

DREAM NETWORK BULLETIN

page 1

How
TO
READ
BULLETIN
EXACTLY
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MAP
-ORIGAMI ZEN

UNDERNOURISHED IN A LAND OF PLENTY

by Helen Fusaro Kramer

There are many ways that we receive messages about ourselves, about who we are, about what we need. One of the reasons that I enjoy working with dreams is because they often present the least censored material that the person has available for his own growth and development. There are other ways, of course — our fantasies, daydreams, symptoms, repetitive behavior patterns, character styles, these all have messages for us about how we lived in the past, what our present existence is like, and what we will need in the future. Whatever method we choose to explore our behavior, part of the aim of this process of exploration is to move beyond the constrictions of our past so that our present and our future allow us more options.

Before we can have a clear sense of what our options are, we need to become more aware of who we are now. It is impossible for us to change, no matter how well-intentioned we are, if we aren't aware of how we are living now. Often people set goals for themselves based on an idea they have of what they should be, rather than trusting that they will discover what they need as they become more aware of themselves. Setting goals based on what we think we should be like often leads to failure and frustration.

Gestalt Therapy is based in part on the work of Kurt Goldstein, who developed an organismic theory to describe behavior. According to Goldstein's theory, all organisms have one, and only one, basic instinct, and that is to self-actualize. Self-actualization is a given, basic to all living things. The only reason that an organism doesn't self-actualize is because the environment isn't adequate to meet the needs of a particular organism at a particular point in its development. A plant needs water in order to grow and develop. It requires a certain amount of water at any given time so that it may become all that it is capable of becoming. Without water, without an adequate environment, the plant will not self-actualize and reach its fullest potential. This interplay between the needs of an organism and the possibility of having those needs met in the environment determines the viability of all living organisms. Just as we try to determine the proper amount of water, sun, etc., for a plant to facilitate its growth, so we need to explore the ingredients necessary for our own growth. Our dreams often tell us about what we lacked, what was missing in the environment as we developed. Whenever we lacked an opportunity for self-actualization, we remained stuck at some point in our development. An unfinished need does not disappear, but rather appears and reappears, calling for out attention until this need is satisfied and we can go on with the never-ending process of self-actualization.

When looking at any aspect of our behavior, it is important to keep this organismic model in mind, remembering that all of our behavior, including our dreams, is directed at meeting our needs, at fulfilling our potential. Just as we would not blame a plant for not getting enough water and, therefore, not developing to its fullest potential, so, in turn, we should not blame ourselves for falling short of our goals. We would develop if we had the resources, if the environment supplied us with the nutrients we need. At any given time, the

continued on page 10

DREAMING AND MEMORY: AN INTRIGUING PARALLEL

by Steve Carter

While doing some research on dreams some years ago, I wrote an article (yet unpublished) about an aspect of dreaming that intrigued me and that may be of interest to others. Today, as was true at the time I wrote the article, most orthodox psychologists believe the function of dreaming has something to do with our internal processes of "memory." Dreams serve, these psychologists argue, to "consolidate memory traces," to add certain of the day's feelings to our "long-term" memory.

What interested me at the time about this relationship between dreaming and memory was the fact that the characteristics of dreams are very similar to the memory "devices" used by memory experts like Harry Lorayne and Jerry Lucas. Dreams seem to make a natural use of those devices most likely to help us remember — a fact which, incidentally, seems to me to be an argument against Freud's belief that dreams are deliberately disguised so the conscious mind will not recognize the messages they contain. To put the dream message into rational or intellectual form may be often tedious and difficult, but the actual pictures and feelings in the dream itself are presented in the most "rememberable" way possible. This may seem to be an awkward way to phrase it, but dreams just seem to want to be remembered.

What strongly suggested this fact to me was my discovery of a book by the Russian psychologist A. Luria, *The Mind of a Mnemonist*. In this book, Luria discusses his studies of a Russian memory expert, S. Shereshvskii (whom he calls S. in the book), whose amazing memory ability was apparently a natural gift. When Luria first met him, S. was unaware that there was anything unusual about his memory; yet he was able, after a first hearing, to repeat in order the lists Luria gave him (the longest included 70 items) forward or backward and beginning from any point within the list. S. was a Jewish boy who, at the time he and Luria first met, was working as a newspaper reporter. The editor of S's paper had been curious that S. did not take notes of the day's assignments as the other reporters did. After calling him to task one day, he was amazed to find that S. could repeat the list from memory. The editor recommended that S. visit Luria and thus began a 30-year collaboration. The similarity between S's own naturally developed techniques and the obvious characteristics of dreams indicates, I believe, something about the way dreaming works to facilitate memory.

Symbolism

One similarity between dreaming and mnemonics (the art of memory) is that both are characterized by symbolism or imagery. Mnemonics has long made use of symbolic devices to aid

continued on page 8



Akhter Ahsen, Ph.D.

EIDETIC WISH DREAM

by Akhter Ahsen, Ph. D.

The waking life itself has a dream principle in it. Dreams originate in the struggles waged during waking life, but they are experienced in sleep. The dream image is the other side of things in the mind, whether recalled in waking life or experienced in sleep. There are details of the image, sensual and feelingful, with a special feeling of the reality of the image to the perceiver. The dreamer may be forming pictures in the sleep, yet upon waking, remembers a sensuous patch of color and form. The purpose of the dream work is to bring the details, sensations, and meanings from the other side of the mind into focus for exploration of waking consciousness.

For a beginner in the art of experience, who may be unaware of the know-how about exploring his potential, there can be an easy and playful approach to a clarity and contact with the other reality of the mind—that is, by actually revisualizing consciousness as opposed to just remembering it from the dream. The practice of visualization, contact with the exact lines and textures of the picture brings the true entry into the world of imagination. The process may come through deep concentration, or paradoxically, by flashing brief glimpses of the image. As the images become more solid and consistent, the focus begins to clarify the details with fuller exposure and more tonality.

The concentration even unfolds waking consciousness and from a blank state of mind the person can slowly assemble ideas which throw light on his feeling states and gain entry into the true underlying reality of waking life. When a mind opens itself to a new image in consciousness, it

continued on page 4

TANGIBLE DREAMING

by David R. Yonkin

A great many Dreamers are acquainted with the concept of the Lucid Dream, if not yet through experience then at least through other Dreamers' accounts. Still, enough research within and outside the Dream Community at large has not been done for reasons that include lack of funding for sleep/dream experiments as well as insufficient education among Dreamers. In spite of deficiencies in the information pool, evidence is appearing that may show another kind of Lucid Dream which has existed alongside the Lucid Dream, or is but a stage in dream evolution.

The words "another kind" in regard to this particular dream-state are used because, while this state is definitely clear, light-suffused (as the word *lucid* suggests) and pierced by glimpses of consciousness, it also appears to be somewhat different from the majority of Lucid Dreamers' accounts.

The accounts of Lucid Dreamers, for the most part, describe those situations where the Dreamer is somehow consciously aware of dreaming, and because s/he is able to keep the awakened stream of consciousness flowing, s/he can begin to manipulate the dream environment and its elements in a willful manner. An example of this would be the changing of a "dangerous entity" into a passive one, or levitating objects in the dream. In essence, it is the Dreamer's ability to be able to write and edit the "dream script" as desired. There are many, many degrees of learned and natural proficiency that Lucid Dreamers have attained. However, it is not yet known whether or not a high degree of proficiency is connected directly to the next sort of Dreaming.

I have had the fortunate opportunity to meet several other Dreamers who have experienced this particular dream state. Thus, so far, are revealed some common elements:

1. The dream-state seems to be evoked at its best and strongest during a brief rest period or nap, or just after awakening in the early morning after a night's sleep. The mind, then, is usually quite awake and alert.

2. The Dreamer is not particularly tired but is adept at bringing on or slipping into near/total relaxation of the mind and body.

3. The Dreamer is adept at visualization — the ability to be able to let inner scenes appear and flow at their own rate seems to be a flux in achieving the state being described.

4. The Dreamer is usually aware that s/he is still awake or conscious in some way, which is different from being aware that one is dreaming. That is, the Dreamer is not totally immersed in the dream environment and is still very much aware of the body and where it is.

Here the variations can begin. Some Dreamers use this point to begin astral travel, and others have experimented with ESP, time-travel, spirit contact; it is interesting to picture this stage of the Dreamer's awareness as a type of landing field from which the Dreamer can take off to different realms.

Relating from my own experiences, when I prepare myself to nap, it is as if I have instructed my day-consciousness to turn off for awhile or to "take a walk" somewhere where I can't see it. I use whatever breathing techniques that best enable me to sink down into the world of inner projections (or dream images, or trance, or what-have-you) and whenever that is achieved, my day-consciousness returns and immediately makes itself known. (Self-hypnotic suggestion can accomplish this easily enough before entering the inner world.)

Suddenly, I am aware of the bed once again — at some point earlier, my sensations of the bed and the pillow, as well as the room, had switched off. Now, I am aware of the bed, perhaps even of the room as well as my horizontal position, simultaneously being aware of my dream images and my relationship to them. It could be likened to a rip in the membrane between dreaming and not-dreaming and the phantasy world spills out through the rip and the two worlds overlap. It is that area of overlapping that I suddenly find myself in.

At one moment, I am lying down, sinking softly into what I assume is "sleep" — in the next, strange people begin to enter the room through the door (or windows), sit on my bed, talk to me and to each other. I am aware of the mattress sinking beneath their weight, even though I may not be in a position to see them as they sit down. At times, I have thought that I recognize these people but, upon return to consciousness, I realize that I do not know them from this life. (Other Dreamers have told me that they have recognized the entities from this life.)

I have sometimes been startled during my nap by cats bursting into the room and leaping up onto the bed in playful but furious activity, and by other unidentifiable creatures who pace around the room. During one very well-remembered experience, the bed sheets actually swelled up into a human shape above me, and a human body slowly materialized into the space. I can still vividly recall the entity's eye color and even the weight of the body pressing down on me. My dog, who was also napping in the same room, stood up and began to bark at my bed, causing me to return to day-consciousness completely and the entity to disappear, but quite slowly, the sheets gently sinking back down.

To me, these experiences feel very connected to the type of experiences that children insist upon having alone in their bedrooms at night. Perhaps they are naturally able to enter this dream state, which frightens them, and when they try to convince their parents of the reality of the experience, end up being taught how to forget them and to treat them as any fairy tale is treated by most adults.

This type of dream has been happening to me for many years, since I was a small child. It has taken a relatively long time for me to work through the fear and awe of these experiences and to be able to utilize my attendant consciousness to help analyze the situation and deal with my emotions. At first, I would be so frightened that I would try to cry out and open my eyes, only to find that my facial, vocal and body muscles were completely paralyzed; sometimes, I would even stop breathing. (These physical manifesta-

tions are very similar to those experienced during rebirthing sessions — again, the need for continued research is apparent.) I would try to open my eyes, which took an enormous amount of effort, and I always succeeded in waking myself up to day-consciousness. With practice, I was able to learn how to calm myself during the paralysis and not to worry about my breathing, as well as to recognize what was going on. I am now able to fully open my eyes while still remaining in this dream state, and will attempt to discuss my feelings and observations about this in future writings.

I feel that these experiences are not at all like "ordinary" night dreams, the kind some of us can barely recall upon awakening. My "ordinary" dreams, as I consider them at this point in my life, are my partial sensory participations and/or observations of my brain's unconscious and unbridled travels through thought-space and through time. During my waking up, my consciousness re-establishes itself "in the driver's seat." When the unconsciousness attempts to communicate its experiences to the consciousness, my conscious self must try to interpret the messages as best as it can, for the two states (consciousness and the unconscious) may possess similar language faculties, but the languages themselves are often universes apart. Only when I, as a Dreamer, attempt to dive into the dream-depths to achieve an exchange of knowledge and language, do the stutterings of last night's phantasies begin to flow into comprehensible conversations with myself.

Perhaps, then, the Dreamer is nearing the dream experience I have considered calling the "Tangible Dream" — "tangible" in the sense of *substantially real, noticeable*, capable of being perceived/realized by the mind and by touch. The sense of touch, we must remember, could not exist in our world unless we had a brain that is able to receive the message that something tactile has occurred. Could, then, a Tangible Dream be categorized as "hallucinatory," even if the brain is telling the Dreamer that a tactile message has been received? I think not, for, as it has been noted all too often before, children, schizophrenics, drug users, and Dreamers are still victimized by such terms as "hallucinations/illusions/unreal."

True, I have yet to find cat hairs on my bed left by visiting felines, or even a gift from whomever the time-travelers are who grace my bedroom, but maybe that will be next. I can remember, on certain occasions, the visiting entities telling me that I wouldn't be able to remember what we spoke of together upon awakening, but I am working on ways to counteract such hypnotic-suggestive tactics.

As Dreamers, we are always students. Perhaps Tangible Dreams can enable us to learn more about our lives as beings on this planet and to cultivate even greater freedom in our living.

Any communication from Dreamers who have been touched by Tangible Dreams or Lucid Dreams, including ideas about further exploration and experimentation through individual and community efforts, would be very welcome.

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DREAMS AND ART

by Elizabeth Caspari

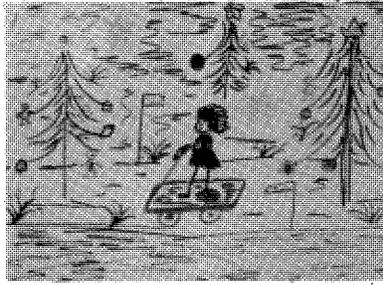
"Run - Run - Run" the voice screamed, fear was all enveloping, eyes moving in panic, heart pounding, breath bursting in lungs, sweat streaking, the black abyss opened to receive the terrified body, down it went, falling into nothingness - before hitting bottom, you awake with a start - thank God it was only a dream.

How many of us have had just such a night experience? While we are relieved upon awakening that it was "just" a dream, it stays with us, to be pondered over occasionally, when we allow ourselves to think about it again, or to be neatly typed up and brought to the next session with our therapist. There, more often than not, it is relived, discussed, reduced, associated and connected to. Feelings, rationalizations, archetypal and mythological similes, childhood experiences, relationships are brought out. Questions are attempted to be answered: Where are you running to, what are you running away from, who or what is chasing you? You are surrounded, overwhelmed by words, some echoing faintly with feelings and meanings, some incomprehensible, and you leave, hopefully with some comfort, some understanding, some new insights.

However, there is an additional way besides verbalization and many therapists today have recognized its usefulness. MAKE A PICTURE. The old saying, "A picture is worth a thousand words" still holds true. You may object: "I can't draw, I make square faces, I haven't done this since my kindergarten days." To go back to that childish, phantasy time, when imagination was allowed free play, when horror was not horrible, when fear also was allowed to bring excitement, when exploration was encouraged and fairy tales were real, is perhaps just what is needed.

This is not a new idea. We have only to look at the old cave paintings, the Greek and Egyptian statuary, the illustrations of ancient alchemical texts and primitive tribal arts to understand the importance of picture making. Art-therapy is today an established field in the mental health and helping professions. Some therapists concentrate on the aesthetic quality of the picture, others on its psychological significance. Both have validity since the importance lies in the actual effort, the making of the picture, the time spent on concentrating and the process itself of searching for expression of meaning and feeling. The work can be done alone, with a therapist on a one to one basis, or in group workshops where the participants can, through mutual goals, discussions and dialogue, add new dimensions to the dream and its concrete painted image.

By making a picture of a significant element in the dream, we come closer to its meaning and content, while at the same time releasing the tension, the effect of the experience. Each picture can be read, like words in a book. Colors, numbers, shapes, textures, form and content have a highly personal, individual and at the same time collective meaning which can be explored. While the dream itself may fade with time, the resulting picture can be looked at, referred to, studied, associated to with its many aspects, stimulating ever new insights. No matter how naively it is drawn, it resonates with feelings and brings the



1. "It was a lovely, strange sight."

nocturnal experience into the light of day, giving you a different perspective. Unconscious material which was not able to be formulated in words can rise to the surface, to consciousness, affecting a catharsis and synchronizing the rhythm of inner and outer worlds.

An example: A middle aged woman in her 50s told me the following dream:

"I was in a bright red motorcycle. It was a small one, and it was all enclosed. It had sides, doors, a roof. Like a small car on two wheels. There was a very steep hill that I had to drive up. It was covered in deep snow. I asked my companion if she wanted to try it as I didn't think I could make it, but she said no, she wouldn't be able to make it either; the car or motorcycle was too light in weight. I decided to try it; I had to. As I drove up the steep hill, all the snow had melted, and it was surprisingly easy. Suddenly all the trees lining the streets turned into fantasy trees, decorated Christmas trees, with lights, movement of puppets and toys jumping in the branches. It was a lovely, strange sight. My companion said we were lost, everything looked different, but I said no, the street signs were still the same, and I knew exactly where we were. I parked the vehicle. When we returned to the vehicle, someone had stolen the sides, the roof, the windshield of the vehicle. All that was left was something that looked like a child's scooter or a small motorcycle with small wheels, a motor and a platform on which you could stand. Yet it was still running and working. I said that if I could maneuver this small thing, with only two wheels, I could probably maneuver a really big motorcycle. Somehow I felt good when I woke up, realizing that I can do anything I really want to do." She went on to say: "For some strange reason, I had not wanted to write down this dream, yet it stayed with me all day, so I finally just had to write it down." I asked her what had happened the day before. "For the past few days," she said, "I had a pain in the back muscle of my neck that I just couldn't get rid of. The day before, I tried to rest, relax, read, did nothing very much. Thoughts of my business situation, of my children, of a paper that I had to finish."

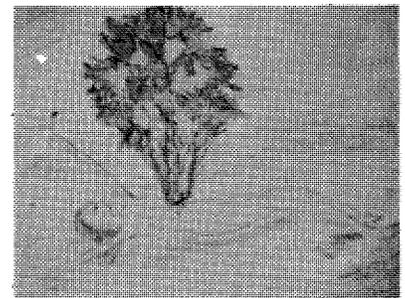
She then proceeded to paint picture #1. As she painted, I could actually feel her relax; there was a divesting of extra "stuff," the getting rid of the sides of the car, windshield, roof, etc. There was a release of energy. The anger, as in the red of the scooter, was able to come out, as was the playful, creative fantasy world of Christmas trees and toys. The figure was turned toward the left, the past, and we went on to discuss some unresolved past conflicts.

It is interesting to note the two large stars in the picture. On a universal, symbolic level, stars can stand for the spirit, the struggle against the dark-

ness. Two can symbolize opposing forces, doubt, duality, a Janus-like quality of looking both forward and backward. It is the bearer of polarity, as in good/evil, life/death, positive/negative, logos/feeling, feminine/masculine. On a personal level, it could indicate the woman's struggle with consciousness, with past and present conflicts, her ambiguity as shown in the street signs, one going left, the other right. At this point in time, the dreamer is trying to change her life, add new dimensions and different directions to it and there are many doubts, guilts, old "stuff" to be gotten rid of.

In mythology, the pine or fir tree is associated with the figure of Attis. The story tells of Attis, the young and handsome shepherd from Celaenae with whom Cybele, goddess of caverns, personifying the earth in its primitive and savage state, fell in love. She chose Attis as her priest and imposed upon him a vow of chastity. Attis broke his vow and espoused the daughter of the river Sangarius. Cybele struck him with frenzied delirium, in the course of which he mutilated himself. When he recovered from his madness, he was on the point of killing himself when Cybele changed him into a fir tree.

The motif of mutilation appears often in mythology and fairy tales. One of its meanings, possibly applying to the above dream, could be that not being true to oneself, breaking the vow with one's own inner spirit or soul world, repressing old narcissistic wounds instead of facing them with courage, produces further mutilation and, ultimately, death. However, through conscious sacrifice, suffering, allowing a period of loss of power and strength and its resulting psychic death, a new, different, revitalized self (tree) will be reborn and grow straight and tall as in the picture. The same motif of new growth appears in a picture that the dreamer made a few months later (see picture #2), but with a less frantic (see strokes in picture #1) and more conscious quality.



2. "New growth."

The number three, as in the three trees, represents a going forward, movement, dynamics, new development. It is also often found in fairy tales, myths and legends as the number which will solve the riddle, fulfill the task. If this woman, through new awareness, new consciousness, as the yellow of the stars also indicates, can turn herself around, move forward rather than backward, her old conflicts, her anger, her depression can be alleviated and renewal and new growth, as in the green color of the trees, can take place.

For this woman, the way is through her pictures, her work, her striving for a new knowledge of herself and the release of her creativity. She ended the session by saying: "Yes. I can do it."

continued on page 9

HOW TO FORM A DREAM GROUP

by Gustavo Gonzalez, Gerry Levin
and Leon Van Leeuwen

If there is no dream group in your area, why not start one? A good way to begin is to read what's been written on the subject by the experts (see suggested reading list). Though some familiarity with dream language is helpful, it is not absolutely essential in order to begin to work with dreams.

Forms and Structure of the Group

For continuity, it is important to choose a specific day, time and place to hold your weekly meetings. Our group meets Monday evenings between seven and nine o'clock. We have found this length of time to be sufficient. We have an open membership, which means that any new person who comes to a meeting is allowed to participate.

Our experience shows that the best results are attained with a group numbering between three and six persons. An ideal group size is one which provides the intimacy and trust essential for dream work. If your group becomes too large to work comfortably, you can split up and form new groups.

Choose a leader for at least one month and rotate the leadership. This gives all members a chance to develop their individual leadership capabilities; it also gives the acting leader a broader perspective as to group function than he would ordinarily get.

Setting the group IDEAL at this time is important as a means of maintaining a high standard of purpose. We are an Edgar Cayce group, and our IDEAL is to "Seek and Serve." We incorporate this ideal as individuals when we work with our dreams as a means of bringing about useful changes and opportunities for growth in our daily lives.

Function of the Leader

1. To begin and end the meeting within the chosen time frame. In our group, we begin and end the meeting with a non-denominational prayer and a few moments of silence. In our prayers, we ask to be guided by the Higher Self, and we show appreciation for that guidance.

2. To maintain an orderly discussion by keeping group members on the subject and giving each a chance to contribute their observations and insights to the dreamer. It is important that the leader allow only one person to address the dreamer at a time. Sufficient time is allowed the dreamer to reflect upon the question or suggestion presented before permitting the next member to speak. This prevents the dreamer from possibly feeling confused and losing some valuable insights.

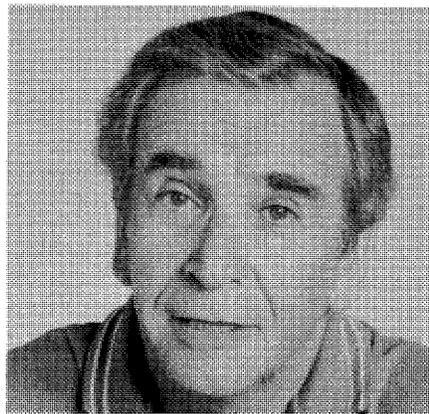
3. It is the leader's prerogative to decide when to move on to the next dreamer.

4. In order to instill qualities of service, we suggest that the leader also presents his dream.

Group Responsibilities and Dynamics

A working group takes on a dynamic character of its own as members share dreams and interact in the discovery of individual dream language. While individual dream work ought to be continued, the group setting provides important feedback and an energy that one cannot get by working alone.

Most dream symbols tend to be personal, so it makes sense to look for meanings that fit the dreamer rather than to seek universal meanings. And even when universal, the symbol must fit within the dream's context.



Leon Van Leeuwen

Members would do well to help the dreamer interpret his dream on the highest level first. For example, sex may mean "Union Within or Without," or your "Creative Force." Then, suggestions can be made toward actions or changes which may be called for in the dreamer's waking life.

The group can gently guide the dreamer in exploring a disturbing aspect of a dream which the dreamer might resist and, thereby, miss its significance. Care is taken not to sound critical as this can make the dreamer defensive rather than opening him up to the meaning of the dream.

Should it occur while having your meeting that a disruptive person or experience is drawn to your group, do not be discouraged. Be assured that they are there for a purpose, and the group and individual members can learn something useful from the experience. Re-examine and re-assert your IDEAL, then carry on your meeting, knowing that you will be intuitively guided to serve the purpose for which the group was

formed. It has been our experience that, if someone doesn't belong in the group, they usually drop out of their own accord.

It is fitting to have the members contribute whatever amount of money they wish to give each meeting, which then can be used for books and for a worthwhile cause. Since we are A.R.E. members, we periodically send our collected donations to the Edgar Cayce Foundation.

The Dreamers Responsibilities

1. Arrive on time so as not to interrupt the proceedings. If a meeting must be missed, it is courteous to telephone in advance and say so.

2. Present your dreams as clearly as possible as to sequence and characters. Experience shows this is best achieved by recording your dreams upon awakening in a dream journal.

3. Be open to suggestions posed by the group as to elements of the dream to be explored.

4. Try to connect the dream to present life situation such as work, home life, friends, problems, etc. Also, the previous day's incidents which should automatically be noted in your journal, along with the dream.

5. We have found that dreamers get more understanding of their dreams if they have done some preliminary work prior to the meeting. It also saves time at the meeting.

6. There may be times when one cannot be present or recall a dream; this doesn't preclude helping or being helped.

7. It is not requisite to know the complete meaning of a dream in order to be helped by it. Any understanding you take away from a session paves the way to further work on the dream—even much later.

8. Share your own experiences with similar problems that come out of the work. Remember that everything that anybody says connects with ourselves.

9. Try not to be dogmatic; rather, approach all techniques as steps toward awareness. Don't confuse the technique with the meaning.

10. Finally, the dreamer ideally discovers the meaning himself. He neither automatically accepts nor rejects what has been said: theme, entire contents. And it is he who finally decides what relevance this has to his life.

Suggested Authors

The works of:

| | | |
|-------|---------------|--------------|
| Freud | Mark Thurston | Donald Crisp |
| Jung | Anne Farraday | Fromm |

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EIDETIC WISH DREAM *continued*

opens itself to a new sensation, to a new door. The problems of waking life are really rigidities and fixations which create a tendency towards fixed thinking. The change through image awareness of the other side means opening the door to a new sensation and changing a narrow reality to a larger reality.

Dreams originate in the waking life. A person who is defended in waking life, dreams of the other side during the night. What you do not experience in reality, you experience in the dream. The dream images give the expression to the other side of things, to the wishes and

possibilities, the sensuous and even the impossible. Thus there are those who have full, active lives and who have vibrant dreams, waking up more refreshed from the night's sleep. There are people for whom the dreams are bad, fearful and anxiety ridden, the nightmares—leaving the dreamer exhausted as if sleep did not happen or if sleep were a battle ground filled with demons and never ending unresolved issues. There are also those who do not dream at all. There is a blank on the screen, a void. Psychoanalysts have often noted that in some cases the well springs of life even die in the dream. From where does this drought begin?

Widening of conscious reality is thus the key to the dream and changing the content of the dream. As a strategy, the drought may be attended in waking life. If the waking life is positive, the dreams can become even more evolving and expressive. If there is some freedom, when the defenses are relaxed, the dreamer explores more of his potential in the dream, hoping that the dream content will seep into the conscious life, giving either a new perspective, a problem solved, or a key to the hidden conflict charting a new course of action. Revitalized into waking life, that new juice can surface a clearer pattern to the heretofore abstracted uneasiness or a sense of

EIDETIC WISH DREAM *continued*

incompleteness. The added details or underlying notions spurt the person to experience more actively in life.

A fireman used to have a recurrent nightmare involving an actual fire in which several people were killed. In order to resolve this, he began to focus on the bad dream, knowing that it was saying something to him. Although a positive, active man, the dreams of this fire continued to haunt him, causing wakefulness and a severe anxiety. Upon awakening he would occasionally remember the uneasiness of getting to the fire a few seconds delayed, a lapse that he could not account for. It was this unaccounted for lapse that created a disquiet in his consciousness, which did not come out in the disturbing nightmares. He finally tried to use the potential of waking life. He replayed the images of the fire backwards, from the known image in the nightmare until the reason for the delay was clear in the image progression. Memory did not bring this lost image into clarity, but concentration and image progression helped to pop out the required valid image, which solved his dilemma. He remembered that a Shaeffer beer truck which stood on the road blocking the way had caused the real delay. The dream was a thrust from the other side of what haunted him and jabbed his waking consciousness until he was forced to develop in waking life the clear and complete story of the day's events. This cured his nightmares. The instrument of inquiry was in fact the eidetic procedure, which uses images along these lines.

What is the drought in waking life and how can eidetic work create better dream and life content when there are no dreams or the dream content is scarce or frightening? Even when the dreams are pleasant, they can be further enhanced in waking life. The principle of creating new images and new ideas can transform meaningfully the sleep-consciousness. Dream potential in the eidetic work aims to surface wishes. Wishes are the hopes, the power, and the force of the mind to create and express. Let us examine a brief procedure which has been found useful.

Eidetic Wish Dreams

1. Wish for ten good things. List each one separately.
2. Form a clear image of each wish, concentrating on the wish as an actual picture. Go over the picture carefully and slowly.
3. Sense the feelings and meaning of each picture. How do they fit into your life.
4. Continue this process every day for at least two weeks. Do not just think of the wishes. Always see them clearly as images.
5. Practice this exercise before sleeping and during the course of the day.
6. See if your dreams have begun to express these wishes.

Are wishes mere fantasies or do they represent authentic inner dreams which are validly rooted in the self? Sometimes fantasy occurs in a fleeting manner, more like thought than image, skimming the outer rim of the mind without much feeling or meaning concerning the self. However, when wishes are clearer, they have a deeper meaning and tap the individual's potential. The clear image

formed in this way can cause action and change, bringing in fresh air and opening new doors in the mind, breaking the fixed negative states.

Good literature which feeds on eidetic images has a way of forming wishes and strong powerful images that give a new vision to the mind. For instance, Homer's *Odyssey* forms such images for every age: the concept of the hero actively striking, moving forward with skill, cunning, and a special kind of perception. The dreams of Odysseus will always come true and the "near escape" is only a lesson for the greater challenge. The dreams of Lady Macbeth, on the other hand, are filled with agony, a narrowness borne out of a life that is filled with tragedy and malice. The disturbing dreams of such a figure are only echoes of a more distressing life. Biblical Joseph used dreams to come to the greater understanding of events changing Egypt's political life. Our images are the lives we lead.

You gave away force
And took to light instead.
You hugged light in darkness
And reached out to weapons,
Hung on the Tree of Life.
You walked with care
And climbed over many tips of light,
And proceeded to ascend
In sleep, to the Garden of Life.

Manhunt in the Desert, p. 238

A main principle in images is that of the magicality of the mind expressed in the form of wishes. The mind is not a mere container of facts and logical progression of memory items, like a computer data bank. Any attempt to see the mind in this respect will create a fixity that stifles the creative and explorative imaginative play which is a natural and spontaneous entity in the human psyche. When nature is shut off in this respect, the psyche falls ill.

Magicality thus is the mind's ability to form images that have a strong urge for creation, exploration, growth, health and solutions. Eidetic pictures are in fact forming all the time and have the ability to give the person new knowledge and many more possibilities of consciousness than what is "thought" to be possible. The need to focus on the eidetic is the desire to understand the other part of consciousness, this magicality, the part that is not as accessible in logical thinking. We can do certain things in the eidetic that we cannot do in waking life, express parts of the self that are hidden or not understood, and use the eidetic for solving problems in a creative way. The dream incident begins in eidetic imagery in the focus on the mind's magicality and understanding in waking consciousness and in the focus on the concrete image experience and attempt to explore the creative feelings.

In the eidetic, events or parts of the personality surface that long for expression, parts missing in waking life. These parts of the self or personality multiples and self emanations, do not conform to abstract logic. The one is unified in the many, like the first holding the strings of many balloons, multi-colored, different in shapes and sizes, all bobbing along in the sky. There is an anchoring of the wishes in the eidetic, or else the self would float off scattered. Yet, at the same time, each image multiple is expressive of a dimension of the self that is only total with all having a chance for

space and meaning. Images are the many wishes of the self and past is but a hope. Image concentration of these wishes and personality multiples can create awareness of strength and gifts that are there to break a status quo in consciousness and draws energy from the positive aspects of creativity, self-expression, awareness, activity and connectedness.

Whatever the person has experienced in the past, he remains that person dealing with the same situation in the present. He is a composite of the personality multiples living feeling, and breathing through many separate identities. What he or anyone else did then, he is doing now; and what was left unfinished is being finished and completed through the medium of images.

Psycheye, p. 126

Breathing life back into the self in the form of these images is thus the real challenge. Eidetic images, or clear visual images of high intensity in the mind, are positive, constructive nuclei which perform this task in sleep or waking life. These images serve a function in the psyche, that of keeping the psyche integrated. Furthermore, dreams can become enriched through eidetics during waking hours since they have the expressive, integrative core and produce a synthesis and a healing in the mind. Dreams can be moved progressively along this path and become eidetic during sleep. Since the dreams' content sparks off the reality of one's life, the wish images through eidetics must be activated in waking consciousness, and repeated without masks. The masks must be torn, and the full face of the reality must be explored through the eidetic wish dream, which energizes both the dream content and the reality of the waking life as one unity.

Akhter Ahsen is perhaps the most influential theorist on mental imagery today. Already established as a leading figure in contemporary psychology, his contributions include originating the first totally imagery based psychological system. Ahsen draws from his broad experience in imagery, involving ideas on the nature of mental functioning which encompass psychology, mythology, sociology and religion.

Dr. Ahsen is the Director of Research and Training and psychotherapist at the Imaga Institute, 22 Edgecliff Terrace, Yonkers, New York. He is the founding chairman of the International Imagery Association and editor of the prestigious Journal of Mental Imagery. Dr. Ahsen is the author of five books, including Psycheye: Self-Analytic Consciousness and Manhunt in the Desert: The Epic Dimensions of Man, and numerous book chapters and articles on imagery's effects on healing, learning, and the creative processes.

Dr. Ahsen founded the Image Institute in 1966 in Philadelphia to work with image potential in its vast applications in the arts and in sciences. The current programs include individual work and various group training programs for persons interested in self growth, therapeutic applications, and artistic processes. Dr. Ahsen will begin on-going training programs in New York City in August of 1982. If you are interested in receiving information about these or other programs, please write to the Image Institute or call (914) 476-1208.

The Journal of Mental Imagery and the International Imagery Association sponsor a twice-yearly conference in imagery. The next one, the 6th American Imagery Conference, will be "Timeless Therapeutic Images" in San Francisco, November 5-7, 1982. For more information, call (914) 423-9200.

The two books mentioned in this article, Psycheye and Manhunt in the Desert, are published by Brandon House Inc. and distributed by ProHelios Inc., 397 North Broadway, Suite 1-0, Yonkers, New York 10701. (914) 476-0781.

LAST OF THE LETTERS TO THE EDITOR

As indicated, these letters were written to the editor but in future issues this section will serve as sort of a dream network bulletinboard in which subscribers can communicate directly with the whole network. Take this opportunity to let others know what you need from the network, what you have to give it, or just who you are.

To the editor:

It may be of some interest to you that the vast divergences of dreams now have been simplified into three neurological categories. Each category corresponds to the genetic programs computed within the three brains of the human trine brain — the reptilian core surrounded by our primate brain of cortex and dormant frontal lobes. Each dream now can be identified quickly and efficiently as to its brain of origin. The point of origin identifies the dreamer's level of neurosis and evolution or devolution — forward into the frontal lobes transcendence phenomenon or backward into reptilian self defense and counter attack personality.

T.D. Lingo, director
Dormant Brain Research and
Development Laboratory,
Laughing Coyote Mountain,
Box 10, Black Hawk, CO 80422

To the editor:

I am currently completing a doctoral dissertation — New School for Social Research, Graduate Faculty, Anthropology Department — on the non-clinical dream work movement in the United States and on the role that anthropology can play in facilitating the expansion of dream awareness in the West. I envision a bidirectional focus: bringing a cross-cultural perspective to professional dream research and providing ethnographic documentation of activity within the growing dream work movement. The increase in the latter since I began my fieldwork, in 1979, has been remarkable, and I think the efforts of you and Sally Shute to provide a network for "dream explorers" lends support to my contention that this is indeed a "movement."

Deborah Jay Stearns
66 Madison Ave., Apt 8K
N.Y., N.Y., 10016
(212) 689-4975

To the editor:

After our first issue I was immediately overwhelmed with all the work that had to be done to do service to the concepts Doug and you and I collectively discussed before *Jusion*. It's a relatively easy thing to collect and print a single issue, but the volume of work to set up and maintain an organization even as small as our nascent group effort surprised me. It's really a part time job without pay, indeed a job for which one is charged. And this in the face of being very broke and sorely in need of good labor. . . . So I'm depressed. It's been a double bind, needing to put energy into the mag, yet realizing the effort would be fruitless in terms of feeding my body or paying for shelter. Yet equally fruitless, in fact hopeless, to work for body and shelter without working towards a vision. A dilemma I feel you would deeply understand.

Perhaps I should say something positive about my involvement with this enterprise. From the beginning, my needs in working together with Doug and you and Sally have been not to create a name or fame or any of that. I am one of those little people of which you have spoken. I have had amazing, wonderful dreams for many years now, dreams that have given intimations of incredible possibilities for human society, dreams that often make our normal three dimensional world of cars, strife, relentless pursuit of ego regardless of the fate of the world, hopeless degradation and suppression of human spirit, seem so dim. . . . I do not fully belong to this world. I

do not acknowledge allegiance to this clashing, gaudy, pitifully barbaric attempt at human community. It could have been different.

I dreamt once of a great being who took me through silver space to another world, one in which a great sage had stopped the industrial revolution in the last century. It was Earth, but an alternate Earth. I fell from the sky as if by parachute, into a pine forest near a leper colony. These people had so much natural compassion they allowed the afflicted near their towns, accepted them into their community.

I saw a coin in the dirt. I thought I saw on it an image of a rooster heralding the dawn, but it was a phoenix in a next of fire. A woman dressed in dark colors danced before me, showing the way into the town, but I knew the way. In the town I found my counterpart, a fellow married, an apprentice to the council of elders. These elders were not only responsible for the present state of the community, but for the future as well. They considered it a high art to be able to see the future effects of present actions: certain people were chosen to train for years in the holy art of guiding the people through the present into the future, seeing all the effects of changes in technology and government for decades ahead.

My counterpart was one of these people. We looked through books; he showed me a book full of ancient Greek artifacts. One had been recently found in the sea, a winged scarab carved of white marble. I recognized it: we determined that the histories and fates of our worlds had split sometime between ancient Greece and the present.

There was one atomic reactor on the planet, used only for research. These people, human people, had so much faith in each other that the reactor had been built in the bottom of a shallow sea. Any one person who doubted the motives of the researchers could come and pull a rope, and the walls holding the water back would be released. But no one ever did.

I have wanted only to reach out with these dreams, to find others, to build a bridge of hearts around the globe, so that in dreams we could redeem the world.

Chris Matthews
124 N. 48th
Seattle, WA 98103

To the editor:

My interest is in using dreaming as a means to personal growth through integration of what appear to be two distinct forms of cognitive functioning. My theoretical perspective is derived from research in brain hemispheric specialization. I am not so concerned with hemispheric lateralization as I am with the existence of two distinctly different forms of cognition, spatial and language thinking. In that language thinking is composed primarily of words and spatial thinking is composed of visual, auditory, kinesthetic and tactile images, integration of these two cognitive functions is difficult; for all practical purposes they are two different languages. The symbolism of dreams may be the mode by which these two potentially autonomously functioning processes communicate or can communicate.

I intend to do research in this area, initially for a dissertation.

Pierce Skinner
89 Early Street
Morristown, N.J. 07960

To the editor:

I have done a fair bit of research into dreams. My main focus is the role of dreams in the creative process, especially in regards to writing fiction. Within the creative writing classes I teach through Denver Free University, dreams are used as a source for story ideas.

Ken Freed
916 Lafayette Street,
Denver, CO 80218
(303) 863-9613

To the editor:

I have decided to do my Doctoral dissertation on dream recall as a manifestation of right brain functioning. If you know of any work which has been done in this area I would greatly appreciate any information which could share with me.

Sandra Kagan
4821 Beeman Ave.
No. Holly, CA 91607

To the editor:

So far we haven't come across any serious interest in dreamwork over here. Indian culture as a whole, even amongst the upper classes, seems still to be interested in dreams only as possible prophecies, and uses an entirely superstitious symbology to try to interpret them as prophecies, e.g. it is supposed to be a good omen if a lizard runs across the floor after you've done your *pujas* at the home shrine, and similarly a lizard in dreams may be treated as an omen of good luck. The sophisticated Westernized upper classes, by contrast, still seem very stuck in Freud. The exceptions are groups (usually composed more of Westerners than Indians) following some definite spiritual path such as the people at Aureville, the would-be New City that grew out of the Aurobindo Ashram; quite a bit of casual dreamwork goes on in such groups, mainly along Jungian lines but with a definite bent towards using dreams as part of whatever Path is being followed.

John Wren-Lewis
Plymouth (Claverack)
Kodaikanal (Tamil Nadu)
624 101 INDIA

To the editor:

We have a small dream community (3) who have been recording dreams and sharing them for over a year. It has evolved over the last few years in mutual interest in personal growth — spiritual, emotional, physical and intellectual. We have used dreams to aid in the process. We look forward to receiving our subscription.

Jim & Rose Dunphy
22 Marie Court
Holbrook, N.Y. 11741

To the editor:

I'm 82 and most of all dreams and a study of the mind are really side issues with me. I'm basically an author and a plantsman. But I have dreamed heavily all my life, and always had a side interest. I was a farm and country boy. I went to Cornell and got into a totally different group of persons, intelligent, often rich, cultured. I was only intelligent. In my early twenties, one year I dreamed over a period of about a month, that all of my family and close relatives died. Horrible nightmares. But later, I had to admit, accurate. I got rid of them all right.

I have become increasingly disappointed in the bulletins I have got so far. I am interested in dreams for what they may reveal of the workings and structure of the human brain-mind, but I find little probing here.

The continued worse nightmare of my life has been the dream in which I know I am sleeping and try desperately to wake up. I am particularly interested in it because it shows indications at times of the borderline between consciousness and dreaming. At times I hear myself snoring, I know I am almost awake, sometimes I can force myself awake, sometimes I seem to do so but it is a false awakening — merely another part of the dream. Where does that shift occur in the brain?

Some ten years ago I kept a record of my dreams for a whole year, sometimes scribbling down accounts of them in the middle of the night. I've always also suffered from nightmare dreams, and this impelled me to do some research to their origin, and out of this I wrote a book, STUFF OF DREAMS, which still has to find a publisher.

Fred Lape
Director
The George Landis Arboretum
Esperance, New York 12066



DREAMS

by Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

from: *The Dream Keeper and Other Poems* by Langston Hughes. Alfred A. Knopf, Inc.

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Enclosed is \$13 (\$19 for foreign countries other than Canada and Mexico) to keep dreams alive. I understand this gives me a year's subscription to all three newsletters of the DREAM NETWORK BULLETIN.

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- I am enclosing a mailing list of friends, colleagues, or clients who are also interested in dreaming. Please send each of them a free sample copy of the DREAM NETWORK BULLETIN.
- I want to make contact with others whose interest in dreams is similar to mine. Enclosed is a description of my dream interests or projects.
- We are actively involved in a dream group or in creating a Senoi-type dream community in our area. Enclosed are the particulars.

Dreamwatch . . .

— A CALENDAR OF DREAM & IMAGERY EVENTS—

Become a dreamwatcher for your area or region. Send us in any information that comes your way on dream or imagery workshops, lectures, classes, etc. To be published in "Dreamwatch" entries must be received at least a month in advance.

NOVEMBER

- 11/4 **"Learning to Improve Your Dream Recall"** Workshop with Dr. Judith Malamud at Dream Community of N.Y. 684 Washington St. #2B, N.Y., N.Y. 6:55 P.M. (212) 933-0460.
- 11/5-7 **"Intermediate Shamanic Training Workshop"** with Michael Harner. A 2½ day workshop (Fri. evening, all day Sat. and Sun.). For information: East/West Center for Holistic Health, 141 Fifth Avenue, N.Y., N.Y. 10010. (212) 673-8200.
- 11/5-7 **"Dreamtrek"** A weekend adventure in Space, Time & Dream with Barbara Shor at Murray Grove Conference Center, Lanoka Harbor, N.J. (212) 662-1749.
- 11/12-14 **"Intermediate Shamanic Training Workshop"** with Michael Harner. Interface, 230 Central Street, Newton, MA 02166. (617) 964-0500.

- 11/17 **"The Creative Self in Your Dreams."** 12/9 Workshop with psychotherapist Paul Elovitz, Ph.D. at the N.J. Dream Community. 8 P.M. (201) 692-8117.
- 11/17 **"Prosperity — The Dream That You Can Visualize Fulfilled."** Laurence Sterne, Ph.D., 6:30-9:30 P.M. \$25. N.Y.C. (212) 749-5059.
- 11/19-21 **"Dream Workshop"** Led by Rob and Margaret Blood, 2005 Penncraft Court, Ann Arbor MI 48103. (313) 769-0046.
- 11/19-21 **"Basic Shamanic Training Workshop"** with Michael Harner. Esalen Institute, Big Sur, CA 93920. (408) 667-2335.
- 11/20 **"Working with Dreams"** An all-day workshop with Dr. Montague Ullman done as a benefit for the Dream Network Bulletin. Only \$35. Enrollment limited so send in your check early made out to "Dream Community" 333 W. 21st St., Apt. 2FW, New York, N.Y. 10011.

DECEMBER

- 12/2 **"Using Your dreams to Improve Your Life"** Workshop with Tom Dickershaid at the Dream Community of N.Y. 350 Bleecker St., #3E, N.Y.C. (212) 744-6997.
- 12/2 **"American Indian Vision Quest"** with Joseph Rael, a Pueblo Indian Medicine Man. N.Y.C. (212) 662-1749.

- 12/9 **"Transforming Symbols"** Workshop with Zsuzsa Simandy, MSW at the N.J. Dream Community. 7:30 P.M. (201) 692-8117.
- 12/18 **DREAM COMMUNITY OF NEW YORK WINTER SOLSTICE CELEBRATION**, 684 Washington St. #2B. For details call John Perkins, director. (212) 242-3871.

JANUARY

- 1/7-9 **"Basic Shamanic Training Workshop"** with Michael Harner. California Institute of Integral Studies, 3494 21st St., San Francisco, CA 94114. (415) 648-1489.
- 1/14-16 **"Basic Shamanic Training Workshop"** with Michael Harner. Center for the Healing Arts, 11081 Missouri Ave., Los Angeles, CA 90025. (213) 477-3981.
- 1/23-30 **"Basic and Intermediate Shamanic Training Workshop"** with Michael Harner. Esalen Institute, Big Sur, CA 93920. (408) 667-2335.

FEBRUARY: Dr. Judith Malamud will be giving a course at New York University, School of Continuing Education, entitled **"Dream Awareness: A Path to Self-Understanding, Creativity and Intimacy."** For information call (212) 933-0460 or request a bulletin from NYU's school of continuing ed. at (212) 598-7064.

To the editor:

I got interested in dreams through going to a psychiatrist. I had one dream which he didn't know what to do with. I told a friend of mine about this and she informed me that on Saturdays they helped people with dreams at the A.R.E. Center in N.Y.

I went there and told my dream to a large group there. Within three minutes everyone knew what it meant and I knew that they were right as 'the flag went up' immediately and flashed, 'that's it.'

Here I also met Gustavo who wrote the article with me and we have been friends ever since and working together on dreams in our Monday night group for four years. It has been our experience that the truth you find within yourself is more valuable than what others tell you, no matter how right they are.

Leon B. Van Leeuwen
12 East 41st Street
N.Y., N.Y. 10017
(212) 532-7030

"I do not fully belong to this world. I do not acknowledge allegiance to this clashing, gaudy, pitifully barbaric attempt at human community. It could have been different.

"I have wanted only to reach out with these dreams, to find others, to build a bridge of hearts around the globe, so that in dreams we could redream the world."

—Chris Matthews

"The increase in (dreamwork activity) since I began my fieldwork in 1979 has been remarkable . . . This is indeed a 'movement'."

—Deborah Jay Stearns

"The truth you find within yourself is more valuable than what others tell you, no matter how right they are."

—Leon B. Van Leeuwen

CONTRIBUTING DREAMWORKERS

The following individuals have subsidized this issue of the DREAM NETWORK BULLETIN with a contribution of \$25 or more.

VALERIE MELUSKEY, a certified movement therapist and dream workshop leader specializing in body/movement work with dreams and the development of lucidity in dreams. For information on workshops, classes, and private consultations write: The Old Great Road, Princeton, N.J. 08540. (609) 921-3572.

MONTAGUE ULLMAN, M.D. is a psychiatrist and psychoanalyst who founded the Dream Laboratory at the Maimonides Medical Center and is currently devoting himself to group work with dreams. His book, co-authored with Nan Zimmerman, entitled "Working With Dreams" (Dell Press) describes the experiential approach he uses. He conducts weekly dream groups both in the city and at his home in Ardsley, N.Y. (914) 693-0156. On November 20th he will be conducting an all day dream workshop as a benefit for the Dream Network Bulletin.

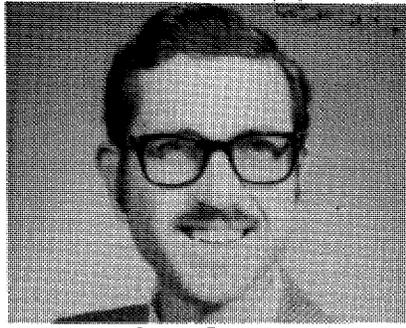
DREAMING AND MEMORY *continued*

memory. The Roman treatise on memory *Ad Herennium* (circa 86-82 B.C.) labels these symbols used to aid memory *formae* (forms), *notae* (notes), and *simulacra* (similar representations). But these labels seem artificially contrived. To find out if the symbols useful in aiding conscious memory are indeed like the symbols in dreams, one would need to study a natural memory expert like Luria's S. And, in fact, S's symbolizing technique does indeed seem to have much in common with the symbolism met with in dreams. S. made extensive use of symbolism to facilitate his feats of memory, and his form of symbolism was in many ways unique and particularly "dream-like."

After initially studying S., Luria concluded that one of his outstanding characteristics was "an especially vivid form" of "synesthetic type of sensitivity." S's memory methods (if they can be so called since they had developed naturally) were based initially on an ability to "see" lists of words or numbers as a kind of connected series of "visual images." This was, for S., an entirely natural technique. S. claimed that his visual images appeared to him spontaneously. Luria explains that, for S., "'lines,' 'blurs,' and 'splashes' would emerge not only when he heard tones, noises, or voices. Every speech sound immediately summoned up for S. a striking visual image, for it had its own distinct form, color, and taste. Vowels appeared to him as simple figures, consonants as splashes, some of them solid configurations, others more scattered — but all of them retained some distinct form."

This synesthetic phenomenon may be a key to understanding how dream "images" are created and perhaps to how they sometimes should be interpreted. Synesthetic-like phenomena are frequently reported as accompanying the half-dream state. Freud discusses "hypnagogic imagery" at some length in *The Interpretation of Dreams* and occasionally suggests that synesthesia may play a role in forming this imagery. He discusses, for example, how Silberer was able to follow the construction of images in a reverie state. Silberer's experiments were highly suggestive and interesting but, at the time, were not followed up to any great extent by other orthodox experimenters. Silberer was able to elicit symbols during his own hypnagogic states. During states of "drowsiness," he would concentrate on certain abstract thoughts and note the manner in which the thought was transformed into a symbol. For example, in concentrating on the thought of improving a "halting passage in an essay," he saw himself "planing a piece of wood."

Some of Silberer's other examples are even more clearly synesthetic. On one occasion, while entertaining the thought "I do not need to get the theater tickets anymore, I have them already," he heard "a melody in which the syncopation occurs repeatedly." At the same time, he saw "the notes of the music." The repetitious syncopation apparently signified to him that the tickets were already bought (to buy them again would be repetitious). Seeing the notes simultaneously with hearing them apparently served as a redundant bit of sense-reinforcement of the same thought. In one of his other examples, Silberer carefully points out the fact that at least two sense modal-



Steve Carter

ties were involved. On this occasion, while riding in a train, he noted how the images that appeared to him moved in rhythm with the sound of the axles of the train. "This suggests," he says, "that autosymbolic pictures can be influenced by acoustic perceptions."

This phenomenon of synesthesia as it operates in the production of imagery suggests much about how dream symbolism is produced. The "dream work" that Freud postulated as having a disguise function actually operates much as Silberer experienced it (and as anyone who tries some of the same experiments with waking imagery can verify): as a direct representation in another sense modality of certain feelings or ideas. The feelings or ideas are not being disguised; they are being re-stated, this repetition or reinforcement serving to impress the feeling or idea on the mind — thus "consolidating memory." In fact, in a sense, symbolism itself might be defined as the representation of an idea or feeling in a different sense modality.

Dramatization or Serialization

Another memory technique unflinchingly recommended by mnemonic experts, and obviously used in dreams as well, is that of dramatization or serialization. For the ancient mnemonic authorities, this meant the placing of the images to be remembered in a dramatized or serialized sequence. These authorities, according to Frances Yates, speak of using series of *loci* or places in which to place their memory images. Generally, the ancient writers recommend architectural *loci*, but other kinds are suggested as well. And Luria's study of the mnemonist S. indicates that S. made a "natural" use of just such a technique. How did S. use his "images"? Luria explains:

"Most often (and this habit persisted throughout his life), he would 'distribute' them along some roadway or street he visualized in his mind. Sometimes this was a street in his hometown, which would also include the yard attached to the house he had lived in as a child and which he recalled vividly. On the other hand, he might also select a street in Moscow. Frequently, he would take a mental walk along the street — Gorky Street in Moscow — beginning at Mayakovsky Square, and slowly make his way down, 'distributing' his images at houses, gates, and store windows. At times, without realizing how it had happened, he would suddenly find himself back in his hometown (Torzhok), where he would wind up his trip in the house he had lived in as a child. The setting he chose for his 'mental walks' approximates that of dreams (my italics), the difference being that the setting in his walks would immediately vanish once his attention was distracted but would reappear just as suddenly when he was obliged to

recall a series he had 'recorded' this way."

In this description of S's memory techniques, Luria himself makes the connection between S's dramatizations and the "settings" of dreams. Calvin Hill's "content analysis" technique has revealed that most dreams take place "in familiar settings" and that "more dreams occur indoors than outdoors." In other words, the most common setting for dreams is a familiar architectural setting, precisely the kind of location recommended by memory experts. It is almost as if that part of the brain responsible for creating dreams is familiar with mnemonic techniques; or, what is more likely, that the same cognitive mechanisms are crucial to both processes.

Clarity and Exaggeration

Another technique recommended by ancient mnemonic authorities is the deliberate exaggeration or accentuating of images so as to render them more memorable. The *Ad Herennium* recommends making the images "as striking as possible," avoiding vague or passive images and striving to make them active (*imagines agentes*), assigning to them "exceptional beauty or singular ugliness," and so on. According to Luria, S., too, made use of bizarre or exaggerated images, but he apparently did not do so naturally. Only after he found that he would occasionally forget images if they were not vivid enough or did not stand out in their imaginary "loci" did he make use of exaggeration by consciously increasing the dimensions of his images, changing their color, or in other ways sharpening and differentiating them. It seems possible, however, that S. from the very beginning used some distortion or exaggeration without realizing it. Later on, he may have used a great deal more of it as he tried harder "consciously" to succeed during his performances or exhibitions.

Dreams, at any rate, are often characterized by distortions of reality. Like memory images, which the *Ad herennium* suggests should be "striking and unusual ... beautiful or hideous, comic or obscene," dream images are very often distorted. Even when the dream involves familiar settings, Calvin Hill and Vernon Nordby observe, "the familiar setting is more or less distorted from its counterpart in waking life." In most cases, however, Hall has found that dreams are realistic and natural dramatizations. The "reflect rather faithfully the daytime activities and preoccupations of the dreamer." Perhaps when distortion does take place, it serves the same function that distortion serves for the mnemonist: that of making the symbol stand out more clearly and thus increasing its chance of being remembered.

Conclusion

This brief survey of a few similarities between the outstanding features of the dream and the memory devices used by memory experts, while providing some fertile ground for thought, actually raises more questions than it answers. Obviously, our dreams are not constructed in order to remember some arbitrarily chosen list of words or names; our dreams, if their purpose is primarily to facilitate memory, must be constructed to help us to remember "ourselves." Probably everyone who has studied and worked with his dreams for any length of time would agree that he "remembers" better because of the practice, but, again, this improvement in memory is an improvement in a specific form of memory — the memory for

DREAMING AND MEMORY *continued*

one's significant life experiences. I'm not certain, for example, that my own conscious memory for events or dates has improved significantly because I have recorded and studied my dreams for many years. Yet it seems plausible, and even probable, to me that, as one begins to attune himself to the thinking mode used by the "dream self," he will begin to remember better — automatically connecting people and events by means of synesthesia (altered sense modalities) or serializing (the creating of stories), such as Luria's S. did.

But our conscious minds do much more than just "remember." At least a part of our thinking time is spent rehearsing for the future. Our dreams are certainly no different in this respect. They do not focus only on the past in order to remember it. What of the many dreams that are about the future, those dreams that exhibit what Jung calls the "prospective" function? Are we, in a sense, "remembering" the future when we dream about it?

Obviously, many more questions could be asked about this intriguing relationship between dreaming and memory. If you have any thoughts you'd like to share with me on this subject, I'd be glad to hear from you. My address: Steve Carter, 1634 Jump, Wichita, KS 67216.

Books Mentioned

Hall, Calvin S., and Norby, Vernon J. *The Individual and His Dreams*. New York: Signet, 1972.

Luria, A. R. *The Mind of a Mnemonist*. New York: Basic Books, 1968.

Yates, Francis. *The Art of Memory*. Chicago: University of Chicago Press, 1966.

DREAMS AND ART *continued*

with a new surety, determination, a festive mood. The pain in her back neck muscle seemed alleviated.

The richness of the soul speaks to us in dream images, thus the use of dreams in art-therapy is a vital tool in our understanding of what the unconscious wants to tell us. The message of the dream can be clarified and integrated more easily when we allow the unconscious, the hand and the imagination to work together in unison. Recognition of the symbolic significance of the dream image in a picture can aid us in assimilating the unknown, the half-forgotten or repressed past and lead us to greater awareness and further growth in the future.

For further information about on-going Dream-Art workshops, call: Elizabeth Caspari, (212) 245-7280.

UFO DREAMS?

by F. Michael Mola

Over a period of seven years I have received 40 dreams dealing with the UFO phenomenon. It has led me to begin a study of the possibility of a group mind contact experience. Hopefully a book will be the result of my research.

I am taking a practical approach dealing with archetype imaging and do not desire to substantiate the existence of UFO's.

If you have received dreams dealing with UFO's, please contact me and I will forward a questionnaire to you. *F. Michael Mola, President, Alpha Logics, 229 Cross Street, Bristol CT 06010.*

DREAMS

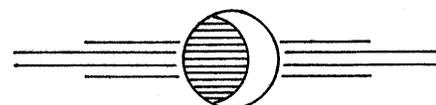
"In reply to the questions of suppliants the priestess, in divine ecstasy, uttered incoherent words and these were interpreted by the priests, usually in verses."

Bergen Evans' Dictionary of Mythology

No one in this day and age
will give an oracle a job.
I beat a retreat
to earth's dark side.
At night I roam the fog,
come upon an edge of sky.
I layer on black silken robes,
set a star between my eyes,
and place the moon upon the coals.
It steams into my face.
I breathe in its blue vapors,
exhale a wave of images.
I wash the day away.
Sometimes I swim. Sometimes I drown.
I always wake and take
the driftwood that I've found
onto the beach at noon.
I lay it out and try to match
a pattern half-remembered:
a word? a rune?
a mirror's frame?
(We're forced to search
for water in a drought.
A miracle — new sprouts
from severed branches.)
These signs may spell my name.

from CONVERSATIONS WITH DRACAENA

© Susan Chapman 1982



NIGHT SCHOOL

1.
He flips through illustrations.
I see the Indian's dream.
Turning in my grave,
I break out in confusion,
froth at the fingers.
The ordinary heart stops.
I remember a past life.
The poet lives.

2.
Following the river inward,
the blood tells stories.
Can I be half-fish to hear them?
Can I be half-man to tell them?

© Susan Chapman 1982

Susan Chapman is an artist and a poet living in New York City. She has been studying and enjoying her dreams for eight years. Her poems have appeared in several small magazines and a chapbook of her poetry and drawings, BREAKING THE STRANGLEHOLD, was published in 1978. This fall, a new chapbook is being published, CONVERSATIONS WITH DRACAENA, from which the poem "Dreams" is taken. It includes the full-color reproductions of the artwork of Susan Fishgold. This book is available from the author. Send \$5.00 to: Susan Chapman, 40 Clinton St., Brooklyn, N.Y. 11201.



Helen Kramer

for self-discovery are very exciting. All of us know that often the dream seems to have a vitality of its own, an aliveness that is often highly charged with emotion. So, in Gestalt Therapy, we try to foster the aliveness of the dream process.

In our therapy session, we ask the dreamer to tell the dream in the present tense (using the past tense takes the life out of an experience, and we merely end up talking about something, instead of experiencing it fully). We then ask our dreamer to actually *be* each part of the dream. Often, we identify with only one aspect of the dream and thus lose the potential for self-discovery that is an implicit part of every dream. If I have a dream in which I am being robbed, my tendency would be to identify with myself in the dream. I feel victimized, frightened, etc. But, according to Gestalt theory, I am every part of the dream. I am also the robber. As the robber, I have a very different "feel." For each of us, being a robber would have a slightly different "feel." For some, the robber is brazen or sadistic; for others, sneaky; for others, frightened. Because all of us view the world from somewhat differing perspectives, we, as Gestalt therapists, do not believe in interpreting these dream parts for others. Rather, we believe that, if the dreamer is allowed to experience the various aspects of the dream, he will discover the personal meaning that these parts have. Through actively identifying with the various aspects of the dream, we can discover something important about our own essence.

So what kind of robber are you? When you are frightened, do you become brazen or sadistic? When you need something, do you feel you have to steal in order to get? How do you live as a robber in your present life? How did you learn that this was the only way you could get what you need? The questions stimulated by only one dream fragment seem endless. In order to be brief, I will explore the dream a bit more simply.

What might I learn by being the robber in my dream? First, I will experience myself in a new way — as the victim in the dream, I am helpless; as the robber, I have some power. Remember that we make no value judgement but are looking at behavior in terms of energy — how can we make energy available to the organism so it can grow. If I am a sneaky robber, then I may begin to feel how I live in my waking life as a sneak. I may discover that I am sneaky because I don't trust that I will get what I want by being direct. This sneakiness is not limited to one mode of expression but is probably a pervasive way of being. I feel I have to sneak free time, or time for play; time when I don't want to be productive is stolen time. I feel like a

sneak when I do something self-indulgent, something that doesn't involve my being nice to someone else. As I explore this further, I learn how I became a sneak. In my family, the demand for my being a good girl was so strong that, when I wanted to do something that was not to my parents', teachers', or friends' liking, I was afraid to express my wants openly. In order to obtain acceptance, I learned how to look more cooperative than I was. But if we are too compliant, we lose ourselves to others; so, in order to preserve my integrity, in order to preserve my separateness, I became a sneak. This sneakiness is a clever adaptation to an environment that demands perfection. All of us *need* approval.

As children, we are very dependent on others, and, therefore, compliance to family pressures affords us safety, protection, and love. But we also need to express ourselves and our differences from others. By publicly doing what is expected and approved of, we satisfy this need for acceptance. By privately doing what we want, we satisfy our need for self-expression. The dream helps us to discover more about our essence. In a non-judgemental environment, we discover that this sneakiness is an important part of our existence. It is a strength to be able to express ourselves — it is necessary for our very being.

If we go further with the dream, we discover how much energy is contained in this "sneaky" part, the part that says, "you can't control me; I will do what I want." One interesting thing that happens is that, as we identify with this part of the dream, we become more energized — we reclaim the energy that was alienated. When we felt ourselves as the victim in the dream, we were helpless; and, because we felt that being sneaky was not nice or acceptable, we felt alienated from ourselves, cut off from an important way of our coping creatively in an inadequate environment. Any environment that tells us we must comply to others' standards, whether it suits us or not, is inadequate. It isn't our fault if our parents didn't know how to create a better environment. We became sneaky because it was the only way we could find to satisfy two important needs: (1) to feel loved and connected to our families, and (2) to be separate and independent.

Now, let's go a step further with our dream. We started by exploring the dream as an alive process, a drama that gives us a message about how we are living now and what we are carrying with us from the past. By being this robber, we became familiar with a part of ourselves that had been alienated from us. By reowning this alienated part, we became more energetic. We did not judge our behavior because, when we view behavior from an organismic point of view, we realize that all behavior is an attempt to get our needs met in the best possible way. As children, we developed the coping mechanisms of being sneaky because we were dependent on the environment (parents, teachers, etc.) for support. As children, our internal resources were limited, and our environment did not always support us adequately. Our dream demonstrated to us how we still live in the past — living as if we were children who can't speak up for ourselves, living as if everyone we encounter will treat us as our parents did when we were children. One of the greatest tragedies of human existence is that we fail to see that not only

IN A LAND OF PLENTY *continued*

have we changed but so has our environment.

It's as if you went to a foreign country where the vegetation was completely new. Not recognizing familiar fruits and vegetables, you didn't explore the unfamiliar, and you went undernourished in a land of plenty. Unfortunately, many of us only feel comfortable with what is familiar, and, as a result, perceive ourselves as we were as children and believe we have to live as we have always lived. In part, this is reinforced by the fact that we did meet with success by using these old behaviors. But, again, these behaviors don't necessarily work in the present. They are obsolete and inefficient.

Both the victim and the robber in the dream are unhappy. To be robbed is unpleasant, and to feel that the only way to get what you want is to steal is an awful way to live. Through this awareness begins the process of change, for as we become aware of what is, we automatically become aware of our alternatives. Fritz believed that awareness was curative, and, as we explore our dreams, we can become more aware of who we are and how we are living. We feel what fits us and what doesn't, and become aware of the endless possibilities that exist for self-expression and self-actualization.

Helen Kramer is a Gestalt Therapist in private practice for ten years. She trained with Dr. Fritz Perls and Dr. Marilyn Rosanes-Berrett. Ms. Kramer is on the faculty of the Gestalt Association of New York, 17 W. 60th St., N.Y., N.Y., 10023. (212) 974-1930.

CLASSIFIED

Listing costs 40¢ per word. Only dream-related entries will be accepted. Proceeds allow us to send out free sample copies of the DREAM NETWORK BULLETIN to dreamers who request them.

Learn Do-It-Yourself Dreamwork. Write DREAMS UNLIMITED, Box 247D, Middleton, WI 53562.

JANE ROBERTS/SETH BOOK READERS AND DREAMERS. Free sample Coordinate Point International, the Seth users "talk" magazine. The Dream Team, Box 151, Clarcona, FL 32710.

UROBOROS, the magazine which prints poetry and fiction dealing with myth, dream, archetype and vision. Write: Allegany Mountain Press, 111 N. 10th St., Olean, N.Y. 14760.

I would appreciate any information about dream workshops on Long Island. Mylie Clifford, 14 Rushmore St., Huntington Station, N.Y. 11746.

JUNGAN FREEFLOWING HYPNO-DREAM ANALYSIS. Learn self-hypnosis to recall and re-experience dreams. Continuing classes, \$7 each, 6 PM Sundays. Reservations needed. (213) 848-2408. LeGrand Day, 3607 M. West Magnolia Blvd., Burbank, CA 91505.

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SUNDANCE: The Community Dream Journal, in its original edition of six, 144-page, illustrated dreamwork issues, is now available for \$19.50 from the Editor, Henry Reed, 503 Lake Drive, Virginia Beach, VA 23451.

ONEIROGRAM**--LAST MINUTE DREAM UPDATE--**

SPECIAL THANKS to our growing staff of volunteers who help get the newsletter to you: John Perkins, Margaret Salha, Karen Davis, Joe Schulman, Sherry Piedrahita, Candice Tarpley, Linda Lake, Diane Moir and Serena Croft.

CHRISTMAS SHOPPING

Don't despair! We'll help and we'll pick up part of the tab, too. This offer is limited to subscribers only: You can give Christmas Gift Subscriptions to you dream friends for only \$10 a piece! This is our way of saying "Thank You" for making this network work.

CELEBRATE THE WINTER SOLTICE WITH US

The idea is to cement the dream network together with a little good cheer and high spirits (of both kinds). John Perkins, the new Director of the Dream Community of New York is behind the whole thing. It's the December 18th (a few days early. . .) WINTER SOLTICE CELEBRATION to be held at John's home at 684 Washington St., Apt 2B, New York, NY 10014. (212) 242-3871. Its open to all subscribers, dreamworkers and their friends. Dream Networkers from Puerto Rico to California are being contacted by John in the hope that we can have a string of such celebrations on the same day stretching across the country. So contact your local Dream Networker and "Y'all come!"

Your Dream Networkers are:
NATIVE AMERICAN NATIONS: Candice Tarpley, 112 W 89th St., NY, NY 10024. (212) 362-5731.
CALIFORNIA: Debbie A Foster, 999 Sonome #20, Santa Rosa, CA 95404.
COLORADO: (1) Janet S. Smith, 972 S Vallejo, Denver, Co 80223;
(2) Alan Farnham, 1300 S Birch St., Apt 204, Denver 80222. (303) 759-4801.
FLORIDA: Joan Medlicott, 498 NW 10th St., Boca Raton, FL 33432. (305) 395-5902.
KANSAS: Steve Carter, 1634 Jump, Wichita, KS 67216. (316) 529-3184.
MAINE: Bob Woods, RFD #1, Box 450, Buckfield, ME 04220.
MASSACHUSETTS: Larry Sargent, 23 Hardy Ave., Watertown, MA 92172
MICHIGAN: (1) Nancy Cross, 1009 Seyburn, Detroit MI 48214; (2) Bob and Margaret Blood, 2005 Penncraft Court, Ann Arbor, MI 48103, (313) 769-0046.
NEW JERSEY: Margaret Salha, 147A Fort Lee Road, Teaneck, NJ 07666. (201) 692-8117.
NEW YORK: (1) John Perkins, 684 Washington St., #2B, NY, NY 10014, (212) 242-3871. (2) Dale and

Nancy Gallagher, 703 Salt Springs Road, Syracuse, NY 13224; (3) Shirley Wiedmer, 570 Leonard Ave., Uniondale, LI, NY 11553 (516) 486-5811.

PUERTO RICO: Bob Krumhansh, 224 Violete, Urb. San Frasco., Rio Piedras, PR 00927.

If your area is not listed, step forward! What are you waiting for? We're waiting for you.

LATE "DREAMWATCH" ENTRIES

11/5-7 THE CREATIVE HEALING DREAM led by Elynn Hartzler Cowels in Lynchburg, VA 8 PM 11/5 to 5 PM 11/7. \$120 includes meals and lodging. Limit 8. (804) 528-2816.

11/5-7 DREAMWORK BY THE SEA, led by Jeremy Taylor at the Point Bonita Conference Center, Sausalito, CA (415) 454-2793.

11/12-14 HUMAN POTENTIAL AND DREAMS and ADVANCED DREAMWORK led by Jeremy Taylor at U. of Idaho in Moscow-Pullman, Idaho. Call Harold Rosen (208) 882-4328.

11/14 DREAMS AND THE HEALER WITHIN led by Beth Beurkens, MA, 500 Seely Ave., Aromas, CA 95004. (408) 726-2161.

DECEMBER

12/2 USING DREAM STATES TO IMPROVE YOU LIFE, led by Tom Dickershaid, 350 Bleecker St, Apt 3E, NYC (212) 744-6922. 7:25 PM.

12/17-19 THE NEW WORLD OF LUCID DREAMING led by Stephen La Berge at the Esalen Institute, \$190. (408) 667-2335.

12/18 THE WINTER SOLTICE CELEBRATION, organized by John Perkins, 684 Washington St. #2B, New York, NY (212) 242-3871. 8:00 PM.

JANUARY

A. THE MEANING OF DREAMS AND DREAMING led by Jeremy Taylor at the Star King School for the Ministry (PS146) open enrollment. (415) 845-6232.

B. DREAM ART CLASS, led by John Van Damm at New College of CA, Winter Semester. Write: New College, 777 Valencia St., San Francisco, CA 94110.

1/17 DREAM COLORS, LIGHTS AND ENERGIES, led by Carolyn Hulse, 140 West End Ave #6H, New York City. (212) 447-1436. 7:25 PM.

1/18 DREAMTREK, led by Barbara Shor, 147A Fort Lee Road, Teaneck, NJ, 7:30. (201) 692-8117

1/30 THE BAGEL DREAM BRUNCH, host: Diane Moir, 1068 2nd Ave., New York City. (212) 758-0161. Starts 1:00.

FEBRUARY

2/3 THE AWESOME, TOTALLY AWESOME DREAM WORKSHOP, led by John Perkins 684 Washington St., #2B NYC. 7:25 PM (212) 242-3871.

THE SECRET OF DREAM WORK

by William R. Stimson, Ph.D.

The secret of dream work is that you don't need dreams to do the kind of work we do on them. These same techniques, once mastered by long and diligent work with dreams, can be applied to waking life with radical results.

Free association. Lie down and get into a relaxed state. Let your mind wander along any one of its innumerable habitual channels of association. The important thing is to let go of all conscious control and direction. Let what arises arise, and then let it move on to the next thing spontaneously, automatically. But each time you become aware that you are in the middle of a thought, focus on it; not on the thought itself, which is as shopworn and stale as our conscious minds themselves, but on the images behind the thought. In the pictures our minds have collected, there is a vast reservoir of information that has never been adequately processed because our consciousness was too narrow and constricted at the time by conditioning to perceive the seemingly infinite dimensions of feeling tones present. When these pictures themselves, the images upon which our thoughts are based, are revisited in this way at a later time — especially after we have worked extensively with dreams — we bring to them the much wider dimensions of consciousness we have become capable of in the interim. We can enter directly into the consciousness of those who touched our lives long ago. We can revisit the consciousness of the person we were then. When we can do that, it becomes apparent that we are not the same person now. We feel and understand who we are in a transformed way.

The thoughts that meander incessantly through our minds are wrong. It's not that they are in error. But they are based upon an inadequate sampling of the original experience itself. The beauty of the human system is that this experience has been ingrained directly into our brains and bodies in the form of pictures and patterns of tension. It can be revisited by revisiting the pictures directly and its hidden wealth harvested long, long after the fact. The tensions can be released directly into spontaneous emotional expression.

Dialogue. We have at our fingertips not only this vast reservoir of our own experience but also the near infinite experience of all the people, places, and things that have ever touched our lives, even in the most marginal way at the time. These other characters and settings can be revisited directly in the form of the images they have left imprinted in our minds. For if they touched us at any little spot, they touched us with the whole of themselves. And the whole of their wisdom and insight as well as the depth of their sickness and pain — the two categories are not something different one from the other — is ours for the asking. "Ask and it will be given to you," the Bible says, "Seek and ye shall find." If we will take the time out from our daily and meaningless chatter with ourselves and with those around us, if we move to that protected place of peacefulness within us from where the images of our past can be viewed directly, we can strike up meaningful dialogue. Of course, we find with our minds what our hearts always knew. Of course, it may turn into tears. We let our body cry. We let our heart

feel what we never let it feel before. And each time we do this, we take a burden off it. Ours becomes a healthier heart. We find that the dialogue and contact with those around us in our waking life then becomes more meaningful and true.

We don't have to wait for dreams to work with these things. What goes on when we're dreaming is going on all the time. Dreamwork is an invaluable training and a prerequisite for this kind of waking work with images. Too few dreamworkers realize this. They become fixated on dreamwork, like a grade school pupil who keeps flunking and never makes high school. There is a step beyond this waking imagery work. You graduate from the graduate school of consciousness when you take these same processes into waking life itself, when you can work with and revision your daily episodes even as they are happening.

Analysis. You find that a radical reframing of a situation springs readily to mind even as it is happening. You see directly how the ways you are approaching an individual or a situation are habitual and invalid. You see others directly and nakedly for what they are behind the mask and the role they appear to be playing. You notice what's missing as well as what's happening. Of course, the analysis of a situation is the recognition and acceptance of your feelings in that situation. When you feel what you are fully, you can't help but accept it, and love it. You can quit trying to make it otherwise. This happens naturally. Like I said, the human organism is an amazing instrument. We need far less control than we imagine. These things happen naturally and spontaneously when we quit interfering with them. We have been conditioned to wander around in a false dream reality all day long, but it is in our nature — if only we would allow it — to awaken from this dream of false notions into a reality of deep involvement.

... and so on and so forth. The same holds true for all the other multitudinous techniques of working with dreams.

Dreamwork itself can become incidental to the expansion of awareness. Ultimately, only by letting go of dream resolutions and resolving our conflicts in waking life can we free our dreams for

deeper purposes. Their deeper purpose is to always lead us further and further toward the shores of fuller wakefulness. Is there an end to this and thus an end to dreaming as enlightened ones like Krishnamurti suggest? I don't know. I doubt that I am anywhere near that point. For me, dreamwork can still be a powerful tool for growth. I've seen the process thwarted, however, in certain individuals who, for all their prowess in the world of dreams and imagination, are unable to translate the resolution of their conflicts to waking life and so, like a branch stuck between two rocks in a fast running mountain stream swishes back and forth repeatedly with the current, all their movement is getting them nowhere. Yes, what I am saying is that dreamwork, like everything else, can be an escape from life. A woman I know who is afraid of sexual relationships with men has the most incredible sexual lucid dreams with orgasms and the whole bit. Her dream prowess is like the exceptional hearing developed in certain blind people — a compensation for a defect. She pursues her dream work rigorously and has made it a profession because it enables her to sidestep her defect. And consequently, it is also ruining her life. Needless to say, there is no telling her this. Our blind spots are our hurt spots. Who appreciates the doctor who would reopen the painfully infected wound? I'm not a therapist anyway and am not about to stick my fingers in her mind. If knowledge could heal, how whole we would all be! Only the full experience of the present waking situation heals. Dreams are an avenue, not a substitute. This is a secret that some of the dream therapies ignore and some of the greatest dreamworkers today only pay lip service to.

"Dream Community" is a quarterly newsletter of the monthly **DREAM NETWORK BULLETIN**.

Editor

William R. Stimson, Ph.D.

Art Director

Peeka Trenkle

Send all correspondence to William R. Stimson, 333 W. 21st St., Apt. 2FW, N.Y., N.Y. 10011. (212) 675-1213.

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