

COAT of MANY COLORS

DREAM

WORK



NATHLEEN
ROBERTS

THE
STATE
OF
THE
ART

A Publication of Dream Tree Press in Cooperation
with the Dream Network Bulletin

\$4.00

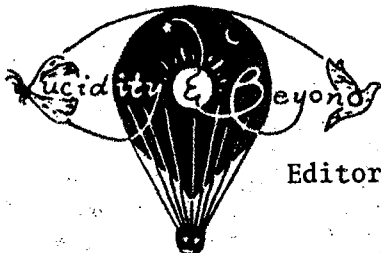
At present (March, 1983) the DREAM NETWORK BULLETIN consists of:

COAT of MANY COLORS



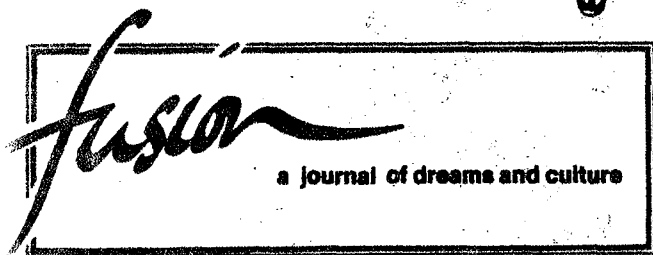
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. . . AND THE ORIGINAL

**DREAM
network**
BULLETIN

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333 West 21st Street, #2FW
New York, NY 10011

\$13.00 to any of the above will purchase a year's subscription to all of them. Individuals and press collectives interested in joining the DREAM NETWORK BULLETIN should contact Bill Stimson.

(EDITORIAL NOTE: It is the firm opinion of the Editors that the dream network and the dream work movement would be best served by a single, centralized address for subscriptions and calendar items).

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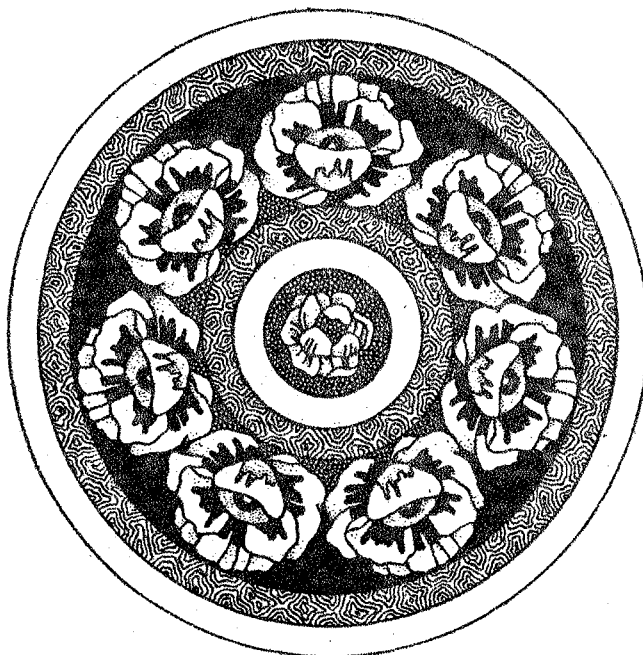
March, 1983

Printed in the United States of America

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EDITORIAL . . .

For a long time, dream work has been generally confined to the separate ghettos of psychiatric work and occult practice. However, with the publication of Ann Faraday's DREAM POWER in 1973, followed by Patricia Garfield's CREATIVE DREAMING in 1974, a new era of popular dream work was ushered in. Robert Van de Castle, Edgar Cayce, Kilton Stewart, and Montague Ullman had all made substantial contributions to the practice of dream work as a recreational/self-improvement activity among consenting adults, prior to to that time, but in our opinion, it is with the publication of Faraday's and Garfield's work that dream work really began to take shape as a popular movement.

Now, ten years later, there continues to be a spreading and increasing interest in dream work among a wide and growing diversity of people. About three months ago, we at Dream Tree Press cast our net into the sea of dreamers and sent out a letter to more than 500 people we were aware were doing dream work, or had at least expressed a particular interest in doing dream work, asking them to send us articles, drawings, etc., reflecting "the state of the art" of their dream work practice. What follows is an edited rendition of everything we received. We know about several "big ones that got away" - articles that promised to be most interesting and illuminating that for some reason or another did not get written. (Maybe next time, if there is a next time . . .) In a few cases, we have edited and condensed pieces that were beyond our requested maximum of six pages, but we have chosen to publish everything we received.

We have done this for two reasons. One reason is that any serious assessment of the "state of the art" must include not only the best of what is being done, but an indication of the range of everything that is being done in order to most truly reflect our situation as a movement. Secondly, it is our considered opinion that everyone who is actually doing dream work and is willing to share it deserves an attentive hearing. It is only in this way that we will be able to grow, change, develop, and evolve as a movement.

We have dedicated this special issue of the "COAT OF MANY COLORS" to Dr. Katharine Whiteside Taylor, a woman whose life and work are truly inspiring. It is our hope to bring her and her work to an even wider audience, and thus more adequately express our respect and affection.

We would also like to express our dismay and chagrin at the general lack of inclusive language in the articles that follow. Failure to use inclusive language implies either an ignorance of, or a consciously chosen support for the continuing oppression of the feminine in our culture -- a problem of immense significance, both personal and collective. For this reason, we considered simply altering all the general references from "man" to "humankind" as a matter of editorial policy, but we have decided instead to print them as submitted, and mention here our deep conviction that we need inclusive language and thinking in all that we do, especially dream work.

In the pages that follow you will find the first detailed accounts of plans to form Dream Explorers International (DEI), the first global association of dream workers, along with applications for membership, and registration forms for the First World Conference of DEI (to be held in San Francisco in June of 1984). The challenges and excitements that await the founding members of DEI are essentially the same as those that we faced and experienced in putting this issue of the "COAT..." together. Our collective task is to communicate our interests and concerns as clearly as possible, and to encompass a great diversity with openness, curiosity, and mutual respect

A few of the pieces that follow describe some of the most sophisticated and innovative dream work being done on the planet, while others demonstrate an enthusiastic beginning in the work. Yet there is a unity, a common excitement, a common decency, and a shared perception of value and importance of dream work that threads through all these pieces and lends each one a certain charm, interest, and potential importance. In putting this issue together, we have followed Anaïs Nin's advice to "begin with the dream and work outward". The dreams themselves continue to be both a model and an inspiration, throwing together as they always do, elements which in waking hours we might imagine would be incompatible, and opening up into profound depths from even the most seemingly mundane and unlikely corners.

If, say in a year's time, we find that we have another set of articles, drawings, poems, and what-have-you that are as good as the best we have printed here, we will probably do this again. In the meantime, it is our hope that you will derive as much pleasure and interest from perusing these pages as we have had in putting them together.

- the Editors

(Jeremy Taylor, Kathryn Taylor,
John Van Damm)



DR. KATHARINE WHITESIDE TAYLOR

KATHARINE WHITESIDE TAYLOR

AN APPRECIATION

Katharine Whiteside Taylor has achieved prominence in two seemingly separate, distinguished, and ultimately related careers. Her first career as a pioneer and innovator in the cooperative nursery school movement took her around the world, teaching and lecturing, and helping to found and set up cooperative nurseries in places as far-flung as New Zealand, India, and Hong Kong, as well as the U.S., Canada, and Great Britain. Some of this work overseas was undertaken under the sponsorship of UNESCO. Her book, PARENTS AND CHILDREN LEARN TOGETHER, (originally published under the title, PARENT COOPERATIVE NURSERY SCHOOLS in 1954), has recently been republished for the second time by Teachers' College Press - Columbia University, and is an acknowledged and enduring classic in the field.

Her interest in psychology in general and dream work in particular has been life long. In her mid-thirties she underwent a Freudian analysis, and later, in her fifties, she discovered the work of Carl Jung and had a Jungian analysis. Her interest in archetypal psychology grew into a passion. As she tells it, "On the Friday of the week of my retirement - (from her positions as Supervisor of Parent Child Development for the Baltimore Public Schools, and Lecturer in Education at the University of Maryland) - in 1962, I was on a plane headed for Zurich to study at the Jung Institute and have further analysis with Dr. Jolanda Jacobi."

Katharine continued to travel, going as Fulbright scholar to New Zealand, and lecturing in Japan, Thailand, and Jerusalem, where she met and became a friend of Martin Buber. During this time, she returned twice more to Zurich for further study and work at the Jung Institute.

This year, Katharine is 85. In her childhood, she grew up with the stories and reminiscences of people who lived through the Civil War. Today, she makes her home in San Francisco, where she lives in beauty atop a hill overlooking the Golden Gate and continues her practice as a Jungian psychotherapist and teacher with insight, energy, and vigor which are truly inspiring!

In talking with us the other day in her beautiful upstairs

consulting room, which she designed herself, (featured in Jeremy Hewes' book, WORKSTEADS), just at sunset, she recounted a dream she had on her first visit to Zurich, just after her retirement from her first career . . .

"My father used to read to me - all the old stories, particularly the Greek myths and the Arthurian legends. As a romantic girl, I had a picture of a shining Sir Galahad in my room. I have always had mythic imagery in my life, and when I went to Zurich for the first time, I had a big dream that influenced me immensely - a dream of the Grail . . .

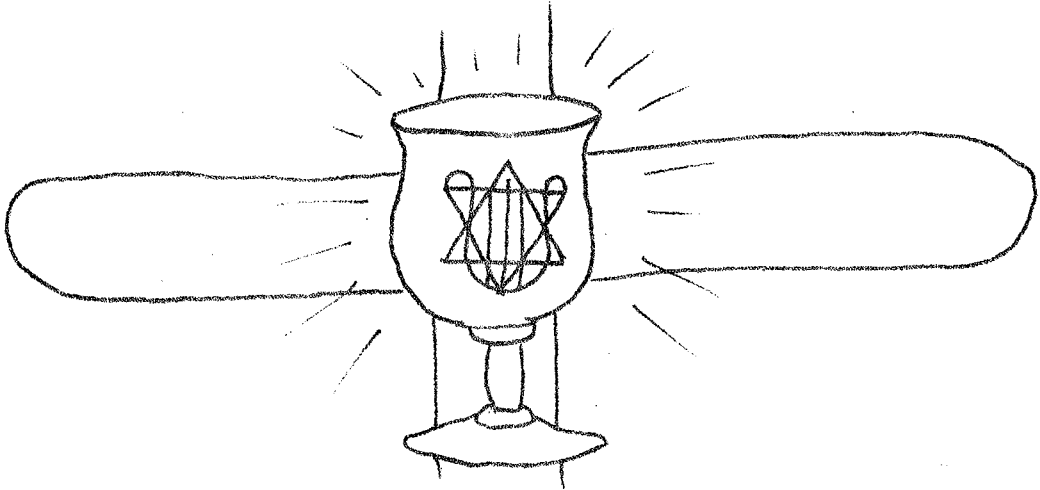
" I am alone in a dark, deep forest. It is night. I am dressed all in white. I hear the sound of horse's hoofs pounding toward me from afar. Suddenly, the rider appears and I see he is a black knight, dressed all in black and riding on a black charger. I think to myself, '...It is Ivan the Terrible!' He is carrying a baby. The baby whimpers, and before my eyes, he crushes it to death and tosses it down, as though he wishes to silence it and make sure its cries will not attract pursuers. I gasp in horror, and the sound draws his attention to me.

"He seizes me in a terrible grip and lifts me up onto the black horse and gallops off with me. His grip is so terrible I cannot move, and I cannot see his face behind his black helmet. We ride and ride and ride and ride - all through the night without stopping, and in the dream I begin to wonder if it will ever be light again . . .

"Then at last, just as dawn is breaking, we ride out of the forest and onto the seashore. Now I see that he has become a white knight, clad in silvery-white armor. I am now dressed in a long blue robe. We are now riding on a white horse. We have fallen in love. We ride together along the shore as the sky slowly brightens. Then we ride into the forest again, but it is a different forest - the trees are majestically tall and the green shadows are rich and deep in the beautiful dawn light. (It's like Muir Woods - I always think of that forest by the sea at Muir Woods in connection with this part of the dream. It is so beautiful).

"We stop and dismount. We want to pledge our troth to oneanother, so we kneel together on the forest floor in front of the great trees. As we kneel, we see a wondrous sight - ahead of

us, suspended miraculously in mid-air, there is a sudden vision of a large cross, full of light, hanging against the deep green of the trees, and shining with its own light. It is made of rounded, water-smoothed, grey wood, and at its center is a silver Grail chalice, shining even more brightly. The red blood inside the cup makes a numinous rosy glow that shines brightest of all. It shines through the silver chalice, and I see there is a design etched in the Grail. I move toward it to see it more clearly, drawn by its beauty and power, and see that it is the shape of an ancient Greek lyre superimposed upon a Star of David, so that they create a single design. . .



"Then I awoke with a most wonderful feeling of great fulfillment. It had fused into one the most important symbols of of my life. This gave me a deep sense of completeness and peace."

As such a brief appreciation can only begin to suggest, Katharine Whiteside Taylor's work has had and continues to have a most profound influence on the reconciliation and harmonization of the entire human family. Her current focus of interest is on what she calls "the yoga of relationship", and she is presently at work on a book exploring this vitally important area, fitting the writing in with her continuing work as a therapist/teacher, and with visits from her friends, children, and grandchildren.

It is with great gratitude, love, and affection that we dedicate this special issue of the "Coat of Many Colors" to

Dr. Katharine Whiteside Taylor

DREAMS IN THE PUBLIC EYE

© 1983 by Gayle Delaney, Ph.D.

Once on an airplane from San Francisco to a Chicago television station, I was having a stimulating conversation about Soviet History with a very successful, intelligent engineer. After about half-an-hour, I closed the book I was reading since it was clear that it would be a while before I returned to it. The engineer saw the title, A GIFT OF DREAMS (by Kathrine Lindskoog) and said in disbelief, "You don't believe in that stuff, do you?" "What stuff?" I asked. "Dreams and all that psychic, astrological nonsense," he replied. I gently told him that I had found the subject of some interest to study and that, upon becoming better informed, I had discovered it not to be synonymous with astrology and "psychic stuff." My flight companion went on for a while about how rational, intelligent people deal with the real world, that dreams are nonsensical, and so on and so on. I was about to spend the next few days trying to convince people to study their dreams, and was not up to an in-flight discussion. I just smiled and made a comment about how it is risky to judge the worth of a subject of study before having fully explored it. Silence. I went back to reading Lindskoog's book. Ten minutes later the engineer burst out with "You know, for years now I've been having this nightmare about.... I wonder what the devil it could mean?" I suggested some books he

might read to find out and we parted without his having discovered that my entire career revolves around dreams.

How many times have you met with this sort of prejudiced condescension? One of my life goals is to open more of the scientific, academic and lay public's minds about the delight and usefulness of dreams. To this end I travel a fatiguing amount to do TV and radio presentations. As I work with more and more live audiences and TV and radio producers and hosts, it becomes clearer and clearer that we, as dream lovers/missionaries, have a long, long way to go towards our goals. In order to promote a general acceptance of the importance of dreams in our daily lives, it seems to me that we would do well to avoid the following traps:

(1) FALSE PROMISES Often dreams are disqualified because they do not live up to extreme claims that in dreams we can achieve extraordinary psychic, sexual, spiritual and psychological feats. The realistic promise of dreams is so great it needs no exaggeration.

(2) CONFUSION Many people who could allow themselves to consider the psychological functions of dreams are repelled by their beliefs

that dreams are part of astrology and psychic phenomena. Whatever the merits of astrology, it is not dream work. An acceptance of the possibility of psychic phenomena is not a necessary prerequisite to the fruitful exploration of dreams. It would seem prudent to clarify this issue and reduce public confusion.

(3) RIGID, INACCURATE INTERPRETATIONS

While inaccurate interpretations, offered as heuristic suggestions can be wonderfully productive, rigid ones can raise defenses, close down curiosity, and demolish one's respect for the field. Once, Clara S. Flagg heard my dream of forgetting my diamond watch at an ice rink and pronounced that I had to melt the ice (in the rink and diamond watch) and get in touch with my feelings. When I asked her if she would like to know that I used to be an ice skater, she said that was irrelevant. I felt violated and angry. (Later, I realized the dream was about the fact that I was losing "precious time" not skating my heart out as I really wanted but was afraid to do.)

In order to open public eyes, it will be important to make more reliable information available in forms which are acceptable. Our personal appearance can have a decisive impact on people's willingness to hear us out. In 1979 when I began dream work, I tried to buy a conservative

brown suit with floppy bow tie. I failed. I just couldn't bring myself to buy such an outfit. After two months of shopping, I gave up and bought a burgandy knit suit, and a cossack red dress for my first round of appearances. I wanted to present a serious demeanor which would counteract some of the prejudice against "flaky" dreamers, but a brown suit would be too great a sacrifice for me. By choosing red, I knew some would take me less seriously, but in brown I would have felt like an impostor. Nevertheless, I was wearing dresses and suits and not kimonos and leotards or jeans.

In 1982, I had a daily radio call-in show on dreams from 4-7 p.m. in the Seattle area. What an opportunity to open eyes! It seemed to me that the best way to do this was to avoid the traps described above, to communicate my love and enthusiasm for dreams and dreamers, and to respect the degree to which this material can be experienced as strange, silly and threatening by the very same listeners whose curiosity had led them to tune-in.

In retrospect, I wish I had been more forceful in encouraging listeners to form their own study groups which probably would have lasted long after the radio show, "Dream Talk" fell victim to dream prejudice and was cancelled, in spite of doubled ratings. Now in my private practice and lectures,

I go to great length to help people to set up expert-independent dream groups. If we could effectively promote such groups, it would not only help the dreamers, but might improve the public's opinion of dream work. Just think, if the engineer's son had been in a group for a year, and if during that year he had used some dream insights to communicate better with his father, our engineer might have had a different perspective. If every reader (not just the brave subscribers of this bulletin) were to generate five dream groups in a year....(Montague Ullman's WORKING WITH DREAMS and my LIVING YOUR

DREAMS are helpful in organizing and running dream groups).

Dream Explorers International (DEI) will, we hope, become a major force in improving and enriching the public image of dream work. The success of DEI will depend, in part, upon your willingness and tactfulness in encouraging your clients, your friends, your mother, your children, your cousins to form dream groups, read books and articles on dreams, and become members of the first international organization to promote a more sophisticated awareness of dreams.

THE PRINCIPLE MEANS BY WHICH THE CREATIVE
POSSIBILITIES OF THE DEEP UNCONSCIOUS MAY
BE REACHED IS THE TRANSFORMING SYMBOL.
ANYONE WHOLEHEARTEDLY ENGAGING IN THE
EXPERIMENT IN DEPTH WILL FIND, AS A NORMAL
FACT OF EXPERIENCE, THAT THE UNCONSCIOUS
REPEATEDLY PRODUCES SHAPES, OBJECTS, PHRASES,
IDEAS, WHICH HAVE THIS PECULIAR QUALITY:
IF PUT TO THEIR RIGHT USE THEY MAKE POSSIBLE
A RE-DIRECTION OF ENERGY AND, BY SO DOING,
PROGRESSIVELY TRANSFORM THE PERSON WHO USES
THEM.

- P.W. Martin

Dream Haiku
Blanket wrapped I stand.
Invisible, sand on sand,
My magical cloak!



© 1983, Patricia Garfield

SOME IMPLICATIONS OF CURRENT RESEARCH

© 1983 by Stephen LaBerge

(Editors' Note: The following material has been condensed and reorganized from an interview conducted with Stephen LaBerge by Keith Thompson which appeared in the Fall 1982 edition of the Esalen Catalogue. It appears here with the permission of Stephen LaBerge.)

One of the main tasks facing laboratory researchers into lucid dreaming is to characterize the psychophysiology - the conditions under which lucid dreaming takes place normally. We're currently studying half a dozen subjects in the Sleep Lab (the Dept. of Psychiatry Sleep Center, Stanford University) to understand when and under what conditions lucid dreaming happens. Lucid dreaming is an untapped human capacity which hasn't been developed because we haven't been educated for it.

For example, turning on a tape-recording saying, "This is a dream," automatically when the instrument registers the on-set of REM sleep has worked to some extent, and we feel we can refine this approach if we find out exactly when in the REM cycle the potential for lucidity is greatest. So our broadest experimental work is the continuing characterization of the phenomenology of lucid dreaming, as well as developing techniques for making the state available to everyone.

Even at the current stage of

development, some lucid dreamers like myself can remember to perform pre-determined actions in the dream and signal the researchers awake in the lab, while still asleep in the dream. We're now able to verify these reports with the physiological measurements of the sleeping body. Because of these developments we're now able to validate and verify these once subjective reports in a way that makes the whole endeavor scientific. Now subjects can go into the dream world and do experiments, as explorers, and become participant-observers of their dream experience. So it has now become possible to explore and map the dream world in a much more methodical fashion than has been possible heretofore.

In the lab, we've found that when a person moves his "dream eyes", his physical eyes move or oscillate as well; and when he moves his "dream muscles", his physical muscles show a similar pattern of activity,

though suppressed somewhat. There's reason to believe there's direct correspondance between what a person does with his "dream body" and what's actually going on in the brain. In an experiment we did with singing and counting, we found that shifts in brain activity were the same when people dreamed of singing or counting as when they actually were performing these tasks. When we compared it with when people imagined they were singing or counting, there were hardly any shifts in brain activity. So lucid dreaming is a lot more like really doing an activity than imagining is, which fits with the experiential reality of lucid dreaming.

For this reason alone, it seems to me that one important area of application for lucid dreaming may well be in the area I call "psychosomatic integration". Suppose a subject is invited to have a (lucid) dream where he sees himself as whole and integrated - would this in fact facilitate healing in just as clear a way as the singing/counting example indicates? This is an area worth studying. It suggests that REM sleep can be used for self-regulation of health and well-being. REM sleep contains the largest physiological variability of any period of one's daily functioning, so this means it has the greatest potential for alterations of one's physiology

in a self-directed way.

However, probably the strongest area for application of lucid dreaming at this point is for psychological integration. In gestalt terms, lucid dreams allow you to put on a character, a part of yourself, and accept this part of yourself, thus allowing integration. Lucid dreams allow self-confrontation and self-integration, giving you a chance to face and accept those parts of yourself that you might otherwise reject and repress.

Let's say you have an old habit which comes up when you're frightened, which is to run away. In the usual dream state, we act in accord with our habits. But one thing the lucid dream allows is deliberate action, action based on reflection, so we can step back from a given situation and view the larger picture. So in a nightmare in which you were being pursued by a threatening mob, the running away response could be inhibited, and you could turn and face the conflict and resolve it. I've found that simply turning around and asking, "Who are you?" is a good way to approach a disturbing dream image - which recontextualizes it from "you're a terrible thing I've got to get away from" to "you're a part of myself I have curiosity about and am willing to give attention to". The attitude changes

from fearing an unknown, threatening aspect to exploring some part of yourself that needs attention and acceptance. In this way lucid dreaming can be seen as a kind of laboratory or classroom or playground for self-exploration in which you can try out various kinds of behavior or modes of being and see how they work. It allows an opportunity to experientially test John Lily's axiom about inner realities being belief-limited.

For instance, the Freudian notion that flying in dreams is a mask for unacceptable sexual desires is a belief limit, and experience in lucid dreaming suggests that flying can have any number of symbolic levels. After all, once you can fly - why walk? Lucid dreamers often gain an additional sense of the possibilities of freedom in flying dreams. But there's also the issue of responsibility to balance the freedom we gain. One of the possible problems of lucid dreaming is the ego's attempt to control the entire field of action in the dream.

In a dream where you're being pursued by an ogre you could transform it into a frog, or simply turn and run or fly away, thus avoiding the confrontation at hand, the issue presented by the dream itself. It wouldn't resolve the issue with the ogre. Yeats said that "in dreams begin responsibility".

Lucid dreaming allows the dreamer to say, "I'm dreaming; this is all my creation," and it becomes difficult to avoid the sense of responsibility for the dream and what it represents. It is no longer possible to fall back on the Freudian explanation of dreams as unconscious material beyond our control. So it becomes necessary to work with every element of the dream as part of yourself, and not allow the ego to dictate easy solutions which don't resolve the issues at hand.

With this kind of context, it becomes difficult to disown any part of the dream, no matter how disturbing the image might be. People often feel in a lucid dream that some part of the dream experience is not from them, but from the "astral plane", or some other actual dimension apart from them. These people often try to get rid of these "entities" or aspects of their experience - "Get thee behind me, Satan!" - but in my experience, the repressed images always return in unexpected ways, often in physical illness.

Frankly, in the 600 some lucid dreams I've had and recorded, I've not yet had an experience in which I was convinced that any part of it was from anywhere but me. I'm open to the possibility of objective realities being contacted in a lucid

dream, but that's an empirical matter that has to be tested out in the dream lab. Experiments in mutual dreaming would be one way to go about this.

In lucid dreams, our brain combines features of the normal, waking state of consciousness with the dream state of consciousness. I call it being awake in your sleep. The brain is fully awake, so you are awake to the inner world. It appears that having been recently awake helps activate that kind of waking consciousness. One way we've discovered lucid dreams are initiated is that a person wakes up within a REM sleep period, makes a mental note of being awake, and then goes back to sleep immediately. At such times, lucid dreams are much more likely to occur. The period of wakefulness is enough to activate that part of the brain that's involved in a level of consciousness sufficient to note, "oh, I'm dreaming..."

The use of consciousness in the dream state is the same as it is in the waking state - in the waking state, habit accounts for much of our lives, and the same is true in dreams. So much of our lives are taken up with habitual actions - it's habit that makes it possible to spell a word without having to think about it, or start the car every morning. But when you find yourself driving to work when you really

want to be going to visit a friend, you come back to yourself and say. "Wait a minute, what am I doing?" At that moment of consciousness, a more flexible and creative response is possible. It's the same in a dream - there are times when it's valuable just to let your dream unfold, and other times when lucidity provides a different and equally useful quality of awareness. When I began to have frequent lucid dreams, I made an agreement with my unconscious to let me know when lucidity would be relevant, so I said to myself, "I want to realize I'm dreaming when it's wise."

One of the potentially most useful and important areas of application for lucid dreaming is what I call "transformation". Once you've been through the self acceptance level of lucid dreams, once you've faced your fears and accepted your ogres, new levels of self are open for exploration. If you were in a dream right now and you knew it was a dream, you would also know that the real dreamer, yourself, would be asleep in bed somewhere in the physical world, and that the person you thought you were in the dream was only a dream image.

This is the "dream ego", the person we think we are in the

dream, a model of ourselves. It is not, however, who we really are. In the non-lucid dream, the dream ego image is not distinct from the dreamer, but once the dream becomes lucid, the dreamer knows the dream ego is just an image, a working model. Once you've got control through lucidity, it becomes possible to work with surrendering control of a part of yourself beyond your model of yourself, beyond your usual ego boundaries. In short, it becomes possible to explore what else there is in you beyond what you already know. This opens to the realm of transpersonal

experiences where you literally know that the person you were experiencing yourself to be is not the whole you. Your being expands to include more dimensions. Often there's the experience of expanding to include the entire cosmos.

These kinds of lucid experiences can serve to awaken us to the possibility of higher and deeper levels of consciousness. One thing that prevents us from expanding consciousness is the false assumption that we are already fully developed and awake.

MY DEEPLY HELD BELIEF IS THAT IF A GOD OF ANY-
THING LIKE THE TRADITIONAL SORT EXISTS, OUR
CURIOSITY AND INTELLIGENCE ARE PROVIDED BY
SUCH A GOD. WE WOULD BE UNAPPRECIATIVE OF THOSE
GIFTS (AS WELL AS UNABLE TO TAKE SUCH A COURSE
OF ACTION) IF WE SUPPRESSED OUR PASSION TO EXPLORE
THE UNIVERSE AND OURSELVES. ON THE OTHER HAND,
IF SUCH A TRADITIONAL GOD DOES NOT EXIST, OUR
CURIOSITY AND OUR INTELLIGENCE ARE THE ESSENTIAL
TOOLS FOR MANAGING OUR SURVIVAL. IN EITHER CASE,
THE ENTERPRISE OF KNOWLEDGE IS CONSISTENT WITH
BOTH SCIENCE AND RELIGION, AND IS ESSENTIAL FOR
THE WELFARE OF THE HUMAN SPECIES.

- Carl Sagan

DOING DREAM WORK

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Over the years that I have been doing dream work with individuals and groups, I have noticed that there is a tendency for vehicles in dreams, particularly automobiles, to reveal layers of symbolic resonance with waking life emotional relationships, (among other things). Questions related to vehicles in dreams such as: "who's driving?", and "do the brakes work?", and "where are we going?", and the like, are often clearly related to issues of waking life relationship.

However, it would be a great error to assume that every time we encounter a vehicle in a dream, (our own or somebody else's), we are necessarily dealing with a metaphor of waking personal relationship. Only the person who has the dream can know what it means. When the dreamer comes to understand his or her dream more fully, there is usually a confirmatory "tingle", (or "flash", or "aha", or what-have-you), which is experienced when some truth about the dream has been discovered and articulated.

This tingle is created in large measure by previously unconscious memory rising to the surface of conscious self-awareness and creating a spreading "ripple". From the unconscious breadths and depths from which the dream spontaneously springs, it is already understood.

Its multiple meanings already inhere in the shape and quality of the dream itself.

In this important sense, all forms and styles of dream work are aimed at the same purpose - bringing to the surface of self-awareness some of the already existing unconscious understanding of the meaning and significance of the dream. When we succeed in understanding a dream more fully, as the result of whatever solitary, one-to-one, or group dream work, the tingle of emotional/physical confirmation is usually felt in the moment when the meaning of some aspect of the dream is "remembered" for the first time. (Sometimes, people of a more introverted disposition will require solitude in order to experience the tingles of certainty, and thus will not experience tingles in the group setting as a rule).

However, it often happens that we have equally "tingly" flashes about the meanings of other people's dreams. All too often, this tingle is taken at face value, and we make suggestions and pronouncements about the other person's dream as though we knew "what it is all about". A more accurate and sophisticated understanding of these tingles about other people's dreams is

that they are exactly the same as the tingles we have about our own dreams - in fact, they are the tingles provoked by our own dream - the dream we imagined for ourselves as we experienced the other person's dream narrative. The true meaning of such a flash of understanding is that the dream would have the meaning we resonate to if we had dreamed it ourselves.

Now, given the shared nature of the collective unconscious, or "objective psyche", as well as the universal qualities of human development and emotion, it is very likely that what is true for ourselves about our own dreams will also turn out to be true for other people as well. However, it is only the confirmatory tingle of the dreamer him/herself that makes an idea or interpretation meaningful and valid. In the absence of such confirmation from the dreamer, it is simply irrelevant whether the insight is "correct" or not.

For this reason, as well as reasons of simple politeness and group process, it is always a good idea to preface any remark we are going to make about another person's dream, (particularly any remark we imagine may be "heavy", or "on-the-case"), with words to the effect of: "Well, if it were my dream . . ."

This is perhaps the single most important thing to bear in mind when doing dream work - ONLY THE

DREAMER CAN VERIFY THE MEANINGS IN ANY DREAM.

Unfortunately, the failure to keep this important rule-of-thumb in mind in the middle of the effort to work with dreams often leads to dream work itself becoming an instrument of tyranny. Ironically, this happens most often in direct proportion to the quality and "correctness" of the dream worker's suggestions and interpretation, because the dreamer begins to imagine that the powerful tingles are the gift of the dream worker, instead of understanding that they are the result of increasing interior self-awareness.

However, no matter how many errors of interpretation are made, no matter how many premature closures of exploration are made, no matter how rigid and doctrinaire a given theory of dream work may be, the dreams themselves always return with a more balanced, "objective", and whole perspective. This is an important point, because there is an inherently "self-correcting" quality to dream work that simply does not exist with other forms of interior exploration. (Contemporary research as well as the testimony of ancient lucid dreamers attests that even the cultivation of self-aware lucidity in dreams does not alter this "self-correcting", spontaneous quality of the dreams themselves).

Perhaps this poem says it better...

Group Work With Dreams

We are so clumsy,
Dropping lightning bolts,
Misplacing whole species of birds,
Fumbling with mountains,
Unsure of their proper placement.
"Do you suppose this river might flow
Eventually to the sea?"
And we debate the question, solemnly,
Exploring all the possibilities.
Let us lay out these subtle, spiral, spirit-bodies
Upon the turning stars
To see just where they turn into earthquakes.
Uncoil!
The holes and spaces filled with darkness
Open up
Around our unfinished sentences -
We can do it!
Ooooooops!
Remember - most people never even see
The stars we try to use for navigation,
So even our comic, cosmic failures
Look like success!

(This poem first appeared in Dream & Waking in the Drama of Authority - A Personal Account of Creative-Archetypal Dream Work, BY Jeremy Taylor, Dream Tree Press, 1978).

Community Dream Work

By John Van Damm

Evoking the power of dream and giving dream an active role within a community have positive effects on the life of the community. When community members see themselves and their waking life realities and issues reflected in the dreams of their neighbors, transformations result that effect the total community. New experiences, deep realizations, powerful emotional expressions are shared by all, young and old, as dreams about life in the community are shared. As the dream experience serves to renew the individual, so does the community spirit become renewed each time a dream is shared with the community by a community member.

For the past six years I have been doing community dream work in the Sausalito waterfront community located on San Francisco Bay due North of the city of San Francisco. The community lives in houseboats along a two mile stretch of coastline. The common experience of living on the water subject to the overwhelming beauty and to the powerful ocean forces unite the community that has evolved over the years since WWII. The form my community dream work has taken is a journal which I publish and distribute to everyone who wishes a copy in the waterfront community.

The journal is called Gates, A Sausalito Waterfront Community Dream Journal. Each issue contains dozens of dreams dreamt by the folk of the community about the communi-

ty. In turn, the reader of the journal is reminded of his or her own dream life and the new issue of Gates often stimulates a lot of dream recall. People are encouraged to share their waterfront dreams. Hints are given for dream recall and readers are encouraged to keep their own dream journals.

There is a certain art and perseverance involved in the collection of dreams for publication. Many people take their dreams to a centrally located Dream Drop but often the dreams are referred to me by friends of the dreamer or the dreamer will say he or she has a waterfront dream but needs to think over the notion of publishing it. Sometimes I'm tantalized by a full account of the dream only to be told to wait. This is usually the case with people who are considering publishing their first dream in Gates.

The children in the community have been a shaping influence on the entire process of community dream sharing as it is done through Gates. The houseboat children form an even closer community than the adults due to their play areas, schools, and bicycles. The children are the most willing to participate, although they can be as discriminating as adults about which dream they share or don't share. The children were the force behind getting adults to identify them-

selves with their full names and ages. The children were first to include dream drawings and write interpretative statements with their dream entries.

An example of the effect of dream sharing on the individual who shares a dream in the community forum of Gates can be seen in the following dream by a 9 year old girl, Lucy Ginsberg. Her dream brought her a great deal of community recognition as a big dreamer:

THE THINGS

Once me and my Daddy go to England and there are snakes in the sea with big teeth and blood all down their chins and me and my Daddy go by boat and I was really scared and shaking, saying, "I want my Mommy!" We land and I say, "Come on, Daddy, let's get off of here before those snake things get us." And then we get off and I look around and I say, "Daddy, there's an ice cream store, and a little town. I wonder what we can do here." A friend named Mia comes up and says, "Lucy, what are you doing here?" And I say, "Oh, we're just visiting and we want to see a friend of ours named Cynthia—oh, there's Cynthia now. Hi, Cynthia!" Cynthia says, "Oh, you are here, you arrived already!" Then my Daddy says, "Oh, look, one of those things came up on land, let's get out of here." And Cynthia says, "Let's go to my house." And she says, "You have to go at one o'clock because the water is going to flood all the land, the town, and England

won't be here so you'll have to take a boat or if you're late for the boat, you'll have to take a plane or a sailboat, but get out of here! One poke from those things and it will kill you!" My Daddy says, "It's almost one o'clock now, we better get ready to go." "Okay, Daddy, let's hurry, I don't want to get hurt by those big things. Okay Daddy, I'm ready. Oh no, the boat's leaving! Oh, there's a sailboat, let's buy it." My father says, "How much is it?" "Oh, this is \$250.00," says the man who owns it. "I'll buy it," says my Dad. "Okay, it might not work, those things might crawl up on it. Okay, Lucy, come help me push it in the water before the water gets us." "Okay, come on, it's in, let's get in. Oh, they're crawling all over it. Let's jump on the land, at least what's left of it. Oh look, Daddy, there's a plane! Let's buy that." "Okay, how much is this?" my father asks the man. He says its "\$200 please." My Daddy says, "I'll buy it." "Okay, come on, take off." We go flying up but come down smack into the water, not far from land and we got out of the water just in time. My Daddy says, "I'm going to try to save it," and jumps into the water. I yell, "Daddy, don't do that, it'll kill you!" and I started to cry. My father says, "Don't cry, they won't hurt me if I make a bad noise like a growl." My father says, "Grab my hand, pull me up, I can't save it, they ate it up!" "Okay, Daddy, I'll pull you up," and I pulled him up and said, "That was close,

sky, what do we do now? There is a man in a big boat about to push off, let's go ask him if we can have a ride." And I'm still crying. "Oh, please, Mister, please give us a ride! We bought everything we could and we don't have much money left to buy anything more." "Okay, as long as you pay me \$100." Okay, we'll do it." And then I cried, "I want my Mommy. I want my Mommy," in a loud voice. The snakes say, "What's a Mommy?" "Come on, Honey, let's get in the boat." "Oh, good, we'll get to go home and I get to see my Mommy." "Okay, hop in", says the man. "Oh, we're lifting off, we're sailing." Then Mia says, "Wait for me, give me a lift too." "Okay, grab my hand and we'll pull you up before the things get you and the island." Then we're home and my Mommy is waiting for us, and I jump in the water and swim to land and hug my Mommy alot and told her about my adventure. The End.

Lucy's dream brought her a great deal of prominence in the community of children. She was congratulated for her dream by children she never knew before. Lucy gained confidence from sharing this dream and many adults were moved and gave their respect to Lucy for her dream courage. Many adults have experienced these same reactions from the community as a result of dreams they have shared.

Many people find sharing dreams in Gates to be a means

for them to participate in the life of the community. Often their dream entries are the only statements they make to the community.

Older adults who have lived without dream recall have entered childhood dreams in Gates and soon afterward began recalling their current life dreams. Many people who have shared dreams in Gates never remembered a dream in their entire life before the stimulus of Gates appeared.

When Gates began publication, the community was in great stress and turmoil due to a large investment development that continues to change the composition of the community. A free and easy houseboat lifestyle is transforming into an ordered marina with berth numbers and reserved parking places. The bay waters were a federal anchorage until 1982 when the county of Marin and the developers made a concerted attack on the houseboaters who live "anchored out". Large squads of sheriffs and highway patrol officers are called in whenever demolitions and dramatic changes take place. Gates as a repository for dreams became a valve to release tensions and stress felt by everyone on both sides of the issues of change and progress.

Publishing Gates continues to teach me how our dreams effect the lives of those around us. Sharing dreams is a way for a dream to have further life and in many cases to help others to transformation and enlightenment.

THE JUNGIAN-SENOI APPROACH TO DREAMWORK

© 1983 by Strephon K. Williams

Perhaps the most central contribution which the Jungian-Senoi Institute has made to the field of dreaming and dreamwork is developing a complete dreamwork methodology of interrelated techniques for using dreams in one's life.

The Benefits of Dreamwork

Through participation in individual work, groups, and classes, some dreamers have achieved remarkable and meaningful results. Our method of "Dream Re-entry" has been used successfully to end psychological and spiritual blocks to dreaming, and to create personality change. We have dealt with severe, recurrent nightmare states induced by war and rape trauma. There is even some indication that our intensive dreamwork processes may have an effect on ending cancer and influencing diseases.

We also emphasize, however, the ability of individuals to significantly change their lives, using our methodology. Our dreamwork practices are learnable and therefore can be used on one's own without necessarily needing the outside guidance of a therapist or dreamwork practitioner.

People working in the privacy of their own homes, using our Jungian-Senoi Dreamwork Manual, have

been able to deal with unresolved feelings left over from major life crises and relationship breakups as these show up in dreams. Becoming realistically oriented in terms of oneself and one's relationships is a major benefit, paradoxically, of our symbolic approach. For students are able to achieve in many cases what they came for - to learn how to relate to an understanding of their own inner resources, and to apply the insights evolving out of the on-going dreamwork in directing their lives.

Artists and others in the creative fields have been able to move through blocks and connect with creative sources within the psyche. Every person has the potential to develop creativity regarding their lives and work, and this happens for many people using our approach.

Innovating An Approach

The Jungian-Senoi methodology takes key concepts and certain practices from both the psychology of C.G. Jung, and from the cultural achievements of the Senoi peoples of Malaysia, a dream-oriented culture as reported by Kilton Stewart.

These concepts include using dreams for individuation and wholeness (Jung) and the bringing of dream content into life through doing specific projects or "dream tasks" (Senoï), not as a manipulative act, but to further evoke the wholeness potential within the psyche.

We have also discovered innovative techniques of our own, such as "Objectifying Dreams", "Following the Dream Ego", and "Dream Re-entry". Our basic dream group form involves meditation, ritual, journalwork, dream sharing and process, and dream vision quests.

A third major influence for developing the Jungian-Senoï approach has been the dreamwork of students themselves. Much of the methodology has come directly out of the work done in dream groups. The Institutue's focus is primarily on research and development from experience and not from books. The results have been a methodology usable by the general public at many levels.

Since 1977 the Jungian-Senoï Institute under the direction of Strephon Kaplan Williams, its founder, has given hundreds of dream classes and groups to individuals both in the San Francisco Bay Area, and from around the world.

The Jungian-Senoï Dreamwork Manual

The history of the Jungian-Senoï Dreamwork Manual is interesting in itself. To our knowledge, it is the first comprehensive manual ever published on working with dreams, and is part of the new movement to make dreamwork readily accessible to people. Since its publication in 1980, the Manual has steadily increased in sales and gone through six printings. At the present time, we receive letters about its use as the basis for various dream groups and classes in the U.S. and other countries. It has received favorable comment from Robert Bly and Richard Alport (Ram Das), as well as various dream group leaders and practitioners. This manual is the first in a series for applying new forms of Jungian psychology to everyday life.

The Jungian-Senoï Institute

The Institute offers on-going dreamwork training and special Summer Intensives for those who live out of the area. In the Fall of 1984, Strephon Williams will be doing a dreamwork tour of Europe. The Manual will be published in German by a major Swiss publisher in the Fall of '83. Copies of the Manual may be obtained for \$14.95 by writing to the Institute at 1525J Shattuck Ave. Berkeley, CA 94709

DREAMS: AN UNDER APPRECIATED NATURAL RESOURCE

© 1983 by Montague Ullman, M.D.

Dreams are an under appreciated natural resource. Although readily available they are seldom used in our search for healing and growth. The pragmatic social matrix in which we live rates dreams rather low in the scale of priorities for the good life. The positivism of modern science tends to reinforce the view of dreams as a low status item. Objects, studied in their separation from the subject, result ultimately in a distortion as well as a derogation of the subject and his subjectivity. The net effect of psychoanalytic theory has been to mystify the public into an awed submission to the caveat that dreams are for experts only. The fact is that dreams are regular and remarkable features of our nocturnal existence.

Our dream life is more active and extensive than our capacity for dream recall. Those dreams that are spontaneously recalled can be approached by the dreamer as meaningful and helpful exercises in self-confrontation. The essence of dreaming is the creative transformation of one's private experience into private visual images. Dreams differ from works of art insofar as the latter involve the transformation of private experience into public images. Both involve the creative transformation of inner experience. Like a work of art the dream can best be appreciated rather than

interpreted. One must feel, rather than think, one's way back into a dream. Rich emotional overtones rise to the surface and move the waking self into his personal history as well as toward the immediate relevant issues that stimulate the dream in the first place. Dreams are a response to the intrusion of novelty into our lives. The feelings that are stirred up are shaped into images that link the current tensions to related incidents from our past. The dreamer struggles to define the emotional task that confronts him and tries to mobilize the resources to cope with it.

Dreaming is a universal experience. As such one would hope that it could be appreciated universally. Based on my experience with lay groups I am convinced that it can be. Sharing some basic technology can go a long way toward that realization. The following imaginary dialogue is offered as an aid to those who wish to get closer to their dreams.

Q. Isn't there some danger in working with dreams without professional help?

A. I think some of the concern with danger is tied to the notion of interpretation which often implies someone telling the

dreamer what his dream means. This can be a worrisome thing. When you are helped to appreciate your dreams you can go as far with them as you feel comfortable.

Q. How difficult is such an undertaking?

A. People differ a great deal in the ease with which they get close to their dreams. It involves hard work. Work implies moving against resistance. Dream work leads into unsolved, problematic aspects of our lives. It involves the right combination of persistence, boldness and risk in order to arrive at that wonderful gut level sense of clarity that comes when a lingering image from a dream suddenly comes alive. The mystery and strangeness of that image vanishes at the moment it illuminates a particular preoccupation or concern which would otherwise have eluded the dreamer.

Q. How do I go about working with and appreciating my dreams?

A. The first step is to make the dream potentially public by having it clearly established in your own mind. What then would follow can best be described in two stages. I designate the first as gross tuning into the dream and the second as fine tuning into the dream. Gross tuning involves two steps, the first of which is to identify any residual feelings that stem from the dream.

This isn't too difficult if you let the dream sink in and try to identify the feelings that are set into motion. The next step is to look at each scene in the dream as a metaphor expressed in visual terms and to speculate on the possible translation of this metaphor. For example, a student described part of a dream by saying she was riding on a unicycle while holding onto a pole to balance herself. This might be a metaphor for trying to maintain her emotional balance, a manifestation of exhibitionistic needs, etc. At this point we are concerned, not with the accuracy of the translation of the metaphor, but with the range of possibilities opened up by the metaphor.

Q. How do you get the hang of translating the metaphors?

A. Simply by trying. They are often more transparent than they seem to the novice. Fine tuning involves arriving at what the dream really means to the dreamer. To discover this, further information is needed that might link any aspect of the dream to some current event in the life of the dreamer. Freud referred to this as the day residue. It helps to establish a bridge between current preoccupations and the theme of the dream. Then go on to associate to the various elements in the dream. In that way you

will be gathering up some of the background thoughts that were translated into metaphor. When this process is combined with the identification of the day residue it limits the range of applicable metaphors and helps to select the one that is most relevant to the dream and most congruent with the feelings and thoughts of the dreamer.

Q. Is this all done in a free-wheeling way?

A. No. A dream has a well-defined structure and the pursuit of its meaning should take this into account. There is an opening scene or setting. This depicts in metaphorical images both an existing emotional status

quo and a hint of what may be disturbing to this status quo. Then follows a middle segment or developmental sequence. This explores the impact of the impinging stimulus on the life of the dreamer and the range of healthy and neurotic defenses that were mobilized to cope with it. The third part, or dénouement, is an effort to cope with and remove the tensions and disequilibrium evoked by the emotional residue that triggered the dream.

Q. How can I make headway with this when the real world itself is so demanding?

A. Give the dream its due in terms of time and effort.

(SAITH THE SPIRIT,
"DREAM, OH, DREAM AGAIN,
AND TELL OF ME,
DREAM THOU!")

INTO SOLITUDE WENT I
AND WISDOM WAS REVEALED TO ME.
(SAITH THE SPIRIT,
"DREAM, OH, DREAM AGAIN,
AND TELL OF ME,
DREAM THOU!")

LET THE WHOLE WORLD HEAR ME,
WISE AM I!

(NOW SAITH THE SPIRIT,
"TELL OF ME,
DREAM THOU!")

ALL WAS REVEALED TO ME;
FROM THE BEGINNING
KNOW I ALL, HEAR ME!
ALL WAS REVEALED TO ME!

(NOW SAITH THE SPIRIT,
"TELL OF ME,
DREAM THOU!")

- Winnebago Holy Song

DREAMING ABOUT DREAMWORK

© 1983 by Deirdre Barrett, Ph.D.

Dreams can illuminate many aspects of waking life, but here I want to focus on the most self-referential type which I call dreaming-about-dreamwork. I will use my own dreams and a few from research subjects to illustrate the types of dreams that can best be viewed as messages to the waking self about how to utilize dream experience. Some of them served to overcome major impasses in ongoing dreamwork.

Many of us who are involved in interpreting dreams begin to have semi-lucid dreams in which, as the dream-self as various experiences, thoughts about what this means or symbolizes occur simultaneously. A variation of this occurs when the interpretation appears in a "false awakening" or a second dream as in my following two dreams:

I am in an underwater house with a huge picture window. Beyond it are the depths of a lake in which dolphins and whales swim. I converse with them, discovering that their sonar is what we know as "telepathy."

I then dream I am telling the dolphin dream to a group of my graduate students explaining the symbolism of the fish as the Self archetype in Jungian theory. I say that I am so overly intellectual that I must use the dolphin as a creature closer to my conscious self-image and not as alien and frightening as a fish or my true Self. A young woman suggests that my interpretation is a defense

of my current beliefs and forces my experience to conform to them. If I invite my experience to inform my beliefs, I will soon meet my fish and Self.

In fact several nights later I had a more vivid fish dream, and have continued to have them more frequently.

Among subjects keeping dream logs for my research, about ten percent of their records contain some semi-lucid reminder to record the dream, such as "...and then I remembered the experiment and thought 'now as soon as this is over, I'll have to wake up and write it down right away so I don't forget any of it.'" or "...and then I dreamed that my roommate came to tell me the alarm clock had gone off. I told her I couldn't get up yet because I was in the middle of a dream for an experiment." In addition to these simple reminders of a waking task, some subjects show much more dynamically significant dreams about dreaming. One undergraduate, a recent devotee of Freud recorded the following dream:

I walked up to this temple...a minister was there. I knew he was very wise and important, so I bowed down before him. He took a jeweled sceptor and touched my head with it and the sceptor transformed into a huge penis...He led me through an arched doorway which

became two giant labia...We were in a kind of chapel with an altar. An infant appeared above it...and began to play with itself. The minister turned to me and said "Now could that really be all there is to this?" and everything transformed back into a temple.

Messages as direct as in the preceeding examples need little translation for the waking self, but another genre of dream about dreamwork can be much more symbolic as in the following:

I arrive in a beautiful, surreal land with crystal mountains, glowing lakes, swirling iridescent clouds in a rainbow sky, and enticing paths leading off to distant fairytale villages. Attached to my wrist by an elegant but massive golden rope is a round stone tablet that appears to weigh hundreds of pounds. It is gilded and engraved with intricate hieroglyphics; I think of it as my "record." I am greeted by a priest-like guide who says, "You are free to travel and explore everywhere you wish," but gives a pointed and sarcastic glance at my encumbrance as if to say, "but of course you won't get one step dragging that thing."

Upon waking I interpreted this to refer to my dream "record" and that I had become so obsessed with getting every detail of a dream that it was interfering with the experience itself. I did not take this as an indication to totally abandon keeping a dream diary, but rather to enjoy dreams more for themselves and not as some ornate trophy to drag

back to the waking state.

A similar symbolic hint on maximizing a specific dreamwork opportunity came in the form of two dreams I had during a Jungian workshop. The first was set in an antique clothing store with an array of exotic garments which I wished to try on. I spent an excessive amount of time examining a hat which turned out to be too small, and to my great disappointment, I could not locate any of the other clothes again. In the second dream, I was slowly selecting shells at a beach: a miniature conch, a tiny dried devilfish. I then realized every shell on the beach was a beautiful specimen and I should gather as many as I could and save sorting for later. These dreams helped me to gather all the "treasures" of the next day's workshop and not get too preoccupied by any one, as I had with some remarks the previous day on oppression as symbolized by hats in women's dreams.

In undertaking dream control, most of us have some initial experiences in which our influence is detectable but not exactly "as ordered." My earliest attempts at inducing lucidity produced many comical missed cues. Among dozens of such dreams, I have for example: 1) led a therapy group in which all patients were showing REM's without being able to figure out why this might be, 2) "awakened" to find a silver, star-shaped pillow by my bed on which the word "DREAM" suddenly appeared and I tried to remember when I had obtained such

an unusual object, and more cryptically 3) another "awakening" to see a crowd gathered outside my bedroom window (on a second story and where no real window exists) gesturing to get my attention and waving signs which said things like "This world will end soon!" I thought only of this referring to the physical world in which I thought I was at the time, and assumed them to be some crank religious group.

Such experiences help me to empathize with Van Eeden's remark in his classic paper that at such times he was being "taunted by demons." Despite this mocking quality, I think it more likely represents the best attempt by the dreaming mind to communicate and help comply with the waking-chosen goal of lucidity. When one ventures into a foreign country, one is well advised to learn and respect its language rather than judge it as an inferior version of one's own, rife with comical errors.

Sometimes dream language proves itself dramatically superior in the manner of the "picture is worth a thousand words" cliché. The following dream was my very first very convincing experience of this:

I go to see a therapist who (in the dream) I've supposedly seen many times. There are neon bands on the wall of his office which never made sense to me before when lit individually; but now they are simultaneously on. I say that I finally understand. I awake with a powerful positive feeling.

At first this does not seem to contain anything rationally understandable, but as I go over the colors and order of the neon bands, I realize that each color was that of a predominate symbol in some recent dream. When I reconsider these dreams in the order suggested by the neon display, they form a much more important statement about current issues in my life and my character in general than had my interpretations of the individual dreams initially.

I've presented some of my own dreams-about-dreamwork which were meaningful and beneficial to me. I hope that they may serve as useful examples for other dreamers in recognizing when dreams are offering valuable dreamwork advice. I continue to try to improve my own comprehension of dream language, and the last dream I want to share is a recent one which I frankly don't understand well. It is the most elaborate dream about dreamwork I've had to date, but I see very little rational translation of its meaning beyond the humorous missed lucidity-cues, the mythological/astronomical allusion to something (the dream, the message?) being there but almost invisible, and the computation of the $2^4 + 1$ locations mentioned being $2^4 + 1$, or indeed the "seventeen" calculated effortlessly by my dreaming mind. I'd love to hear

from anyone who sees more of this dream's import:

I go to visit my mother and she has a book on dream interpretation. I've never seen it and she says it is more popular with English majors (which she is) than psychologists. Its theory is that all dream characters can be reduced to seventeen basic archetypes. The "character" and the "dream" are discussed as synonymous. Which character the dream appears as is determined by the physical location of the dream in relation to the dreamer. The dimensions in which the location can vary are: (1) in front of vs. behind the dreamer determining respectively a good or evil character, (2) being to the left or right determining gender, (3) below or above determining weakness vs. strength, and (4) ahead or behind them in time determining age; a dream in the exact location as the dreamer would have a character manifesting as the self. Intermittently throughout this explanation, my

mother drops off to sleep briefly many times. I have a sense this should tell me something, but it only adds to my confusion in following the theory. I ask if "in front of" refers to north-south or east-west. She laughs uproariously and says, "No, that would put the dream in your Pleades," which seems to be simultaneously a comment that I have entirely the wrong frame of reference and also an allusion to some obscene or comical body part. She then tries to explain better with an example: "if the dream is directly above and in front of you and just to your left in the time immediately preceeding yours, the character will appear as some kind of older goddess, queen, or mother-figure." I again sense that my own mother using this specific example should tell me something, but I don't become lucid. I ponder the implications of this esoteric revelation and awaken with a vivid sense of significance about the dream.

THE HUMAN MIND ALWAYS MAKES
PROGRESS, BUT IT IS A PROGRESS
IN SPIRALS.

- Madame de Stael
(French novelist, 1766-1817)

© 1983 by Ann S. Wiseman

Dreams are a balancing device; they offer enlightenment. Recurring dreams, repeating life patterns offer us the opportunity to change.

Marge had a dream that she is in the "wrong car", driving without a steering wheel with her mother in the back seat. She felt stuck and angry, and her doctor had just told her that she had symptoms of cervical cancer.

"Why is it the 'wrong car'?" I asked.

"I don't know," she replied, "probably because it has a rumble seat."

"What do you know about rumble seats?"

"That kids can fall out or fool around unseen by adults."

"How do you feel about the rumble seat in your dream car?"

"It's dangerous."

"You have a dangerous car?"

"Yes, but it won't run without a steering wheel and my mother is telling me what to do all the time."

"If it didn't have a rumble seat would it be the right car?"

"Well, at least my mother wouldn't have to ride in it because it wouldn't get people into trouble."

Following the image in this way soon got us to the root of the problem. Marge didn't see the connection between the rumble seat and how she "got into trouble" until she was asked to close her eyes and climb into the dream car rumble seat and see what kind of "trouble" she might get into. The moment she started this exercise she said she realized that this was how she got pregnant at age 14. Not only were cars with fooling around places dangerous, so were bodies "with rumble seats" (that "kids can fall out of").

And it seemed that neither mother nor daughter had steering wheels in this vehicle. The metaphor was perfect - a precise statement of her life position . . . Marge's mother had hoped for a boy.

At 14, Marge had the baby in seclusion. It was called a vacation necessitated by ill health. She never saw the baby and returned to school and the secret was kept. But mother was now premanently in the "back seat" of her life, making sure this vehicle didn't get "fooled around in" again - in fact, it might be better to get rid of

the "dangerous rumble seat" altogether, (something the development of cervical cancer would certainly accomplish).

Marge was 20 when this dream began to plague her. At that time she thought dreams were just funny situations the imagination could get you into.

Working with a dream starts with exploring the images and asking the question: what needs to happen to satisfy or resolve this image? Marge said she needed a steering wheel and to get her mother out of the back seat.

By closing the eyes, one can literally envision anything the imagination suggests and the mind permits. Marge imagined herself with a steering wheel and her mother outside, but as she went to start the car, she realized that she didn't know how to drive now that her mother was gone. She said she needed her mother to sit beside her in the front seat to teach her.

But as we went on with the work, it turned out that mother wasn't a very good driver - she had gotten pregnant at 17 and allowed other people to "steer" her life.

The vehicle was now clearly visible as the body which neither mother nor daughter knew how to "steer" adequately. A better teacher, Marge thought, would be a woman-doctor-therapist-mother. I asked her to allow that kind

of person to enter the scene in her mind, and to describe the teaching as it should be given - giving instruction to a young woman whose well-being she truly cared about.

Marge wanted her teacher to start from the beginning, not to get mad or scared, but to guide her slowly until she felt confident to move. We re-enacted this procedure, stopping whenever fear or uncertainty came up, until the starting of the vehicle was really comfortable and easy. My job was to help her experience the full integrity of her needs, omitting nothing, and respecting her fear and uncertainty as an indication that she was moving too fast or needed more readiness. We found the image of immobility and we satisfied it. No doctor, no therapist, no mother can know what satisfaction the image requires better than Marge; she is the doctor-therapist-mother herself. When we are willing and able to take responsibility for knowing ourselves more fully, we can grow and change.

Two years later when Marge crossed my path again, she told me the cancer had never developed - understanding the dream had healed her.

If you take time to repair the omissions and bad patterns you reaped, you needn't resow them. Breaking these loops, creating new links, can save your life.

LIFE IS BUT A DREAM
and
NON-INTERPRETIVE DREAMWORK

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All who work with dreams recognize their direct and immediate relationship to waking life. You can ask yourself for a dream to comment upon or clarify some current issue or relationship but it really isn't necessary because if the situation is on your mind, if you are directing your energy toward it, then that is what your dreams are going to be about.

One of the ways of working with my life is that of looking at life as a dream. If we believe that our dreams are commenting on our waking life and seeking to give us direction, insight and healing, isn't it possible that our waking life might also be providing us with symbols, personalities and situations which are reflecting back to us our own beliefs, fears, desires, etc.?

Jung gave us the concept of projection which has been a marvelous tool in the search for self-understanding. In terms of dreamwork, it means that all parts of the dream represent parts of the dreamer. Fritz Perls took the concept and turned it into an effective dreamwork technique.

If I dream about Aunt Maude, it means that she represents some part of me, some attitude or emotion that I haven't yet accepted or integrated. It may be nega-

tive or positive. Our saviors heroines and gurus also represent un-integrated parts of ourselves. But if the dream Aunt Maude represents a part of myself, what of the "real" Aunt Maude? Would she not also represent the same thing? Would it not be possible to work on my relationship with Aunt Maude or a particular incident with her as if it were a dream and get the benefits and insights I would seek through dreamwork?

In fact it is possible and it does work and if we never remember a dream, we still would have a tool for self-knowledge that can pierce us to our depths. Our waking experiences do tell us about ourselves and we are seeing ourselves reflected in all of the persons, objects and situations in which we find ourselves.

Now dreams do give us a variety of experiences that are unrepeatable in our waking lives. They have a fluidity and an emotional impact that isn't often met in our waking lives. What is the advantage, then, to working with waking life as a dream?

One of the immediate advantages for me is that I am able to back up a bit and remove some of the emotional charge from life experiences. It's just a dream. It also removes

me from the position of victim in any situation. I say to myself, "Why have I created this dream and what part of me does that person represent? Why have I attracted this person or situation into my life and what am I trying to tell myself?" I become a witness to my own life drama and can therefore try to see things more clearly.

The only way for you to see if this tool has any validity for you is to try it on your own life or on others. Use the dreamwork techniques you normally use and see what happens. It can give you a whole new way of looking at life and can empower you in the sense that you may never be able to look upon yourself as victim again. And if lucidity represents a high state of awareness within the dream state, then think about what waking lucidity could mean and what it would feel like to be totally conscious of our waking dream as it unfolds.

NON-INTERPRETIVE DREAMWORK

There are a number of fine dream interpretation techniques around and I use a number of different ones for my clients and for myself. As I have come to understand and experience the power of symbols in dreams and in life, I have become more and more impressed with the results that can be obtained by working completely on the symbolic level, with no attempt to interpret or understand the meaning of the

symbols.

This method of working with dreams was partly stimulated by the Senoi method of working with nightmares. What struck me was the fact that the children worked strictly on the symbolic level. You confront your fear symbol and overcome it or kill it. It becomes your friend. You receive a gift from it.

Without knowing what the dream symbol represents, something is overcome. An act of courage in the dream state changes the dreamer. Without understanding, without interpretation, working completely within the symbolic realm, growth and change occur.

A boy of six is afraid of flies in his waking life and has nightmares about flies when he sleeps. We do not know why he is afraid of flies and we never find out. One night his father, exasperated over his "silly" fear, unknowingly does something very wise. As his son is about to go to sleep, he shoves a fly swatter into his hand and says "Here, if the flies bother you tonight, hit them with this."

From that night forward, the boy is no longer afraid of flies and never has his fly nightmares again. I could give more examples, equally interesting. What is of further interest here, besides the fact that this happened on a symbolic level, is the fact that the symbol which overcame the fear symbol (flies) was an actual waking object. Ancients and

"primitives" knew what they were doing when they played around with symbols in their waking lives.

How can we use our dream and waking symbols to make changes in our lives without interpretation? We can use the method the boy used. If we have a symbol that represents a particular fear or something negative, we can try to come up with a countering symbol to overcome it. It might help to manifest that symbol in painting, sculpture or some other way. If you know you have a fear but don't have a symbol for it, go into a light meditational trance and ask for a symbol, then ask for a counter symbol or even do a symbol transformation and turn your fear symbol into its opposite.

I believe that what this method does, is to redirect our energy away from the thing that frightens or blocks us, to the resolution. It may be that many of our problems are not easily overcome because we continue to energize them as problems. Creating a new symbol gives a new point of focus for our energies, a

point of focus that represents the change we desire.

The Senoi method can be used as a fantasy. Suppose you have a dream which ends badly for you. Re-run it in fantasy and make it turn out the way you would like. You may have to do this more than once. You will know when your energy has really shifted and the change has taken hold.

Of course any of these non-interpretive methods can be used on waking life situations as well. Re-run an experience you had that didn't feel good. Feel how it would have felt to have acted differently. Do this as a fantasy and do it over and over until you can feel yourself change and feel the situation change and it will become de-energized.

I continue to be delighted by the creativity I demonstrate nightly in my dreams and I seek to bring more and more of that creativity into my waking life. I seek to break down the artificial barriers between waking and sleeping so that I might wake up in my dreams and bring my dream powers into my waking life.

FOR THOSE WHO HAVE A SYMBOL IT IS EASIER TO CHANGE.

- Latin Proverb

DREAMWORK

© 1983 by Ted Tollefson, M.Div., M.S.

ASKING THE RIGHT QUESTIONS.....

You can begin questioning dreams either intuitively or by rote. With practice, perhaps a half dozen dreams, you will probably acquire a basic level of skill. Inevitably there will be large chunks of information, feeling and choices not revealed by your questions. Then a more subtle task arises: how to ask the right question? If you are an experienced therapist, you have probably already acquired the knack of asking the right question at the right moment. Or you can pay an experienced dreamworker, and in effect, rent his or her intuition. I believe there is another possibility. By analyzing the transcripts of masters at work in highly intuitive realms (Gestalt dreamwork and Zen koans) I have isolated certain basic moves or transformations; a catalogue of this is a partial grammar of Gestalt dreamwork or Zen koans. If there is such a discernible structure to intuitions, then this structure can be taught and learned. The methods that follow illustrate ways of transforming a dream-text into informative questions and transformative questions. Informative questions tell us more about the dream itself; they objectify it. Transformative questions link the dream to waking events or actually change the dream text to reveal new possibilities. Transformative ques-

tions belong to the stage of dreamwork called expanding the dream. The advantage of these questions is that they are more specific to a particular dream than the 10 basic questions and are also more clearly defined than the intuitive method. In effect, you are educating your own intuition.

DREAM-TEXT: "Screwing Dr. Yu" 9/20

- a. *I'm building a deck for someone.*
- b. *I go upstairs in the attic.*
- c. *I see Dr. Yu---*
- d. *She has her office in a closet.*
- e. *She is a very foxy Chinese woman.*
- f. *I go in and we screw.*

INFORMATIVE QUESTIONS:

- a. Who am I building a deck for?
"I am building a deck for someone."
What is a deck?
What is a deck used for?
Who builds decks?
What is a carpenter?
- b. Why do I go up to the attic?
"I go upstairs in the attic."
How do I get there?
What is an attic? What is it used for?
What is upstairs?
- c. Who is Dr. Yu?
"I see Dr. Yu---"
What does she do?

- Why in the attic?
 What do I want from her?
 What is a Chinese doctor?
 How do I want to be healed?
- d. Why does she have her office in a closet?
 "She has her office in a closet"
 What is a closet?
 A closet office?
- e. How is she foxy?
 "She is a very foxy Chinese woman."
 What is foxy?
 What is a Chinese fox?
- f. What am I getting into?
 "I go in and we screw."
 Why do I go in?
 What do I want from Dr. Yu?
 What is a closet screw?
 Is this fun or part of her treatment?

After asking these questions of myself, I would then work with them in my journal, letting information flow and yet sticking to the dream itself. If this was your dream, what information would these questions bring to light?

TRANSFORMATIVE QUESTIONS:

Transformative questions connect the dream to waking experiences: present situations, past memories, future possibilities. Or they may expand possible meanings by transforming self into other and other into self. Or they may generate multiple meanings by looking for puns (Dr. Yu=Dr. You).

- a. Who am I now building something for?
 "I am building a deck for someone."
 Who in my waking life am I building a deck for?
 How am I a carpenter? a builder?
 How am I building a transition place between one state ("indoors") and another ("outdoors")?
- b. When do I go "upstairs"?
 "I go upstairs in the attic."
 What am I keeping in my "attic"?
 In my body, where is my attic?
 What old memories am I retrieving?
 What do I avoid by going upstairs?
 What do I seek?
 Who calls me upstairs?
 How have I been rummaging in my attic lately?
- c. Who do I go to for healing?
 "I see Dr. Yu."
 Who told me about Dr. Yu?
 Dr. Yu as Dr. You: how am I healing myself?
 What natural healing do I seek? oriental healing?
 Healing from my yin/feminine side?
- d. What is a closet office?
 "She has her office in a closet."
 What force in the closet am I opening myself to?
 What part of me has been in the closet? and has healing powers?

- e. What foxy woman do I want to...?
 "She is a very foxy Chinese woman."
 What Chinese woman do I want to...?
 What yin woman do I want to...?
 What part of me is a mixture of
 healer (Dr.) and trickster
 (fox)?
 What are classical associations
 with fox? foxy?
- f. What closet am I going into?
 "I go in and we screw."
 What hidden healing parts of
 myself am I open to? merging
 with?
 Who do I really want to screw?
 How is my sexuality being healing?
 Pun on screwing: "to have inter-
 course" and "to connect by
 penetrating." hence a male
 identified approach to sex.
 also being taken advantage of.
 to have sex = to connect with =
 to be taken advantage of???
 -to express anger toward
 ("screw you!")

The transformative questions would be
 processed in the same way in a
 journal. Working with a client, I
 might select a single line of dream,
 ask a informative question and then
 follow up with a transformative
 question.

PUTTING IT ALL TOGETHER:

To clarify and organize your work
 with these questions you may choose
 to construct a grid with three
 columns. The grid can be read both
 horizontally and vertically. Later

a fourth column (dream-tasks) will
 be added.

DREAM TEXT

"I'm building a deck for someone."

INFORMATIVE?

Who am I building a deck for?
 What is a deck?

TRANSFORMATIVE?

Who am I now building a structure
 for?
 a transitional structure?
 a recreational structure?

* * * * *

Dreamsong #5

A kind soul is a river of delight.
 She knows where waters are sweet;
 She wears the ring that is golden.

When we meet by the well
 With our battered, leaky bucket
 She takes us down, into the dark
 Where the moss grows heavy
 She takes us down
 Into the numberless kingdom of tears
 And when we have rested there
 Submerged, in the dark
 She raises up living water from
 The kiss in the cup the well
 And the frog
 Becomes a prince, again.

Ted Tollefson

DRONE AND INCANTATION

© 1983 by Howard Rovics

In Senoi Dreamwork it is important to bring allies, helpers or guides into any dream or memory that is being revisited. This principle holds true whether working on dreams in a group, with a partner or alone, especially when the work is directed toward re-experiencing the dream and allowing it to change. Asking for a power and friendship gift while in contemplative contact with the dreamworld is a way to test one's relationship to an ally if any mistrust exists. The relationship is strengthened once the gift is forthcoming. Similarly, confrontation and negotiation in the dreamworld usually concludes with the dreamer requesting an essence gift of an adversary. The adversary becomes a new ally once the gift appears. Effortless recall of the phrase "give me a gift which is the essence of your power and friendship" helps the dream to unfold more easily.

Drone and Incantation was inspired by listening to Temiar Dream Music of Malaysia (Ethnic Folkways Library, FE 4460), songs recorded by the Senoi under the direction of H.D. Noone. These songs often use a repeated drone similar to the one which I composed, underpinning a more elaborate line which is also

repeated many times in succession. Drums, rattles and other percussion instruments are used as an accompaniment.

The word power disturbs some people when it is used in conjunction with dreamwork. It was Michael Harner in one of his Shamanism: Power & Healing workshops who offered this appealing redefinition -- power means knowledge and energy. He incorporates much use of singing in his presentation of shamanic work. This has the effect of unifying a group, relaxing the mind, energizing the body and implanting ideas without intellectualizing about them. Drone and Incantation is primarily intended for group singing when gathering to work with dreams.

The following is some advice on how best to learn this simple song:

1. Divide the group into two parts, lower and higher voices.
2. Find a comfortable droning pitch by experimenting with breathing deeply and singing long tones.
3. Learn the drone with its

words first.

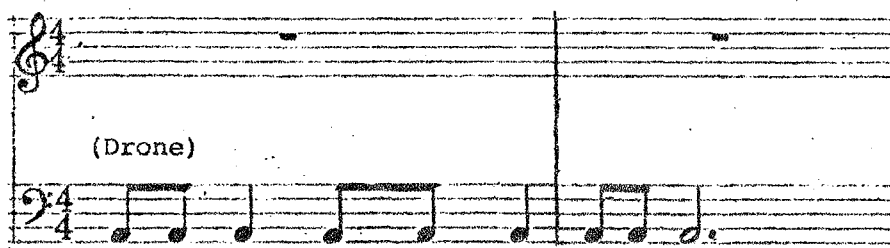
4. Choose the pitch that is a Perfect 5th (or Perfect 5th plus an octave) above the drone pitch and learn the Incantation.

5. Let the Drone and the Incantation fall together naturally, keeping one unifying pulse and repeating at least six times.

6. The added use of instruments is optional.

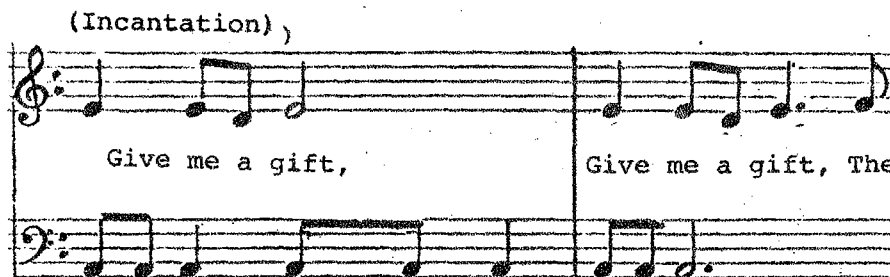
M.M.  = 60

DRONE & INCANTATION



(Drone)

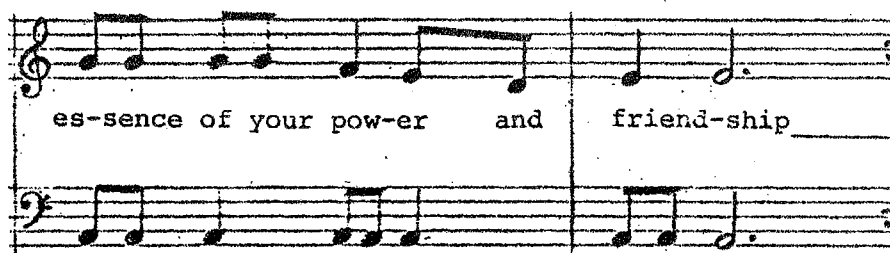
Pow-er means know-ledge and en-er-gy _____



(Incantation),

Give me a gift, Give me a gift, The

Pow -er means know-ledge and en-er-gy _____



es-sence of your pow-er and friend-ship _____

Pow-er means knowledge and en-er-gy _____

DREAM FIGURE

(from a dream, Nov. 6, 1982)

© 1983 by Norma Churchill

Across the great plain he came
 where cosmic forces arc their hues
In landscape bleak and yet
 beauty reigned there too in streaks of light
That caught my heart in delight so deep
 I could stand the mask of him lurched
His way across the land. My soul did fly
 to meet his awesome face where behind
Steel grey blue sockets deep, lay burning coals
 of endless cobalt fires awake since
That primordial blue was born
 out of fire, water, wind, and earth
Mystery, beauty, terror
 abide with that other
Name called Holy
 holy, holy burn the ancient blue coals
Piercing through those steel iron bars
 that cannot hold back time and yet
Perhaps they are implanted there
 in that godly mask he wears
To restrain the world
 and keep it whole
For unrestrained, those holy orbs
 of burning blue
Might unleash the whip
 and tip the scales
Too soon, too soon
 for us to bear.



LUCID DREAMING AND KUNDALINI ENERGY

© 1983 by Kenneth Kelzer, M.S.W.

I had been experimenting with lucid dreaming on a regular basis for exactly one year when I received a powerful, unforgettable lucid dream which will be the central inspiration for this paper. The dream, which I entitled "The Arrival of the Serpent Power", has posed for me a series of questions about the relationship between cultivating lucid dreaming and the awakening of kundalini energy.

Some of my questions are: (1) does lucid dreaming inevitably lead a person into a kundalini awakening? (2) do certain factors in the psyche leave some individuals pre-disposed to have kundalini energy aroused through lucid dreaming? (3) what is the particular value of arousing kundalini energy, and what are the costs? (4) does the value outweigh the costs?

I do not claim to answer these questions in full in this paper, but mostly I wish to pose them as a "holding pattern" in my own mind and in the reader's mind, trusting that the answers will emerge someday.

My own understanding of kundalini energy is that it is a special form of psychic power that lies hidden in the base of the human spine. The ancient yogis and Hindu sages likened it to a

coiled serpent that was capable of uncoiling at some point in the course of a person's evolution, and capable of rising up the spine through the various centers of consciousness called "chakras". The uncoiling of the serpent became a symbol for the arising of this psychic energy in various teachings and esoteric writings on the subject. As the energy begins to move up the spine the adept will supposedly experience more and more shifts in his thinking and ways of seeing the world. Among the benefits received in such an "awakening" would be an increase in his psychic powers of perception and in his intuitive abilities.

In everyday life this would mean and increased ability to see clearly through the maze and complexity of the world, and to discern the heart of the matter in any relationship difficulty, business transaction, or any problem that needed to be solved. Increased clarity of perception is tantamount to increased lucidity. To be lucid means to be clear, full of light, enlightened. (The Latin root is lux meaning "light"). And so as I reflected on these plays of words and their related meanings, I could see how they all seemed to be leading to the same end. The cultivation of

lucidity in the dream state promoted lucidity in the waking state, and (perhaps) the arousal of kundalini energy, and (probably) advancement along the spiritual path and personal enlightenment.

One must remember, here, that I am addressing these issues in a framework of evolution and not in the framework of finality. In other words: the cultivation of lucid dreams does not mean one is enlightened; it possibly means one is becoming more enlightened.

With the above remarks as my introduction, I would like to share the lucid dream that came to me on November 6, 1981. It remains as one of the most powerful and perplexing lucid dreams that I have ever had, and I still find myself integrating parts of it into my consciousness, though it occurred fifteen months ago.

The dream is as follows:

I am standing somewhere inside a dark room and I see two square window frames in front of me. The frames are simple, open spaces in the wall, and I see a bright light streaming in from outside. I see someone's hand extended toward me, holding out some small object. I see only his wrist and hand and nothing more, as the room itself is in total darkness. Now I realize I am dreaming and I feel an extra jolt of energy that shoots through my body. I rise off the floor and enter the light by passing head-first through one of the open window frames.

I instantly enter a whole new scene. I am outside, in a remote area in the woods, standing beside a beautiful log cabin. A beautiful blanket of freshly fallen snow covers the entire scene, with many trees and a lovely valley that extends before me. I am with an unknown woman companion, and we are being held captive by a small band of Indians. As I look out across the valley below me, and up the ridge on the opposite side, I see two strong-willed, determined cowboys, mounted on horses. Swiftly, they ride through the snow, and in a matter of seconds they have rescued us from the Indians. There is no shooting or violence; they simply arrive and I know we are liberated.

Now the scene changes abruptly. Still lucid, I am lying on the ground somewhere, on the brown earth, when a huge serpent approaches me from the right. Quickly it slides over me, passes down underneath me, between my body and the ground, and back over me again, strongly gripping my body in its powerful coil. Its grey-brown body is about 3-4 inches thick and it is very long. Its eyes are a strange yellow-green in color, and they gaze at me steadily and calmly, emitting soft yellow-green luminescence from within. The serpent's head is poised in the air about 3 feet above me, and it watches me through its glowing eyes with a calm, neutral objectivity. I wrestle with the serpent trying to free myself

from its grip, but I am no match for its strength. I fear that it will crush me; however, as we wrestle I perceive that it is actually a very gentle serpent, and that it is merely intent on holding me in its grip. I am very surprised to feel its body is warm-blooded, and not cold-blooded as I would have expected. Occasionally it makes a quick jerk-movement which rotates my body back and forth on its side. It seems to be playing with me in some strange, strange fashion, rotating me back and forth.

Now the scene changes again. I feel many confusing, swirling energies moving through me. Finally I see myself lying on the ground again. Another large serpent, identical in every detail to the earlier serpent, only slightly smaller in size, approaches me in the same manner and again coils around me effortlessly, and again I am no match for his strength as we wrestle. Again I am impressed with the soft, yellow-green light from within his eyes as he calmly watches me from his poised position above me. Again he turns out to be quite friendly toward me, and I am surprised to feel that he too is warm-blooded. . . .

Suddenly I awaken, and I feel dizzy and confused by the swirling energies of the dream. I feel overwhelmed by the power of the dream, and excited to be lucid again.

One of the more intriguing aspects of lucid dreaming is the sudden "jolt of energy that shoots through

my body" immediately upon becoming lucid. It occurred at once with the onset of lucidity in the dream and has occurred in one form or another in many other lucid dreams, and has also been noted in the recent and ancient accounts of lucid dreamers. Sometimes I feel the energy rising up my spine, sometimes I feel it coursing through my chest, arms, and legs, and very often I feel it moving through my face and settling solidly in the "ajna chakra", the "third eye", at the point between the eyebrows. The energies usually feel delightful and uplifting. This was the first dream where I felt overwhelmed, dizzy, and confused by the powerful, swirling feeling when I awakened.

It was the middle of the night when I awakened. I needed to urinate and I had to proceed quite cautiously as I got out of bed and walked to the bathroom. As I walked I braced my hands against the walls to steady myself. I actually felt as though I could fall over at any moment, the dizziness was so powerful. After urinating, I walked slowly back to the bedroom, again stabilizing myself by holding onto the walls and the furniture. Once I made it back to bed, I elected not to write the dream down immediately because I did not want to arouse the swirling energies in my body and head any further. In that moment, all I wanted

was to return to the safety of sleep and unconsciousness. Very promptly I dropped back into sound sleep and had good recall of the dream upon awakening in the morning.

The symbols of the dream are filled with multiple meanings for me, and I could not write a complete account of them here. It is an archetypal dream in that it presents the universal theme of passage from captivity (both the dark room and the Indians) into freedom (the light and the rescue by the cowboys).

The initial release from the dark room into the world covered with the beautifully white, freshly fallen snow does not release the dreamer from the polarities and struggles. The dreamer along with his "unknown female companion" is now held captive by Indians, some "primitive" forces within himself. The dream suggests that release from these primitive forces can be accomplished "in an instant", and without violence, if full determination and strength (symbolized by the cowboys) is called upon. Perhaps there is a place in the spiritual life after all for good, old-fashioned will power!!

Lately I have become more aware of moments and situations when I need to give myself a push in order to grow. Patience and waiting are not always appropriate to every dilemma that life presents.

The act of wrestling with the powerful serpent(s) is clearly the highlight of the dream, repeated

twice for emphasis. It suggests many interesting and surprising possibilities, including that the dreamer is gripped, seized by the spiritual path, as he was by the serpent in the dream. At first the dreamer ("everyman", in the sense that this is an archetypal dream) will fight against the process, only to discover that true safety and peace come with "surrender" - surrender to the Will of God, to the Tao, to the cosmic forces. The individual ego has such a difficult time with surrendering that it will face this challenge repeatedly in life, over and over, until that surrender is complete and final.

Learning through repetition is beautifully portrayed by the second serpent with whom the dreamer performs the exact same ritual as before. The second serpent is identical to the first in every respect, except it is a little smaller. This suggests that as the adept perseveres along the path, he will eventually become a match for the energies that are awakened within. No one knows how long this will take, but that concern is ultimately irrelevant.

The yellow-green light coming from the eyes of the serpent is one of the most engaging images I have ever encountered in a lucid dream. It is a little like the light from a Chinese lantern, warm, intimate, mysterious. As I reflect on that

image now, I find a deeper feeling of peace and tranquility coming over me. The serpent, ultimately, is my friend and its inner message is a gift of great comfort. Without such strange encounters and unexpected consolations, the spiritual disciplines of the spiritual path would surely have died out long ago.

In the morning when I wrote the dream down in my journal, I added the following paragraph of reflective comment.

"This was a most difficult dream to write down. I am not certain that I have recorded the scenes in their original sequence, and I feel that there were other parts to the dream that I may have forgotten. At times after I awoke I felt like I was going crazy, out of control, with the flood of energies swirling through my mind and body, and yet I felt very loving of myself, and accepting of whatever might happen."

I realize now that I was frightened

in coming so close to being out of control or in wondering if I were going crazy, but with the passage of the fear has come a deepening understanding of the power and sensitivity of those energies that are being awakened by my work with lucid dreams. I have a much more healthy respect for that power now, and a realization that the sensitivity must be protected if it is to

flourish. One of the growth steps that I am still practicing is learning to mobilize the male side of myself even more quickly when my female side feels trapped. The "cowboys" are capable of arriving instantly into the moment to liberate the "unknown female companion". The cowboys are a precursor of the serpent, and provide a needed feeling of safety and security to allow the serpent to come forth and flourish. The habitual arrival of the cowboys will eventually pave the way for deeper experiences of the serpent power.

THE EARTH IS DEGENERATING THESE DAYS. BRIBERY
AND CORRUPTION ABOUND. CHILDREN NO LONGER MIND
THEIR PARENTS, EVERY MAN WANTS TO WRITE A BOOK,
AND IT IS EVIDENT THAT THE END OF THE WORLD IS
FAST APPROACHING.

- Assyrian Tablet, 2800 B.C.

DREAMS, NAZI GERMANY AND THE BOMB

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I recently came across a book entitled THE THIRD REICH OF DREAMS by Charlotte Beradt (Quadrangle 1968, now out of print). It contains dozens of dreams collected by the author in Germany from 1933-1939 and demonstrates through the dreams how successfully the Nazi propaganda machine had infiltrated into people's psyches. I think it has some relevance for the nuclear arms race of today.

At the end of the book there is a short essay by Bruno Bettelheim adding psychoanalytic insight to the author's commentaries and reflections. In it he says, "A much deeper and older danger abides, a darker knowledge is still missing. If all of us abhorred the Third Reich, why did it exist? Must there not have been feelings, unknown to our conscious mind, that condoned it, accepted it, willed it? Even among those who lived in fear and trembling of the Nazis, might there not have been in them somewhere, deep down, a layer of soul closely kin to the regime of total domination."

To take the example nearer home - the Falklands War. Much to my horror, I noticed that I was glad "our side" was winning and

the Argentinians were getting into a fix with their own propaganda. It served them right for being liars. Consciously I thought the whole episode a destructive farce, but I could not still the voice that wanted "our side" to win and took pleasure in that winning. I know that I am not that free from the black and white thinking and the self righteousness (to say nothing of the violence) that Maggie Thatcher epitomises for me.

Returning to THE THIRD REICH OF DREAMS, the rich catalogue of examples demonstrate how effective the propaganda was. Thus dreams are quoted in which the dreamer dreamt it was forbidden to dream, or where the dreamer dreamt she was talking in her sleep in Russian so that not only would others not understand her, but she would not even understand herself. It had become so dangerous to even dare to think against the regime. In other dreams objects would suddenly talk and denounce the dreamer for everything he or she had said or thought against the regime. In one startling dream a woman is watching the opera "The Magic

Flute." When it comes to the line "That is the devil certainly" a squad of policemen came stomping in and marched directly up to her. A machine had registered that she had thought of Hitler on hearing the word devil.

The effectiveness of this propaganda machine, however, depended on people's ambivalence which weakened their internal resolve to resist. Thus a doctor dreamt that Storm Troopers were putting up barbed wire at all hospital windows. He had sworn that he would not stand for them bringing their barbed wire into his ward. But he did put up with it as they turned his ward into a concentration camp, and he lost his job anyway. However he was called back to treat Hitler because he was the only man in the world who could. He was ashamed for feeling proud. In another dream a man dreamt Goering came to inspect his office and gave him a satisfied nod. This pleased the man enormously even though he was thinking what a fat swine Goering was. Another doctor, Jewish, dreamt he was the only one in the Reich who could cure Hitler. A 15 year old Jewish boy dreamt that he was marching with a group of Hitler Youth; at first he stood on the curb burning with envy, and then

suddenly he found himself in their midst.

Again and again, through the dreams, the author demonstrates not only the acceptance of conditions, but the state of mind in which acceptance grows - namely the readiness to be deceived and construct alibis for oneself. Thus one man saw Hitler as a clown and saw through his carefully calculated manipulative gestures, but ended up in the dream thinking Hitler wasn't so bad after all and there was no need to oppose him. In another dream a woman laughs at people singing Nazi songs, but later finds herself aboard a train singing with them. A brown leather jerkin is an object of ridicule until the dreamer finds himself wearing one. Another person is ostracized for not saying "Heil," and even while still failing to understand how she could change her attitude so quickly, she climbs onto a bus whose destination is Heil Hitler. Insidiously the whole show - songs, brown uniforms, and upraised arms change from objects of ridicule to acceptance. The imperceptible transition from suggestion to auto-suggestion is captured in a sentence 'I dreamt I

was saying "I don't to say no any more." A perfect rationalization for not making the tremendous effort it would cost to oppose the regime.

The book ends with a dream from a woman who was only a child in Hitler's Germany, and was dreamt in 1960. In this dream she is stopped by a man who demands her papers. She protests and the man grows taller, his black suit turns into an S.S. uniform and he slaps her. Amidst her protests he says, "It doesn't matter - we know who you are anyway." She is left saying softly, sadly to herself "And I had hoped to recognize your kind immediately when you returned. It's my fault." Thus we are left with the warning of the dangers of failing to recognize threats to freedom before they loom too large like the man in black. As in Nazi Germany, how far have we travelled on the road of habituation, rationalization, acceptance, and even the willing of some of the dangers that threaten us.

Bettelheim's concluding essay shows how unresolved authority issues, which created a need for approval even if the person consciously hated the regime, produced internal conflict which weakened the power to resist. Erich Fromm in THE FORGOTTEN LANGUAGE emphasizes the same

point. He quotes a dream from a man who left Germany after Hitler's rise and was an anti-Nazi, not, as Fromm says, in the conventional sense of an anti-Nazi "opinion," but passionately and intelligently. His political conviction was perhaps freer from doubt than anything else he thought and felt. He had the following dream:

I sat with Hitler, and we had a pleasant and interesting conversation. I found him charming and was very proud that he listened with great attention to what I had to say.

As Fromm points out, this does not mean that the dreamer is "really" a pro-Nazi but how pervasive the desire for approval from authority is.

I do not know how much the American consciousness still reverberates with what happened in Nazi Germany. When I was on the west coast last summer, it was the American Indians and the destruction of their way of life that seemed to be of greatest psychic significance (an interesting article on this subject has been written by Larry Sargent, Call Box 900,

Guite 5D, Taos, New Mexico 87571). However 50 years after the rise of the Third Reich I am sure there are still lessons to be learnt. The consciousness that produces the slaughter of Jews is similar to that which wipes out American Indians and produces the bomb. And through working on my own dreams I have come to realize that that consciousness is not as far removed from my own as I would like to believe. It is through dreams that I have come to seriously consider my political views having avoided doing that all my life (this shows me how, if you go into

something deeply, it transforms itself). Reading Charlotte Beradt's book I am reminded that I am not free enough of my internal conflicts - particularly my desire to project, to have a bad external object. And if I can sidestep the obvious bad objects like the Russians, and even the slightly less obvious ones like those in favor of nuclear arms, I know, and am amused by, my need to split even those who are against the bomb into those who own their shadow and those who don't.

WE HAVE IN ALL NAIVETE FORGOTTEN THAT BENEATH
OUR WORLD OF REASON ANOTHER WORLD LIES BURIED.
I DO NOT KNOW WHAT HUMANITY WILL STILL HAVE TO
UNDERGO BEFORE IT DARES TO ADMIT THIS.

- C.G. Jung

THE DREAMWORK CONSPIRACY

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A recent dream workshop with Montague Ullman in New York City was - like many a good dream - on the verge of breaking into something truly exciting when it came to a close late in the afternoon. Several of us felt frustrated, feeling that had we enjoyed one more hour together, our discussion would have moved into new and dangerous territory. Yes, dangerous - the issue of why and how dreamwork is subversive, one might even say revolutionary, is that it calls into question the accepted norms, values, opinions, and paradigms of society. Almost as his final farewell remark Dr. Ullman said that, yes, there is a "societal truth" embedded in dreams, as well as personal truth, and that dreamwork can heal societal pain in addition to private pain.

What are the primary characteristics of the dreamworld reality that are potentially subversive of the mainstream of our society? I think they are fundamentally two (out of which others could be drawn): our nightly participation in a morally complex and ambiguous world, and the recognition of ourselves as polycentric beings. Even without conscious attention to dreams, many people whom Marilyn Ferguson has called "Aquarian conspirators" have already substituted radically different paradigms for the ones

that have constituted established orthodoxy for the past several hundred years. Through experiences with drugs, art, sensitivity training, Zen, wholistic health, even jogging and reading and attending lectures, a person may begin to doubt and question the accepted notions about the world and how it works. There are many paths to altered consciousness and the altered state of mind that persists even afterwards. Dreams are one important path.

In a dream, my actions and those of other dream characters, (all parts of me from the Gestalt point of view), cannot be judged by waking life standards of right and wrong. If in dreams I kill my relatives, engage in disgusting sexual activities, or wish mice on a best friend, these actions do not have the same significance they would in waking life. The dreamworld operates beyond the habits and "morals" of the ethical framework of society, and committed dreamers are potentially subversive to societal norms because they become more adept at perceiving and handling moral complexity.

It is not that committed dreamers live without moral codes, but rather that through their work with their dreams and the echoes of their dreams in waking life, they discover that it is not yet time for absolute conclusions - situations may change with a startling rapidity, even in the waking world. It is in looking for alternative motivations for actions both in our dreams and our waking lives, in accepting the ambiguity when we cannot be sure, in searching for the reality and the meaning behind events - it is in this mode of consciousness that we dreamwork conspirators are transformed, and can transform society.

In dreams, we learn to recognize ourselves as many-centered beings consisting of numerous archetypal persons, not just the Hero archetype we have come to call (and love as) the Ego. At night, the Ego does not have it all his own way. Other characters populate our psyches, other archetypes, other gods, (or as Jung said, the "diseases which the gods have become"). In dreams we are the slayer and the slain, the hunter and the hunted. Do I contradict myself in dreams? Very well, I contradict myself! For as Whitman put it, "I contain multitudes!" These "contradictions" in dreams are of the utmost importance because, as Hillman points out, the pain, the pathology we experience in dreams is an important mirror of our total souls - our

interior wholeness that contains more archetypes, more personalities, more masks, more gods than the great god Ego.

Every society wants its members to be relatively predictable and manipulatable. Traditional psychologists want us to be ego-controlled so that our subversive id-wishes and urges are kept in bounds and balanced by the demands of an imposing super-ego. It is to the advantage of any society which embodies the principle of authority to seek to create ego-subservient, predictable, controllable citizens - citizens robbed of their souls. Soulless, depthless citizens can be mesmerized by bread and circuses, by automobiles and video games, by money and madness. With time and continuing dreamwork, dreamers come to realize not simply that they have souls, but that they are souls. At night when our souls are freed from the constraints of Ego, the dreaming process shows us who we really are. The revolutionary significance of this is that many of us come to realize that we are not merely what society tells us and conditions us to be.

As dreamwork conspirators we have a healthy distrust of the conscious ego operating

obediently within the lesson-plans of society. We know from having met our other selves and gods in our dreams that we are not mono-masked but polymasked - we have guises and get-ups that defy society's latest fashions, we have gods and goddesses within us who are eternal and have not died. If society claims these gods are dead, they are mistaken, and our greatest pains come from the psyches of those who find no place for them, no room to honor them, to pay homage to them, and - let's say it - worship them. Our society has limited the divine to the one Father-Ego-God, (and is fast eliminating even him). It does not take well to dreamers who accept, believe in, and allow alternative gods to rule in their souls, and to allow these gods and their epiphanies into waking hours. Gods should not accompany us in our daily activities. Such a reality would be unbecoming a modern society. It would be downright "primitive", "pagan", "schizophrenic", and "dangerous".

And yet, we continue to dream. Many of us continue to write these dreams down in our secret books, to meet with fellow dreamers who also

have secret books, and to work with our dreams. We do not all agree on why we do dreamwork, but that doesn't matter. Each small circle of dreamers shares in the conspiracy by supporting its members, encouraging each other to go on dreaming and remembering. We help each other to pay attention to the alternative truth we find in the depths of our own being. So what if we then pay less attention to the "truths" the waking world presents us - as committed dreamers we have been transformed, and we are no longer quite like the others because we take the stuff of our dreams more seriously and consciously - we are the stuff our dreams are made of.

It is within the power of committed dreamers to change the world. It may turn out that the dreamer-as-revolutionary can in a gentle way subvert those pathological elements of society that prevent genuine healing and reconciliation. Even if dreamers cannot cure society, we may, in sufficient numbers, be the catalyst that allows genuine healing to take place.

LEADERLESS GROUPS

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My first substantial exposure to dream work was several years ago in a dream group at the First Unitarian Church of Berkeley led by Jeremy Taylor, teacher at Starr King School for the Ministry. I was impressed with how dream work seemed an unusually effective way of cutting through and revealing what was going on with people. At the time I was in this group, I was also meeting weekly with a small group of women and babies. The dream group with Jeremy ended, but we mothers decided that we could share dreams together. I wasn't sure that this would work without the help of an experienced leader, but it did. It worked extremely well. I found the dream work rewarding and the closeness with the other women with whom I shared dreams pleasurable.

A friend from out-of-town expressed interest in this group which she thought unusual. Why was it so unusual? It seemed ordinary enough to me, if not ordinary at least natural. The thought that rose in my mind was why isn't it more common? With this thought in mind I contacted Jeremy to see if he'd help me get some other groups started. He agreed.

The first meeting of each group Jeremy shared his excitement with the possibilities of dream work, gave us a quick course in dream work, and left us with a

bibliography for further study. The next five or six weeks I helped the group get started. I felt my role was to calm them down after Jeremy excited them. Pretty much I wanted to impress them with the thought that they didn't need him at all, they could do it themselves. (Perhaps Jeremy shouldn't have been so helpful with someone so quick to discard him.) "Look at me, I'm no big deal, and I do it all the time" was my attitude. By the time I left each group, it was rolling smoothly providing the members with something substantial enough to keep them coming.

Having experienced several professionally led and several leaderless dream groups, I've pulled together some thoughts on what's necessary for leaderless groups to work. They may also be helpful in professional groups.

Leaderless groups cannot rely on knowledge or experience. Although the members may have read several books on the subject, their knowledge is not vast nor could even be considered adequate in comparison to a professional's. Their experience in the area is most probably shallow, so that experience cannot compensate for lack of knowledge. For leaderless groups to work heavy reliance must be placed on intuition or

inner sensing. The subtle feelings which roll around our innards and the wispy thoughts which try to fly out our ears need to be netted and corralled. It's my feeling that a major value in dream work is the strengthening of the process or talent for inner listening, that this exercise in inner listening may be of more importance than the revelations reached.

Probably the most exciting aspect of dreams is their originality in viewing life and solving its problems. I find that we are too pleased with a few images that we quickly cram into conventional psychological dogma. We don't need dreams to do that. We need dreams in order to keep ourselves from doing that. Dreams provide us an avenue toward freshness and away from the stale. For this reason always attempting to pull the conversation back to the dream is important.

Any person upon hearing a dream can say, "I think of this and that when I hear such-and-such parts of your dream." This is what leaderless dream groups primarily do. There is no harm in this unless one takes one's own associations too seriously. As I've often heard Jeremy say, the dreamer is the ultimate judge of the meaning of his/her dream. Often these associations expressed in the group pull other thoughts out into the open, to the point that

the first thoughts may have been uninteresting and banal but led another person to say something that leads to quite revelatory information. But for this to work there has to be a completely non-critical atmosphere. I remember once coming up with a response to an image the meaning of which was escaping all of us. My response didn't seem to make any sense to the dream relater. He inquired further. All I could come up with as the reason I said it was, "I thought of it." I knew it was worth saying but couldn't complete it. It was only later in the discussion that what earlier I could only hint at became crystal clear.

One thing I love about dream sharing is the universality of dreams, the feeling that I've dreamed that dream, too. We can get awfully caught up in the particulars of our lives that make it easy for us to judge another's situation as unlike our own. Before sharing dreams, we tend to pass judgments easily. Upon realizing the images and the feelings provoked by the images are so similar, much of our judgment vanishes, and we realize that we share the need to work on the dream.

Perhaps the most disturbing attitude I've come across in dream groups as in other groups of a personal nature is that of looking right past the I've-dreamed-that-dream feeling and stating that the person's dream means such-and-such and the per-

son, should do such-and-such in order to "fix" him/herself as though the speaker had never been in a similar predicament, or at least not allowed it to occur for any length of time and now is beyond and above that sort of thing. To a professionally led dream group this is distressing. To a leaderless group this is deadening. If the members are spending their energy building up their defenses in response to these attitudes, there can't be much valuable inward diving.

In a leaderless group with so little outside material available, the lack of inward material means no material. Little real dream-work is done.

All dream groups are aided by members with humility and compassion. Leaderless dream groups will probably be of no help to anyone unless the members abound with humility and compassion. It's necessary for the diving down.

THERE IS NO "THE TRUTH," "A TRUTH"---TRUTH IS
NOT ONE THING, OR EVEN A SYSTEM. IT IS AN
INCREASING COMPLEXITY.

- Adrienne Rich

© 1983 by Jennifer Tardy

Journal entry, 11/22/82, p.57,
vol. 2, 4:25 a.m.

"The Truth In Giving Act"

I am in bed, stretched out, all worried-like, and Marlene (school secretary) comes to me and sits by my side, on the right. We talk.

She says, "It don't make sense - these people who pretend to give. They have you believe most anything. They ain't truly giving. It's like wearing your wedding dress once - and it never gets used again - for anyone who asks."

I reply, "I'm never getting married, but I know what you mean. You keep lending yourself out till everything's over with. If I were ever to get married, I'd make sure that dress is used over and over again and not wrapped up so safely that it yellows and fades away from non-use."

"Well, that's not quite what I meant about the wedding dress. And I didn't mean that about you're not getting married. I just meant that about being genuine and truly giving." She implies it is others who are not, but yet I feel I am the one who lacks. I take it to heart when she says to me "It's like dreams."

(From journal notes on the dream): "wedding dress, purity, a pledge, faith, true gift of self. Dreams are a gift of self, vulnerable, trust. Refuse dreams, refuse self. Spirit of gift: content and form. Do not reserve/hold back . . . open up. We make ourselves dream; we dream ourselves what we are. Dreams reveal and realize self."

I've been fascinated by dreams for many years. I occasionally recorded them and while a teenager, I sometimes discussed dreams with my father. I remember the sense of pleasure in doing that. For years though, I did no serious work with my dreams. I occasionally read books on the subject and played with dreams. It wasn't until I returned home to California after an absence of four years that I seized an opportunity for serious dream work.

I joined a small group of dreamers led by Jeremy Taylor. It provided kinship. Most importantly, it provided active discussing, dream/journal writing, exploring. And did I ever remember my dreams!

What a time. I dreamed myself man and woman, as Chinese and Caucasian, as detective, tailor, manservant, nightwalker, lover,

plotter of murder . . . In sharing my dreams and listening to others' dreams, comments, and suggestions, I began to explore the layers beneath image and tone. I buzzed with new ideas and insights. On a couple of occasions I even incorporated scenes from co-dreamers' dreams. Group dream work was a significant break for me in my approach to dreams.

Dreams were no longer just a fascination, but were now a turning-point, a vehicle through which I could more fully realize myself. I found myself beauty and beast. Working with others gives me a perspective, a clue, a question which may lead to increased clarity. It is a sounding-board which is important to me. It is a support group.

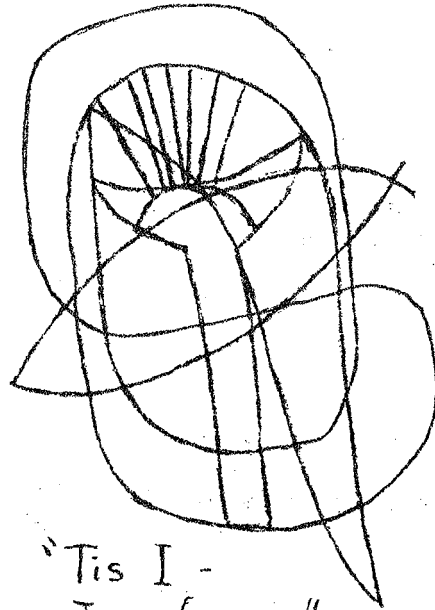
Consequently, when I returned to work in Iowa in August, 1982, I hoped to form a dream group. It wasn't to be though - in this community dreams are a fascination, a chat over coffee and then on to other things. (I still shudder when I recall one person saying "dream work" in the same breath as "satanism". . .)

So, I work as as a "group of one", a sometimes difficult task. I record dreams, jot down notes, review dreams , look for common threads and float them over water. I see dreams as part of my daily life; I view them along side daily events. I see certain elements recurring- (courtyards,

an oak tree, travel, coastal Marin. . .). It seems like a long process without a group, yet, there the dreams are, there to be used and valued.

Dreams are a powerful tool. They are analogies, a representation of our multiplicity. They help us creatively see ourselves as person and action. In dreams, we bare our many selves - oddly like the "Nude Descending A Staircase". We take steps into ourselves and dream ourselves as we are, (in the act of becoming who we will be). We dream ourselves through situations.

Sometimes I gain pleasure and insight from drawing the images in my dreams . . .



"Tis I -
Jennifer... "

THE COMMON AND BASIC ERROR OF ALL
THE IDEALISTS, AN ERROR WHICH FLOWS
LOGICALLY FROM THEIR WHOLE SYSTEM,
IS TO SEEK THE BASIS OF MORALITY IN
THE ISOLATED INDIVIDUAL, WHEREAS IT
IS FOUND - AND CAN ONLY BE FOUND -
IN ASSOCIATED INDIVIDUALS.

-Michael Bakunin

BETWEEN MAN AND SOCIETY THERE IS A RECIPROCAL
ACTION. MEN MAKE SOCIETY WHAT IT IS, AND SOCIETY
MAKES MEN WHAT THEY ARE, AND THE RESULT IS
THEREFORE A KIND OF VICIOUS CIRCLE. TO TRANSFORM
SOCIETY, MEN MUST BE CHANGED, AND TO TRANSFORM
MEN, SOCIETY MUST BE CHANGED.

- Errico Malatesta

THE OLD ALL-THING

(from a longer poem in progress)

© 1983 by Greg Mitchell

. . .
The Old All-Thing,
The Sea,
Where skeletons do their
Dance of the tides
In coral chambers
Rattling their seaweed chains . . .

To draw on Death's
Plentitude of images,
Dreams,
Rising from that treasure house where
The gold of old conquerers grows green
With mossy indifference and barnacled
Contempt for the greedy undertakings
Of discontented men

And as dreams guide the Fallen Hero
Through the treacheries of oblivion's night
 so my instincts
 to the shadows run . . .

For as Night is to Day
So is the Sea to the Land,
And as the Night of Land's Day is the Sea,
So the journey there is Night's Journey
And the night's journey is the dream
And sailors are dreamers
Drowned in the night
Bereft of all but their dreams
 the faces of family
 the faces of friends
 the face of the enemy
 the face of the lover

All phantoms, phantoms
Of the opera of the dream,
Phantoms from the depths
Of the Sea.

WORKING WITH DREAMS

© 1983 by Fabria Bogzaran

A good understanding of our dreams will lead us to a better understanding of ourselves. Recently a group of friends and I got together in Stevens Point, Wisconsin, and started a dream group. The group is based on sharing out recent dreams and trying to help each other to better understand the meanings of the dreams. The goal of the group is to be more aware of ourselves through our dreams and to advance in self-realization.

A long time ago, I began to work with my dreams by setting my alarm clock to awaken me in the night at a time, according to the information about the REM cycle, I might be most likely to remember a dream. I had pen and notebook ready at hand for recording. Just about every time I awakened with the clock, I would write down some clues which would help me recall my dreams in the morning and record them in more detail.

Now I am habituated to remembering my dreams and I can tell when I am going into the waking state. I know that I can spend up to 10 minutes in this state, so I now rehearse the dreams in my memory, and fix the images in my mind. After waking up, I usually spend perhaps half an hour in bed thinking about the night of sleep and and dreams. The dreams that I first

noted down in the middle of the night, I fill in with more detail as I write all the dreams I have been able recall. Working with the dreams begins right away as I write them down and think about them. Working with my dreams, remembering them and writing them down I have discovered that I have had precognitive dreams, lucid dreams, and dreams that led to the feeling of deja vu when awake.

Sometimes I make a sketch of a particularly important dream image. It is very helpful to sketch a dream right after waking - I try to capture the colors with colored pencils.

Some dreams are so moving that just recording them in a journal is not enough - so I write them as poems.

Sharing dreams with a close friend usually gives me some different perceptions of my dreams and of myself. It is almost like therapy, because a close friend is aware of my personal life and can often give me some insights.

Working through my dreams makes me realize more about myself. This understanding has led me to some unexpected insights into my life!



JUST AS THE HUMAN BODY SHOWS A COMMON ANATOMY
OVER AND ABOVE ALL RACIAL DIFFERENCES, SO, TOO,
THE HUMAN PSYCHE POSSESSES A COMMON SUBSTRATUM
TRANSCENDING ALL DIFFERENCES IN CULTURE AND
CONSCIOUSNESS. I HAVE CALLED THIS SUBSTRATUM
THE COLLECTIVE UNCONSCIOUS.

— C.G. Jung

EXPERIENCING DREAMS

© 1983 by Elizabeth Caspari

Many people, when you ask them about their dreams, will respond that they always sleep soundly and never have any dreams.

During the past decades, however, there have been numerous laboratory experiments proving conclusively that everyone dreams, that sleep is divided into cycles, and that each full cycle contains a certain amount of REM (Rapid Eye Movement) time during which dreams regularly occur. For a variety of reasons, dreams may not be remembered, but the fact remains that everyone does dream.

The experience of dreaming is within everyone, and everybody has experienced dreaming, whether they remember it or not. This is quite different, however, from having a dream experience and remembering it and working with it consciously as an activity of waking life. When the dream is relived, confronted, made more meaningful by being remembered and worked with, it becomes AN experience, a creative experience. This occurs when the remembered dream is allowed to run its course to fulfillment, when it is integrated consciously within and differentiated from the general sleep experience by the waking ego. When this is done, the experience of the dream is enhanced and continued

and becomes AN experience through its actualization and consummation.

The difference between simple unconscious experience and AN experience can be illustrated by an event which occurred on my first trip to Rome. I was walking all over with my guidebook, into museums, gardens, churches, palaces; reading, looking. On entering the Vatican and St. Peter's, the entire religious atmosphere of the place hit me like a bolt of lightning. Awe and feelings were suddenly aroused and the depths of my soul were touched by the splendor, antiquity, and mystery. All I could do at that moment was stop, absorb, breathe, and integrate this wonder, allowing it to consciously enter my body and penetrate the very marrow of my bones, feeling its effect and meaning. Then the experience of travel and sightseeing became AN experience, not just by entering a church, but by allowing the church to enter me.

How does this work with dreams? It is not enough to just remember a dream and write it down in a dream journal upon awakening, subsequently looking up symbolic and

mythological significance of the images, reducing the content, setting, characters, happenings to intellectual or historical meanings. The living essence of the dream's message can best be reached by re-experiencing the dream with awareness, phantasizing with it, experiencing the dream ego through the waking ego.

According to James Hall (JUNGIAN ANALYSIS, 1982, pp. 128-9): "The dream ego may sometimes behave in a manner similar to the waking ego, but at other times it may behave very differently. This contrast may be seen as the dream ego COMPENSATING for the ego-image of the waking ego, bringing to the attention of waking consciousness ego-images that differ from the usual, dominant ego-image of ordinary waking consciousness." Thus, by experiencing the dream ego and the entire dream image through the waking ego, we are being made aware of attitudes and feelings that may need conscious attention and perhaps change.

By permitting the child archetype to play with the dream through active imagination, painting, writing, dancing, sand-play, working with the dream in a variety of creative, experiential ways, previously unrecognized attitudes and feelings, as well as dormant energies, are released and rechannelled in a concrete way. By actualizing the dream in this manner, you are

objectifying it, looking at it, engaging its content with your conscious senses of seeing, hearing, touching, smelling, tasting. Through diverse art media, be they ever so simple and crude, passions and feelings are aroused and given expression, encountered with the waking ego, and in this encounter, further understanding of the dream is often achieved.

These same passions and feelings were released in antiquity through cults and rituals of worship of the ancient gods, the Great Mother, the fertility gods like Dionysus, the gods of love like Eros, in the great seasonal rituals like the celebration of the Mysteries at Eleusis. While today these gods may no longer be worshipped consciously, they non-the-less are part of us, and through myths and folktales we are able to better understand some of the inner happenings of the psyche, and better relate them to our waking lives. Some of these motifs appear in our dreams, and so dreams remain our best and most personal resource for perceiving and apprehending our unconscious dramas.

In my experiential workshops small groups come together and are stimulated by exercises in

imagination and art work to explore their dreams and images in a less inhibited fashion, and to come to new psychological awarenesses. People embark on their inner journeys with the support and varied insights of the entire group.

The psyche speaks to us in artful images through dreams, and by allowing the dream to become AN experience through the waking ego by utilizing artistic/expressive forms, we can better learn to become aware of our inner life and the meaning of our lives.

THE UNCONSCIOUS PRODUCES SYMBOLS AS A TREE
PRODUCES APPLES. IF A PERSON HAS THE WIT
TO PICK THE APPLES AND EAT THEM, HE OR SHE
WILL BE NOURISHED. IF HE DOES NOT, THEY
WILL FALL AND ROT AND THE PERSON WILL STARVE.

- C.G. Jung

WORKING WITH MY DREAMS

© 1983 by Geraldine Levy

I dream to clarify my life. In my dreams, I pinpoint problems and find their solutions. I confirm or refute my waking prejudices, and in confronting the naked truth, I sometimes even put things to rest. I acknowledge that every experience I have, waking or dreaming, is a resource for my creativity and spirituality. The revelations that emerge from my dreams are gifts I might not be able to accept from a source outside myself. They are unsurpassed in the range and depth of imagination, and they speak a language that is uniquely my own. I know that to turn my back on these gifts and messages is actually to turn my back on my deeper self.

During some intensive writing exercises, I become aware of a kind of gloom that permeates my life, and the concomitant desire to rid myself of it. It is related to the four years I have spent mourning the death of my lover. That night I have a dream: I am in a foreign place with a young male friend. A funny-looking bird with a long, rounded beak attaches itself to me in a frightening way; it is near my heart with its head almost stuck in the hollow of my throat. I am terrified and scream and scream. The bird isn't really hurting me, but I can't stand it. My friend and I exert such force to pry it loose that as it flips down onto the ground, its

back may be broken. Blood and guts are strewn all around. I am sick with anguish and can't stop sobbing for the damage we have done. Why didn't I leave the bird alone? It wasn't harming me and now I may have killed it. As I grieve, my friend says to me, "How can anyone say Jesus doesn't exist when such feeling exists?" By now, the bird doesn't look so bad; its rolled over from its back, although it's still damaged some.

Had I known more of what this dream meant at the time, I might have been spared some of the suffering that created it in the first place. But its central meaning eluded me for several months. Then, at a dream workshop, it is proposed to me that the (archetypal) bird may symbolize a possessive love I'm trying to shake off - the past binding me through prolonged mourning - but that I feel guilty about letting go. A practical solution is being offered to me: I have a right to free myself from this painful event and be happy again. (My inner voice had sensed this all along - creating the "balanced" cooperative, male/female action of removing the

bird in the dream). The dream is now a blessed relief, and I decide to look for more information and guidance from this apparently more knowledgeable inner source.

#

I experience serious health problems and pray for an answer as to the cause of my ailment. I dream the following: A friend and I are working at a kitchen sink. She turns on me and sets the fur hat I am wearing on fire, laughing maliciously all the while.

I understand this to mean that I (the unfriendly friend) am not cooperating with my body, (my protective, beautiful fur hat), but am actually harming it by certain poor habits, and that cleansing is indicated. Another practical admonition - a clearer, truer picture of what's actually going on in my life than my conscious mind can grasp on its own.

#

Again, I ask for guidance, this time about a problematic relationship, and have this brief dream: There is a glimpse of a small boy about seven years old. He's very babyish, with a full, round face - the quintessential infant. He resembles the person I have doubts about. I feel I have to go to where he is and take care of him. I ignore this dream, rationalizing its imagery, but later experience shows this person to be even more immature than I had first imagined. Such is the power of dreams:

refreshingly devoid of censorship and short-circuits, they zero in on feelings we are avoiding.

#

Also, dreams recur until one finally "gets" what is being said and starts to change some attitude and/or behavior.

I'm in Spain or Portugal looking for the "old quarter", for a particular shop or restaurant I know exists. I've been to it before, but I can never seem to find it, or get anyone to give adequate directions. Lucy Levy is there. I tell her where I want to go - because it's the best place, etc. She shakes her head in an emphatic "No", but directs me because I persist. The location is the confluence of two streets with long, romantic French names. It's not clear if I find the place - if I do, it's not what I'm seeking. The endeavor is unsatisfied, unfulfilled. I finally find myself in a gift shop, though, surrounded by beautiful treasures.

Minor variations on this frustrating dream repeat for several years, but I don't recall the repetitions until dreaming the dream just described above. I present it to a dream group and come to understand that it is "the place" where I was when I was

blissfully and passionately in love with my lover who died. I've been seeking another relationship like this, but nothing in the years since his death has come close to that sense of fulfillment. However, as the dream points out - through the person of lucid-Lucy - one can't return to an old place, and I had best consider other treasures in my life that I have been overlooking. This is a powerful message for me, and the morning after the work with the dream in the group, as though to confirm it, I awoken with the refrain, "*I found my April dream in Portugal with you . . .*" My intellectually knowing all these years that I wouldn't find that particular relationship again hadn't quite sunk in; the dream dramatizes what I hadn't really grasped in my heart and what I might continue to miss in waking life.

Not every dream is a jewel. For every one that enlightens, there may be ten that elude. Some have clearer messages than others. Some are fragmented and some are barely remembered. Many are forgotten entirely. Some are destined to be repeated and restated until the dreamer hears what is being said.

If our questions about our most significant concerns could be answered directly, we would all be instantly enlightened by the teachings of religion and philosophy. But the knowledge we need

has to come from a deeper source. It has to be personally felt.

Most importantly, we have to come to ourselves, at the time when we are ready. This is the reason why we dream, I believe: to connect us to the universe and to our deeper selves, in matters both practical and spiritual.

There's an expression in vogue these days about "taking responsibility for your life". One of the best ways I know to do this is to listen to your unconscious through your dreams. With some interest and attention, you may learn to "read" them. Dreams are not fantastic notions or inventions - while they don't necessarily reflect absolute truth, they are nevertheless truthful reflections of what's going on in one's life.

My own life has been enriched, my understanding expanded and refined, my emotional growth accelerated by this work with my dreams. The untruths, accumulated through living in this material world, continue to drop away; I get closer and closer to my natural self, to who I really am. The dream experience is a precious gift indeed - a tool for growth and change. Since our dreams change us daily - whether we remember them or not! - we owe it to ourselves to pay attention to and work with these experiences.

DREAMS AND ART

© 1983 by Kathleen Roberts

I have been an artist and a dreamer for as long as I can remember, but only in the past ten years or so have I realized that my dreams have directly inspired my art work.

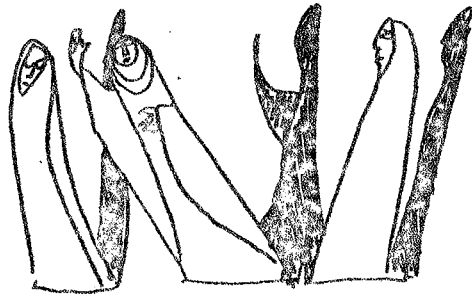
My good fortune was to have Alan Watts, the philosopher-writer as my maternal uncle. He was the first person to suggest I illustrate my dreams. We shared dreams together on the old ferryboat, "Vallejo" where we lived, here in the Sausalito houseboat community on Richardson Bay, just North of San Francisco. Soon after Alan made his suggestion, I began keeping a dream journal and I continue to enjoy illustrating my favorite dreams.

I feel dreams are equally important as waking life. Sometime dreams are even more interesting. It is like having my everyday life put into fairy tales.

When I remember a dream, the visual part usually strikes me the most and I will illustrate the highlights. In some dreams I can only remember a certain atmosphere or feeling. I will often try to capture that in a sketch. It is more difficult, but I'm often pleased and suprised with the results. I also get insights into my dreams by drawing them, even when I don't

particularly have that in mind when I start to draw. I just want to record my dreams so I can look back years later and enjoy them again.

Here is a quick sketch from a dream I had about 7 years ago. Looking at it helps me go right back into my dream.

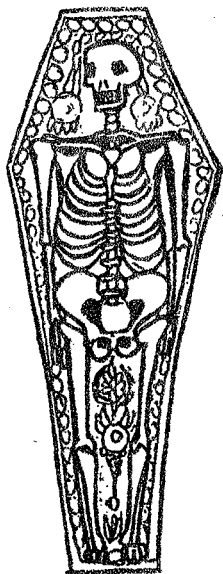


I have made other dream drawings that I have submitted to Gates - A Sausalito Waterfront Community Dream Journal, published by John Van Dam. The drawings I place in Gates are seen by the whole community, and I want other people to be able to enter into the world of my dreams. Gates is a wonderful way to share one's dreams. I wish there were more communities sharing dreams in this way. I greatly enjoy reading other peoples' dreams, especially when they are illustrated.

The children's dreams in Gates are wonderful, and I am often inspired by how easily they share and illustrate them. Also, it is fascinating to see what a community as a whole dreams. In our houseboat community, of course, we all dream quite often about water, boats, and sea life. I'm sure all of us have dreamed at one time or another about storms at sea, mooring lines breaking, and ships sinking. We also have similar dreams that are triggered by community events, both political and social.

My dreams have helped me with my art. I've had wonderful dreams that have inspired new clothing designs, monuments and sculptures, and whole environments.

This drawing, which appeared in Gates, came from a dream of designing my own coffin to look like a fabulous piece of box-art.



I enjoy looking back at some of my more humorous dreams. One dream, for example, is about a nurse telling me that a man had just died of "poor circulation" - he started turning in circles and they couldn't stop him! Another humorous dream is about many half-rabbit/half-cat creatures wandering around in front of a friend's houseboat. I made this drawing of the dream and printed it in Gates.



The dreams which take me to beautiful worlds are the ones I love best. These visions make me feel so good. They are often worlds I would rather live in in waking life. In some dreams I create extraordinary landscapes, moonscapes, palaces, cathedrals, magic circuses, incredible tribal gatherings - on this planet, or on others.

I think we should all ask our dreams to help us create these beautiful

worlds of our subconscious minds and share them with each other.

This picture is from a dream I put in Gates about Venus.



I have been influenced by many artists throughout my life. Three who come immediately to mind have all used their own dreams as inspirations for their work: Gustave Moreau, the French visionary painter who created strange and mystical pictures on mythological themes, a French illustrator, Nicole Claveloux, who often publishes work in Heavy Metal that is mythic and dream-like, and

Marc Chagall, the Russian painter whose paintings are folkloric and dream-like. Much of my own work deals with the realm of myth and dream. I use many different media: painting sculpture, collage, fabric art, found objects and "junk art", box-art, music, dancing - I mix these media freely and look for new ones all the time.

Although I usually sketch and draw my dreams. I have decided to take a few of my favorite dream images and do elaborate acrylic or oil paintings of them. One in particular I want to do in this medium is a dream announcing my child's birth. In the dream I am told by a gigantic face that emerges from the center of a rose window in a Gothic cathedral that I am to have a son, and his name would be 'Philip the Owl'. I did bear a son, and I actually named him Phillipe Vincent Hibou. "Hibou" is French for "owl". Another image I am interested in painting in elaborated form is from the first dream I ever shared in Gates, which I will share here as a closing to this article.

OUR IDENTITY IS A DREAM. WE ARE PROCESS, NOT
REALITY, FOR REALITY IS AN ILLUSION OF THE DAY-
LIGHT--THE LIGHT OF OUR PARTICULAR DAY.

- Loren Eisely

The Crystal flute

by Kathleen Roberts
"J. James"

I was sitting on a long marble staircase which led right down to the ocean, and the bottom steps disappeared in the waves. I held a large flute made of pure crystal, with hundreds of holes in it. As I played, the Flute casted rainbows on the marble, and the notes that the flute produced could only be heard by the whales who were swimming out by the horizon and responding to my music.

I put the Flute down for a while, walked away; and when I came back someone had crushed my flute into a million pieces.



CAYCE, DREAMS AND THE BIBLE

© 1983 By Leon Van Leeuwen

"Read the Scriptures not as history, read them not as axioms or as dogmas, but as thine own being. For in the study of these ye will find that ye draw unto that force from which the writers of same gained their strength, their patience."

Cayce Reading 1173-8

Now that you have been working with your dreams for a while a new and exciting and previously hidden resource for you can be found by interpreting Scriptures the same way you look for meaning within your dreams, as both come from the same higher source. One complements the other.

We use the following aids to help us understand the wisdom of the Bible and make it come alive for us.

A. THE METAPHYSICAL BIBLE DICTIONARY (published by Unity)

Charles Fillmore gives us the translation from the Hebrew for each name, town, river and battle in the Bible. He gives the literal meaning and the metaphysical (inner) meaning.

B. GASKELS DICTIONARY OF SCRIPTURES AND MYTHS

Does the same. Not only from the Bible but also from other scriptures as the Hindu, Buddhist, and Mohammedan.

C. THE HIDDEN WISDOM OF THE HOLY BIBLE (by Geoffrey Hod- son)

From this book I have borrowed liberally for this article.

D. GENESIS REVISED (by Shabus Britten...published by Sufi Press)

Most excellent and revealing. E. Robert Krajenski and Eula Allan published many Bible interpretations, mostly based on Edgar Cayce readings and published by A.R.E. Press in Virginia.

I found that by reading the scriptures this way that my thinking became more universal. I felt the oneness of all Scriptures and truth seemed to shine out. I was moved by its beauty and wisdom. I was delighted to see all differences between religions disappear. The meaning of Israel, for example, is 'seeker after God.' Therefore all seekers are Israelites.

It has often disturbed me that in the story of Jacob and Esau Jacob apparently cheated Esau of his birthright - suddenly it made sense. Jacob represents our intellect, Esau (red) our desires of the flesh. Of course Jacob ought to rule Esau within each one of us and he is the rightful inheritor of the 'father's blessing'.

Another thing that has disturbed me is all those bloody wars. Each one really represents inner struggles within ourselves.

The Bible can be a liberator as 'the truth shall set you free'. For example, look at the occult or hidden meaning of numbers. Sabbath (which means seven) represents rest from labor. It is the finished consciousness. It means we are finished doing all the steps we could and we rest, trusting that it is done and completed. We are told to forgive not 7 times but 70 times 7. That is unlimited complete forgiveness. We are to be finished with our resentments utterly and completely.

Twelve is the number of spiritual fulfillment. Jacob's 12 years of service, 12 loaves and fishes, 12 tribes (each responds to one of our faculties).

Forty is many times used in the Bible. It is used to indicate an

an indefinite but completed period of time for spiritual growth. You can understand now the forty years the Jews wandered through the desert, even though the promised land was right there. Moses went for forty days and forty nights into the mountains - a high place of consciousness. Jesus went into the wilderness for forty days and nights.

The lessons in the Bible are clear and direct. They can become a help in our daily living. It's our moral judgments that keep us out of Eden, because we are playing God without having all the facts.

In a small way I have tried to stimulate you to read scriptures in a new way, a way which will open us to more conscious living. At the same time you can use scriptures as an aid to interpret your dreams.

Don't think that because you aren't on familiar terms with scripture you can't make use of its symbols. None of us comes into the world a void. Through what Jung calls the collective unconscious it is quite possible that we can intuitively understand Biblical symbols. When you look at your dream images check the books listed at the beginning of this article - if you dream of a ship look up the "ark"; if you

dream of John or Peter, Paul or Mary check out the metaphysical meaning of these names.

When I first attended a dream session at the A.R.E. (Cayce group in Virginia) I was upset by the constant talk about Christ. Yet, since I liked the sessions and they helped me I changed the term Christ to mean annointed, the Messiah...Christ consciousness (the indewelling God in each one of us). One day I had a dream that someone served me a

very fine piece of chocolate cake. I said: "that's a Rego Square." But a voice told me: "it is an Emmaus square."

I consulted the Metaphysical Dictionary and found that Jesus appeared to Thomas on the road to Emmaus. I looked up the inner meaning of Jesus...and I am now at perfect peace with these terms. Christ means to me the highest in each one of us; Jesus represents the man striving to perfect himself.

IT (THE TREE) IS A TRANSFORMING SYMBOL, A SYMBOL OF THE PROCESS OF SELF-REALIZATION. THE SHAMAN IN AN ECSTASY, CLIMBS THE MAGICAL TREE IN ORDER TO REACH THE UPPER WORLD WHERE HE WILL FIND HIS TRUE SELF. BY CLIMBING THE MAGICAL TREE, WHICH IS AT THE SAME TIME THE TREE OF KNOWLEDGE, HE GAINS POSSESSION OF HIS SPIRITUAL PERSONALITY.

- C.G. Jung

THREE DREAMS

© 1983 by Thea Bennett

Dream: My husband, our friend, and I unload the Ana Gama - all wood-fired white stoneware with absolutely beautiful glazes - exquisite blues, greens, violets, and other pale, translucent shades. One bowl in particular is an iridescent blue with large crackle patterns in the glaze. The crackle is somewhat raised up in silvery relief. This piece is an absolute jewel and I am entranced with the transparent, watery blue, and the silver vein-like patterns.

I had this dream in March '82 and felt it represented a possible direction for my work, which at that time was entirely unglazed, woodfired stoneware. Not until the home birth of our son in August did I realize that the exquisite bowl of my dream was also the absolute vision of our just-born son, glistening with birthwaters, his transparent skin covering the fine network of silver-blue veins, especially over his head.

Dream: My son teaches me to fly. I am holding him in my crooked right arm, but he is waving his little arm in charge of the flying and directing us as we soar up and down. Flying feels utterly fantastic and I am utterly in awe of this new

energy.

I have never dreamed of flying before, and in this dream of late December, I believe I really travelled with him, and that he often goes flying while asleep. This dream felt like practice.

Dream: My son and I go flying up to a "kontrol center" where some friendly light-beings exist. I am invited to smoke vitamin K with them. We do this by breathing in tiny particles of gold dust. As I breathe in I feel the gold dust enter my lungs and my entire being tingles and shimmers. As I exhale, a cloud of gold dust sparkles in the air and I feel permanently altered.

This dream in late January of '83 after reading John Lily's remarkable interview in "Omni" magazine.

Coming soon: - The saga of the magic cows and the dream of a prehistoric cow-creature that helped me decide how to handle a tricky cows/neighbor situation.

DREAMING IN AMERICA

© 1983 by Larry Sargent, Ed.D.

Dreaming is highly context-sensitive. To examine the "state of the art" of a culture's dream experience is to bring to light the ground forms, the archetypal force fields, which form and inform our basic shape of cultural consciousness. Since dreaming happens within a cultural context, let us consider our current context: We are living in a country which until fairly recently was inhabited and tended primarily by indigenous cultures who had cultivated dream realities to a degree that we can barely comprehend from our mythically impoverished and nature-depleted viewpoint and experience. In the attempt to systematically destroy these cultures, our "patriarchal culture of conquest" (Starhawk, 1982, p.174) has destroyed much of our inner grounding as well as our capacity for tending the natural world (inner and outer) in a sacred way. Our culture, shaped by the archetype of the "unbroken male" (Campbell, 1964), has taken a hostile, devaluing, and invalidating attitude toward dreaming, visionary, and spirit experiences. Our science attempts to categorize, catalogue, quantify, modify, and analyze dreams from syntactic, patho-logic, and neurochemical grids. Our most ad-

vanced psychologies rarely move the dream experience beyond psychological, metaphoric, or symbolic levels of engagement. There exists a gap, a distancing, or disconnection with the natural world and natural law.

In our attempts to recover dream grounding in our culture we must stay sensitive to our intentionalities, individually and culturally. By intentionality I am referring to the relationship between the seer and the seen, the dreamer and the dreamed. Intentionality is the bridge between beings, the ground of consciousness which allows meaning -- the experience of experience -- to arise. Intentionality yokes us with the world through the meeting: meaning structure it provides. Dreams present themselves to us in relationship to our intentionality. There can be strong or inadequate meetings (and meanings) depending on the degree of receptivity, good faith, and consciousness exhibited by the dreamer toward his or her dreams.

Dreams are of the natural world and follow natural law. Native cultures understand this, and dreams in such cultures are sought for their power to align people with natural or sacred

intentionality. Dreaming infuses the dreamer and the community with sacred energies, and beings from spirit realms of existence present themselves in dreams offering relationship and access to sacred knowledge.

Cultivating sacred dreams is a different art, a different intentionality, from exploring dreams in a secular manner. Native cultures such as the Iroquois, Sioux, and Mojave (among many others) have always been respected as powerful dreamers. For thousands and ten thousands of years, daily decision making was premised on dream wisdom and guidance. By midlife, many people in these dream cultures did not find it necessary to distinguish between experiences from the waking or dreaming states of existence (Margolin, 1981, p.117). There existed a seamless union of the hemispheres of experience. In this context, dreaming is experienced as primary grounding - a profound reversal of perceptual fields from our Western, patriarchal viewpoint. Margolin tells us that in his study of California tribes, most autobiographies

gave no details about birth, marriage, or occupation, but instead consisted of meticulous recountings of dreams and contacts with the spirit world (1981, p.7)

The depth of the sacred intentionality present in these cultures' dream cultivations is reflected in the Sioux word, Hanbleceya, "crying for a dream."

The ceya - crying or suffering - indicates a need for sacrifice... In the process of sacrifice, sacer facere, to make sacred, one is ritually denying the physical existence of the mundane world in order to reach into or experience the sacred world (Amiotte, 1982, p.30)

Black Elk, an Oglala Sioux holy man, tells us that "every man can cry for a vision or 'lament'; and in the old days we all - men and women - 'lamented all the time" (1971, p.44). To cultivate dreams from a place of sacred intentionality requires that the individual become "lower than even the smallest ant" (Black Elk, 1971, p.54). This attitude of prayer demands a sacrifice of our arrogant illusions of prediction and control in favor or surrender and surprise. In this sacrifice, energy is offered to powers larger than ourselves and we can receive dreams and visions for the common good. From this attitude, we align ourselves with the intentionality required for receiving or channeling sacred: mythic insight and spirit-guidance. This manner of dreaming is neither uncon-

trolled nor random; rather, it is approached with openness, caring, purity, and humility. The sacred dream must be returned to a council of holy persons where it is validated for the dreamer and then ritually integrated into the mythic fabric of the community. This may take the form of a dance, song, or drama in which the mythic:sacred vision is shared, shaped, and dreamed onward by the entire community of dreamers. The dream:myth cycle in such cultures is vital and immediate; "a song or myth was not considered known until it had been properly dreamed" (Margolin, 1981, p.116)

Carl Jung has advised Westerners to "dream the myth onward," knowing that myths - like any natural, living organism - are subject to disintegration and decay if not properly tended and inspired.

The tending of myth amounts to a cultivation of sacred, heartfelt intentionality toward our dreams. I believe the "state of the art" of our culture's dream consciousness must be considered from the perspective of our ability to engage our dreamworlds from this attitude. By approaching dreams in a sacred, humble, and connected way, we find balm for our Cartesian wounds; we are moved toward our mandallic selves. In understanding our dreams' desire to be engaged in a sacred way - allowing them to be as real as they know themselves to be - we enter a healing relationship with the natural world. Given this criterion, our culture's progress in cultivating dreams would be measured by the degree of humility and respect we show for both the inner and outer faces of the natural world.

WHILE THEY (PEOPLE) LIVE A CONSCIOUS LIFE, ALL
THE TIME A MYTH IS BEING PLAYED OUT IN THE
UNCONSCIOUS, A MYTH THAT EXTENDS OVER CENTURIES,
A STREAM OF ARCHETYPAL IDEAS THAT GOES ON
THROUGH THE CENTURIES THROUGH AN INDIVIDUAL.

- C.G. JUNG

DREAM POETRY

© 1983 by Jim Williams

My main enthusiasms are cultivating flying dreams and writing poetry inspired by dreams. I became interested in flying dreams after reading an article by a man who talked about giving himself the suggestion that he would fly before he went to sleep, and then would find himself flying in his dreams. I remembered a flying dream from when I was seven years old. *I saw this witch and she had balloons which she gave me to hold. While I held the balloons I could fly.*

The day I read the article and remembered this dream I thought a lot about flying in my dreams and gave myself suggestions to fly when I went to bed. That night in my dreams *I found myself in front of my grandmother's house, almost at the end of a dead-end street. I flew down the street.* Then I woke up. I also had another flying dream that night. *I was standing on the edge of a cliff. I could see green trees growing off the edge of the cliff from where I was standing. I decided to jump off the cliff and fly. I flew around for a while and then went back to the cliff. After I woke up I felt great. I always seem to feel happy after a flying dream.*

Some people say that you have to learn how to fly in your dreams. but I have found that I just "know" how. I just lift off the

ground and fly like Superman. Sometimes I fly in a standing position and show off to people walking in the dream. I always felt that there was nothing new or strange about being able to fly in dreams. Could it be that this is man's true state of existence, to which we return after death?

Once in the mail I got a sleep learning catalogue that gave me an idea: I got an appliance timer which I hooked up to a taperecorder. I set it for 2:00 a.m. and recorded a message to myself that I am going to fly in my dreams. When I tried to use it, it woke me up, but when I went back to sleep I dreamed that *I went flying around the empty lot where my friends and I used to play football.* My brother was sleeping in the same room with me and he got mad when the tape woke him up too.

In the Sunday supplement I read about a man who flew in his dreams sitting in an armchair. Some people say they use a swimming motion to fly in their dreams, so apparently there are lots of different ways of doing it.

Another way I like to work with
my dreams is to try and catch
the vision and the spontaneity
in poetry. In dreams everyone
is a visionary poet. Each dream
is the unconscious expressing
itself in free verse. Dreams
show us how to live beyond time
in a state of Eternal Being.

Here are two of my dream poems:

Sleep Talker

My grandfather used to talk in his sleep,
But not just to himself
If my grandmother or I talked to him
He would answer us -
He would say the funniest things,
But we tried to keep our laughter in
So as not to awaken him!

a dream about dreams

I felt like I was floating
Upward a little from my bed
I was somewhere but I can't say where
Because the dream wasn't that clear
I'm overhearing a conversation
A woman is talking
She is saying, "Dreams have more value now
Than at any other time in history."
I can't say that "value" was the exact word
But every other word she said is correct
I remember saying to someone
Or to myself
"I want to hear what she has to say."

DREAMING AND WRITING: A WINNING COMBINATION

© 1983 by Janice Eidus

I've been writing professionally for ten years. I've been dreaming for thirty-one. As a writer I feel especially lucky that nearly every morning, I am able to vividly recall my dreams of the evening before. This allows me to make use of my own dreams fictionally by transforming and altering them according to my characters' needs and personalities. Also, since I am so aware of the dreaming state and what it entails, I find that inventing dreams for my characters entirely from scratch comes quite easily to me. Most writers, whether beginners or more experienced, have such capabilities, and can use dreams in startling and significant ways in their work. All dreams, humorous or nightmarish, uplifting or depressing, offer bits, pieces, and fragments (a line of conversation, the silhouette of a tree, a character's expression) that might appear in the dream of a fictional character at some point.

Dreams must, when used in fiction, be used in a purposeful way. They must never be used idly, as I learned the hard way back in college when I was a student in a stimulating

creative writing class. One day I handed in a story in which the main character, Inez, has a long, detailed dream about her hair being shorn off. While the story was being discussed in class, the teacher asked me why Inez had this particular dream. I panicked, and could only mumble, "I don't know," because I honestly didn't know. Without thinking about the purpose of the dream, I'd simply decided to insert it. Writing it had been fun; I'd gotten to show off my developing powers of description. Yet, as my teaching went on to point out in no uncertain terms (much to my embarrassment) it was imperative that I know exactly why the reader needed to read that particular dream in the context of the story as a whole. Raising his busy eyebrows, he intoned, "A beautifully rendered dream simply isn't good enough. It has to fit in." Mine didn't fit.

Using a dream in a purposeful way pre-supposes that every reader understands something about dreams, that we all share a common, universal language of dreaming. Therefore, in fiction, we need to present dreams in such a way that the reader can tap right into this shared language. Otherwise, if the dream is utterly esoteric, the dreaming character becomes un-

available to us, and this is exactly the opposite of what the writer wants.

Here are some excellent reasons why a writer might choose to include a dream in a work of fiction:

*Dreams can offer the reader unusual insight into a character. The character may or may not share the reader's newly gained insight. Perhaps the character will merely feel frightened or exhilarated, while the reader will have learned a great deal.

*Dreams can move action along. A character facing a crisis may have a dream which offers just the perfect solution. The dreamer may then act upon the solution, in a way he or she might not have been able to, before the dream.

*Dreams can introduce other important characters who may not figure into the present action of the story, and who, in fact, the dreamer may not consciously think about.

*In a similar fashion, dreams can introduce and describe places which may not figure into the present action, such as an adored country home or a feared "haunted house" remembered from childhood.

Here is an exercise which I assigned, with excellent results, while I was teaching a Dreaming and Writing Workshop at The International Women's Writing Guild Writers Conference. It might be helpful to you if you're interested in expanding the use of dreams in your own writing. Begin by deciding upon one common "dream image" and one common "dream action." Then, imagine a character who might logically combine the image and action in a dream. (You'll see what I mean in a minute.)

Here are two lists: one of five common dream symbols and one of five corresponding dream actions (though you need only use one from each list. Or feel free to create your own.)

COMMON DREAM SYMBOLS

- *a fire
- *a snake
- *a mountain
- *the sea
- *the sky

COMMON DREAM ACTIONS

- *walking through the fire unharmed (or getting burned as you walk through)
- *blithely watching a benign snake traveling up your leg (or battling for your life against a malevolent

snake doing the same thing)
*climbing joyously toward the
top of a mountain (or falling
from the top into an abyss below)
*swimming peacefully in a blue
sea (or drowning in a sea filled
with sharks)
*flying on your own power through
a clear sky (or falling from an
airplane into black nothingness)

Let's choose, from this list,
the symbol of the snake from list
one and the action of battling
against it from list two.

A character who might logically
dream of battling for her life
against an evil-looking, poi-
sonous snake could be a young
woman about to marry a lecherous,
unkind, but terribly wealthy
man, whom she does not love.
She is starting to see his money
as a dangerous poison that will

eventually be her ruination. From
there, you can begin to create
the character more fully,
fleshing her out. Then, you can
write up her dream itself with
exquisite, elaborate, sensuous
description. (Doing this
exercise, by the way, could
possibly provide you with the
frame and material that you need
for your next poem, short story,
or novel.)

One final piece of advice:
remember when you work with dreams
that they are never absolute.
Part of their intrinsic beauty
is that they must be open to
interpretation. The truth of
dreams is an intuitive truth, not
one based on scientific rigor.
Consistency, availability, and
an intuitive logic create the
truth of dreams.

THE PATRON SAINT OF WRITERS IS
SAINT LUCY. HER SYMBOLS ARE A
LAMP AND A DISH HOLDING A PAIR
OF EYES.

ON LETTING DREAMS GO

© 1983 by Bill Stimson, Ph.D.

There are places in the ocean off Labrador, off the coast of Ecuador, and other places around the world where deep currents collide in a way that pushes their confluent surge to the surface.

In these areas there is an upwelling of mineral and organic nutrients from the ocean floor where they have been collecting for eons. When these nutrients reach the layers of water penetrated by sunlight, they enormously fertilize the growth of the photosynthetic algae there. This explosive productivity of phytoplankton reverberates up the food-chain, and it is precisely these regions of the ocean that teem with an incredible abundance of life. These are the great fishing grounds of the world.

In man also, a process like this is operative, and it is those individuals in whom this "upwelling" is most pronounced who become the "fishers of men". Even as the very protoplasm of our bodies is akin to sea water, so in a metaphorical sense each man is a whole ocean, and in every man there is the possibility of finding the region where he can be abundant, rich, full, and teeming with life and the possibility of even more life. These regions are the places

where his dreams well up to the surface. This upwelling may take the form of art, or the form of love, the highest art.

Wherever the upwelling takes place, it is in that area that the separate beings in him merge into a whole that is literally greater than the sum of its parts. When this happens, even the most dedicated and diligent dream worker should properly let go of his dreams. We do this naturally as we realize the habitual ways we work with our dreams are precisely the things standing in the way of the dreams' further unfoldment of their truth into our lives. We must let go of them in the same fashion that a lover lets go of his desire when the hunger for a response becomes too strong. We must wait, just as the lover must sometimes wait. Only then can we receive, as only a true lover can receive, the fullness of the giving.

This is what it means when in the Bible it says that it is by grace that we are saved - not by works. The true thing is beyond anything we can strive for. Our striving for it keeps us from it. It's when we relinquish our desire that we

discover the greater desire. This is what the Buddhists mean when they talk about relinquishing desire - the point is not to turn into a lifeless zombie, but rather to become open to what is greater than anything we could consciously formulate, or even conceive of.

Dreamwork can be pivotal again and again at many different stages of this whole growth process. Sad is the fate of those who never discover this. Ironically, many professional dreamworkers suffer an equally sad fate: they become stuck to the tar-baby of dreams by virtue of their constant professional preoccupation with them. Dreams must periodically be let go of, like lovers, before they can come back to us in their ever deepening mystery of richness.

Like the parent who coddles and protects her child so much he never grows up, it is an injustice to our dreams not to let them go their way when they will. When they come back to us, they'll be richer than ever we could have made them by working with them regularly over the whole period. They will have touched realms we couldn't possibly have led them to, and they will return with this bounty of richness and affirmation, like a grown child returning to his parents. Every time this happens on successively higher levels of our integrative development, we discover that

they have changed, and that our approach to them and the techniques we use to work with them has changed as well.

All the many approaches and techniques for dreamwork are worth studying and learning, but we must also learn to let go of these as we let go of the preoccupation with dreams themselves.

When our dreams return after a few nights, or after a few months, they come telling us, (if only we are sensitive enough to listen), how they want to be related to and worked with, much as a woman's bodily responses instruct a man's hunger to feed more greatly on hers. To slip into the old routines we've learned from past work with dreams is to miss the point. To work with dreams in this way is like performing a perfunctory sex act in a relationship that has gone stale.

The key is to be sensitive to your dreams, not your knowledge about dreams. When your dreams want to go away, learn how not to work with them. I doubt if books about dreamwork help much with this, (although, of course, they can be useful in getting you started). In the end, the only proper teacher of how to work with dreams is the dream itself. The way the dream is telling you to work with it and the meaning of the dream are one and the same thing.

USING INDUCED LUCID WAKING DREAMS

© 1983 by Jim Cook

The nucleus of our dream study group we call the "Dream Team", has been together since 1975. We have informally studied our sleeping dreams and the uses to which they may be put. During that time we have had many people with widely differing backgrounds come into our group, stay a while, and then leave. Those who have come to us to work with their dreams have included mostly people with some advanced education, although some were highschool students. Psychologically, they varied from suicide-prone, through narcotic users, to the curious, the self-satisfied, and the genuinely happy. Mostly, they all wanted to change something in their lives, either to rid themselves of something they did not like, or to enhance something they did like.

We used sleeping dreams quite effectively, but not always dependably. We needed a more dependable source of "dream" material that could be called on for use in the immediate group setting at the time we were exploring and discussing particular themes.

There were available hypnotically induced "dreams". Our objection to hypnosis was that the dreamer might not be spontaneous, but

would be following someone else's directives. The dreamer also tends to try to "please" the hypnotist in developing theme matter. There is also the possibility of leaving a post-hypnotic suggestion that might interfere with later spontaneous development of dream materials on the same themes.

We tried free-flowing meditation. We tried meditation that was initiated with guided fantasy and then left to develop spontaneously. The objection to directed meditation was that, again, it was primarily directed by someone else other than the dreamer. Both types of meditation had the problem of loss of theme materials on "awakening", and loss of lucid or conscious control during the experience.

We needed a sure way to introduce a theme to the dreamer that was not directed by an "outsider". We needed a way to have positive control of the dream as it progressed. We needed a way for a subject to be able to begin his own dream from the waking state, with the theme of his choice. We wanted the dreamer to be able to direct the dream into different forms and ideas as it progressed. Most important was that the dreamer should know at all

times who he was in waking life - where he was in physical location and in time. He should know himself as the originating personality, as well as the personality or personalities he created in the meditative dream. This would give the dreamer a chance not only to "see" and "know" his original self in action in the experience, but also give him the freedom to assume any character in the dream, or create any character necessary for the purposes at hand. The dreamer could, in effect, explore a single theme from different personality viewpoints, or he could mix complex themes together and explore the possibilities and probabilities involved in a variety of theme and personality shadings.

We began our first experiments with dreams of forty-five minutes to an hour with instructions given throughout the period. As we developed the technique, we finally settled on seven minutes from beginning to end with no instructions. Sometimes when a visitor would join the group, we would give a preliminary explanation and even suggest ways in which the visitor might start his own dream/meditation, but we were careful not to include any "expectations" of experiences that might occur, and we were careful not to mention any developmental expectations on the theme wanted.

Pen and paper for each person

were kept handy, and the instructions developed into this form, (later reduced simply to: Let's start.):

"Get comfortable...relax...close your eyes...now tell yourself the theme you want to explore...now tell yourself to remember who you are and where you are while you explore your theme...tell yourself to remember what you experience..."

Seven minutes later the instructions were: "Now tell yourself to remember all of your experience...tell yourself that you feel good. Tell yourself that you are happy. Tell yourself that you love yourself... Now, write some notes about your experiences."

The experiences recounted were varied, but in each case they were very "real-like". Dust smelled like dust; breezes were moving and warm. Food tasted like food. Love was loving; fear was tied to danger. Any of the experiences could be induced, changed, or ended at any time.

Many different endings could be experimented with and the one(s) that proved most enjoyable and satisfactory could be developed further.

Ann created an eighteenth century, older man who said his name was "Uncle Josey". She used Uncle Josey for several purposes.

She used him to understand the many personalities that each person has in daily life. She knew intellectually that she had a happy personality that looked at things in a certain way, and that she had a frustrated personality that looked at things in another way, that she had a mothering personality that was distinct from her wifely personality, etc. But to feel the whole system in operation within herself was something else again.

By experimenting with Uncle Josey, she could look at herself from a different point-of-view and see the interplay of her different personalities in her waking life more clearly. As Uncle Josey she could also feel things as a man feels. Eventually she came to understand that a person is not necessarily a one-line, sequential creator or absorber of experiences, but rather a continuous blinking in and out of various different personalities, sampling and reacting to experiences in terms of the personality "used". Complex experiences could be created by intermixing different personalities and themes and remaining aware of them, all at the same time. This can happen even when our desires, our beliefs, and our aspirations, together with what we actually do all go off in different directions, each with its own emotions and motivations. Ever feel mixed up in this way? Ever say, "I have mixed feelings about . . ."?

Tosca, before we formed the Dream Team, had an ancient Greek dancing girl that sometimes showed up in her sleeping dreams. These were always happy dreams leaving her with good feelings upon awakening. But she couldn't call up the Greek dancer at will. By using waking lucid dream/meditation techniques she could instruct herself to experience the dancing girl when she needed a lift. As Tosca said, "When I feel creative and want to hear beautiful music and to see beauty and a beautiful dance, I call on my Greek dancing girl." Tosca chose the route of marriage, motherhood, and now grandmotherhood over her music and stage talents, but she uses those talents now with her Greek girl and her other "entertainer" types to help her over "rough" spots in life.

As in sleeping dreams, sometimes these meditative dreams are shared unknowingly by our group participants. One evening Tosca and her grown daughter, Lisa, each dreamed of themselves as East Indians. In each dream the families were well-to-do. Tosca was feeding her young "dream" children. She was feeling pleasant anticipation at the prospect of her "dream" husband's return. The feelings of Lisa's dream were also warm, friendly, comfortable, and very loving.

In Lisa's dream, she was a young East Indian woman, riding her own horse through pleasant surroundings, feeling free, warm, happy, friendly, comfortable, and loving. At the end of the dream, a man, whom she knew in waking life, came riding towards her and she was most happy to see him. In waking life, she later married this man.

This article is not the place to discuss the meanings these dreams had for the dreamers, but our belief having worked with these and other dreams is that we have established that waking, self-aware meditative dreams are a valid source of materials of the mind like the materials found in sleeping dreams.

We have found that self-initiated waking dreams are available on demand in waking life. We find these dreams to be as vivid and "real" as any sleeping dream.

They contain direct knowledge of whatever theme is presented to oneself; they call up and embody knowledge not consciously "known". They can be philosophical or practical, a mixture of elements, or serve as experimentation or even sublimation. They can be controlled in detail, or they can be initiated with a stated theme and allowed to flow free. They are not subject to another person's interference. They can be as "deep" as any sleeping dream, but instantly recallable.

The subject of self-induced lucid waking dreams is worthy of much more study and experimentation. It has been our most powerful tool in changing of personalities. We have used it for personal growth within our group, and with our visitors, but we have not yet attempted to extend it to general use.

THE PSYCHE IS NOT INSIDE MAN, IT IS WE
WHO ARE INSIDE THE PSYCHE.

- Evangelos Christou

DREAMTREK--EXPLORATIONS OF THE POSSIBLE FUTURE

© 1983 By Barbara Shor

For the past three years I have been leading a workshop I call DREAMTREK--EXPLORATIONS OF THE POSSIBLE FUTURE. It is a voyage into the past, present, and future of the collective unconscious, and of the individual psyches that form a part of the whole continuum. Through visual imagery, music, and a technique I call Traveling in Color, the travelers experience lucidity, dream control, dream telepathy, and the healing and visionary myth-making powers of the dream process.

The idea first came to me in a meditation, and I began to use it simply as an interesting way for a group of dreamers to spend an evening together. But slowly, as I began to compare the results of the journeys of different groups, I began to realize that there was something deeper and more urgent going on.

The process of DREAMTREK is simple. It consists of two visualizations and two sharings. I begin with a common theme--the current season of the year, phase of the moon, or a nearby holiday--and have the participants free associate on the theme. I ask them to keep the associations in mind as they travel in color anywhere, anywhen, as space and time are completely at their command. I

ask them to head for a place that is safe, and beautiful, and inviting, but to let the journey be as important as the end goal. I ask them to remember what they do and where they go, and to ask for a gift--of anyone or anything--before they return in color. And then they're off, with carefully chosen music in the background. Although the first journey is to be an individual trip, I have people sit in a circle, and sometimes I ask them to choose partners and sit spine to spine.

When they return I divide the workshop into small groups, or have the partners share their journeys. Then I ask them to look for correspondences, for similar events, symbols, places, details, colors, animals that pop up while they're exchanging adventures. The whole group shares these correspondences, and even if the smaller groups found few similarities, they always seem to hit resonances in the larger sharing.

The second visualization is a group journey--the hyperspace drive of all our minds touching. We set out together to make one big dream, one journey. We travel in a mutually decided upon color, with our correspondences as a binding agent. Same traveling instructions, different music.

This time the sharing is done by the whole group together, and telepathic correspondences fly back and forth across the circle like flashing synapses as the mutual dream unfolds. As each individual perception differs so each journey is different. Yet, the aura of the mutual traveling creates a sense of simultaneity of scenes in one rich film, of linked adventures in one great continuing saga.

After giving this workshop several times (I've now done it eight times, with around 125 people) I began to see two things. First, that there were patterns forming in the kinds of associations and correspondences that were found, and in the kinds of journeys that were taken. And these patterns began to carry over from one workshop to another, where the participants had no connection with each other.

The second thing I discovered was that I myself was having a continuing episodic journey. I had to tune in to the next exciting workshop to find out what was happening. DREAMTREK began to get extremely interesting for me for purely selfish reasons. But I also had the feeling that I was on to something that was in the air--some common hunger that more and more of us needed to satisfy. The answers, in true dreaming style, came in unconnected pieces, and I can only suppose

this is still happening. So what follows is an interim travelogue. The material is much condensed, and I regret that space doesn't allow me to share more of the travelers' tales with you.*

It became clear as I went on that what we were all doing together was exploring many facets of dreaming all at once--simultaneously superimposed. This feeling of simultaneity was there from the very first and continued to intensify. Apparently, one of the things we've been doing is experiencing first-hand the properties and dimensions of the new physics view of space-time and multiple universes. We were playing with space and time with great glee.

We were also flying. Only one person needed an airplane to get off the ground. Most people flew without benefit of mechanism or even wings. They just streaked into the stratosphere, swam through space, soared, hovered, danced sinuously, floated, exploded like fireworks or did "nothing in particular," in the middle of the cosmos. Once out there, however, usually on the second journey, and usually as part of a metamorphosis or encounter, we began to collect a vast quantity of space vehicles of all descriptions, flying crystals, eyes, red velvet rocketships, Mother Ships, satellites, meteorites,

comets, and even flying carpets. And the carpets flew out of one workshop and into several others, along with the archetype of Saint Exupery's Little Prince.

Space-time was up for grabs. People went back to Atlantis and ancient Greece, traveled the Orient with Marco Polo, saw ancient Incan, Aztec, and Pueblo cultures reborn, went to medieval Paris, back to their childhoods, to the womb, and beyond. They went into fast forward, to familiar places idealized or changed through time, and many people went to an earthly paradise of the future.

However, most people went to places they had never seen before, different planets, fantasy landscapes, "an ancient city of wisdom not on this earth," volcanic islands, crystal caves, and "into the bowels of the earth where I saw the most beautiful waterfalls," and "into the night sky which was navy blue with brilliant white shining stars," and "underwater where I was able to walk around and I met people who weren't people but fish who had a chance to become people a couple of times a year."

Myths and archetypes ran rampant through people's travels, but most participants didn't recognize them. There was, of course,

the Journey in its many forms from Initiation, to Hero's Journey to Night Sea...there were myths and fairy tales: Eden, the World Tree, Psyche and Eros, Briar Rose, the Birth of Aphrodite, Isis, Osiris, and Horus...myths of rebirth, regeneration, redemption, and apotheosis.

The travelers met and became gods and goddesses, princes, kings, and queens, genies, devas, magical animals. Nearly everyone had figures of wisdom, from Jesus, Buddha, the Hermit of the Tarot, and the Dalai Lama "who promised to pray for us all," to the dead grandmothers and other favorite relatives and many, many unseen but benevolent presences. In every group, men and women were having or being or holding or nurturing babies (new selves, new perceptions, rebirth and regeneration). One woman was "in the middle of a great vast barren plain where there was a woman who was simultaneously barren and giving birth constantly." A man took us all with him and we saw, "lots of crying babies, and we all picked them up and they started growing as they sucked on our fingers. And because we nurtured them they said 'we are really genies, and each of you now has two genies and anytime you want anything, kiss us either on the left ear or the right ear and tell us what you want.'"

The multiplicity of natural organic images was incredibly rich. There was the sun, the starry firmament, "blue cloth with star cut-outs and the light shining from beneath -- the fabric of the universe, planets, and comets. There was water in every form. There were oceans, lakes, streams, waterfalls, and fountains. People became water: "I enjoyed the incredible sensation of being all things, no-thing, everywhere, formless, yet composed of crystalline particles that were and weren't." People became half human/half dolphin, met "beautiful multicolored fish and they were talking to me."

There were trees, forests, mountains, deserts, beaches, wheat-fields, and unknown landscapes. There were animals of every sort -- power allies all -- lions, coyotes, serpents, worms, pug dogs, crocodiles, raccoons, eagles, and "the air was filled with the songs of birds of many colors."

The flower imagery was extraordinary. "I found myself heading for a violet. I was directed right down in to the stem, the roots, and into the ground." "I dove into the throat of a rose and into the bulb at the base and I was all curled up in the fetal position." "In the base of the flower I saw a whole tiny world, but I was too big to get in there."

One woman saw us all as "a patch of flowers all connected by our roots, yet each of us is a petal in one large flower."

The sexual experiences were cosmic, and always with an extraordinary sense of the oneness of the lovers, the total lack of I-Thou. There was also rich organic human imagery of traveling in "soft elastic skin," "flesh," "the strands of Susan's hair," "in a great blue eye," in the bloodstream. One woman journeyed through her own heart which became four magical kingdoms. A woman who had been ill for some time had "open cells all over me."

Gifts were received from the cosmos, from power animals, and figures of wisdom. There were concepts such as love, peace, freedom, the gift of teaching, and one woman got enlightenment. One got the "gift of seeing through someone's eyes," another a "blue box with the Virgin Mary inside." An elderly man got two words: "I understand."

My continuing gift was a crystalline seven-ringed spaceship that began as an image of Dante's Mt. Purgatorio leading to the city of god, and after several metamorphoses into fruits, flowers, and adobe pueblos, I realized that the spaceship was the earth itself in all its

splendor. And this seemed to be the unified field theory of the new myth being constructed in the DREAMTREK workshops.

At the end of the second journey usually, there was a natural sense of coming home with many travelers first being involved in a kind of cosmic dance with predominant themes of circles of dancers whirling in space.

The feeling of coming home seemed filled with a new, deeper, planetary sense. From people's descriptions I got the feeling of a welling tenderness and love for the earth, along with an understanding of its nurturing properties, its beauty and its fragility in the backdrop of the cosmos.

There was also a movement to recreate Eden, to reestablish the city of God. I was busy remodeling. We all went down to the middle of Manhattan and I called up the sea to make a wind to clean up the city. And we all have shovels and we dig holes and the water springs up in fountains that make flowers and gardens and trees and birds and animals everywhere. The water is clear and there's a lot of fishing, and in the gardens there's plenty of vegetables like Lindisfarne, there's plenty of food to eat. It's just a beauti-

ful place." There were many tales like this.

DREAMTREK became an exercise in lucidity--a driver's manual for intrepid adventurers who wanted their turn at the steering wheel. It gave people a chance to explore dream control, to edit, shift elements, to rewrite the scenario. I kept puzzling at why lucidity seemed to be uppermost in many dreamers' minds these days. And DREAMTREK gave me the answer. As the 20th century rushes toward its finale, we are all faced with the exponentially increasing pressures of change on all sides. We are watching things fall apart, we see that the center cannot hold. What we don't know is what the changes will bring --apocalypse or apotheosis.

But as growing numbers of dreamworkers are discovering, what you dream can be made real. All the findings of the new physics of brain-mind research, and systems theory seem to be telling us that Consciousness itself is the underlying reality, and that from Consciousness springs form. "What you see is what you get!"

*If any of the readers have had similar experiences or would like to learn more of the details of the DREAMTREK journeys please contact the author at 400 Central Park West, NY, NY 10025

SOME REFLECTIONS ON DREAM GROUP

© 1983 by Douglas Whitcher

For some five years now I have periodically offered dream workshops at counseling centers, churches and colleges, and the more I do it, the more I am becoming aware of the difficulties involved. Imagine that first meeting when someone shares a dream that reveals nearly everything about the dreamer's sexuality to everyone in the group except the dreamer. Or how about that borderline schizophrenic who comes to the group and starts talking about how IBM fed his baby acid, plowed his wife under with a Caterpillar tractor and now dreams of flying away in his Starship. How do you tell those first-timers who haven't even remembered a dream yet but came to see what it is all about -- how do you reassure them that they won't be overwhelmed with foul psychic breath? Such difficulties are one reason psychotherapists tend to insist that the private consultation is the only sensible way to deal with dreams.

Yet, in spite of all these problems and objections, I continue to offer dream workshops, and I even invite the group to help interpret the dreams of others (using a method I learned from Jeremy Taylor) because what is gained in the group setting far outweighs the difficulties encountered in the process, if the group meets more than the minimum four-six weeks in a row.

The sharing of a dream is like undressing, granted. And undressing

in front of relative strangers can be uncomfortable, yet once everyone is naked, it quickly becomes apparent that everyone's body has its funny twists and quirks and misplaced lumps, and there's a beauty there too. Getting over embarrassment is the first step in the dream group process. And there's no way to do it besides sharing dreams. Instead of starting with the usual social ritual of finding out what a person is "doing" (which immediately evokes the greatest insecurities, inflation, and hierarchy) the sharing of dreams permits acquaintance "from the inside out." The relevant details of a person's outer life will be found out soon enough. Fortunately the initial awkwardness is usually overcome in the first few sessions --as soon as everyone has shared a dream which enters into unk territory for them, we find we are all in the same boat: ugly scars, stupid fears, impractical desires and kooky symbolism. There is a sense of relief once it becomes clear that each person's dream stretches that person beyond what he or she has already achieved or beyond that person's self-image (whether good or bad) by opposing the dreamer with dark forces, by unveiling the dreamer's foolishness, or by giving the dreamer a taste of the unattainable. Some people in a dream group will tell a good many "comfortable" dreams before they share a "borderline" dream-- they will tell their favorite dream

of crossing the great river where they discovered the buried treasure and turned into a butterfly, or even the dream where their dead grandmother came back to tell them about the after-life. The group begins to sense a lack of justice. Everyone else is sharing dreams of getting drunk and sleeping with Mom or being eaten by ants and this person is telling about mystical revelations and sexual paradise. A funny sort of peer pressure often forces such a person to tell something fresh, challenging or paradoxical, and then the group must beware lest they jump on this opportunity to bring the person low.

One of the real joys about dream group is that eventually a true equality is achieved. This is a sort of human equality I have rarely experienced in other circumstances. It is not a superficial "all men are created equal" egalitarianism. If dream group shows anything, it is that people are born with or acquire quite early on very different psychic complexes: some will keep returning to their childhood home while others will be visiting heaven and hell. But the fact that the dream puts each individual on his or her "cutting edge" of psychic development means each is being challenged to an equal extent, and it is this state of challenge -- rather than the achieved level of "psychic awareness" -- that makes us truly human and able to relate. What anthropologists have said about "liminality" is relevant here. Victor Turner says that rituals bring about true (if temporary) equality because there is a phase of initiation in which all are separated from habitual social roles and ego-awareness.

He calls this state of liminality "communitas." It is the sort of feeling one has with a roomful of people who have just sat through an earthquake together -- everyone instantly feels like a brother or a sister. Dream group has this ritual function of evoking a deep bond of communion. Perhaps this is one of the greatest rewards of dream group.

In part this communion has to do with a relocation of authority. After a few weeks of dreamwork, authority is no longer attributed to any particular person in the group, but rather is recognized as originating in the mysterious center of the personality which sends the dream and in some sense is common to all -- the "dream factory" which has been pictured in the mythological imagination of various peoples as a divine realm. After a few sessions, the dream group leader is sharing dreams and becomes just as much a subject to the chain of command in the business of the "dream factory" as anyone else. Dreamwork starts with the assumption that the dream is always "right." If things go wrong, it is the fault of the dreamer's ego, not that of the dream's "fabrication." Dream-fantasy is assumed to hold the truth. The dream is always appropriate and has ultimate authority. Second in command is, of course, the dream. Whatever authority I wield (I find it necessary to do so in the beginning to keep tender psyches from getting trampled by the projections of less sensitive factors) I do so in order to insist upon the dreamer

as the only authority outside the dream. No matter how knowledgeable a member of the group may be about symbolism, comparative mythology, shamanism, the occult, etc., no one knows as much about the personal history of the dreamer as the dreamer. And though many elements of a dream may be transpersonal and archetypal, I find it necessary to remember that the dream was sent to that person and no one else for a particular reason -- so he or she can realize its meaning according to his or her unique personal capacities.

This being said, it must be added that there is a social dimension to dreams. If we take the notion of collective unconscious or group mind seriously -- I do -- each individual is like the individual polyp organism of a coral reef, the compound coral reef being a single organism. The revelations we each receive which challenge us and compel us onward are like so many nervous messages sent to different cells of the body in order that it may function in coordination. Literal "dreamsharing" or telepathy is not required to confirm the essential connectedness of humanity at the level of the "big dream." One example of a dream of significance to the group is that of nuclear holocaust. I have had this dream on a number of occasions, and I know many others have also. These dreams are usually tinged with a sense of the numinous, as though having to do with the sacred, something that transcends personal history. (As a note aside, if anyone has recorded or remembers such a dream that they are willing to share, I would be

indebted if you would send a copy to me. In return, I will send you a compilation of motifs and variations and any reflections I might have as to their meaning or possible survival value). Once the greatest threat to humanity becomes dream-material, and its symbolism is revealed (the many-headed nuke towering over the globe is comparable to the many-headed beast of medieval apocalypticism) the importance of dealing with dreams in the groups becomes more persuasive. Like the great dreams of the biblical prophets -- Jacob, Joseph, Solomon, Job, Daniel, etc.-- or like the dreams in Native American culture of value to the community, our dreams in a time of doubt and urgency must not only be recorded and written down, "the sum of these matters must be told."

I was walking alone when out of the sky flashed a multi-fibrous lightning bolt. Instantly it struck everywhere, felling trees, burning people to a crisp. I ran along under the cornice of a building hoping to avoid a hit, but I knew I couldn't choose my fate this time. A bolt seared me from the giver in the sky. It shocked and dazed me. I recovered my wits and the cataclysm subsided. Now all those that had survived ran in the same direction; the survivors ran with a unifying cause, destined to begin a new utopian civilization. I ran with them, embracing everyone, the good, the bad, the beautiful and the ugly. We gathered at the entrance to a stadium. Inside were young folks

selling every kind of craft you could
imagine, passing the peace pipe
around in a circle. We all told our
experiences of living through
the cataclysm

BROKEN TRESTLE

There I was,
the passenger in a train
careening toward the abyss.

No mere passenger,
I viewed remotely
the spectacle now to unwind.

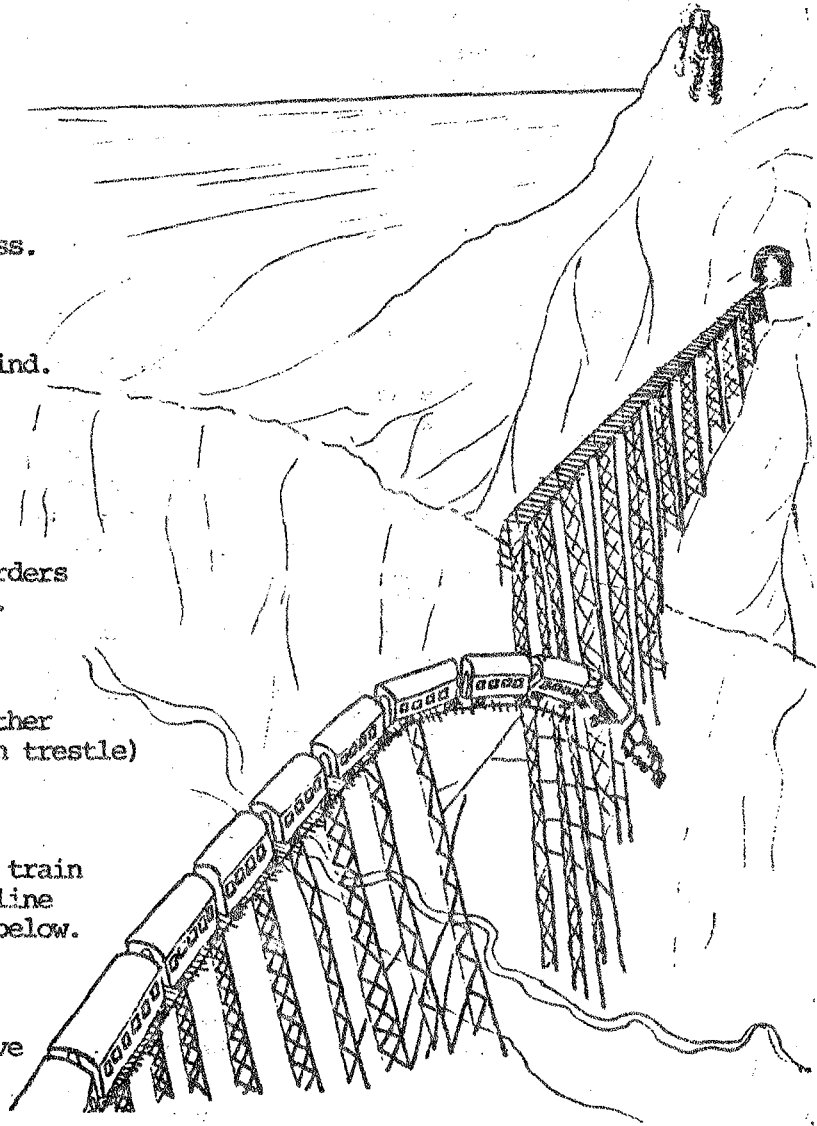
I saw a thin-spun line
of passenger cars
at such a distance—
it edged so slowly
out on a sinuous trestle
that sent its spidery girders
into the gorge before me.

In the passenger car
my mother and I
comforted my fretting father
(frightened by the broken trestle)

It was a splintered web;
its tangled rails
would fling the spinning train
with its long, trailing line
to the bottomless gorge below.

But from where I stood
I could see we were safe
and calmly watched us dive
headlong,
arching,
easily
into the abyss.

Douglas Witcher



CHILDREN'S DREAMS

© 1983 by Ellyn Hartzler Cowels, M.A.

Dreams are wonderfully honest expressions of ourselves, for young and old alike. Why then are those specific age groups - the children and older adults - often ignored by those of us who work with the magic of dreams?

First with my grandsons and later with other children, I decided to explore what children could teach us about their dreams. Results have been pure fun and are opening more avenues for professional work.

Children are remarkably sophisticated in presenting their dreams. The dreams usually are such vivid memories that recall presents no problem. Straight-forwardly, a remembered "night story" is repeated without apology, regret or guilt and with only occasional hesitation.

Working with children's dreams may bring surprises, especially if one is tempted to view the process simplistically. Fifteen-year old Phil related his dream as directly as any adult I've heard, after he casually questioned, "What do you do when you come back into your body crooked - because your dumb sister wakes you up when you're out (out of the body)." I

mean, everyone knows OBE's are everyday happenings, right?

Seven-year old Anna worked diligently with the previous night's frightening dream. We try art work, sculpture and role play. I even try to ascribe a possible family conflict to its contents, gently cloaking questions in hidden hyperbole. Wise child that she is, she rejects the subtle probing with, "Ellyn, I told you - I don't think it means my daddy is mean to me!" So. OK. Then, more direct questioning. What TV program or movies had she seen lately? (Books, games, and stories had already been denied as residue). Finally, she looked at me, penetratingly and with wonder, and I could see the "Aha." "What did you just remember, Anna?" I asked. With candor, innocence and wonder, she replied, "Does a dream think ahead of itself, Ellyn?" A good question delivered with no trace of contrivance. "Yes, Anna; they are called precognitive dreams. What happened today that makes you think of your dream?" Relating the events of "the Little House on the Prairie" on the TV, ten hours after the dream, Anna was nearly incredulous, wrinkling her nose in disbelief as she heard her own words..."Even my

(her) puffed sleeves were the same," she said, pointing to her own sleeve. "And, that daddy was mean and grumpy." We talk about how frightened she was when she awoke that morning as well as during the "replay" of the dream in the form of a favorite TV show. Anna identifies with the young Laura Wilder; thinks it would have been exciting to live "back then." Then we can deal with the similarities of the dramas; that, sometimes needed discipline does feel like it comes from a mean parent. But, for both of us, the wonder of a dream that "thinks ahead of itself" holds the magic. Anna likes her dreams, and now, at eight, keeps a journal for her dreams, secrets, artwork, and for fun.

For a group of adolescents, I was directing guided imagery, tracing a day in the life of an animal, while they attempted to "feel" as that dream character might have. The exercise put two young dreamers, close friends, into a light sleep, the others, waiting patiently for their awakening after the "day" was completed. Sara wakened first, looking disturbed but quiet. Frank finally awoke, stretched, and looked sheepishly at the waiting group. Everyone shared their experience, some with touching emotion. "I'll never make my dog eat out of a dirty dish, again!" one young boy declared. Finally, only Sara

and Frank remained. I asked if Sara had a good "day." "No," she said, with a great deal of agitation. "I was living a day of a bunny, often in my dreams, and all of a sudden there was a huge eagle coming down at me. I couldn't get away from it and it was going to catch me by my neck." She started to cry, remembering the terror. I held her, reminding her it was a dream but Frank was interrupting us both. "That was me, Sara. I was the eagle and I only wanted to play. I wasn't going to hurt you." Before long, hugs and laughter replaced tears. The wonder of telepathy. How it often happens between bonded people, disregarding time and space or reasonableness. More young people were introduced to the power of dreams.

Visualization, drawing or painting the main images, sculpting a favorite character, or making collages of a dream's events are fun ways to work with children's dreams. Sometimes drama or roleplay is used, and with children in a Sunday School group, we've used meditative techniques. For those who don't remember their dreams, a bit of guided imagery seems to help.

Working with very young children one must remember that attention is short. Activity should be lively, fun and involving of their energy. Forty-five minutes to an hour is as long as can be productive in a group process. Methodology should be changed

from session to session - perhaps even spontaneous. Every effort is worthwhile, however.

Eleven-year old Terri "saw" her grandmother "in a beautiful place that had golden roads, where everyone wore white and loved each other," and when her grandmother died a month later, she was prepared, secure in her knowledge that it was "OK."

Twelve-year old Laura keeps her journal, works to understand her dreams, knowing they help her as she is maturing into the beautiful young woman she is.

Serena's spooky house dreams, Kate's recurring night terrors, Troy's frightening "faces" and Jason's disturbing "feelings" somehow lose their power by talking them through. Everyone agrees; it does help to know other children and adults have those dreams too, and that understanding them diminishes their frightening aspects.

Young dreamers in a public kindergarten class are the most recent group I'm working with. I'm as excited as they are. Their teacher is a longtime student of the art and her students are well-prepared.

I'm convinced. Children offer a rich, new spectrum of dream understanding. As they learn the healing ability of dreams, the patterns of brokenness, hurt, anger, anxiety and fear may not so deeply ingrain their psyches as emotional scars have left signs on older adults. Doubt and superstition surrounding dreams won't be there to deal with in later years. With sincerity and directness, they can talk about their dreams with friends, creating spontaneous, honest feelings. Intuitive, sensing, creative ideas can balance the linear mode, allowing new dimensions of awareness. The benefits seem endless.

Next? Geriatrics, of course! And, more of the youngsters, too.

THERE IS NOTHING PERMANENT EXCEPT CHANGE.

- Heraclitus

JUNGIAN DREAMWORK IN GROUPS

© 1983 By Bob Woods

"The dream is the most pure form of the imagination," said Jungian psychoanalyst Robert Bosnak in presenting an intensive day-long workshop, "Understanding and Working with your Dream," at St. Luke's Parish House in Portland, Maine, Feb. 5.

Bosnak led the 30 workshop participants on a journey exploring the images of dreams. His workshop included an introduction to dream theory from a Jungian perspective, exercises to improve dream recall, and training in how to listen to and work with one's dreams.

"To work with dreams," said Bosnak, "you need a certain level of detail."

He guided the group in an exercise of "active imagination" in order to enhance their ability to remember and see detail in their dreams.

"Remember a place you lived in, an easily remembered childhood home is best," Bosnak directed. Through a series of questions, attention was focused on increasingly more specific detail, such as the placement of appliances in your kitchen to the doorknob of your front door.

Bosnak suggested some avenues to explore the images that came up during this exercise, "Notice if there were any differences between what you imagined and what you know to be the historical reality of a piece of detail (an imagined room with a different wallpaper pattern than the historical room, for example). You can look to find a metaphor there."

"Notice if you find any images you had lost or not thought of in a long time. Also notice specific experiences that come up in different rooms."

"Begin to communicate with those images," Bosnak urged, "Make friends with them and form new communications with yourself."

In working with a dream volunteered by a workshop participant, Bosnak created what he termed a "state of solution" in the group to dissolve the separation between the dream-teller and the listeners.

The dream was told twice. For the first telling, Bosnak advised, "Be aware of issues that are heavy on your mind. Next, be aware of and register your floating tension. Floating tension is physical or emotional

feelings you have both before and during the telling of a dream. Don't pay attention to the dream's actual content during the first listening."

"In registering your floating tension, there are three important points to focus on: 1) notice the images when you feel bored; 2) notice when your own images have no logical association to the dreamer's images; 3) notice any physical experiences, tightness in part of the body, for example."

For the second telling of the dream group members were directed to listen carefully to the content of the dream.

The volunteer related her dream. As she did, she and the listeners seemed to be dreaming a common dream. The "state of solution" which Bosnak had created, resembled a dream itself.

In this state, Bosnak explored the dream by a series of specific questions directed to the dream images. His strategy, he explained, was based on an intuitive approach.

He suggested some starting points for exploring the images of the dream:

- * start with an image that overwhelms you;
- * start with an image you

see as trivial;

- * start with a familiar image which is somehow different from the historical reality of that image.

"The art of working with dreams," Bosnak said, "is to stay as close to the image as you can...You dream the dream onward...You get to a point where the dream is as real as it was, and you begin to pursue the dream images."

"The problem with group work (on dreams) is that the more personal it becomes, the higher the resistance" Bosnak pointed out.

In working with groups, he considers the two principles of alchemy: "the pressure of the liquid and the strength of the vessel." He compared the dream to the liquid and the group to the vessel.

"A newly formed group such as this one is fragile and can only support a certain level of intimacy and depth of the dream images," he said.

"You can gauge the level of depth you're at when working with a dream when you literally feel like you're coming up from being submerged."

The Zurich-trained analyst said that his method of questioning the dream images is different from a Gestalt approach. The dreamer does not become the dream images

he/she questions.

In addition, Bosnak suggests, "When you ask questions to the images in the dream, wait for them to answer, then notice how the images change." An example from the group workshop was a dream image which initially was seen as large and looming, after questioning, became more normal appearing.

Because of the overwhelming response to Bosnak's workshop in Portland, Maine, another will be offered April 30. These workshops are sponsored by the Friends of Jung, a Portland area organization founded in 1979 to promote the ideas of the Swiss psychiatrist.

Program Coordination for the Friends of Jung is Marh Maescher, PO Box 236, Cape Elizabeth, Maine 04107, or at (207) 775-4023.

Bosnak is a training analyst at the Jung Institute in Boston, MA. He received his analytical training at the Jung Institute in Zurich, Switzerland, trained under James Hillman, and also holds a law degree (J.D.) from Leiden University in Holland.

He has worked with the Eranos Foundation in Ascona, Switzerland, and as a staff analyst at the Klinik am Zurichberg in Zurich. Bosnak teaches dream seminars and workshops in Boston, MA,

Amsterdam, Holland and at the Archetypal Studies Center in Minneapolis, MN. He has an ongoing dream group in Cambridge, MA where he also has a private practice.

In assessing the relevancy of Jung's approach for contemporary dreamwork, he said, "The emphasis on the realm of the psyche has become more and more important since the time of Jung's original contributions. The autonomous realm of images has also become more important, as has the possibility of communicating with these images."

"Jung's assertions that dreams have collective components and that the manifest content of dreams has meaning are still relevant," Bosnak maintains. "Jung's feminine psychology doesn't entirely fit, but his descriptions of the feminine archetype have value when applied at a personal level in men and women."

Bosnak has organized an international conference on nuclear war entitled "Facing the Apocalypse" to be held at Salve Regina College in Newport, Rhode Island, June 10-12. Contact the college for reservations. The cost is \$175 including a room.

A WORLD DREAM

On December 18, 1982, prompted by a call from Bill Stimson of the New York Dream Community, groups of dream networkers in the Western hemisphere held Winter solstice gatherings and shared the dreams they had been incubating, looking for images to share in a single, composit "world dream". The sharing began with a group in France telephoning a group in New Jersey. New Jersey added its segment to the initial segment from across the ocean and then called the next group on the list. So the dream passed in a westerly direction, gathering elements from the various gatherings of dreamers as it went, until it reached San Francisco. What follows is the composit dream created by this planetary networking process. The illustrations are by Pam Brown of Bergen County, New Jersey.

Shadows.

Dangerous fall from a pillar in the middle of us.

A sad face.

Trees pierced by a cataclysm.

Sobs.

We the humans are very unhappy.

Knives for the shells taken from the sea.

Agony returns to water: Ecology finally integrated with life!

CENTRE ONIROS (Roger Ripert), B.P. 30, 93450 Ile St., Denis, France.

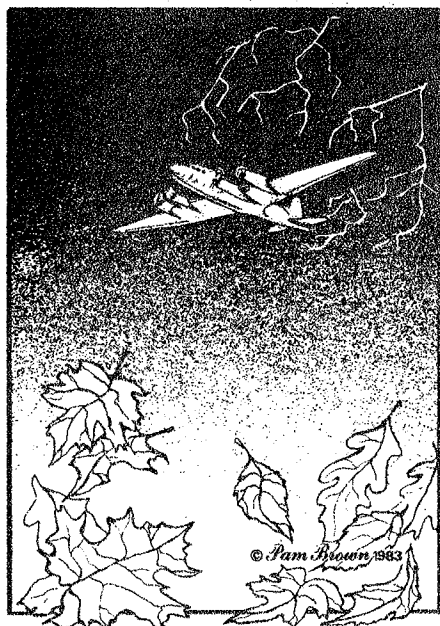
I am inside a membrane which is earth-like and stretches. I push with my fists. Suddenly the membrane opens up by itself and I fly through into midair floating upward. I fear I might fall and begin flapping my arms with closed fists. Then I realize I don't have to flap in order to fly. I look down at a crevice, valley below filled with all types of animals. I see a winged horse. Colors are varied, metallic and intense. I feel tremendous ecstasy.

THE NEW JERSEY DREAM COMMUNITY (Margaret Salha), 147A Fort Lee Road, Teaneck, NJ 07666.



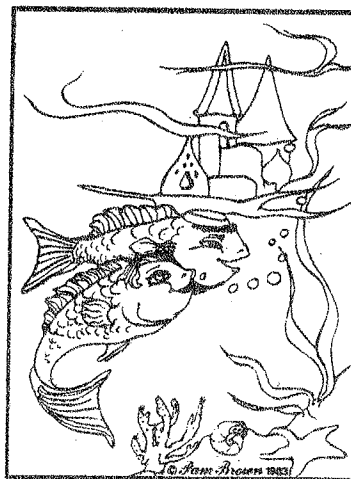
I'm flying in an airplane at a great height. There are two people whom I perceive as very strong in the front seat and I'm sitting in the back. As we're flying along, there is lightning and thunder crashing and flashing. There is so much water, it's almost like being underwater and yet it's clearly an airplane. I'm frightened. I turn to the two people who are in the front seat and point out the terrible weather. They say something reassuring to me and I look out and realize the electricity and thunderstorm are somehow being taken in by the airplane and it's running on it. As we fly through the terrible weather, the water seems to part in our way and all the terror of the thunderstorm becomes part of the energy of our flight. When we land it's somewhere in California, but a strange part of it because there are leaves on the ground and I am aware there are no deciduous trees in California. People are raking the leaves. I go along with them and see more and more strange sights: things I think are in the East are somehow in the West. They seem to be quite natural and comforting.

THE BOSTON AREA DREAM COMMUNITY
(Richard McGurk), 25 Beach Avenue, Hull, MA 02045.



A large group of people need places to sleep. A Chinese man is assigned to my bed as part of an intercultural exchange. We dream the same dream of a journey under the sea. As sinewy fish, we dance our way into kingdoms. We find many kingdoms including the medieval city of Marseilles. There is a violent scuffle which at first frightens us and we draw out our whips. When they see we are like them, they offer us sweets and fresh green shirts to make us welcome. In gratitude we dance for them the "Dance of the Green Shirts" which gives us the power to be transported to Dante's Celestial City.

THE DREAM COMMUNITY OF NEW YORK (John Perkins), 684 Washington Street, Apt. 2B, New York, NY 10014.



I attend a meeting of a world spiritual organization. The decorations and music seem inauthentic. The president of the spiritual group is Ronald Reagan to my surprise. When I comment on this, someone tells me I should not judge about form and content, reality and unreality, or whether I really know what is right and wrong.

THE WASHINGTON, D.C. DREAM NETWORK (Carolyn Amundson), 3801 Connecticut Avenue, N.W., Apt. 822, Washington, DC 20008.

I believe that I can create my own reality. I sense the need to let people know that all they have to do is believe and then they can create their own reality and have their desires fulfilled. I go down a path and speak to everyone I meet, telling them this truth. The need seems to center upon housing and hunger. All of a sudden, apartment buildings and supermarkets spring up. There is no longer a use for money. People just manifest what they want. After this occurs in my locality, people all over the world begin doing the same thing, as though it took only one person to believe in order to transform the world.

AUSTIN SETH CENTER (Maude Cardwell), 1516-B Harrell Lane, Austin, TX 78703.

Outdoors seated around a large table is a diverse group of people welcoming all strangers regardless of race, creed or role in life. A mountain lion is drawn to the energy of the group, screams a salute and wanders on, disappearing into a tunnel. Going down the long tunnel which dilates at the end to enter a grey scene is a person with arms crossed and rocking back and forth as though holding a baby. The figure flings open the arms and lets fly a cascade of spears which become worlds speeding through space. The worlds merge into another human figure that radiates light and peace. The figure rises into the air dressed in white holding aloft a bottle of Coors with a red rose sprouting from the bottle top.

THE COLORADO DREAM NETWORK (Janet S. Smith), 972 South Vallejo, Denver, CO 80223.

People are living an ordinary earthly existence ignorant of what is above. Other people are playing dangerously above, ignorant of what is below. Aliens emerge out of an underground river, raising the surface to ground level. Water cleanses the earth causing it to glow. People are frightened, preparing to protect themselves, afraid of the unknown. Aliens teach the people, reach them at gut level, and lead them up a scaffolding to the sky. What was thought to be an ending is now a new beginning.

"LUCIDITY & BEYOND" (Sally Shute), Box 1406, San Francisco, CA 94101.



I am nursing a baby that is not mine. There are two divisions of labor: one person who gives birth and another one to nurse the baby. A different person takes care of the baby. Timing is important. I have to be there every four hours to feed the baby and inbetween I am free.

THE FLORIDA DREAM NETWORK (Joan Medlicott), 498 N.W. 10th Street, Boca Raton, FL 33432.



NOTES ON CONTRIBUTORS:

(Editorial Note: As a service to the burgeoning network within the dream work movement, Dream Tree Press will forward any correspondence [under one oz.] to any of the contributors to this issue).



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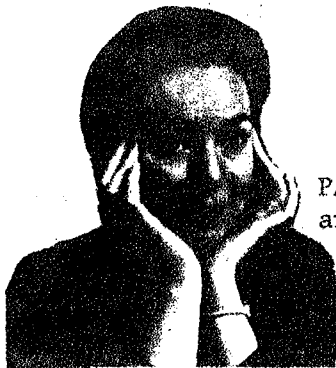
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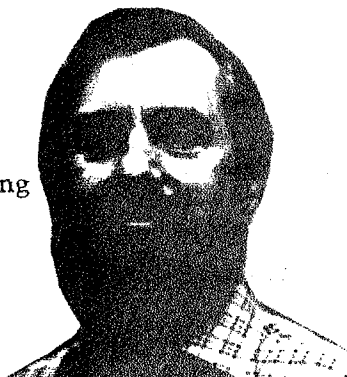


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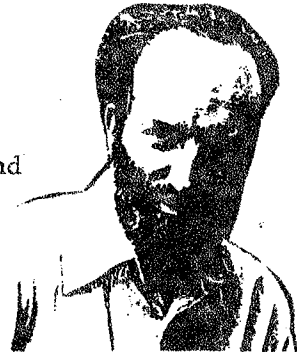


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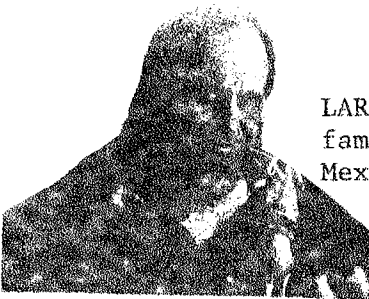
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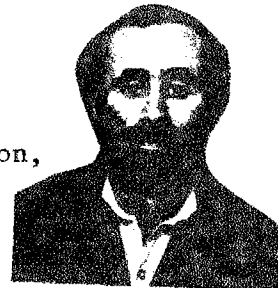
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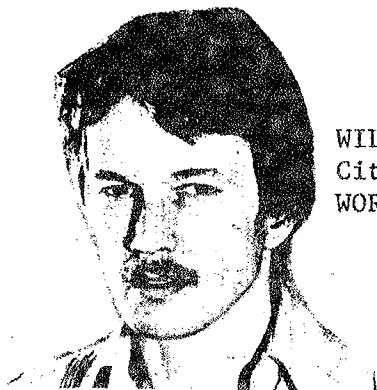
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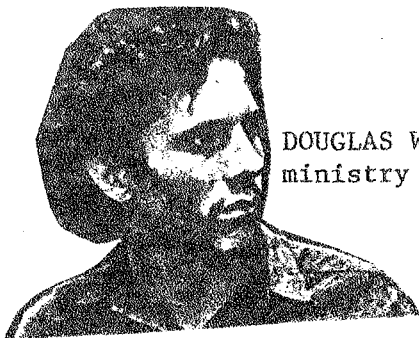


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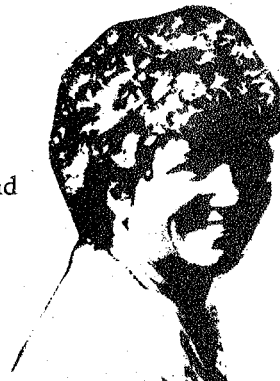
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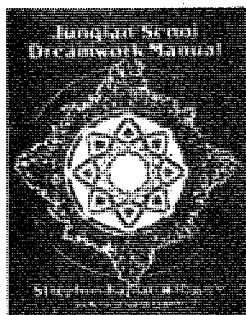
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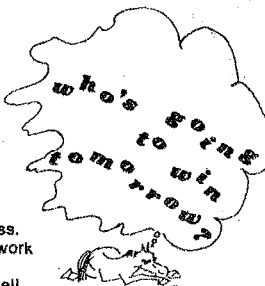
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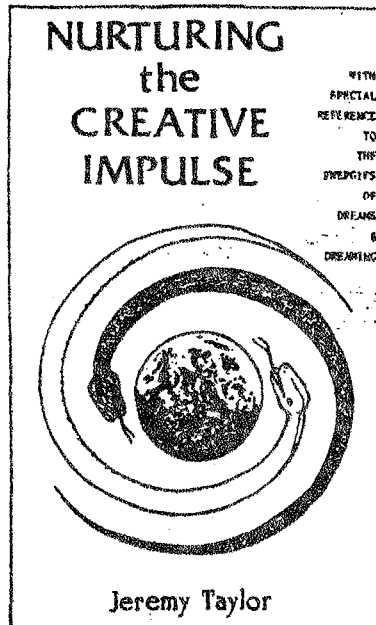
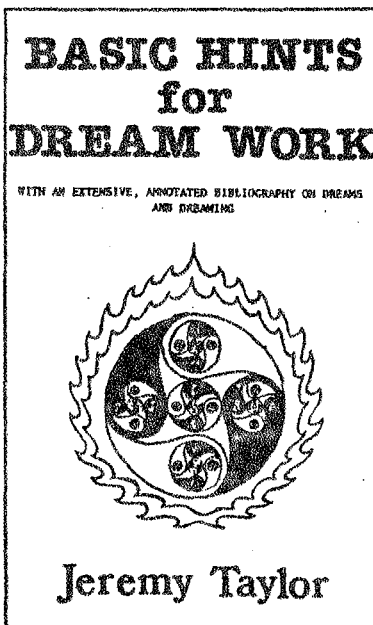


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CALENDAR UP-DATE

San Francisco: Saturday, April 9th, 10-5pm, "DREAM ACTUALIZATION DAY"- a workshop introducing Jungian-Senoi dreamwork techniques led by staff of the Jungian-Senoi Institute - to be held in San Francisco, limit:15 participants, \$50.00 (includes Jungian-Senoi Dreamwork Manual). Call (415) 540-5500.

April 18th, Gayle Delaney will be appearing on the "PEOPLE ARE TALKING" show, KPIX, Ch. 5

"TRANSFORMING CHILDHOOD", a 1-day workshop led by staff of the Jungian-Senoi Institute will be held on Saturday, May 21st, 10-4pm, price:\$50.00 (includes ...Manual) (see above for contact information)

"SUMMER DREAMWORK INTENSIVES" by the Jungian-Senoi Institute will be held on July 3-8, and Sept. 9-14. For further information and registration materials write: P.O. Box #9036, Berkeley, CA 94709

New York City: "DREAMS & THE BODY, MIND,& SPIRIT" , a workshop to discover more about your sexual self - the masculine and feminine within and their evolution toward wholeness, led by Valerie Meluskey, Movement Therapist & Master Practitioner of NLP, N.Y.C., price \$30.00 - call (609) 921-3572, or send fee to Valerie, The Great Raod, Princeton, N.J. 08540

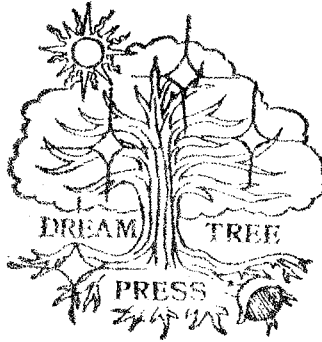
Connecticut: "SENOI DREAMWORK", a workshop led by Howard Rovics, will be held May 20-22 at the Wainwright House in Wilton, CT, call: (203) 762-9577. This workshop will be repeated on July 11-15 at the Dark Entry Forest.

Howard Rovics will also lead a "WORKSHOP FOR MUSICAL AND PERSONAL GROWTH" on August 8-15 at the Wainwright House,(see above for contact information).

"TRAINING IN SENOI DREAMWORK" will also be offered by Howard Rovics at the Dark Entry Forest, August 24-26.

Maine: "UNDERSTANDING AND WORKING WITH YOUR DREAMS", a one-day workshop led by Jungian Analyst Robert Bosnak will be held on April 30th, 10-5pm, contact "Friends of Jung", P.O. Box #236, Cape Elizabeth, ME 04107, (207)775-4023

A WORD ABOUT DREAM TREE PRESS . . .



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