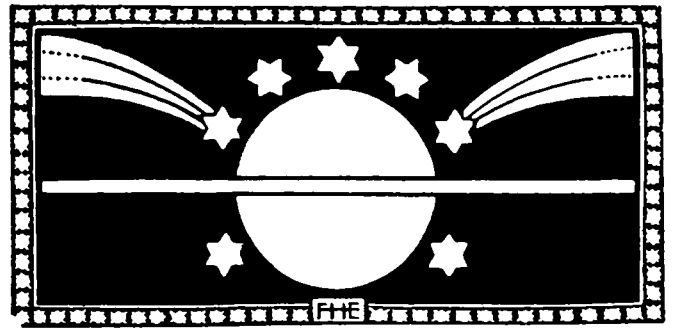


dream network bulletin



volume 8, number 2

A NEWSLETTER FOR PEOPLE WHO DARE TO DREAM

DREAMS OF GOLD

LYRICS: DAVID JENNESON
MUSIC: ALAN HOVDEN © 1988

Handwritten musical notation for the song "Dreams of Gold". The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the notes.

1 HO-LD THIS I-MAGE
 IS YOUR MES-SAGE TO US?

POR-CE-LAIN IS GREY WHAT
 TO SAY?

Chords indicated: C, Dm, Am7, G.



**THEME FOR
May/June Issue
ABORIGINAL
DREAMTIME
& PRECOGNITION
Artwork & Articles
Appreciated**

DREAM NETWORK BULLETIN publishes six issues per year and has an international readership. The primary focus is on dreams and experiential dreamwork. Readers are invited to send in how-to tips, personal experiences, research reports, art work and poetry related to dreams, and notices of existing and desired dream groups and upcoming dream related events. We welcome sharing and communication regarding all aspects of dreamwork.

DNB reserves the right to edit all material submitted for publication. Typewritten double spaced manuscripts or Macintosh compatible disks are preferred. Reproducible black and white original art work is requested. Photocopies are acceptable. Please include a stamped, self-addressed envelope with submission.

*Photowork courtesy of Bob Gregory.
Cover art by David Jenneson.*

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DNB BACK ISSUES

Vol. 6/No. 1: Interview With Ann Sayre Wiseman; "The Dream Self As Stand-Up Comedienne" by Mary Newman; "Dream Tarot: The Tiger Comes" by Strepthon Kaplan Williams; "Dream Consulting" by Kent Smith.

Vol. 6/No. 2: "Healing the Mind/ Body Through Dreaming And Biofeedback" by Iver A. Juster, M.D. & Fred Olsen; Lucid Dreams Plus Hypnotherapy; Special Section on Flying Dreams.

Vol. 6/No. 3: The Spirit of the Dream; Dream Hot Line; Dream Educator's Network; "The Sacred Dream Place" by Marta Talavera; "Latin American Liberation Dreams" by Raymond Barglow.

Vol. 6/No. 4: The Dream As A Gift; "Sharing Dreamwork With the Business Community" by Will Phillips; "Following My Dreams With the Edgar Cayce Readings" by Rachel Kendall; Suggestions for Dream Recall.

Vol. 7/No. 1: Interview With Scott Sparrow: "Contrasting Two Dreamwork Models; "Working With Dreams" by Pir Vilayat Inayat Kham; "Shared Dreaming" by Barbara Shor; Hemisync & Dreaming; Dream Writing.

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I'm a psych grad student here in Seattle and am considering setting up a self-help computer bulletin board with an emphasis on dream sharing and dream groups as well as experiential healing. I'm looking around for any dream-related software that is either available or in progress. I would also like to network/get feedback from anyone who has had experience with bulletin board systems (best hardware/software etc.) and to solicit ideas as to the best way to implement such a system. Non-technical info as well as technical is welcome.

The standard dream group system is too awkward and time-

consuming to meet everyone's needs and I'm wracking my brain trying to figure out a way that each person can get as much time as he/she needs with a maximum amount of quality feedback from a large group of well-heeled dreamworkers. So many of us have computers but my question is, "Who is serving whom?" Does the technology bring us together or is it just another expensive, complicated distraction in our already too-harried lives? Any responses welcome. Write or even call. Thanks a lot folks.

*Chris Hudson, 2821 Victor
 Bellingham, WA 98225
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**WHEN
 ONE DREAMS**

When one dreams,
 when one dies,
 there seems to be a feeling
 that one somehow goes
 into a state of truth
 coming back from there
 into the waking state,
 into physical existence,
 again and again
 the process repeating itself.
 When one goes
 one goes nowhere,
 but within.
 When one comes
 one comes nowhere,
 but within.
 Waking, dreaming, death,
 it's all the same
 nothing but movement of our attention
 and what we experience
 is all a matter
 of where we live internally.
 If,
 in the land of perception,
 frontiers here, frontiers there,
 the land of misconception
 where duality rules
 and judgement abides,
 then we dream, wake and die
 and what we experience
 in each of these states
 is determined by how
 we each as individuals perceive
 and it is the same individual
 in all of these states
 perceiving according

to his own limitations
 perceptions more or less refined
 more or less limited by time and space
 due to our invested belief in their
 difference
 ... but still perception.
 If,
 in the land of knowledge,
 the state of Truth,
 no frontiers nowhere
 then there isn't
 the coming and going
 from one state to the other
 one has lifted the veil
 separating them
 and realized the illusory nature
 of them all.
 Let's not grant to dream states
 death states
 us, not us,
 aspirers to
 citizenship
 in a Universal Land
 the nature of states of Truth,
 as opposed to waking,
 for they are not.
 "Dreaming," "dying," "waking"
 are as illusory one as the other.
 Let's not lose the focus
 of the True Goal.
 Research into dream states
 death states
 is only for piercing through
 the veil of illusory division
 and finally disappearing it,
 as well as the experiences
 in each of these states,
 from our confused minds.

*Alia Micher, Euler 152-301
 Mexico, 11560, D.F. Mexico*

BRINGING THE DREAM INTO THE WORLD

An Interview with
Will Phillips
by Jill Gregory

Photo by Jill Gregory

Will Phillips is a playful, creative, and positive person. I find him candid, articulate and charming. A cabinet maker and guitarist, he enjoys outdoor sports, including windsurfing. Will has lived 17 years

"I thought, 'That's what I want. I want to get involved in dreams, something that unites people.'"

in Michigan, 10 years in Colorado, and 10 years in Florida. He's devoted to his family, wife, Maggie and two sons, Gabe, age 12 and Noah, age 10.

Jill: Have you remembered dreams all your life?

Will: I started actively writing down dreams when I was 15, but didn't actually start working with them until I was 18 or 20.

Jill: That's an unusual age to start writing down dreams.

Will: It was kind of like a diary, just a way to find out what was going on inside me. I didn't trust even my best friends enough to totally bare my soul. But since that time I've started clearly remembering dreams that I had when I was a kid. I've begun a separate file of early

childhood dreams. They will just pop out; something will just trigger a memory.

Jill: Can you connect the symbols and themes of these childhood dreams with your current dreams?

Will: Maybe the images aren't repeated, but the same themes and the same reflections that occur in my life now are also present in my earlier dreams.

Jill: When did you start reading about dreams? Did you study dreams at some point?

Will: In the third grade I got clipped by a car during a snowball fight. I realized that I would have been killed if the man had gotten there one second later. So I just started studying, reading about hypnosis, yoga and psychic stuff.

I got kicked out of elementary school for doing hypnosis. A teacher caught me trying to hypnotize my friend Marty to hit a triple in after-school baseball. He totally freaked out and dragged us to the principal's office. The principal said, "There're certain things you just don't tamper

with. It's dangerous to get involved in this area of the mind." I remember Marty saying, "Is it okay to hypnotize frogs and animals and things like that?" He was so sincere. She said, "Well, you don't want to hurt the forest creatures either." I realized at that point how frightened people were of something obviously natural inside of us, mental things they don't understand. Their response just made me all the more curious.

Jill: What was the result of this early curiosity?

Will: I started out exploring hypnosis and psychic phenomena. At Michigan State University I was involved with the free university. I took aura reading and psychic development classes and investigated a variety of traditional and non-



traditional philosophical approaches including Campus Crusade for Christ, Krishna feast on Sundays, meditation groups and Eckankar.

I encountered a lot of conflict regarding psychic phenomena among these groups. Dreams seemed to be the one thing in which they all shared an interest. I thought, "That's what I want. I want to get involved in dreams, something that unites people." Although psychic phenomena comes up in dreams all the time, it's not as problematic since you're not trying to do it. The dreamer decides to either deal with it or ignore it.

Jill: How did you develop the methods outlined in your four booklets, "Practical Dreaming?"

Will: I read everything I could on dreams and listed every technique that sounded good. Gradually, over the years, I developed a more refined approach and now I'm in the process of completing a book that thoroughly explains it. The working title of my book is "Every Dreamer's Handbook." I also want to stress that any dreamwork method is secondary to the person who is applying the method. It's also important that the dreamworker and client respect and trust

each other. Basically I use a worksheet approach asking questions from start to finish. I never give my suggestions until we've concluded our dreamwork. It's important for the dreamer to feel strongly connected to the dream first so that they are not overly influenced by my feedback.

One advantage of the worksheet approach is that I can go off on tangents in the dreamwork and yet know exactly where I departed from the path, zip right back and proceed to the next section. Another advantage of the worksheet is that it gives you something physical to hand to the beginning dreamer, something they can go through on their own, step by step.

Jill: Tell me a few dreamwork techniques you find helpful.

Will: For openers, your dreams will evolve, just from remembering and recording them. Just by owning your dreams, you accept them as an accurate picture of your current inner reality. This provides the foundation for change. For example, I had a series of Nazi-capture-torture-death dreams. Over a period of years, without doing dreamwork and without analysis or intuitive understanding, I gradually became less of a victim. In one dream I was rescued by German villagers. In a later dream I killed my attacker, experiencing relief but no joy. In the final dream of the series a German commandant and I repeatedly wrestled to exhaustion and then formed an alliance based on mutual respect. It wasn't until the series was over that I realized the meaning of the dreams. As a cabinet-maker my associations to Germans was that they produced my finest tools. German meant not accepting anything but perfection. Through the dreams I came to terms with my own perfectionism.

Additional helpful techniques include looking for the choices presented to the dreamer. Choices that come up frequently are between conformity and individuality; spontaneity and structure; privacy and

exposure; desires and loyalties; vulnerability and toughness, and confrontation and avoidance. Another is the dreamer saying what the dream symbol means to them. The answer can include elements of description, definition and association. One of my favorite techniques is for the dreamer to create a motto for characters. For example, Count Dracula might say, "I

"Any dreamwork method is secondary to the person who is applying the method."

live on the blood of others." Bugs Bunny might say, "Nobody gets the best of me!" This is a quick way to get a feel for that character.

Jill: What role do dreams play in your family?

Will: Dreams, I am absolutely convinced, and I'm sure my wife, Maggie is also, have enabled us to stay married for 14 years. We go on dream hikes several times a week taking turns working on each other's dreams. When you're doing dreamwork it immediately takes you to the heart, past your personal defenses and to the real issues. Ninety-nine percent of the time the issues that seem to be between us are

really individual growth issues.

Jill: So all four of you share dreams.

Will: Yes. I've kept records of my kids' important dreams for them. They often ask me to read to them from their journals. And of course we assist them in getting help from their dreams.

For example, when Noah was five he couldn't get the hang of riding a bicycle, something he wanted very much to do. We decided that we would try to incubate a dream in which he could learn to ride a bicycle. I took him to "Peewee's Big Adventure" which was all about bicycles. Then we drew pictures of him riding bikes before he went to sleep.

The next morning he told me his dream in which he was riding a bicycle down a hill. That morning I set him on his bicycle and he rode. He never fell.

Jill: How did you launch your dreamwork career?

Will: For me dreaming was a very personal thing and I was afraid to go public with it

Continued on page 19

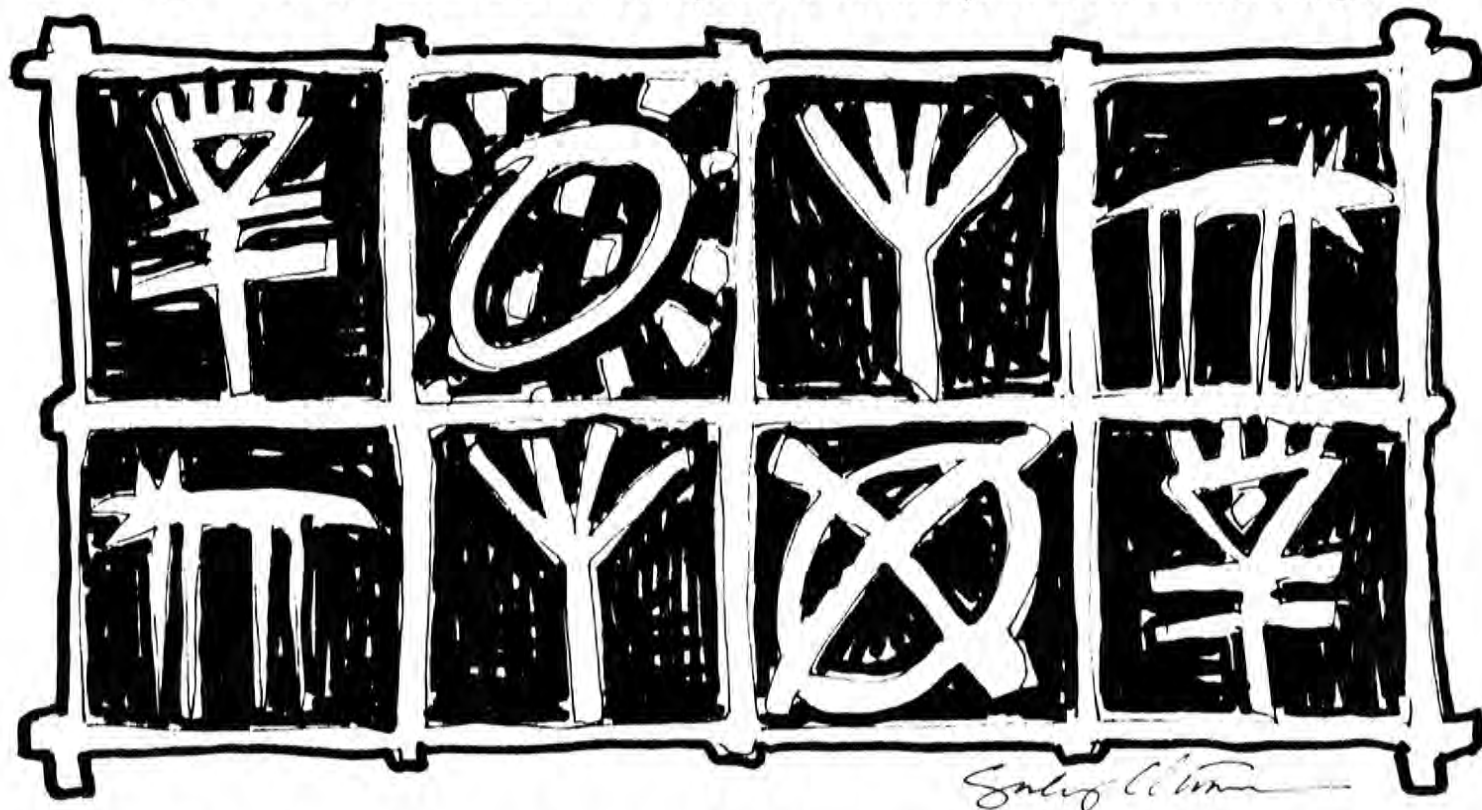
SCERC DREAM ANALYSIS

by Will Phillips

SCERC stands for **S**etting, **C**haracter, **E**vent, **R**esponse and **C**onclusion. The **S**etting reveals the area of life with which the dream is concerned. **C**haracters can include people, animals, vegetables, or minerals. An object becomes a **C**haracter through animation. Even when a **C**haracter represents a literal figure in your life, it is wise to also consider it an aspect of your larger self. The **E**vent is the central issue and/or situation being presented in the dream. The **R**esponse is the way the dreamer or the main character responds to the dream **E**vent, which is usually an exaggeration of the way the dreamer is currently dealing with the correlating waking situations. The **C**onclusion refers to the dreamer's feeling at the end of the dream. This feeling identifies the dream as either a guidance dream (positive), an evaluative dream (neutral) or a warning dream (negative).

WOLVES: *A Synthesis of Interpretive Techniques on a Dream Image*

by Sarah R. Lillie



Sarah R. Lillie

Dreamwork doesn't have to involve esoteric methods and knowledge. In working with a symbol from one of my dreams I turned to Webster's Dictionary which I found surprisingly useful. Following Webster's I used the Jungian oriented symbol dictionary by J.E. Cirlot, *A Dictionary of Symbols*, and finally decided to put it all to work within a session of active imagination.

The Dream: "Wolves and Bombs"

I was with a bunch of people, mostly women and kids, in a basement room of a building. There were four windows (three on one wall, one to the right) that were higher than normal on the wall and looked out at ground level. The ground was bayed for the windows. They opened in from the top with two clasps, one on each side of the top of the window.

There were wolf-type wild dogs (silver gray) outside that were more active at dusk, or twilight. I would try to close the windows to

keep them out. I'd do it very carefully, so they wouldn't notice. However, they saw and rushed in to try to get in. At one point one got his paw/claw in the way and I couldn't get it out 'cause he'd scratch me. I was also afraid I'd hurt the paw while closing the window on it.

At one point we, the group involved with that room, came back to the room after having been out during the day. The wolves had been in there and had left a large explosive device, like a large oil barrel of water that had some other, more dangerous and volatile liquid in it. There was a contraption on the top that was rigged with some cardboard stuck between two series of electrical connections. I knew if the cardboard were removed the bomb would explode. We all worked quickly to disarm it, changing the liquid to water only and mucking with the wires. We succeeded yet the wolves were still trying to get in and get us.

Waking Life Information

In order to understand some of the images, some outer life information is important. I had been involved with a man for five months and was starting to draw away from that relationship. My private counseling practice had been going for about eight months and I was worried about whether or not it was going to be able to support me. In keeping with taking the whole picture into account I'll include some immediate life events that may be reflected in the wolf images:

1) I had been to a movie, "Three Men and a Cradle" (French version with subtitles) the night before. I was struck by the "wolf"-like behavior of the men (lecherous) as well as their transformation into caring beings as they struggled with the everyday chores of taking care of a baby.

2) I saw an old acquaintance in the grocery store. I was apprehen-

sive because of some fears of harsh judgement. I was surprised to find that he was friendly, asking about what I'm doing, reflecting that it looks like I'm having fun and suggesting that I continue. It felt *great!* His beard is wolf colored and he is somewhat lecherous in reputation. Although I don't really sense that it is based in conscious deceit, his teddy bear quality gets misunderstood and could be misused by him.

Personal Associations

The image of the wolf is most potent to me in the dream. That held the most emotional power as I remembered the dream, so I started by making my own associations with "wolves." Then I analyzed the impressions combining the associations, the life history and recent events.

"Keeping the wolves at bay." Maybe the wolves are fears from the unconscious (as they come out at night) and I'm trying to keep them out. After all, it is much more pleasant to keep fears out of my conscious awareness than let them in and experience that anxiety.

The wolf is a more "male" or "yang" energy. It is out in the world, protecting and attacking. It can be physically dangerous.

The wolves could be my own fears of the negative yang energy coming in on me, rather than the reality of what yang energy represents. In the dream they appear to be dangerous, even sneaking into my personal space during the daytime and leaving a bomb. They come from the unconscious—at twilight, and night. There is light in my area. The basement room is bright, with both artificial light and some natural light from the windows.

The bomb could be the test that the wolves leave for me in order to prove my "mettle." There are many wires that impulses get transmitted on and connections that are blocked. If the connections are reestablished prematurely (before defusing the bomb) there will be an explosion and the dream ego and many personas

will be killed. First the task is to recognize the areas that cannot be touched—there is plenty of light to enable us to do the job—then to recognize the areas that can be worked with. It is tedious work replacing the volatile fluids with pure water. It is also tedious work to work with the emotions and unconscious. The wolves provide the impetus for change. They deliver the lesson. It is not in the dream that I should befriend the wolves. They are still outside my daily living space.

In fact they can also represent the male energy that was starting to come into my life. Within

the month after this dream I had the unusual sensation of having lots of men around me. Some were friends, some were joining in exploration of possible intimacy, I was leaving one, and finally another came into my life for a brief, intimate relationship. As the dream starts, the wolves were on the periphery, hiding in the shadows. But they quickly came closer so I couldn't escape the awareness of their presence. Finally, there was potential annihilation with what they delivered. As it stands right now, the men are still around. Some are trying to enter my life, carrying with them the marriages in which they are

Dream As Story Material:

The Snow Mouse

by Kyle Houbolt

Long ago, in the time that was and was not, on the tip of an iceberg there lived a snowmouse. Her fur was white as the starlight. She was all alone upon her peak of ice, at home in its pocks and crevices as you are in the rooms of your house. How she came to be there all alone, or what she fed on to keep fat and sleek in her thick fur coat, the ancestor who sang this does not say. But we can be certain that she was very happy. She slept all day while the thin sun shone, in a little hollow that kept off the wind. Each night she would wake and explore her home, for it changed every day while she slept, with all the melting and blowing and freezing and snowing and floating about the sea.

One special night she found a window, a place where the ice was melted to a thin sheet like glass, that she could look through—oh, the world looked so different through there! So shimmery and shifty and strange. But when she went around to the other side the world looked the same as always. Yet, looking back through to where she'd come from, *that* part now had the shimmer. A mystery. Back and forth she went, trying to get to the shimmery strange part, but the shimmer was always quicker, always over *there*, on the other side of the window.

She finally had to stop trying and go look for something to eat. And by the time she'd eaten, the stars were closing their eyes and she was very sleepy. So she went back to her hollow and laid her head to the ice, hoping to hear the whales sing, hoping they would sing her a dream about how to get to the shimmery world. Because sometimes she could hear the whales sing, echoing up through her ice pillow, and whenever she did she had the most spectacular dreams. Did she, a little snowmouse on an iceberg tip, know it was whales she was hearing when the magic dream songs lulled her sleep? Who can say?

On this day, though, the whales were singing far away and for her lullabye she had only the wind, and no dream kept her company as

Continued on next page

WOLVES cont. from previous page

currently involved.

Dictionary Definitions

For more depth and a sense of how my reactions may be connected with some from the collective, I turned to written material:

From Webster's Dictionary:

wolf (woolf) n., pl. **wolves** (woolvz), [ME; AS. *wulf*; akin to G. *wolf*; IE. base *wlp-, *lup, name of animals of prey, as also in L. *lupus* (cf. LUPINE), Gr. *lykos* (cf. LYCAN-THROPY)], 1. any of a large group of

flesh-eating, doglike mammals widely distributed throughout the northern hemisphere. 2. a) a fierce, cruel, or greedy person. b) (Slang), a man who flirts aggressively with many women; philanderer. 3. a larva of various small beetles or moths that infests grain. 4. a) the dissonance of some chords on an organ, piano, etc. that has been tuned in a system of unequal temperament; also, a chord in which such dissonance is heard. b) harshness of tone in instruments of the violin group, due to faulty vibration in some tones. v.t. to eat rav-

enously, as a wolf does.

cry wolf, to give a false alarm
keep the wolf from the door,

to provide the necessities of life in sufficient quantity to prevent privation.

Great! We get some marvelous images here. First we have the aspect of ravenous eating. It is interesting that at the time of the dream I was on a diet to both lose weight (although I'm not significantly heavy) and to prove to myself that I have some control over my eating. Sometimes I eat ravenously when I'm not even hungry. There is also a sense of having a ravenous appetite when it comes to enjoying the company and friendship (and sometimes sexuality) of men, which is new to me.

How about being cruel or greedy? Certainly there are times that I wonder if mother was right! I have been both. It is not something that I like to dwell on because it is painful to see that shadowy side. However, it increases my understanding of both myself and others when I remember those occasions, what was happening to me, and how I was feeling.

The image of the flirtatious man is not unknown to me. When I travelled in Italy I was afraid of being pinched and resented the fact that I had to walk in that kind of fear. At some times in my life I have beaten the men to the punch, so to speak, and shown a little (even a lot) of my own lecherous nature. These are not socially acceptable things, at least in my arena, so it would make sense that they appear as wolves at twilight. Perhaps there is some integration or healing that can take place in recognizing one or more aspects of these wolves. Perhaps by allowing them to have their say, they will make themselves available for the good of my entire organism (being) rather than hiding and scaring a big part of me.

What of the beetles and grain? I don't have any connections with those images and will allow them to fade.

Continued on page 16

SNOWMOUSE continued from previous page

far as the setting sun. She hurried through her waking all the same, and ran to find the window and try again. But it had melted away in the sun while she slept, and now she didn't know quite where it had been. Oh, disappointment. She had been sure that if she just kept trying she could find a way to get to the shimmer—and now she was beginning to forget exactly what it looked like.

Tonight, she had no heart for play, and it came to her that she wanted to get herself into that shimmer more than she'd ever wanted anything. She went about looking for food, out of habit, for she had no appetite at all. And the notion that she was fooling herself began to creep into her mind. It wasn't there, was it? She couldn't really recall what it looked like, could she? So maybe it never happened at all? Did it...and then she stopped dead and whirled about stamping her feet, she was so mad. It did *too happen*. The window was *there*. The world *shimmered*. I will *too*; I can *too*; you can't *stop me*, and whirling and stamping until she fell down laughing and rolled over and over. What a thought. There was no one to stop her.

And if she was fooling herself, well, she wanted to fool herself like that some more. And now she was very hungry, and set about finding her dinner in earnest.

And the next evening there was a dream, a tiny flicker of a dream, as she took her waking slowly, rolling this bit of a dream around in her mind. For in this dream, the world had looked just as it does, but she herself had seemed to shimmer. She had seen herself as though in the window. Or, she had been the window. And the more she held this dream in her mind the more she felt that the shimmer in her was a new feeling, a feeling of being in a shimmery world, and that if she could learn this feeling very well there would be no need for a window, no need to go anywhere. If she could be the shimmer, the world would shimmer too.

And so she began. It didn't happen instantly.

Sometimes she thought she'd forgotten how. But gradually it came to be how she was, this shimmer, and her world was ever more new and sparkling—and shifting and strange!—and at the same time more familiar than ever before. And when the whales sang she sang with them, and the shimmer grew and spread about the whole sea. And she's still there, upon her iceberg, unless the shimmer's taken her to even more magic places.



*I hold this image here of you
The porcelain is grey
What is your message to us?
What do you have to say?
You're just a face upon this cup
And dust is all it holds
Your golden dreams were only dreams
Your golden dreams were only dreams
Dreams of gold.*

*To you it's not so long ago
You took the world by storm
Then traded in your tattered coat
Why not own something warm?
And now you've taken all the jobs
The last house has been sold
Your golden dreams were only dreams
Your golden dreams were only dreams
Dreams of gold.*

*You take all the tomorrows
You already own today
Forget the past, your empty words
Are no good anyway
An empty cup, a rainy street
I watch your world unfold
Your golden dreams were only dreams
Your golden dreams were only dreams
Dreams of gold.*

"Dreams of Gold" © 1988. Lyrics by David Jenneson; Music by Alan Hovden; Registered with Performing Rights Organization of Canada (PROC)

DREAMS OF GOLD

by David Jenneson

I am in a German beer garden which leads into a small cabaret. It is very crowded with people swaying arm in arm to the music and clinking beer steins after each song. People are not so much drunk but rather intoxicated by the rich music. Each song seems to hold a special relevance to the audience. The band is wonderful. It has a very full sound, not loud oom-pah music but controlled, sophisticated and understated arrangements which do much to evoke emotion from the listener. The songs have simple melodies which are strong and beautiful.



A young boy—no more than 20—steps out from the crowd to sing a song. He is tall with a shock of yellow blond hair and wearing a German soldier's uniform from the Second World War. The music starts, a sweet, melancholy polka ballad with a chorus of accordions carrying the melody. As the youth starts to sing, he has a rueful, cynical manner, old before his time. He clutches his beer mug, with the face of a man on it, and addresses his song to the face. It is clear he is expressing his bitter disappointment with the generation which preceded him.

There is wild and prolonged applause and the dream ends.

I woke up and was able to sketch out the content of the verses, retaining whole lines of the early verses intact. After that I simply worked on the lyric form a little but it wasn't difficult and didn't take much polishing.

At first I thought the song was a result of some business reversals I had been having. I had been disappointed with the way a few things had come out and with the people involved, and felt that, rejecting my own generation, (I am 39) I had identified with the youth culture of today. One can easily imagine advancing the setting of the dream by 50 years so it is being sung by a 20-year old

Continued on page 18

I dream of mattie the whale

by Judith Picone

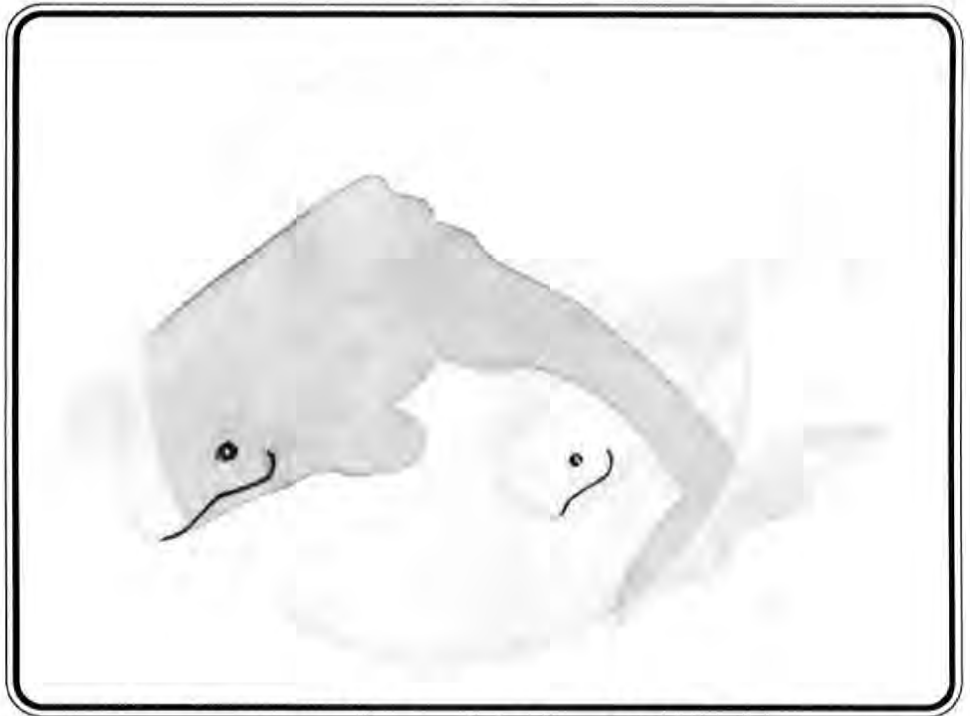
Soon after I began to keep a dream journal I dreamt of a whale.

The phone rings and when I answer it a voice says, "Hello, Judy, this is Jonah calling." I reply, "Yes, I've been expecting you." Then I receive a picture of a whale and a worm.

This dream led me to the bookstore where I purchased a Bible and read the story of Jonah and the Whale. The "Book of Jonah" was very meaningful to me as I was worrying about spending so much time with my new-found interest. The dream message was an inspiration to me and a warning to accept my gift of dreaming and to nourish it.

A few years later, while questioning my need for spiritual involvement, I had another dream about a whale. I wanted to attend a spiritual symposium that would take me away from my family for a few days. I incubated a dream asking if I should attend this symposium. That night I dreamed:

I am flying over the earth which is inundated with water. I am one of the few people left in the world and have a mission. I am to pretend to be with "the people who are building a destructive weapon." My mission is to steal the secret weapon and destroy it. I stay with the people to observe their rocket shaped weapons of red and yellow. I get one of them and drop it, but only the glass part breaks. It is one of the samples and no one is mad at me. Then I fly over the earth again, seeing a small sea below surrounded by desert. I see a large, male whale (almost as large as the sea itself) hovering over the sea crying for his mate. Finally,



smaller in size, she comes to the surface. The male whale snuggles to her. She is bright, brilliant, blue and red. They are happy.

This dream reminded me of my struggle to find the "proper" place for dreaming and spirituality in my life, and of how barren my life would be without my interest in dreams and spirit. Again, the message that my dream whale brought to me was that my purpose (my mission) was to live a spiritual life and that I could balance my life to include both my spiritual quest and my family. In fact all of us would benefit from it. This dream answered my incubation question. I no longer questioned my spiritual desires and found that they fit very nicely into my daily living patterns.

I have had many dreams with the symbol of a whale in them. I call my whale "Mattie." She has become a symbol for the deep and spiritual unconscious, the depth of my dreaming.

When I used Henry Reed's *Dream Incubation Workbook*, it suggested "dialoguing with a very wise person." When I asked for help for understanding and guidance from the very wise person, Mattie came to me once again.

Mattie comes swimming over to me and tells me to climb upon her back. We head down, down, and down still, heading for a dark spot, a hole or tunnel ever out of reach—dark black and yet turquoise blue. I tell her of my feelings and she says, "Come, child, take a hold of me." Down, down we go, still and deep.

I tell her that I don't want to be a child. I want to become a wise person! She tells me, "Not in your heart, and I speak to your heart. Your heart remains as a young child, an Alice in Wonderland, curious, intelligent, and wise in imagination as only innocence and wonder can bring."

I ask her about my dream quest. How do I formulate it? Where do I go from here? And Mattie takes me down until we rest upon the sand. I see a light to the left of my body where small fish are swimming. But when I turn my vision to my right it is dark. Soon I recognize that I can also see the fish swimming here in the darkened water. I see the split within my brain, but recognize that I can see in both the light and dark realms. Mattie splits me down the middle and shows me an energy source. I ask

Continued on page 21

DREAM TREK

by Linda Magallón



DREAMS AND DIVINATION TOOLS

"Dreams and Tarot? Oh, no!" said the dreamworker-psychologist. "Dreams and Tarot? Of course," said the psychic dreamworker. The first was appalled at the connection and would speak no more about it; the second proceeded to put on her expert hat and tell me what my dream meant according to her method and intuition. I'm not sure which of the two would be more scandalized by the way I use divinatory techniques with dreams.

Here's how I go about combining the two.

I learn the rules

In the first stage, I join the ranks of the esoteric traditions. I choose a particular technique, say I Ching, and learn its methodology according to the book, or books, as is often the case. Divination techniques can have a variety of interpretative and procedural systems.

I learn the richness that is available to me. I also learn how to speak the language so I can converse with others who are fluent in that particular methodology.

Then I put on my "Madame Zora" persona and play psychic with friends, family and the starry-eyed dreamers at a Bay Area Dreamworkers Halloween party, to discover how well the methods apply to others as well as me.

I break the rules

Out comes my devil's advocate role. It's time to play juggler. Star*Gate cards go on Tarot spreads. All the Swords in the Tarot deck are tossed aside. The words on Angel Cards are changed to better reflect the values that resonate with me. I ignore three quarters of a Rune or I Ching interpretative text.

It's amazing the reaction I get when I show others my handiwork.

One wants to peek under the word I plastered over the Angel Card to get the real "official" interpretation of the picture. Another argues with me that cards in a Tarot deck can never be deleted, only transformed. A third asks if I have read another version of I Ching, confident that if I see this new interpretation, I will have a complete view which needs no revision. A fourth asks worriedly, "Have you tried Astrology?" None of them seem to get my point, just yet. But then, I'm not finished.

I create new rules

Now I put on my magician's robes. I seek alternate decks and interpretations. I use numerology explanations for I Ching and apply Edgar Cayce to Tarot. I form new spreads for the cards. I create new cards and add them to my decks. I create new decks from the images in my dreams or waking life. I "X" out parts of an interpretation manual and write new notes in the margins. The ideas of Freud, Jung, and Perls find their way into my notes, as well as channeled material, religious symbolism, quantum physics and the fortunes from Chinese cookies. Nothing is verboten. The crucial question is, "Does it make sense for me?"

As I go through this exercise, the symbols become more personally relevant. They begin to reflect my values and goals, not those of the system. I discover that I am greater than the system, that all man-made systems, whether they be mathematics or magic, psychology or the psychic arts, are valuable to the extent they truly express me and allow me to speak a shared language with my fellows.

Divination and Dreams

Somewhere in the midst of this journey, my dreams begin to

jump up and down with joy over the influx of new symbol energy. Spontaneously I begin dreaming about kangaroos (the "K'an" of I Ching) or twirling a pair of white batons (the "World" card of the Rider/Waite Tarot).

The dreams provide new insight not just into my interpretation of a specific symbol, but into my true emotional reaction to the efficacy of the method. I Ching has me climbing a steep mountain and being herded down a scary corridor. I clambor awkwardly over a pile of bones and wake to the realization I have been dreaming about the Tarot suit of "Wands." The Runes spark no interest; the Morgan Tarot is a dud to my sleeping mind. Stimulated by the Star*Gate "Token" card, I dream of being the recipient of presents. Reading my palm in a dream, the 5-pointed star etched therein folds back to reveal a mass of worms writhing in dark loam. Off I go on another search to reveal the benefits of a wiggly new symbol.

The readings bring up new questions about life issues and I incubate dreams for further insight. This adds to the growing pile of resources that apply just to me. I am beginning to see how my dreams intertwine with each methodology.

When I have a good sense of the divination techniques, their advantages and limitations for me, I clear the decks and wait for fresh dreams. Then, without first applying any other technique, I ask a question about the dream using a divination method. Only afterwards do I use a more traditional method to compare and contrast these answers.

Using the same question, I might try several divinatory techniques. Some seem to respond more clearly to certain types of questions than others. I take mental note of this for future attempts.

DREAMTREK continued

These are the kinds of questions I find most conducive to divinatory understanding:

- * Why am I acting the way I do in the dream?
- * Why am I sad, angry, etc. in the dream?
- * What impact does this dream have on my psychological growth or physical health?
- * What is the spiritual teaching of this dream?
- * What is the meaning of such and such symbol?
- * What can I learn from the obstacle in my dream?

* What can I learn from the positive elements?

* What does this dream say about my past/current/future situation? Try them or make up your own.

If these tools are too esoteric or too limiting for you, all you need do is grab the nearest symbol-filled source, like a dictionary or encyclopedia. Ask a question, open up to a randomly selected page and point your finger at the text. No, not just once or twice, try it over a period of time. Any method takes practice. Before you know, you'll be holding a conversation with a new source of insight on dreams. Yourself!

STEPS TO COMBINE DREAMS AND TAROT

by Fern LeBurkien

1. Write or tell the dream. Break it down into important symbols, images, events, or settings. Then make a simple diagram using significant dream events following the line of action.
2. You can shuffle and draw cards (reshuffle for different sections if the dream is long). If you are familiar with Tarot you can concentrate on the feeling tone and pick the cards that most closely represent the person, element, image, place, etc. in the dream (possibly a combination of two cards).
3. Place the cards following the significant dream events. This gives you a feeling for the flow of the dream. It's also a good way to focus on what preceded a certain event and to study relationships of people, events and actions.
4. If you're not familiar with Tarot you may want to consult interpretation books for meanings. Use your intuition to form personal associations and plug into the feeling tones that you get from the dream image.
5. After you have played with the issues and understand your feelings concerning them, feel free, if the layout is not to your liking, to move cards to areas that seem more appropriate. You might bring in "Helpers," new energy cards to trouble-shoot.
6. This is your dream! You are touching the sacred dream space where events are born. Go ahead and rearrange parts of the dream or the ending. Feel your own energy and power to change the events in your life!

WORKING WITH DREAMS AND TAROT

by Fern LeBurkien

I help find insight for dreams by working with Tarot. This is a synopsis of my process using the Rider/Waite deck. First Catherine told me her dream:

I'm going for a hike with a group. The leaders are two men. Some young teenage boys come along and make obscene gestures. One is particularly obnoxious.

Someone says, "Look at that." I look up and see a bear with a man's body or a man in a bear suit. I'm not afraid but feel a little confused.

Next I'm in a tunnel with another woman. We find some green pyramid shaped stones. We are running our fingers through them.

A deer approaches and steps into the tunnel. It comes up to me and gently pokes an antler in my back. Then it transforms into a woman. She goes over to the stones and pulls out a tile covered one and takes it with her. I leave the tunnel but see I have some of the stones with me. Because I know they need to be back in the tunnel, I return them.

Next I'm outside telling a woman about how rude another woman at work is. She turns out to be that woman.

After Catherine selected several cards to represent different phases of her dream, I asked her questions about the dream, the cards she chose and their possible relationships to help clarify the situation in her mind.

Catherine chose the **Queen of Cups** to represent herself, as she felt the issues of the dream were emotional in nature.

She chose the **Knight of Pentacles** because it represented a logical reasoning male self who always wanted to go a certain way because that's what it always had done.

She chose **The Moon** for the unknown quality of the teenage boys and the mysterious intimidating sexual undertones.

She picked **The Fool** for the bear/man (body of an animal with the ability to reason like a human) because she thought, why not take a chance on the more instinctual side of herself.

She chose the **Four of Cups** for the tunnel as it seemed a place to gestate new possibilities. The other woman in the tunnel was a more holistic version of herself. A card was not chosen.

For the pyramid stones she selected the **Eight of Pentacles**. These were new possibilities that needed some work and more time to sprout. There was a feeling of dark moistness indicating a feminine atmosphere.

She picked the **High Priestess** for deer/woman's evident wisdom and ability to transform from animal to human form, showing the synthesis of those two qualities.

She chose the **Ace of Swords** when deer/woman poked her in the back, calling her attention to make a decision.

She picked **The Star** to represent the new vision, new possibilities, that she had found herself and that deer/woman was showing to her.

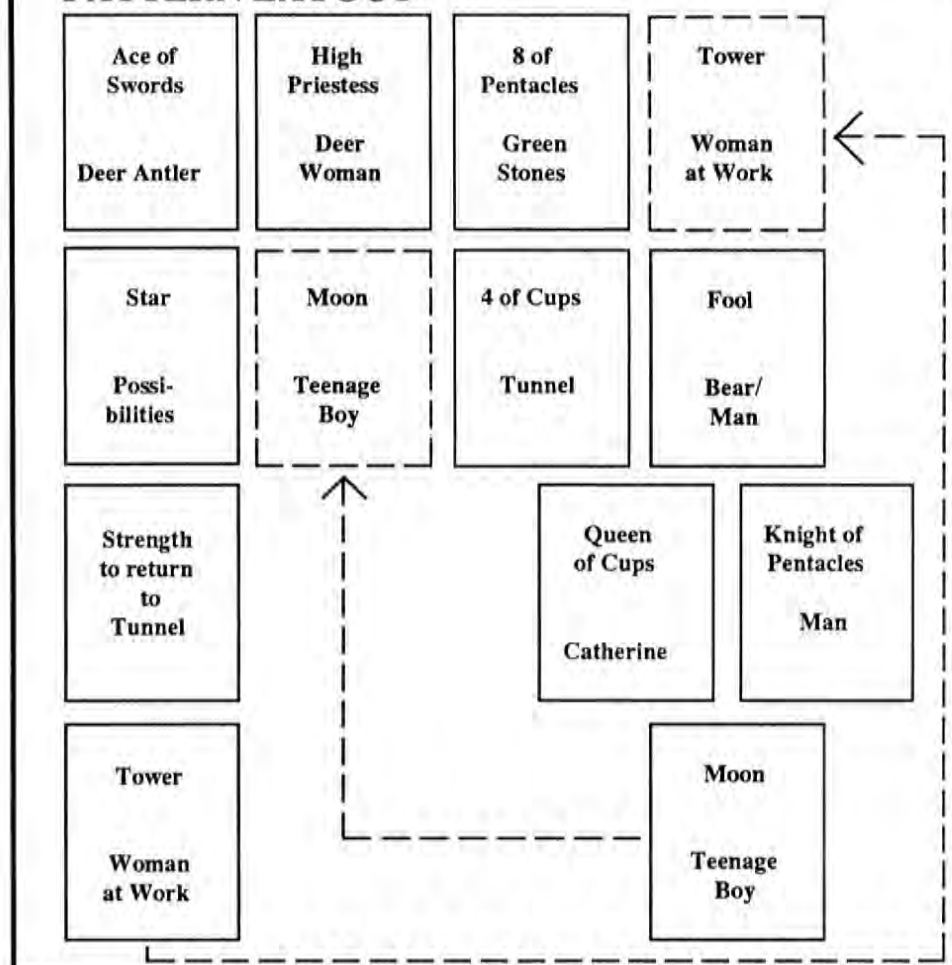
She chose **Strength** because that was what was needed to take the stones (new possibilities) back into the tunnel rather than bring them out too soon. (For Catherine, waiting is difficult.)

The Tower represented a woman in chaos. This is a part of herself cut off from the wisdom of deer/woman and bear/man.

Later **The Tower** was moved next to **The Fool's** "Beginner's Mind" in order to experience the nature of bear/man.

The Moon was then brought next to the **Eight of Pentacles** where unknown qualities could be worked together with the new possibilities which were being incubated in the tunnel.

PATTERN LAYOUT



A Dreamer's Journal by John Ellefsen

When I started keeping a journal and dream diary three years ago, I was motivated in part by an increasingly troubled marriage. I knew I needed help to sort out my own feelings and thoughts. October 14, 1986 I had this dream:

I am in someone's house, possibly relatives' or friends,' with my wife Jean. We are in the kitchen, apparently helping to prepare food for some get-together. She is carrying something across the kitchen when suddenly she collapses in some kind of attack or fit. I can see immediately it is very serious, for she does not seem conscious of us at all, but only

of the severity of her pain or discomfort. She certainly cannot get up, but only writhes on the floor. Her eyes are bulging out horribly and she keeps repeating, "A miracle, a miracle, God, I need a miracle!" or words similar to that. I find myself quite helpless and instinctively clasp my hands in a prayer-like, supplication movement and say, "Oh no, baby, oh my baby!" Others are scurrying around and I'm afraid she's going to die any minute." (The shock and vividness of the dream woke me up at that point.)

Seven months later, on May 15, 1987, Jean did die, and under very sad circumstances. It's never been determined for sure whether it was of "natural causes" or suicide. She had a lot of pain-killing medication in her bloodstream, but she also had very severe medical problems

(alcoholism, heavy smoking despite partial lung removal, extreme obesity, edema, and other conditions). Essentially, I think she died of a broken heart. Five months earlier I had moved out, and though we still loved each other and I saw her and talked with her nearly every day, it was by no means certain we'd ever get back together. Also, her 19 year old daughter had become addicted to "crack" and started stealing from her mother to buy cocaine. Jean was only 37 years old, but her death was not unexpected by me. I felt totally unable to help her, was often very angry and disgusted by her, as well as feeling immense sorrow, pity, and certainly guilt, too, for "deserting" her. I was also clearly aware it was not just "Jean's problems" that had driven us apart, but my own emotional dishonesty and other flaws in my character.

In one sense, the dream was not precognitive because I knew, consciously, that Jean was indeed on a self-destructive path. But of course I tried to push all that out of my mind, to deny my own complicity in it all, to live on false hopes and on the memories of the many years we were happy together. What struck me so forcibly about this dream was that it so clearly and succinctly summed up the entire situation: that Jean was in mortal danger, that only a "miracle" of some sort could have saved her, and that I felt totally helpless. On that emotional/spiritual level it was precognitive.

I can't help but be struck by the fact that, unlike most similarly vivid dreams, I "forgot" this one, and I'm sure I didn't tell Jean about it either; indeed, there was a part of me that wanted to see her die. During the last three weeks of her life I had five more death related dreams. In one a cat from Jean's neighborhood, which I had befriended, loses a kitten after a mean and careless boy chases them across a busy street, the mother cat looking at me in helpless anguish. In another dream my youngest son dies, and I not only

feel grief but also shame that I didn't even know he was ill. Then, in another dream I witness a bloody accident in which a big truck crushes an entire family in a small car, followed that same night by a dream about a professor who's involved in a sex scandal and decides to kill himself. I see all this but feel immobilized and finally decide it's better after all that he die. Finally, I had a dream about a 12-step program (I was in Al-Anon at the time), a "declaration" that help is needed, and a revelation promised about a word that starts with "D." Of course I can't help but wonder if that word was not "Death."

After Jean's death, I had quite a few dreams about her and about funerals. I also had my only lucid dream experience so far. It involved my traveling in a city I identified as Phoenix, in a bus that started flying, which alarmed me until I realized I was dreaming and I told myself, "Well, in that case I might as well enjoy this strange experience." That moment of lucidity lasted only briefly, however, and then I fell back into the more usual mode of dreaming, and the dream went on more prosaically.

I am now very much attached to the habit of recording all the dreams I can recall, and it's been an impressive experience to re-read them as I have recently, not only in relation to Jean but also regarding many other events and issues; many of those dreams come back more clearly now than do the events I recorded of my waking life! I think of my dreams now as a kind of parallel life; often quite disjointed, "nonsensical," and bizarre, but certainly vivid. I've tried on occasion to incubate dreams or ask for help on specific waking life problems, but I feel a certain hesitation or reluctance to do that, or to explore lucid dreaming. I'm inclined to think I want my "dream self" to be in charge of my dreams, and not let my waking "ego" try to take over that "sacred area." Similarly, I'm not very interested in too precise or thorough "interpretations"

of dreams, or deducing specific moral, spiritual, or psychological "lessons" or messages from my dreams. Yet I am interested in the relationship between dream life and waking life, and in somehow connecting the two. Clearly I'm a raw beginner when it comes to dreams. I approach each night with a sense of open curiosity. What will my dreams bring me tonight?

It now seems essential that I start my day with recording my dreams and then, not so much thinking *about* them, as letting them spontaneously suggest waking ideas, issues, feelings, etc. Often these waking/morning thoughts will seem to be entirely unconnected to the dream content of the night before, yet I feel there's some hidden connection or at least some inspiration there. I have often discovered that recording even the most unpleasant dreams (and many of them are quite unpleasant—some even nightmarish) relieves me. I don't try to have, or even wish for, "pleasant" dreams. I'm assuming that if the dream is troublesome, I need to let it come into my consciousness.

My current mutual dreaming experience is proving to be very interesting. It's impelled me to finally get over my "hang-up" against recording dreams in the middle of the night. I used to think I'd never be able to get back to sleep again, especially if the dream was exciting or troublesome. But I'm finding I can turn on the light, record the dream in legible handwriting, even if it's long and complex, go pee, and then go back to sleep again, usually without any trouble. I don't force myself to record dreams during the night. If I feel just too damn lazy, I say, to heck with it, and wait for the next occasion. Dreams are very personal, I think, but I feel quite trustful about sharing them with others who are especially interested in dreams. Otherwise I rarely talk about them with others. They seem to be an inexhaustible resource and to have a very lively vitality of their own, while being fragile and personal too.

MAKING A DREAM MASK

by Nancy Richter Brzeski

Two years ago at a conference of the Association for the Study of Dreams, I was inspired by a dream-like mask which Fariba Bogzaran wore to the Dream Ball. She said she could help me make one, too.

Then at the Dream Festival in San Francisco the next October, I discussed a dream with dreamworker Paula Phelan. In the dream, which I called "All the World's a Stage," I looked at some crudely made masks and said, "I could do better." Paula asked me to describe the masks I would make. One was filled with the sun's warmth, smiling contentedly, and saying, "Enjoy! Enjoy everything!" The other was pale, sad, waiting for death to end the pain of living. I said, "They should dance together and become one."

Fariba kept her promise and made two, eventually three, masks on my face. They were made from plaster bandage cut in small strips and immersed in water. This process made me feel deeply identified with the masks. I finished them with gesso, painted them with acrylics, and



added an outrageous swath of bright orange feather hair to the life-loving one, a grey-blue drapery like a nun's habit, to the sad one. I thought of the former as my wild, pleasure-loving inner child, the latter as my duty-bound, life-weary grandmother, who would have liked to be a nursing nun.

The sad mask "made itself," and looked alive to me. When I put it on in front of a mirror, my grandmother's words flowed out, even her Hungarian accent! But the life-loving mask didn't look convincing, not to me nor to others who saw it. Finally, I ripped off the wild orange feathers crying, "It's only a mask, a carnival mask!"

I made several more attempts to make this life-loving image, all unsuccessful. I had lost touch with that part of myself. Then during the last weeks before the

**"If you are true to yourself,
your work will have integrity."**

conference, I decided to try again. I put the moistened strips of plaster bandage on my own face, gessoed it, painted it, and added a wig of long, silver-grey hair. It was parted in the middle and I tied it with a knot behind, (just as my grandmother wore her hair). I gave it owl's eyes (large black pupils with yellow irises, the "wisdom of the owl"), and what I call a philosophical expression. The life-loving mask represents me as I am right now, facing life with no illusions.

Together the two masks can be seen to represent a stage of growth, from the weak, hopeless state, to a stronger, more accepting state. The process resulted in the two masks being exhibited at the recent ASD Conference in Santa Cruz. The lesson I learned from this experience is, if you are true to yourself, your work will have integrity.

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The dissonance in the musical instruments could be apt when I consider what each part of my Self plays in the harmony of the whole of me. If there are some that are out of temperament or faultily tuned, then I can work towards better tuning. The temperament aspect fits in some way with the replacement of the liquids, in that temperament could also be the moods we experience. If the moods are volatile (like the liquids) then it is scarier. It is less safe to be around someone in volatile moods—you never know what will happen next. In fact, there are some who have equated it to living in chronically dysfunctional situations such as alcoholic homes or surviving other trauma such as the Vietnam war. Such volatility is harmful to the growth of one's sense of security and safety.

Finally, the phrase "keep the wolf from the door, to provide the necessities of life in sufficient quantity to prevent privation." This is a current fear in that I worry as a single mother as to whether I can maintain the standard of living I've grown accustomed to. Perhaps I will have to suffer immense privation. While there have been times when I've been short of money, there has never been the sense that the wolves were at my door and starvation was near. This is a core survival issue in a physical sense at one level. On another level it is little more than a fear of what might be in the future.



Symbolic Definitions

From J.E. Cirlot's *A Dictionary of Symbols*:

"Symbolic of valour among the Romans and the Egyptians. ...guardian in...many monuments. In Nordic mythology we are told of a monstrous wolf, Fenris, that would destroy iron chains and shackles and was eventually shut up in the bowels of the earth. It was also said that, with the twilight of the gods—the end of the world—the monster would break out of this prison...and would devour the sun. Here, then, the wolf appears as a symbol of the principle of evil, within a pattern of ideas which is unquestionably related to the Gnostic cosmogony. Nordic mythology presupposes that cosmic order is possible only through the temporary shackling of the chaotic and destructive potential of the universe—a potential which (through the process of Symbolic Inversion...) must triumph in the end. The myth is also connected with all other concepts of the final annihilation of the world, whether by water or by fire."

This section brings up two images. First there is the image of Roman society which I see as catering to the patriarchal structure as eloquently written of in many other places. In my own experience it points to the rulership of the masculine and the degradation of the feminine. I find that as I honor the feminine within me, my appreciation and understanding of the struggles of the masculine are enhanced. It also allows me to create the protection that the feminine needs in order to open to the qualities of receptivity, nurturance, sensuality, and merging. Secondly, I see the validation of the sense that the wolves are coming from the unconscious. This is clearly the underworld. As discussed above, they do represent a primal fear of annihilation, of the destructive potential in the universe. We usually don't know, after all, when our own limited being will come up against that final wall, until we are there.

Active Imagination



The last technique I used on this dream is active imagination. In this case I decided to take on the identity of the wolf and write as if I, the wolf, were speaking to a human. This was approached with playfulness as well as seriousness in allowing the intuitive side to come to the fore. Recognizing that not all of this is directly applicable to what the dream message is, I can nevertheless gain a considerable insight into my own wolfness.

The Wolf's Monologue

I am a wolf. I am silver grey, long, sleek and my tail has marvelous feathers. I am proud of my heritage and consider teaching fellow wolves of their glories and responsibilities.

"What responsibilities?" you might ask.

There are numerous ones. First we take care of the young. It is our duty to teach them wolfishness, to teach them how to hunt, how to run for days to get to the special hunting grounds and the sacred places of our pack. We also are responsible to behave in wolflike ways towards the other animals. There are herds of caribou, cattle, and many mice that depend on us for maintenance of their strengths.

Oh ho! You question the reasonableness of our taking on that responsibility? And well you might. It is one of the hardest things for young wolves to learn. Who is so bold as to assume that it is their responsibility to assure the quality of another species' population? Who is to judge? We have found the release of that in

The Hidden Treasure

by Shirlee Martin

This tale first appeared in *Khassechscher Bucher* by Martin Buber. It has appeared in various versions since:

There was once a pious rabbi, Bisik of Cracow, capital of Poland, who had a dream in which a voice told him to go to far off Prague, where under the great bridge to the royal castle he would discover a hidden treasure. This same commanding dream was repeated twice.

He finally decided to go, making the long journey on foot. On arriving in Prague he found the bridge, but as there were guards posted there day and night, he did not venture to dig. Finally, after returning day after day, a guard noticed him.

"Have you lost anything, my good man?" he asked. The rabbi told him of his dream. The officer laughed and exclaimed, "You poor man, to have worn out a pair of shoes traveling all this way only because of a dream! Why I had a foolish dream once. A voice commanded me to go to Cracow and search for the home of a rabbi Bisik, son of Jakel, where I would find a great treasure buried in a dirty corner behind the stove. Imagine believing such a dream." And he laughed again.

Rabbi Bisik, bowing politely, bid the officer farewell. He then hurried back to Cracow. There he dug under the neglected corner behind his stove and found the treasure; thus putting an end to his poverty.

In commenting on this tale, Heinrich Zimmer writes: "Now the real treasure, to end our misery and trials, is never far away; it is not to be sought in any distant region; it lies buried in the innermost recess of our own home, that is to say, our own being. And it lies behind the stove, the life-and-

warmth-giving center of the structure of our existence, our heart of hearts—if we could only dig. But there is the odd and persistent fact that it is only after a faithful journey to a distant region, a foreign country, a strange land, that the meaning of the inner voice that is to guide our quest can be revealed to us!"

I went to sleep one night, thinking about this story and how it speaks to the blind spot surrounding our own sense of worth. The treasure of the heart, our true self worth, was learned only through the voice of another who was located at a bridge. The bridge is a symbol of transition or change as well as a connecting link between ourselves and the castle, which might be viewed as a higher state of consciousness that can only be reached by crossing over water (the unconscious or dreamstate). This higher consciousness or viewpoint is reached after a long journey. The foot is a symbol for the soul, so this journey may be seen as a spiritual pilgrimage.

The guard might have been that part of ourselves that really does not believe in dreams. I associate the guard with the ego, or social consciousness, a part that can mirror or defend the truth without actually recognizing it.

On the other hand, the rabbi represents that part of ourselves which has a way of viewing the treasure as outside us. Once the man sees the truth, he is able to take back his projection. The irony of life is that the voice of our disowning, unbelieving part can successfully guide us back to our own heart, where our real treasure lies.

This story speaks to the empowering nature of dreams. It shows that at least one purpose of dreams is to bring us to that state of grace where we can possess self knowledge. The dream also demonstrates the power of words and the importance of other dreamers in our spiritual quest. Even though the guarded dreamer did not realize the truth of words he spoke, those words enabled the rabbi to end poverty by owning his self worth.

acknowledging our true wolf natures. We love to run, to chase, naturally enough, to eat! In chasing a herd of animals it is an amusing game and we run with glee as well as purpose.

It is not easy to bring down a healthy animal and we usually don't attempt to do it; it is simply too much work. However, those who are overtired or sick are slower. They lag behind the herd and are easier prey.

We sometimes get sick from eating diseased meat, but usually sicknesses do not transfer to us. In this way we are constantly thanking Mother Nature for it is her, not us, who makes the decisions as to who is ready to be culled from a population. We are merely her agents and in using our wolf natures we are effective and contribute to the system's balance. We have developed great

skill in killing quickly once the prey is down which, in the wild, is better than a long, slow death for lack of food or water.

"What of the underdog? Where is your compassion for the poor, the weak?" you cry. It is not in our nature to nurture that which is not loved and is not a part of our existence. We allow the beasts to nurture their own. As you know there have

been exceptions to this as described in various books. Members of our species have taken in humans in various stages of development and cared for them, feeding, teaching, and just being with them.

Another responsibility that is coupled with great joy is our devotion to our mate. You human beings may consider this to be unusual, special, or even silly, but to us our mate is the most important. For that reason we don't mate lightly, and some of us never mate at all. It is a deep matter of the heart, respect, and dedication for us.

You think of us as wanton killers, eating anything that comes to our attention. Actually, we find humans to be rather bad tasting and smelly and, given a choice, we will avoid them. They leave a bad taste in our mouths. However, if we are very hungry, we, like you, will eat whatever is available. We will, true to our assignment, usually select those who are weak or sick. This causes you great consternation because it is within your teachings to take care of the sick and weak, especially Americans who have developed a reverence for the underdog (though in actuality they don't give what they truly value to the underdog; it appears to be more a sympathy derived from a position above them and so looks to me more like a power-play than devotion to caring).

Our teachings are harsh; there is no question. We are animals of the earth, living out principles in our flesh and actions of our daily lives. We are as important as the eagle and the buffalo in manifesting spirit. Do not underestimate our power or our dedication. We are wolves and will remain as such until there are no more wolves on the planet. If that should happen, we have no fear that another species will take our place, one with a shorter history, a lack of tradition and teachings. Without the history and tradition there are many mistakes that will be made, and at whose expense?

Dancing the Circle

Each piece of the dream work on wolves added to the circle that was being danced around in order to take in the meaning of the dream. I have found it is frequently difficult to put the message and significance of a dream into one concise statement. Rather, I will move in circular patterns through the images and situations, and the message of the dream enters into a deep part of me. From this work I feel the power of my own wolfishness, the capacity to behave in ways that are true to me, even though they are frowned upon by some others. This ownership is slow to manifest in my life, but each day I understand my own strength as devourer as well as loyal, hardworking, and skillful animal. The bumping up against both my inner masculine as well as the metaphor of masculine in this way has increased the understanding at a particularly physical level of my own feminine and the metaphor of feminine.

Sarah R. Lillie, M.S., N.C.C.
4311 NW Elmwood Drive
Corvallis, OR 97330



DREAMS OF GOLD continued from page 9

in 1988. The youth, bitter about the lack of hope and opportunity he sees being provided for his generation, issues an indictment of the hippies-turned-yuppies.

Then I remembered that I had travelled through Germany myself in my early 20s. I hitch-hiked around, worked at odd jobs, wrote poetry and was pretty idealistic. Now here I was, 39 years old and working in advertising when all the while I had planned to write novels. Indeed, I had finished a first novel before I went to Germany. I realized that I was that youth, singing to myself 20 years later and asking where all the dreams went.

I took the message to heart, and have since begun working on a screenplay. In doing so I have discovered a source of immense pleasure and satisfaction and my life seems larger. I certainly feel happier.

Dave Jenneson, 2637 Fromme Road
North Vancouver, B.C. V7J 2R4 Canada



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because I'm not a psychologist or psychotherapist. But I had a series of dreams that were absolutely insistant that I share what I had learned. Step by step it gave me direction as to where to go with it, how to market it. I began teaching classes and had several radio and television interviews. With four or five of these interviews I had precognitive dreams about them the night before I found out about them. Then I wrote the booklets. I'm nearly finished with my book and then I will focus on my classes again.

I am thinking of changing the name of my business from Practical Dreaming to Dream Art Productions because I've begun building and marketing objects out of my dreams. I'm a musician and teach guitar. I have a 90 minute cassette tape of melodies that I've gotten in dreams that I want to make into songs using lyrics from dreams. I want to take dream objects, dream inventions and dream songs and bring them into the physical world. I would like to construct a building with a classroom and recording studio at the top and a workshop in the bottom. It will be a place where people can come and actually build dream creations out of whatever they want. That is what I would love to do.

MEMORY POEM

XYZ

Once I believed it mattered
what letters came where
next, in order, in the alphabet
or math — like $4 + 3 = 7$
or $1 + 1$ is always 2, but
sometimes it's 3 or 4 or 5 or 9
infinite or zero like people
cars coupled on a train
and what you have or have not
in common:
dancing on fire in July
swimming in ice in September
whipped frozen yogurt
and champagne
full moon in Pisces or Taurus
snapshots in saris
beneath blue seasheets
on a red velvet airbed
in an orange cat-tent
not camping out
but in a certain style
to our madness
making the day
as disruptive as a
dream.

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Jill: One of your styles of lucid dreaming which I find very appealing, you call "Back Pocket Lucidity." Since our conversation about this type of dream I have experienced it on several occasions and it feels very good to me. Will you describe this type of dream and share an example with us?

Will: In "Back Pocket Lucidity" you become lucid at important choice points, make your choice and then go back into non-lucid dreaming. Lucidity stays close to the surface so it can be accessed at further choice points. One of the advantages of this type of dream is to help avoid overcontrolling the dream or limiting the full emotional experience of the dream if that's a problem. Keeping lucidity in your back pocket is like an actor keeping the fact that he is an actor in his back pocket while fully submerging himself in his role. Back pocket lucidity comprises almost all of my dreams and has resulted in parallel moments of lucidity in waking life. I feel that lucidity in my dreams has evolved alongside lucidity in my physical reality. Here's the dream example:

Contacting Elf Spirits

I'm riding on horseback with 10 to 15 friends under a full moon. I become lucid and pull up my horse to fully appreciate the beauty of the moment. Then I let that consciousness go.

My friends notice that I've stopped and come back to join me. We're looking for Elf Spirits who are no longer visible to humans. My friends consider me the mystic of the group and look to me to lead them to the Elf Spirits. I glance down and notice an imprint in the dirt. It's an Elf Spirit symbol (like the Egyptian Ankh).

I scoop up the dirt without disturbing the imprint and turn toward the full moon. As I do, its light begins to intensify. A space ship with an incredibly bright light beneath it is flying towards us from the direction of the moon.

The horses spook and my friends scatter into the woods for protection from the blinding brilliance. I, too, am scared, but become lucid just long enough to remind myself that death is nothing to fear. I remain kneeling with my offering.

The spaceship hovers over my head, bathing me in intense white light and then flies away. My friends begin to emerge from the woods and ask what happened. Once more I'm simultaneously aware of my waking and dreaming lives and have the powerful realization that the way to make the Elves visible again in the physical world is through my writing.

BOOK REVIEW continued from p. 24

Gollnick uses James' ideas as a standard to compare how open the different psychologies are to the possibility that dreams may have religious meaning. Not surprisingly, he finds transpersonal psychology to be the most "pragmatic" here. In the theories of Jung, Medard Boss, and Victor Frankl, Gollnick sees an open-minded, non-reductionistic interest in the ways that dreams may promote individual religious development.

However, he also finds various elements in the other three forces of psychology that are useful for the religious interpretation of dreams.

Gollnick concludes the book with a description of his own group dream work methods, which are very eclectic and which devote special attention to religious meanings.


While his application of William James' ideas is the great strength of Gollnick's work, it is also the source of the book's biggest problem.

James' belief that we should judge an experience according to whether or not it has positive "fruits" for our life lacks a *self-critical* element—it tells us nothing about whether a given experience's "fruits" are better or worse for us than those of another experience. For example, a young man may have a religious conversion that leads him to be more selfless, charitable, and optimistic; but what if the young man has always been rather weak and pliable, to the point where his friends continually take advantage of him? Might his conversion have produced fruits that were good, but *irrelevant* to the deeper difficulties in his life? Might not a religious conversion which created a stronger sense of justice and courage in him have *better* effects for his life?

To ask such questions is to take a self-critical view towards experiences: the value of an experience isn't so much that it produces good fruits, but that it produces fruits that are *more* helpful than others in the overcoming of *specific and important* problems.

Just as James' interpretations of religious experiences lack this self-critical view, so does Gollnick's interpretations of dreams. In discussing what makes an interpretation "correct" Gollnick says it must lead to an insight for the dreamer, make the dream coherent, fit in with other dreams and with the dreamer's waking life, and help "move the dreamer's life (attitudes and actions) in a positive direction" (pp. 138-9). But Gollnick says nothing about the possibility that some directions may be *more* positive than others. If an interpretation of a dream moves the dreamer a little bit forward in any direction, that seems to be all that Gollnick asks—but what if the dream also expresses meanings that could open up whole new horizons to the dreamer? What if the dreamer's greatest difficulties lie in an entirely different direction—could the dream be saying anything about those difficulties too?

I'm stressing this inclusion of a self-critical attitude into dream inter-



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The December 1988 issue of *Lucidity Letter* is available to the readers of *Dream Network Bulletin*. Here is a partial table of contents from the issue:

Proceedings of the 1988 Lucid Dreaming Symposium

- The Multiplicity of Dreams - Harry Hunt
- Induction of Lucid Dreams Including the Use of the Dreamlight - Stephen LaBerge
- East Meets West, Buddhism Meets Christianity: The Lucid Dream as a Path for Union - Kenneth Kelzer
- The Potential of Lucid Dreaming for Bodily Healing - Jayne Gackenbach
- A Validation of Lucid Dreaming in School Age Children - Deborah Armstrong-Hickey
- A Conceptual and Phenomenological Analysis of Pure Consciousness During Sleep - Charles Alexander
- Clinical and Spiritual Implications of Lucid Dreaming: A Panel Discussion

Interview

A Discussion Between Charles Tart and *Lucidity Letter* Editor, Jayne Gackenbach. Examining Similarities Between Dream Lucidity, Witnessing and Self-Remembering

Articles

- An Historical View of "Dreams and the Ways to Direct Them; Practical Observations" by Marie-Jean-Louis Lecog, le Marquis d'Hervey-Saint-Denis - C.M. den Blanken and E.J.G. Mijer
- Hypnotherapy: A Natural Method of Learning Lucid Dreaming - Hildegard Klippstein
- Notes on Conscious Cessation of Lucid Dream Activity - Thomas Lytle
- Commonal Lucid Dreaming: An Introductory Technique - Francis Louis Szot

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AROUND THE DREAMWORLD. Psychologist Dr. C.A. Cannegieter considers thousands of dreams from different aspects (physiological, psychological, philosophical, religious and parapsychological) to answer: What is in a dream? 1985, 107 pages; \$8.95 + \$1.25 postage & handling; Vantage Press Inc., 516 West 34th Street, New York, NY 10001.

THE INNER WORLD OF DREAMS by Psychologist Dr. P.L. Pipitone, for beginning and intermediate dreamers, individual or class work, to explore dream formation, symbols, interpretation, and the many kinds of dreams, in easy-to-read style. 121 pgs. \$8.95. Dorrance & Co., 828 Lancaster Ave., Bryn Mawr, PA 19010. "LISTEN TO YOUR DREAMS" bumper stickers; blue on white vinyl. \$3/ea; \$1.80/ea. for 10 or more. Will Phillips, PO Box 607431, Orlando, FL 32860.

HENRY REED: Dream Quest Workbook: 28-day dream incubation journey for creative problem solving. New edition, \$17. **Sundance Community Dream Journal:** 2 volumes, 288 pages, including "Women's Issues", \$5. **Getting Help from Your Dreams** (Illustrated). New printing, \$10. Postpaid from 503 Lake Dr., Virginia Beach, VA 23451.

THE DREAM HOT-LINE booklet details the methods of dream interpretation developed by Anthony Dubetz for his Chicago consulting group who analyzes dreams by phone. \$5, 40 pages. PO Box 34934, Chicago, IL 60634.

BASIC HINTS FOR DREAMWORK with extensive, annotated bibliography, by Jeremy Taylor, Dream Tree Press, 10

pretation so strongly because I believe that *without* it we end up selling dreams short. Dreams have the power to effect far, far more valuable changes in our lives than merely to move us "in a forward direction." Our dreams regularly provide us with penetrating insights into our most troubling problems; our attempts to interpret our dreams, then, should not rest content with just *any* positive fruits but should at least explore the possibilities that dreams may provide *other* positive fruits as well which are *more relevant* to the pressing issues of our lives.

Gollnick's view is something like a person who has the good fortune to meet an incredibly skillful carpenter and who asks the carpenter to fix the doorbell. Now a working doorbell is certainly a good thing, but wouldn't it have been better for the person to ask the carpenter to fix the collapsed roof or the huge cracks in the walls? The carpenter could repair those, too—but one has to ask first.

All in all, Gollnick has written a truly outstanding work that should elevate discussion of the religious significance of dreams to new levels of clarity, comprehensiveness, and sophistication. It probably *won't*, however, until it is published in an affordable paperback edition.

(1) It should be noted that this particular division of the spectrum of modern psychology betrays Gollnick's personal inclinations right away, for only someone already sympathetic to transpersonal psychology would categorize the different schools of modern psychology in this way. Those who adhere to the theories of other psychological schools would outline things very differently than does Gollnick. This by no means *invalidates* Gollnick's own division—it just qualifies it.

(2) James was the seminal figure in the philosophical school of Pragmatism, perhaps the greatest American contribution to the history of philosophy.

Mr. Kelly Bulkley, 1400 N. State, #5D, Chicago, IL 60610

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NETWORKING

ASSOCIATION FOR THE STUDY OF DREAMS. 6th Annual Conference, University of London, July 25-29, 1989. Contact ASD Membership Chair, 1505 Manzanita Ave., Chico, CA 95926.

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SAN FRANCISCO BAY AREA DREAMWORKERS. Support Group meets monthly and provides support personally and professionally for members who pursue careers in dreamwork. Contact Jill Gregory, 29 Truman Drive, Novato, CA 94947. (415) 898-2559.

SETH DREAM NETWORK. Those interested in learning more about the activities of the SDN, please send a legal size SASE to: M.E. Mang, 226th Medsom,

MATTIE continued from page 10
what she is trying to show me. Mattie says, "Dive deep, follow me, but remember to go lightly, gently dreaming and swim indirectly to your treasures; save mind, sharp and clear, for discerning daytime pleasures."

Mattie has been an inspiration to me and I have painted her swimming through the realms of my imagination. One painting of Mattie is in my bedroom. There she hangs in all of her colorful splendor, reminding me of the journey I am about to take upon falling to sleep.

Judith Picone, 14007 65th Dr. W.
Edmonds, WA 98020

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ELLYN HARTZLER CLARK, Wholistic Resource Center, 1003 Rivermont Ave., Lynchburg, VA 24504. Sunday Evening Dream Group. (804) 528-2816.

NANCY PARSIFAL. Dream Group, individual dream counseling and workshops. 106 Kenan Street, Chapel Hill, NC

Pleasant Lane, San Rafael, CA 94901. 40 pages, \$3.

NIGHTMARE HELP FOR CHILDREN FROM CHILDREN. A Parent's Guide. By Ann Sayre Wiseman, \$10 postpaid.

DREAMS AND SYMBOLIC HEALING THE POWER OF THE IMAGE. Help for people of all ages who have problems with dreams. \$13.45 postpaid from Ansayre Press, 284 Huron Avenue, Cambridge, MA 02138.

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PROMETHEUS: Newsletter of the Organization for the Study of Precognitive Dreams. Marjorie Drumm Bowker, Apt. 2106, 6030 N. Sheridan Road, Chicago IL 60660.

DREAM CARTOONS OR COMICS WANTED. If you know where they are

from, give a reference. Send to: New Dreamtime, Dick McLeester, P.O. Box 331, Amherst, MA 01004.

WOMEN'S DREAMS for an anthology about healing ourselves, our planet, and all of our relations through our powerful dreaming process. Commentary about yourself and/or the meaning the dream has for you optional. Enclose SASE only if you wish response or dream(s) returned. Anonymity assured. Elizabeth Good/Dreams, P.O. Box 524, Santa Cruz, CA 95061.

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DREAM DICTIONARY. Wanted: Information on how to develop one. I have thought of cards, categories, alphabetizing. Anyone with good ideas please write. Ted Harrison, 951 Gladmer Pk., Regina, Sask. S4P 2X8. (306) 359-1871.

THE SELF-STEERING PROCESS: If your interpretation of a dream is wrong, future dreams will correct you. Have you experienced it in your own dreams? If you have, please let me know. Bob Gebelein, 438 Commercial St., Provincetown, MA 02657.

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BOOK REVIEW by Kelly Bulkley

Dreams in the Psychology of Religion, by James Gollnick (Lewiston, NY: The Edwin Mellen Press, 1987). 182 pp., \$49.50 (cloth).

Almost all modern psychologists who work with dreams recognize that religions throughout history have believed that dreams are divine communications, that the gods express their wills through dreams. However, these psychologists have widely different views on the legitimacy of *present day* religious interpretations of dreams. Some psychologists see the religious understanding of dreams as a superstitious holdover which must now yield to scientific facts; others believe that dreams can still be genuine revelations of the divine; still other psychologists hold theories somewhere in between these two.

More experientially-oriented dream workers take a special interest in the religious view of dreams. For them, dreams represent a means of discovering ultimate values, ideals, and meanings. Dreams help them orient themselves in a world seemingly dominated by the dehumanizing forces of technological science, consumerism, and institutional bureaucracy.

James Gollnick addresses his new book *Dreams in the Psychology of Religion* directly to these people. Gollnick, a teacher at the University of Toronto, presents a clear, well-researched survey of the different schools of modern psychology and their approaches to the religious significance of dreams. The excellent quality of his book makes it all the more frustrating that its initial printing sells for a monstrously expensive \$50.

Gollnick organizes his survey around a fourfold division in modern psychology: experimental psychology, psychoanalysis, humanistic psychology, and transpersonal

psychology.(1) He first reviews the history of how these different psychologies regard dreams in general, and he finds that two basic trends have guided this *multiple* meanings and thus that *multiple* interpretive frameworks are necessary. Second is the trend toward the "democratization" of dream interpretation, which means that the individual dreamer (rather than the doctor or analyst) has increasingly become the authority on what his or her dreams mean.

In his historical review Gollnick devotes careful and lengthy attention to the writers of popular books on dreams, people like Ann Faraday, Strephon Williams, Dick McLeester, Patricia Garfield, and Gayle Delaney. Scholarly works rarely treat such writers with anything more than mild contempt, and as a result the conclusions of these works are partial at best and elitist at worst. But Gollnick's efforts to conduct an open-minded and serious examination of popular books on dreams and to consider the relations of these books to the more renowned theories of Freud, Jung, and Hall gives *Dreams in the Psychology of Religion* a richness that seemingly more "sophisticated" studies lack.

When he turns to the specific question of *religious* dream interpretations in modern psychology, Gollnick draws upon the thought of William James to guide his inquiry. James was the American philosopher

and psychologist who in 1900 wrote the classic *The Varieties of Religious Experience*, still a towering monument in the psychological study of religion. Gollnick's use of James and his revolutionary consideration of religious phenomena from the perspective of psychology is an extremely important contribution to the study of dreams. While Gollnick leaves undeveloped many potentials of *The Varieties* for examining our dream experiences, Gollnick has done us all a great service by initiating a dialogue between James and modern psychology's interest in the religious meaning of dreams.

In the *VRE* James rejects the view (held by most psychologists of his time) that religious experiences are pathological, that they are the sick and meaningless products of unstable minds. James argues that we must assess religious experience according to two criteria: first, what it *means* to the individual who has it, and second, what effects or "fruits" it bears in the individual's life. This *pragmatic* approach to religious experience allows James to remain open to the possibility that certain experiences may indeed reveal transcendent realities—the only way to tell, James says, is if we discard our rigid preconceptions and look to the practical results of the experiences.(2)

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