff. It must tell them something important. Vets tell us the health of an animal can be detected from the substance and the smell.

The male animal can tell from the smell if a female is fertile. Animals use their body waste as a calling card.

Leaving your mark is another possible interpretation. Is it a sign of anger or an invitation? Is it an opinion you were too scared to express to your boss? Your mate? Defecating often feels good! "Wow, I had a good crap!" Maybe it made a statement you couldn't dare to make in words. Maybe it sneaks out while your inhibited brain is sleeping?. Maybe you never looked at your poop before and here it is on the floor of your living-room in the middle of the party?

What might be revealed that you hoped was secret?

Maybe you have done things that can be used to incriminate you, (e.g., You were drunk and said more than you should)? Maybe you're so angry that you'd like to smash her/his face in crap?

We are wild animals underneath our socialized politeness, and when frustration-endurance-anger-lack of respect, etc., gets too constipated it may explode like poop onto the desk of your boss. ("Wow, I left my turd on the teachers chair for giving me an F on that exam... ")

Crapping in dreams can offer a clue to the age of the action; it may indicate the situation in your dream started in childhood. If you catch that clue, maybe it's time to help your infant-self climb out of a stuck position by re-training your obsolete childhood survival strategy with a more adult approach.

"SATISFY THE IMAGE!"

From Literate Turds:

Authentic Hieroglyphics

"I have produced a truly extraordinary turd. Taffy brown in perfect consistency like paint in a tube, I see yards and yards of it form a spiral and some look like bats, and earth worms that can skid up the wall. The most interesting are the ones that look like Hieroglyphics. They appeared in perfect form, no smudging. At first I thought they might be chocolate covered tapeworms, because they had pin heads but their authority as figures told me they were authentic hieroglyphics. With that conclusion I woke and admired my creativity."

From The Crapping Bowl

"Suddenly at the end of this long dream...

... an Orthodox Prophet appeared and showed me his crapping bowl; it was the size of a soup cup with a hinged lid like a toilet. He held it with two hands like the Japanese hold bowls of tea.

What was special about this bowl were the raised teeth inside.

*"Why have all that obstruction inside the bowl?" I asked
"That makes it hard to clean. "*

"Ah," said the Prophet, "you can see the consistency as your waste falls around the projections; ∞

Dear Reader,

As a long time member of IASD and contributor to *Dream Network Journal*, I invite you to add to my research which I call *Piss & Poop dreams*.

What you send will be treated anonymously, no names or email addresses will be used. What you send will be an agreement for use in my articles. Just share the P&P circumstance of the dream, and your feelings about what happened. Please email to: Ansayre@aol.com

Thanks, Ann Sayre Wiseman

Your Dreams: Spiritual Messages in Pajamas

By Ana Lora Garrand
Llewellyn Publications,
November, 2010

Your Dreams: Spiritual Messages in Pajamas is a very unique dream book in its ability to explore a gentle and intuitive approach of working with dreams that emphasizes the wisdom of the heart and the body, rather than the knowledge of the mind. Ana Lora's book is based on the premise that dreams reflect one's own inner wisdom which she demonstrates through her conscious, heart-centered approach to dream exploration. By doing so, she encourages the reader to listen to their own inner knowing in a deeper way by building a stronger relationship with their soul, their purpose, and who they truly are.

Ana Lora suggests that the real gift of dreams is that they help us deepen our perceptions so that we can heal all our "problems" at the *core*, and expand in our ability to embrace our own beauty, strength, and love. She uses this approach to explore not only our dreams, but also to explore what is going on beneath the surface of our everyday lives by treating our waking experiences as if they are dreams too.

What I really appreciate about this book is Ana Lora's writing style; I found it to be warm, simple to understand and filled with strong imagery. She knows how to activate the reader's heart-felt sense of inner wisdom and truth and gives beautiful examples of the ways in which we "feel" things in our life being in or out of balance through our experiential spiritual journey as accentuated by our dreams.

Your Dreams evokes many insightful moments due to its emphasis on listening to the promptings of the heart, body and soul through dream-

work. There is a quality about Ana Lora's ability to connect the reader to their own intuition and interpret the messages that their soul is communicating that really sets this book apart in a delightful way.

The book itself is comprised of four parts, a total of sixteen chapters.

Part One: Questions and Answers addresses some of the common questions that readers have about dreams including how to recognize inner wisdom and how to use dreams to "assist us in realizing all those things we know, but may not know we know."

In Part Two, Tools of Conscious, Heart-centered Dream Exploration Tools, Ana Lora engages the soulful part of who we are in the dreamwork, allowing us to feel into the deeper meaning of what our dreams are telling us so that we can integrate that wisdom in a much more authentic way.

In Part Three: The Waking Dream, she discusses the ways in which everything is connected and how our sense of reality is expanded through dreamwork which connects us to all things.

Lastly, in Part Four: The Dream Circle, she talks about dream exploration as a group and how to form your own circle including tips and suggestions for setting up the meetings and how to best organize your own circle of dreamers.

Your Dreams: Spiritual Messages in Pajamas is an absolute must-have addition to your library of dream books and is a true contribution to field of dreamwork. ∞

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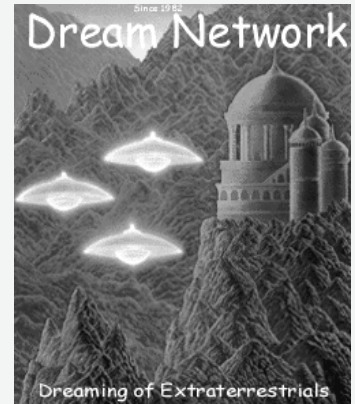
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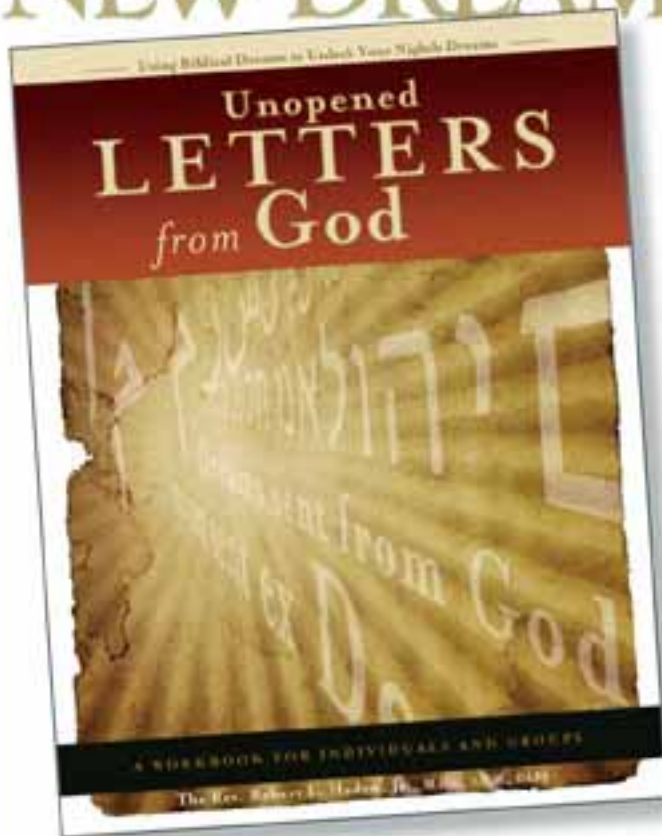
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