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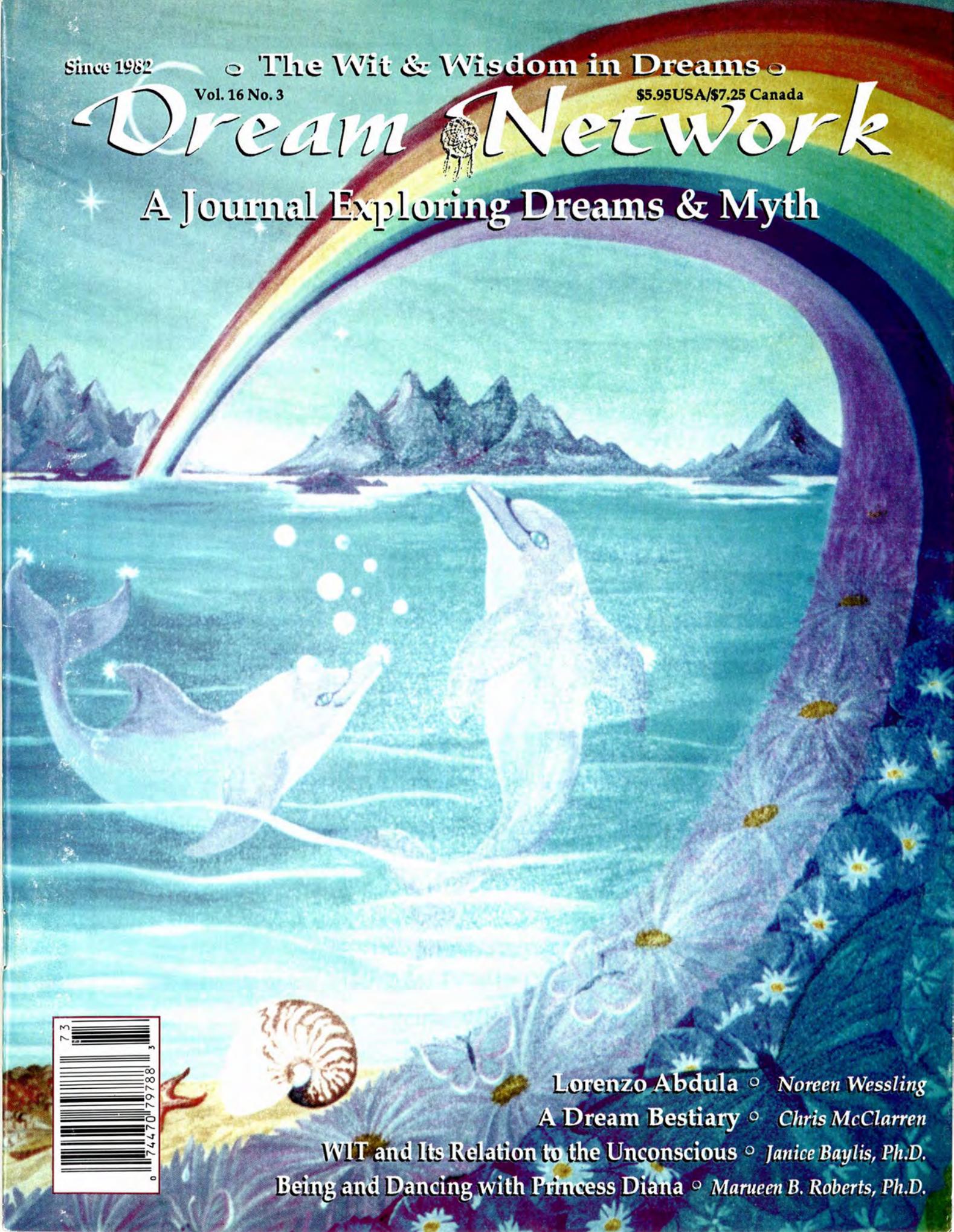
◦ The Wit & Wisdom in Dreams ◦

Vol. 16 No. 3

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Dream Network

A Journal Exploring Dreams & Myth



Lorenzo Abdula ◦ Noreen Wessling

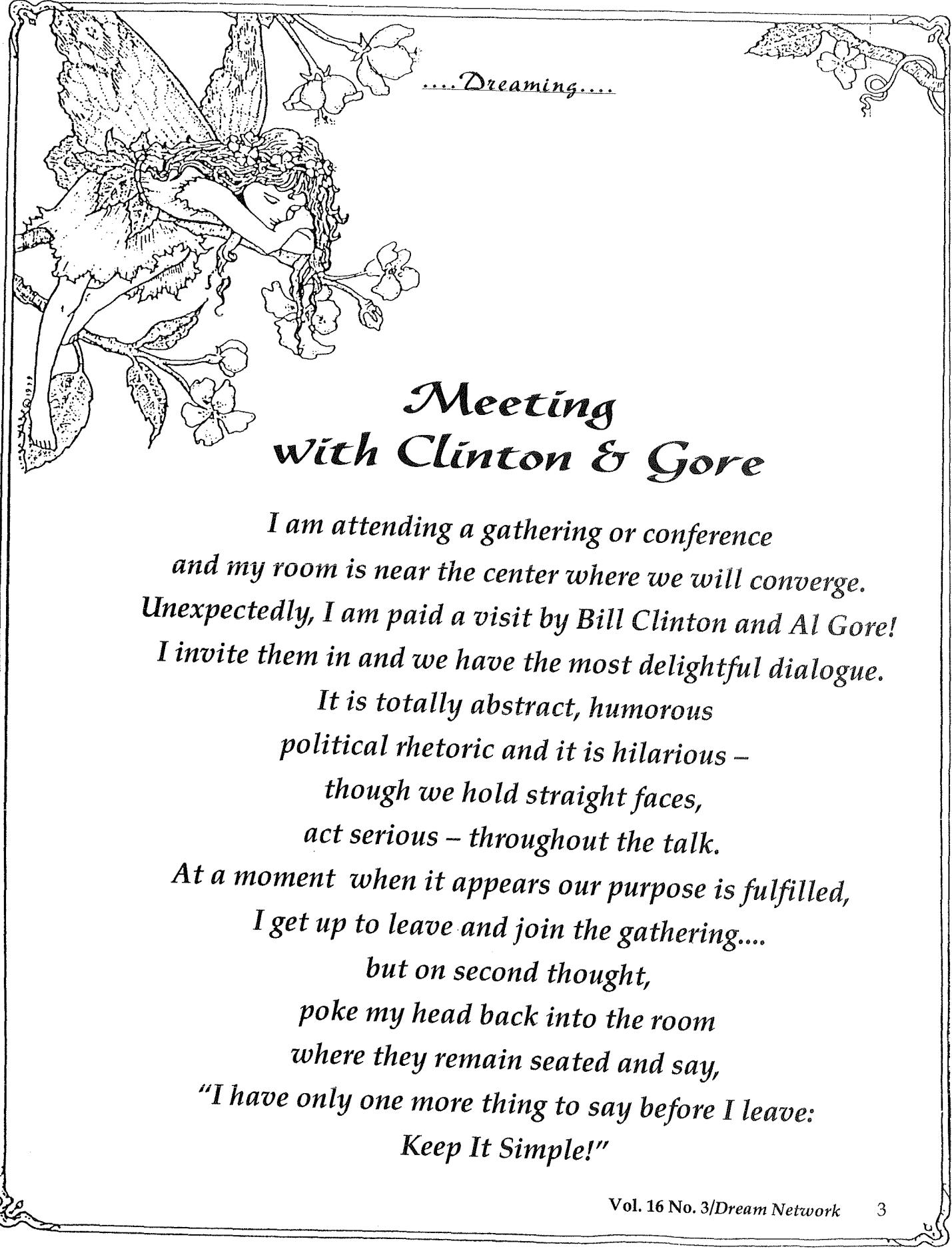
A Dream Bestiary ◦ Chris McClaren

WIT and Its Relation to the Unconscious ◦ Janice Baylis, Ph.D.

Being and Dancing with Princess Diana ◦ Marueen B. Roberts, Ph.D.



"Hey guys!... Wake up!!... You're not gonna believe this!!...
Remember all those millions of baby steps
we used to have to take?!!..."



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Dream Network

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Statement of Purpose

Our purpose is to raise individual and cultural appreciation for the value of dreams and to disseminate information that will assist and empower us in taking responsibility for our cultural, emotional and spiritual well-being with the help of dreams & mythology. Our goals are to unite and serve those who respect dreams, to empower dreamers in demystifying dreamwork and to assist with the integration of dreamsharing into our culture . . . in whatever ways of integrity are shown and given us.

We believe that dreams are agents for change and often reveal important new insights about the life of the dreamer, both personal and cultural.

Recalling a dream is a signal that we are ready to understand the information that has been presented. Enacting the dream's hint can bring personal empowerment.

We seek to provide a balance and to give all nations, voices and schools of thought an opportunity to be heard. There will be times when a particular area of interest will be given greater emphasis than another because of the limited space in the Journal and that which is surfacing which is of interest to the readership.

The emphasis will change over time to allow for a wide range of ideas, opinions and areas of interest to be explored and expressed.

We invite you to indicate areas of interest and questions you would like to see explored in future issues.

Dream Network

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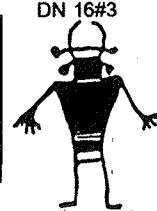
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Upcoming Focus

for Volume 16 No. 4

Dreams & Culture

Have your *values* changed as a result of following dreams' guidance?

How will our culture change when the majority value dreams?

We Welcome Your Submission!
Lifeline: 4 Weeks after receipt of this issue.

NOTE Regarding Submissions:

Individuals from all cultures and walks of life who desire to share are encouraged to submit dream & myth related manuscripts, poetry and artwork for consideration. even if it falls outside the scope of the current focus or theme. We also invite your dreamsharing, transformational dream experiences and insights regarding effective dreamwork and dreamplay techniques.

Given the overall synchronicity that shapes the *Dream Network*, your submission is likely to fit perfectly into the focus of an up-coming issue.

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

And, of course, we always love to hear from you in our *Responses* column! Whether you were inspired or infuriated by the latest issue or would just like to clear up an area of confusion or correct an oversight, please let us hear from you!

Editorial ♥ ↵ ♥

I recall reading a book entitled Initiation years ago. While in meditation at a retreat, the author experienced an in-depth past life re-play. She saw herself as a young woman born to a family of Egyptian royalty, desiring — at an earlier-than-usual age and ultimately being granted the opportunity — to be initiated into the mysteries of their spiritual traditions.

One of the first requirements of the process was being exposed to circumstances and situations which evoked the full spectrum of emotional responses: joy, anger, love, pain, bliss, jealousy, ecstasy, grief, et.al. Initiates were not permitted to move onto the next phase in the process until they became adept at responding to all emotional situations with both compassion and equanimity.

That was required of me in sculpting this issue and will be required of you in assimilating it, I believe.

For pure fun — given our focus on Humor —enjoy *Cooking With Eggs* (pg. 16) and meet Lorenzo Abdula (pg. 19) in Fez, Morocco with high and witty Noreen Wessling and *WIT and its Relation to the Unconscious* (pg.17) from Janice Baylis. We are also joyfully introduced to Slow Wave — cartoon renderings of dreams — by Jesse Reklaw and the poetry of Denworthy. All... reminders of the importance of humor and play in healing and coping with life.

Being and Dancing with Princess Diana and The Sun is Ill (pg. 42) requires us "To participate with joy in the sorrow of the world," (Joseph Campbell) while A

Dream Bestiary: Animals as Teachers in Dreams (pg. 12) inspires and renews our sense of wonder at this vast and incredible mystery we experience alone at night and share together in these pages.

To set the record straight and the mood for the holiday season, Dr. Joseph Cusumano provides brilliant insight into the dreaming and personal mythology of Scrooge in his article *The Transformational Dreamwork of Ebenezer Scrooge* (pg. 36) and Elizabeth Strahan provides excellent suggestions as we move forward in this exciting time when our beloved dreams are becoming evermore integrated into our daily lives and culture.
(see *DreamWeaving*, pg. 32).

And it is truly an exciting time in the field of dreams! Everywhere one turns, there is a new book, project, event, movie, article.... acknowledging and encouraging individuals to pay attention! to their dreams.

There is the Theater of Dreams in New York City, a fund-raising effort to make a movie based on *The Kin of Ata Are Waiting For You*, a documentary film on Kilton Stewart and the Senoi being done by Finlanders, a comic zine — *Concave Up!* — created by the magician Jesse Reklaw, Jill Gregory's continuing and extensive Novato Dream Library and Dick McLeester's new library on the East Coast, Linda Magallon's new book, *Mutual Dreaming*, a 16 set video series on Dreams by past president of the LA Jungian Society, Elizabeth Strahan, utilizing Jungian theory and essentially espousing the ethics and mission *Dream Network* initiated at its inception. Soon, a whole new genre' of music will emerge

— that's right! — Dreamsongs!

It's incredible, overwhelming and very intense.... so much emotional and spiritual energy being released. We are truly, collectively, being initiated..... and each of us is making a very significant contribution.

I consider it a High privilege to be of service to you in this way and to serve you in any way possible and thank you for your continued support and encouragement.

Recently, I had a dream in which....

I am coaching a group of people participating in a track meet. They engage in two or three 'practice' runs and I see that their energy is being utilized primarily competitively... not for the fun of the sport. I get them to arrange themselves in a circle and work to shift the energy by encouraging that they enjoy their bodies, one another, the run.... rather than placing the focus on the competition, on winning. Visibly, their mood and energy changes and they begin feeling kin with one another. I am awakened by the ring of a phone (a dream ring) as I am saying: "Go with the flow! Be in the moment."

A good note on which to take leave. Do Enjoy!

• • • • • • • • • • •

p.s. I'll coach you if you'll coach me! Let me know how we're doing! Write letters in response to this issue, raise new issues and controversies, ask questions, submit articles, artwork and poetry. Let us continue Dancing the Dream Awake and Dreaming Humanity's Path.... . ♥

Responses

?s & Letters From YOU!



"Dream One Dream"

The Elders tell us that our dreams are often more important than our waking lives. In the morning at Hopiland the first thing the Grandmothers and Grandfather Chief Dan Evehema would ask is, "Did you have a Dream," and then we would share dreams. Often they would be very spectacular due to some special ceremony being held on the Mesa, sometimes they would be very personal, always meaningful to them and me.

The old ones say, much of our reality in this waking world is manifest in our Dream World. We have worked with Spiritual leaders, local California tribes, Lakota and spiritual roots with the Hopi Elders, and others. They all have explained that if people want to send mischief to situations and keep them off balance, Dream Time is the place they start. So the purpose of our "Dream One Dream" section is to undo mischief and create harmony. Our prayer and intention in this global prayer work is to establish a lasting peace on Earth, compassion and unity for all mankind as ONE human family, in the Spirit of Creator (God's) love.

One focus of this prayer Dream energy will be directed to Hopiland as a protection to preserve their culture. Another is directed to world government and spiritual leaders around the world. Especially the UN and big business. As the prayers reach these holy chambers at Hopiland and then radiate back out to the world a new glow of light will be seen from our Mother Earth as healing and unity begins.

Indigenous people the world over know the power of prayer.

Working with the elements, seasons and moons, we too will join them in "Dream One Dream" to touch the world leaders with compassion and love. Our prayer is the guardian spirit will touch these people in powerful positions, who presume to own the world, with the beauty of a sunset or sunrise, a moon, a mountain, a tree, a river, an ocean, a child, a wife, a life. Something to make them "human beings."

Most of us are not privileged to go to the magnificent ceremonies on the pueblos. However we hope this year to have friends around the globe to send good thoughts and prayers to these age old ceremonials so they will endure and continue to light our path to wholeness and balance.

These ceremonies and ceremony chambers are in danger of extinction and our elders need your prayers and good thoughts to continue. We can go there in our dreams, and many people do. Will you take our hand and pray with us in our dream time?

This is what the Great Spirit has given us to share. We cannot teach you how to be a HOPI or Native American or indigenous person. Although if the truth is known, everyone's roots are there if they look back far enough. The darkest kept secret of today's modern world is, "There is no secret." Be that as it may, a truth for each to find on their own, we will just share what is well published and the spiritual guidance from the Creator to you.

November is the perfect month to start our work as that is when the beginning preparations of the winter ceremonies at Hopiland will begin. In our secular world we have Thanksgiving and harvest ceremony. The Hopi Elders explain that their secret of harmony and longevity has been that they work as a unit, being of one mind and one heart. This does not mean they are not wonderfully individual, they are. This means in community

things, prayer life for soft gentle rain and well being of humanity, they are of one mind and one heart.

As we begin our work please feel free to contact us and let us know how you are doing and what you are doing in your community. If you are the shy type and are working alone, that is okay too. Just as in our "Medicine Shield Workshops, for Rainbow Hoops for the Seventh Generation," know we are unlocking your very own "spiritual DNA" and even though we give you and the whole world the same instructions, no one, absolutely no one is YOU. The symbols will be collective in instruction but your interpretation will be so personal, the code will be virtually untellable to negative forces, especially if you keep them to your self.

So our "Dream One Dream" work will move with the seasons and moon cycles. We will provide an outline and then each month we will give in depth information on how to set your altar. Special prayer times, special prayers, so we will be in unity. This will be in addition to your own unique style.

Dep see mana/Katherine
Website URL: <http://www.timesoft.com/hopi/peace.htm>

Questions About Senoi

Have Kilton Stewart's ideas about the behavioral effects of Senoi dream culture proved true over time? Were Senoi teenagers really cooperative, independent, and non-rebellious at the time of his studies? And, if so, to what degree has such behavior been directly tied to dreamwork as opposed to any number of other cultural factors?

Did the Senoi dream techniques die with acculturation or did they mold the interaction of Senoi culture with a (relatively) dreamless capitalism?

Joseph Lubischer, Bainbridge Island, WA

Planetary Dream Repository

This is a plea in response to a letter in the current issue of *Dream Network* suggesting we establish a Dream Library where people could donate their dream diaries when they die or no longer want to keep them.

May I suggest a Planetary Dream Repository? My dream diary is over 3 years old and if you have a facility to keep it where other people could use it for inspiration or any good purpose after I die or cannot care for it anymore, it would be EXTREMELY MEANINGFUL to me.

If you have storage facilities, you could just store them by author's name, home town and year of birth and death. Just knowing that you were engaging in this humble collection project would make me sleep better at night and ease some of the existential angst. It could be the soul of Planet Earth! It could be a rallying point for the forces of light in integrating our shadow side. I'm learning from history that rejecting and projecting our national shadow leads to the kind of disaster we're experiencing today.

But surely all these grand functions must develop organically. I beseech you now merely to start the collection with a simple indexing system that allows for expansion as the collection grows. Now is the time for simple seed planting, but think if it can continue for 100 years! 2000 - 2100. What a treasure! What a chance to leave a meaningful legacy! It would inspire individuals as well as Shared Dreaming Groups by tapping people's desire to leave their mark on history.

Psychological and Anthropological researchers could use it. And surely the enterprise, starting so humbly as just a collection of dream diaries will be a spring of new ideas that we can't even imagine now.

What if it continues a thousand

years, to the year 3000? This is spiritual science and technology!

Families could read their ancestor's dream diaries and living people could address their dream diaries to their future descendants. This would strengthen human community, soulfully. Living tradition, deep-rooted dynamic growing identity, reserved only for aristocracy in the past, now open to everyone.

Since it has been conceived in the last issue of the *Dream Network Journal*, if you give it actual physical birth, it will grow into something wonderful. The movie 2010 *Another Space Odyssey* comes to mind. Perhaps this is a way to rectify the damage done by Descartes, Kant, Schopenhauer, et. al., to the original science of Newton, Kepler, Swedenborg, et. al. A way to return soul to science.

But again the focus must be on the simple efforts needed now — perhaps a storage shed and an index file. The paper should be maintained in original (not transferred to data banks) because the flesh and sweat of the writer (not to mention the writer/dreamer's aura and its forces) have entered into it; handwriting analysts of the future may want the original (no reproductions). Or simpler, do you have a bookshelf or filing cabinet available. Climate control should be considered: temperature, humidity, etc.

If you organize this, perhaps you could publish the first collection in the Journal and invite anyone to make arrangements in their will for shipment of the diaries upon their demise. I personally am eager to participate. Perhaps it won't be as poignant as *The Bridges of Madison County* but then again, maybe it will. (Humor is important, right?)

I look forward to your announcement of the opening of the Planetary Dream Repository, under any name you choose.

Wishing happy dreaming to all, sincerely.

Eric Cusimano, Kawasaki-shi, Japan

The Man on the Dock

I love dreams in which I'm not myself. A chance (as in reading and movies) to enter another's life. Is there any lore out there about this phenomenon? The following, recent dream also raises questions of language and historical period: enough to make one believe in past lives.

"The Man on the Dock"

A thirtyish sea captain eyes a young woman. He's leaning over a dockside railing trying to glimpse her in her nearby house. I'm the sea captain. Then I'm the girl, eying him now, trying to make sure he catches sight of me/her without knowing she's flirting. She has a foot up on a rail too.

Her long blue and white skirt (suspiciously like one I just found at the local Salvation Army) covers her toes.

So, I'm dreaming something out of Sarah Orne Jewett's *The Country of the Pointed First*, circa 1890's!

Back in her parlor, her brothers tease her. "Next you'll want to know what kind of things he has in his apartment in Portsmouth," one says.

Is it Portsmouth, N.H. or Portsmouth, England? Apartment, of course, is an anachronism I'm aware of even in the dream. Read: house.

"And then," says the other, "you'll be asking who he has in his apartment."

She launches into them, she'll do what she pleases, thank you very much. Then her father comes downstairs, a retired sea captain, beard, pipe.... an older version of the man of the dock. "Give over, Miss," he says. "Didn't you have enough trouble the last time?" Meaning she recently had set her cap for a man who did have a wife in another port.

I woke up really tickled by the "give over, Miss."

Where do dream characters learn to talk, anyway?

Joan Joffe Hall, Storrs, CT

Spiritual Music?

I don't follow where the music comes from in Rev. 7. The angel, if he is rising like the dawn, delays eventual destruction by the four angels at the corner of the earth. The Angel speaks, not sings. The multitude cried, saying or in a loud voice, not sang loudly.

The angel symbolizes the last spiritual light the world will ever see before Jesus Christ returns. Angels in the Bible, I believe, are spiritual days or seasons. The 144,000 are the last generation of believers whom the world can turn to hear the Good News of Salvation in Jesus Christ.

The circumstances of Rev. 7 have the 144,000 sealed from the hurt to the earth and the sea. Then the scene shifts to the multitudes standing before the throne of heaven. The great tribulation is mentioned in verse 14. In verse 14 also, the white robes are given to them. Another part of their reward is neither shall the sun light on them, nor any heat.

Again, the angel in verse 2 rose not with the sun. I hear the sound of destruction in the great tribulation, which probably sounds like music to the deceived mind of God's enemy.

The Keys to the Kingdom in the Bible are not dreams but are related to accepting Jesus as the Christ (or the Anointing of God). The Keys open spiritual doors in our walk with Jesus Christ.

Dreams show what is happening spiritually in heaven. They are not the word of God or a relationship with Jesus Christ. Dreams point us to the word of God and a relationship with Jesus Christ.

Unfortunately, New Age religion is erasing the spiritual boundaries between what is sacred and what is worldly. The "Dream Feather" story is a good example of this problem.

Joe Mason's letter takes the music of the "Dream Feather" and

combines it with the spiritual insights from the Bible. Without the Holy Spirit who leads us into all truth, the ground gained and any house built is built on shifting sands. Egyptian myth is thrown in for good measure.

Jesus promises a rock in revelation of Jesus Christ, a house not built on sand. The truth that God reveals does not change. Heaven's streets are paved with gold and the foundations of the heaven's walls are made of precious stones. The only light is the glory of God.

The light and the jewels in the cave are almost totally opposite to the Bible's description of heaven. Satan comes as an angel of light with a promise of completing the wheel of life and bringing peace for all mankind. The Book of Revelation describes the reality of the deception of God's enemy. The bottom line: only those whose names are written in the Lamb's Book of Life enter heaven.

Patrick M. Flynn, Email:
dreamworld@compuserve.com

An Oversoul?

As usual, the current issue of *Dream Network* is right on, being informative as well as inspiring. I would also like to thank you for printing, "Chatter of Past Lives."

The other day I had a dream... *An unknown woman was able to look at photographs to see if the people in the photos had any special aura. The photo was in black and white and round purple-neon circles emanated from some of their heads. The woman took my hand and said that I was one of those she thought would be helpful for her. She mentioned that six of the people were necessary to continue the movement. She was leading me and seemed to care for me.*

Perhaps my oversoul? What the movement was I still have to analyze. Perhaps we were moving closer to ourselves. Maybe she was my

oversoul and the other people were part of my total self.

Keep Breaking Through
Dreams' Revolving Doors,
Robert Forese, Bronx, NY

Humor in Dreams. Online dialogue between Jesse Reklaw & Donna C

* Donna C: One thing I wanted to try to talk about here is humor in dreams.

* Jesse: I find humor to be one of the most attractive elements about dreams. On the surface, a dream can be amusing and entertaining, but the thing about humor is that it's usually ironic and sometimes insightful.

* Donna C: Dream humor doesn't seem to be like people's intentional, waking humor.

* Jesse: Dream humor is natural... I mean, it's not even humor in the dream sometimes—only in the recalling of it and comparison to waking thought.

* Donna C: But — one of my favorite things about your dream comic strips — is the moment when the dreamer becomes confused or.... is hit with something completely absurd and decides to 'go on,' or sits there confused for a second. Do you know what I mean?

* Jesse: Sure—like recognizing the absurdity, but accepting it...

* Donna C: Yeah — I love that moment where you reconcile yourself with some very odd thing. For instance, the dream about the woman who realizes she's naked except for some shoes on the beach in the Carolinas.

* Jesse: Yeah—I think we've all had the experience where we're sleepy in the morning, and almost forget to put on some essential item of clothing, but then realize how silly it looks. In dreams—we're much more accepting.

* Donna C: So you think we're really all running around doing / thinking things and just not telling anybody? (whisper) I'll admit it if you will.

with permission from Jesse Reklaw,
New Haven, CT

~ On Line ~

Question & Answer

Green Eyes wrote:

Why do I keep having sexual dreams about people I hate, then wake up disgusted?

McLeester Responds: Dreams with people you do not find attractive are not uncommon, but may be more of a challenge to get a positive message from. I do find that all dreams have a positive message somewhere, and the best way to get the unpleasant ones to change is to see if you can "get the message."

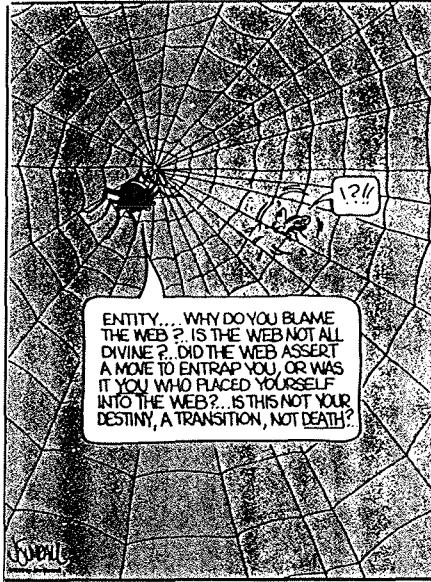
If you have the chance, I would recommend picking up the book *Sensual Dreaming*, by Gayle Delaney, as she talks about this at length. Even if you cannot, see if there is someone you could find with whom you would feel comfortable discussing such dreams. It should be someone who will listen and ask questions, but NOT judge you or try to put an interpretation on the dream. And you would do well to look at the whole dream, at what the story is in the entire dream, what is it that you hate about these people? Is there something enjoyable or attractive in addition to what you hate?

And remember, think in metaphors. These dreams may be a story about some other part of your life entirely, but sex with people you hate is a powerful metaphor which is likely to get your attention.

Good luck. May your dreams bring you valuable new perspectives.

Dick McLeester, Greenfield, MA

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Swami Spider

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Congratulations on your continuing success with the most vital dream publication in the world!

Jill Gregory, Novata, CA

Horizons

According to the theory that less is more and its variations, it seems that a list of facts would not convey an impression that I might wish.

Too predictable a format.

Therefore, a story, such as it is, appropriate to the subject matter of *Dream Network*, that tells the reader something about the writer through what is written.

Here, in a sense, is a dream:

On the East coast of India at twilight, facing the Bay of Bengal, toward the horizon where the water meets the sky and both are changing colors rapidly as daylight falls into night, imagine a voice:

"There is a difference between looking at the horizon and looking slightly above the horizon.... an infinitely large difference."

This is an elder man speaking to a younger man. The entire conversation which proceeded and followed are lost. That sentence echoes through a lifetime.

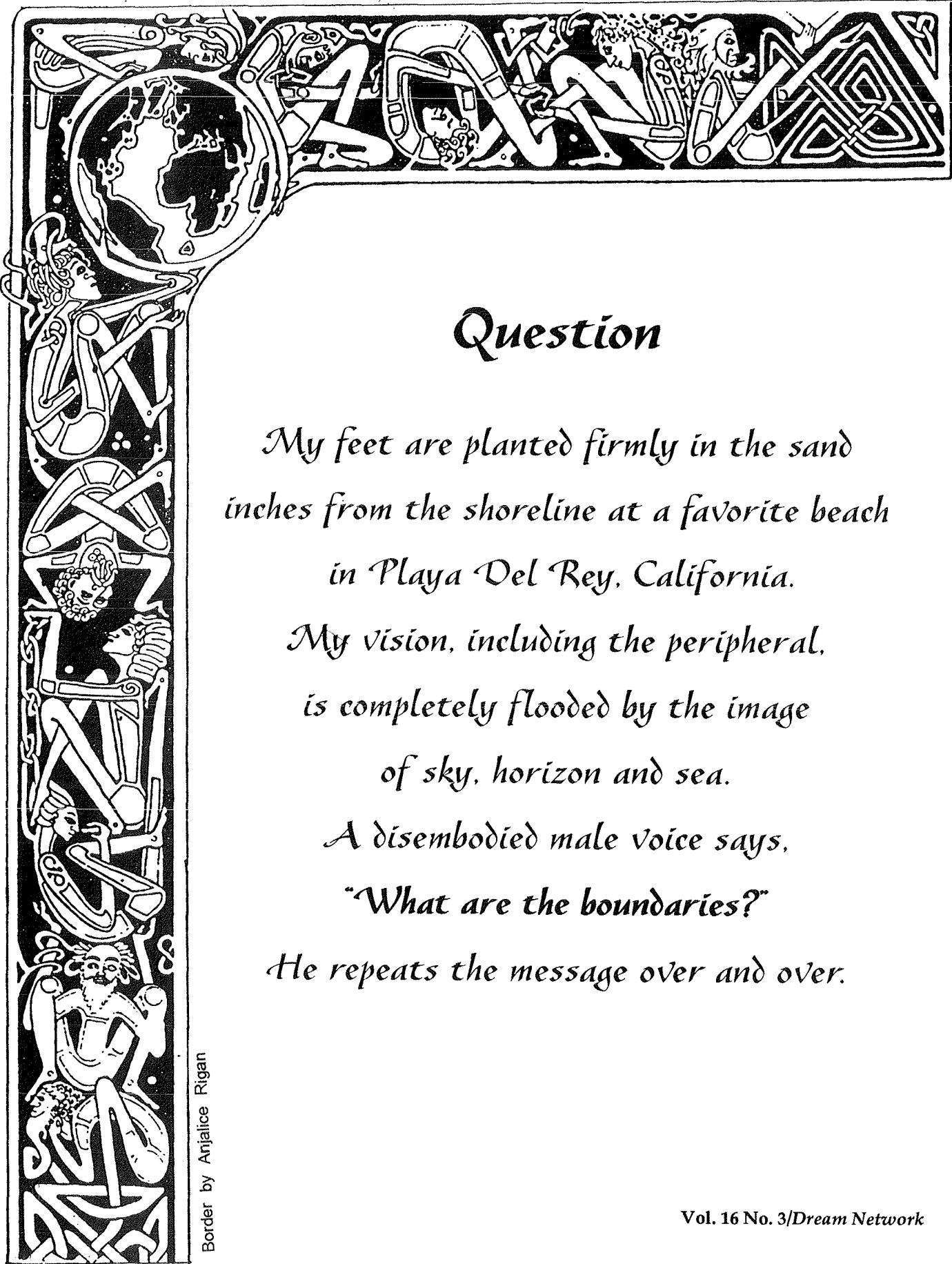
We have a few conversations during the course of our acquaintance, maybe once a month for several months or a year and a half. We were foreigners from the same country, neighbors at fifteen miles. My town, more rural; his town, more cosmopolitan in a diminutive and charming way.

There was a sea-wall with an ancient sidewalk overlooking the water and a quiet, nearly treeless boulevard and the row of buildings on the other side of the boulevard gleamed pale yellow, white and soft warm colors facing the horizon. Here would be a quiet cafe with a table or two or three on the sidewalk, across the street from the ocean.

The young man is searching for a conversation which can translate between these two languages, the Hindu and the European. The elder man has been living between these two languages for several years. He does not translate word for word, but what he knows has had time to take root. He is not making the point of being a teacher. He can simply speak to the question of differences. He can discern and point out a difference to the young man who has not seen the difference. Thus, the elder man opens up the eyes of the younger man to a new reality. Where there was one, there is now two and the multiplicity which follows.

The color above the horizon is in motion. The color below the horizon is in motion. At the horizon is the ribbon of separation, transparently thin, almost invisible between the reflection.

John Ashbaugh, Canyon, TX



Question

*My feet are planted firmly in the sand
inches from the shoreline at a favorite beach
in Playa Del Rey, California.*

*My vision, including the peripheral,
is completely flooded by the image
of sky, horizon and sea.*

*A disembodied male voice says,
“What are the boundaries?”*

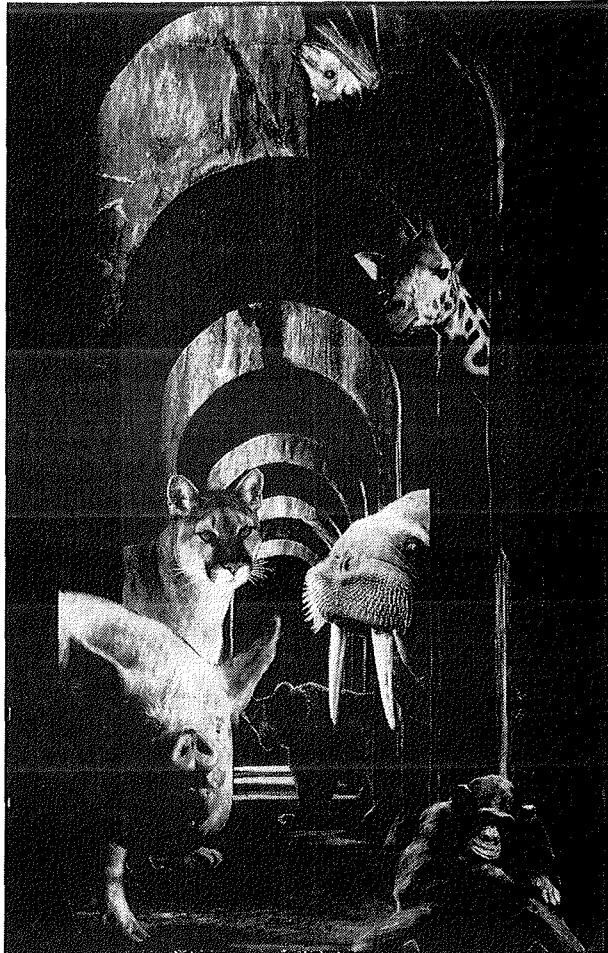
He repeats the message over and over.

A Dream Bestiary: Animals as Teachers in Dreams

by Chris McClaren

I am an activist, artist and environmentalist living and dreaming in St. Louis MO., where I study, work with and create from my dreams. Currently, I am involved in a dream group I started two years ago and I have decided to send you photographs of some of my large projects. I would love to share my creations and dreams with others to inspire them and get their feedback. Just give me credit somehow so people can contact me. Let me explain a little bit of my story and then I will give you a little more history on individual pieces. You could almost call my dream history a "Dream Bestiary."

Since 1994 when I was approached by a large sensual Octopus in a dream, I have had numerous animals speaking to me through dream language. My experience with Octopus was on the magnitude of an encounter with my soul. We met underwater in a stream where Octopus swam up to me and surrounded me with his many arms in a very intimate caressing manner. I could even feel his arousal. A union was happening between us — me (my ego) and Octopus (my soul rising from the depths to meet me). As you can



imagine, I made many people laugh when I told them I had been making love to an Octopus. If they thought I was kinky before, well? But on a serious note, I also call this my big initiatory dream. It was the first dream I ever remember remembering as an adult and after which I have since been continuously remembering and writing down dreams.

The impact of the imagery and the experience was so profound, Octopus literally woke me to the world of my dreams and their mystical divinatory powers. For the first time, I felt directly and intimately in contact with a Divine Source of wisdom, guidance and awesome creative inspiration coming from within me! Much like a fairy tale, I felt kissed from

a deep spell-caste sleep to awaken to my soul reaching out to me. Where had I been all my life with this well-spring of dreams within me I had paid no attention to? Powerfully moved, I recognized I was to begin a journey of inner and outer transformation. Curious, afraid, terribly excited and eager for more dreams, I started on a journey of dream exploration that has led me through much of the natural world and the animal kingdom. I have been blessed since



Animal Dreams Mandala

Octopus with a deep sense of connection to animals. They've been constantly reaching me through my dreams. Even yesterday I dreamed I was rescuing a much beloved baby sea turtle. Many animals that have made their presence known have taught me some of the most important lessons of my life.

These creatures of my nighttime/dream time world have opened me to many hidden aspects of myself and urged me onward toward an honoring, acceptance, healing and wholeness of all of who I am, all of who we are as species sharing our Earth home together, and of all of what our Earth is. They have helped me to know and feel my feelings, experience my interconnectedness with my natural world in a deeply spiritual way and inspired me to feel the deep care I have for myself, my Earth and all its life forms as well as take creative action to steer myself and my world onto a path of Yes to life and spirit and a loud No to the suicidal path of further Self/Earth wounding, further disconnection and further trauma. Deeply transformative Earth wisdom was and is their legacy to me, passed down to me through my dreams; through them I have cracked open to my own authentic deep compassion and to what truly nourishes, sustains, fulfills and loves in return. Their messages and teachings are not just for me but to be shared as part of Dreaming Humanity's Path through my art and *Dream Network*.

The first dream art I created in the beginning of 1996 as a way to share my dreams was **Animal Dreams Mandala**. In each direction you see an animal or animals that came to me during the corresponding season to teach me something: North/Winter - I dreamed **Breaking Free** when Mother Bear appeared with her important message to not be afraid as the earth spoke ever more loudly to us for the need to change and return to her. (See included copy of dream.) East/Spring - I dreamed **Riding Too Fast!** when Horse appeared with her message to pay attention to my body, to my pace, to the need to slow down, to learn to ride, how to be one with my body, and to heal the mind/body split dominating my life so that my mind no longer dominates my body or my ego no longer dominates my spirit that carries me forth. South/Summer - I dreamed **Restless Wild Cats** when Siberian Tiger, Black Panther and Cougar appeared with their loud messages about my restless creativity and passion needing an outlet of expression before the restlessness turned destructive. West/Fall - I dreamed **Salamander on the Horizon** when Salamander came to me as large as the sky and walked upside down on the clouds as if they were his ground and walked toward the horizon and out of sight. Salamander signaled to me a massive transformational and regenerative healing crisis that was on the horizon for me and us all.

The second piece I created later in 1996 was **Tornado Dreammask and Body Covering**.

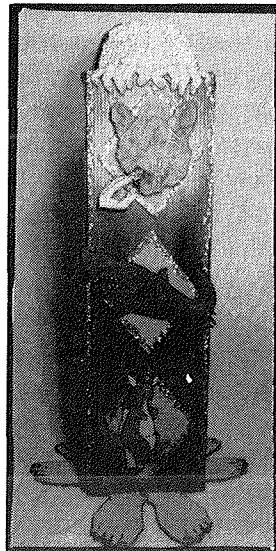


Having had three dreams within a month about tornadoes, I felt Tornado needed to be honored and paid attention to. Creating **Tornado Dreammask**, I let the Tornado Goddess speak to me and designed her as the greatest of all representations of Kundalini energy spiraling down and up through the chakras. She embodied the great creator/destroyer Goddess energy much like the Goddesses of old — Medusa, Shakti, Kali or Cerridwen. Again, I saw her energy in my dreams as a foretelling of the powerful transformative crisis I found myself and my planet moving through then, now and for much of the future.

The third piece I created in early 1997 was my biggest piece yet called **Wild Ancestry Totem Pole**.



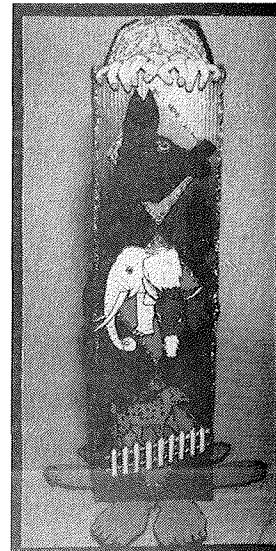
Angle View of Two Sides



First Side Panel



Second Side Panel



Third Side Panel

Within a four month time period, I had just about the entire animal kingdom speaking to me through my dreams and felt overwhelmed by a need to express this. Deciding to let my inner child create this piece, I had tremendous fun making it in a slightly cartoon like style. I created a reddish purple(spirit colors) three dimensional triangular Totem pole with three sides which I put animals representing a total of eight important dreams from that time. My feet, hands, and head peer out from the bottom and top as I gaze down at the animals within along the side panels. The significance of each animal is multi-layered but let me take a stab at explaining some represented on the Totem Pole and what I have learned they mean from my own dreams.

A Brief Dream Bestiary

Hyena: Empowerment — confronting your mean, scary, sneaky self (your shadow) resulting in a powerful transformation as ego realizes it won't die or be killed in the process but that it will find wholeness in the acceptance of Shadow parts and a return of one's true Self or true power within.

Deer: What is hunting or haunting you? Face the hunter and reclaim the wild and the forest.

Fawn or Baby Deer: Abandonment issues, searching for a mother, for security. Your inner child needing care, nurturance, mothering and/or protecting.

Shark: Strong emotions needing heeding or they will bite at you and remain a lurking, nagging, hidden

danger possibly unconsciously inspiring destructive or vicious behavior.

Bull: Respond to something more thoughtfully and less bullish. Look at how you are stubbornly reacting. Or there may be a lack of response and a need to grab the bull by the horns and steer the course. Mobilize inner strength to wrestle with a difficult situation.

Mule: How does your stubbornness carry away your dreams?

Kangaroo: Giving oneself more comfort, warmth, tenderness, protection and a space for self or inner child to heal and hide when she needs to.

Cardinal: Unconditional love. Bright beauty of the spirit.

Snake: Creative and healing forces rising from within, from underground or the unconscious to become conscious and transform the self permanently in the process.

White Elephant: Our uniqueness is our treasure, our wisdom. Negative distortions of this truth and conformity disable us, our inner strength, and ability to move and act confidently and courageously in the world.

I hope you enjoy this sharing as much as I have enjoyed bringing it all together for you. It's been a lot of work to finally sit down and do this but it feels good inside to share some of my most personal art pieces and insights.

"Wake Up to the Power of Dreams"

by Chris McClaren

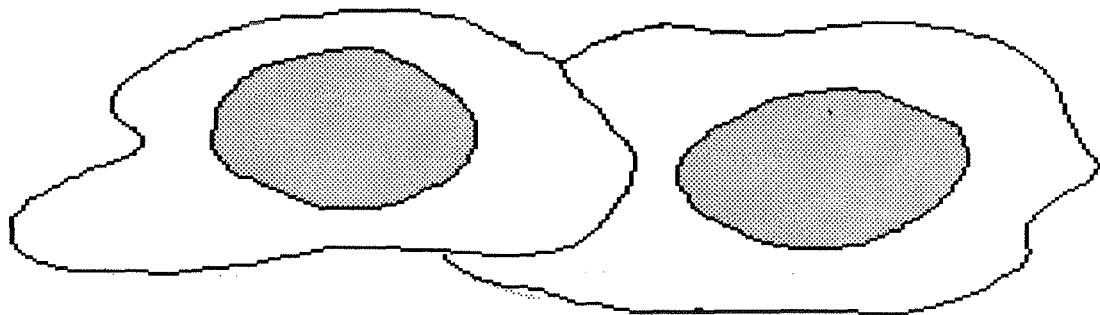


COOKING EGGS

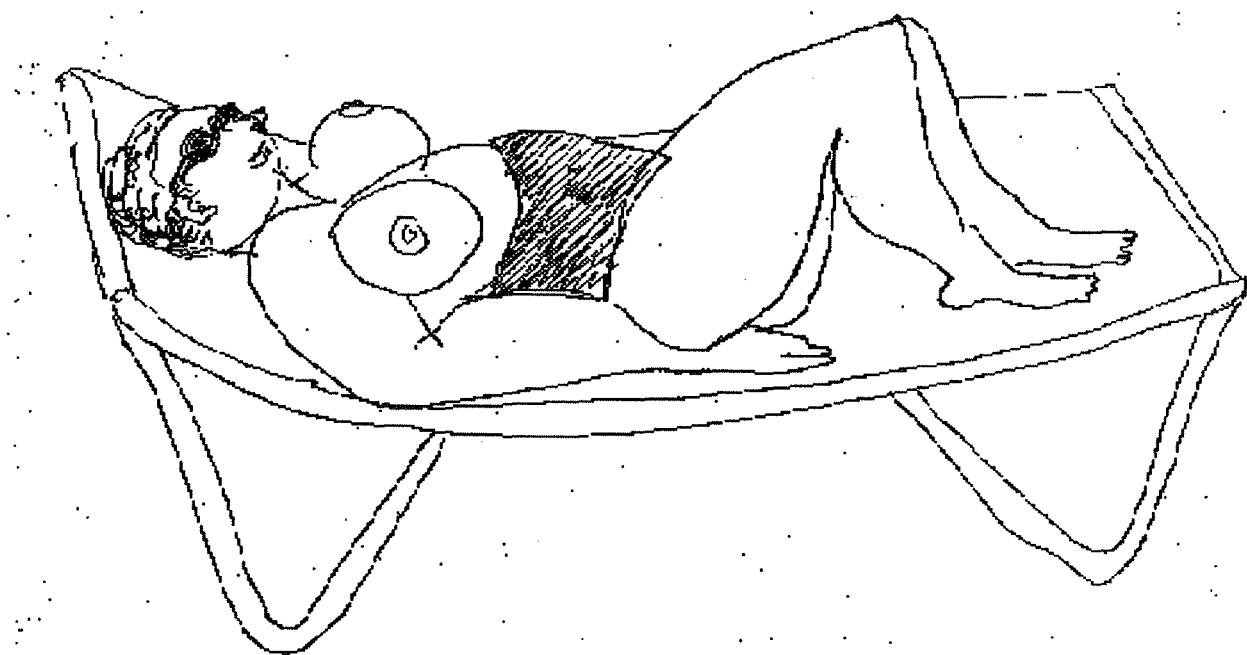
*I'm cooking eggs for two women friends and myself.
The eggs are over-easy style.*

Taste great.

Fresh!



THOUGHTS: Reminds me of the BIG woman sunning topless at the poolside a couple of days ago here in Lanzarote. I couldn't resist sketching her. My fantasy is that she's an opera singer and plays the role of Brunnhilda in a Wagnerian opera. 



WIT

AND ITS RELATION TO THE UNCONSCIOUS

by Janice Baylis

In Freud's other book, Wit and Its Relation to the Unconscious, he tells about a dream pun in Latin. A young German man dreamt of the Tarot card "The Lovers." The caption was in Latin. "Instead of Amantes (Lovers) the caption was Amentes (Lunatics)."

The two Latin words sound very similar which is a required feature of a pun. The other requirement is some sort of sensible relationship between

the two words. As Freud said, "A 'good joke' results if the expectation

is right, in the end, and if in the similarity of the words another similarity in meaning is simultaneously produced - as in the example Amantes - Amentes (lovers - lunatics). Not only do the words bear a resemblance (in sound) but the similarity between 'love' and 'lunacy' has been noted from time immemorial."

A single woman in her thirties reported this dream with a pun..

I am at a singles party standing around, talking, enjoying myself. Suddenly my fanny begins to itch. I scratch it discreetly yet try to ignore it.

The itching becomes worse so I leave the party. I enter an empty bedroom in the house. I pull down my panties and look at my fanny [behind] in a mirror.

There are a lot of bites. I know they are insect bites [sounds like in sex bites]....

The dream opens with her at a singles party, a place to meet and socialize with the opposite sex, men. Extending the visual fanny to the word behind and behind to past she finds it is her past that is bothering her. In a bedroom, an area associated with sexual activity, looking in a mirror, a place of reflection, by reflecting on her past sexual activity she sees insect {in sex} bites.



She told me, "I've repeatedly gotten into a sexual relationship wanting to be loved only to find that the fellas didn't love me. They only wanted sex or at least not a commitment. I'm itchy to find a real love." That opening part of her dream used a punny association to show that the dream's concern was in sex. Being "bitten" in sex is, in a sense, similar to being bitten by insects.

Amanda also had a punny dream. After her divorce she felt a freedom

and at the same time a pressure to explore her sexuality far more than she had as a young unmarried girl. She soon entered into several sexual relationships for the physical pleasure and without emotional involvement. She dreamed:

"I am in bed with a handsome guy and we are about to have sex. I take a wad of gum out of my mouth and stick it on the bedpost. We have rather nonchalant sex.

It just seems like no big deal.

Afterward I take my gum back but it is tasteless."

"I wake up with a song from my childhood ringing in my mind:

'Does your spearmint lose its flavor on the bedpost overnight? If you leave it on the left side do you find it on the right?'."

Amanda concluded that her experiment/spearmint with casual sex had no flavor. Physical sex with no emotional love was not satisfying to her. In fact she found it to be tasteless (in bad taste morally).

By definition wit is "the association of apparently unrelated ideas in an unexpected, clever way, esp. With an effect of brilliance provoking laughter." I think these dreams qualify.

The left-brain thinks in words and apparently has input to the dream-mind. The right-brain thinks in



images and makes adjustments to present the words in pictures. For example, the mind is thinking about an occult group which I had visited several times. My thinking formulates a thought/evaluation. 'These boobs are out of balance; they ignore logical judgment.' Then the dream:

"I am at a meeting of this group. I move through the group but am unable to fit into any of the conversations. I look down and notice that my contact lenses are on the tips of my bare breasts."

Awake I reason (1) I don't fit in with these people. (2) Contact lenses are for seeing through and breasts are also known as 'boobs.' 'Boob' is slang for a stupid person. I can see through these 'boobs!' I laughed at the cleverness of the dream-mind once I found the meaningful word, 'boobs.' That is my idea of wit and wisdom.

Sometimes finding just the right word for an image makes all the difference. So, don't be a 'boob,' look behind the images, ex-spearmint with different words to say what you see in your dreams. All of the marvelous associative thinking processes of the waking human mind continue to function in our dreams. These examples just scratch the surface; I hope you're itching to find out more. 

Janice Baylis, PhD. Is the author of Sex, Symbols & Dreams. These dreams are taken from that book. She can be contacted at Box 2914, Seal Beach, CA. 90740 or by e-mail jbaylis@larkom.net. The book can be previewed at <http://www.galaxymall.com/retail/sun.man.moon>



John Whitehead & Friend

Am I To Blame?

In a dream so silky shear
as to leave unsightly smear
on the lap of my libido,
stood she, back-lit in the door
and the garment garbed no more
and I formed a faithful credo:
Should silk merchants spin such veils,
flaunting pleasing...taunting, teasing,
so as silhouetted sunlight

leaves a windy poet wheezing;
should collusion with the light,
flashing flexure hash conjecture
in my poem-fed mind at night,
am I to blame?
And supposing my composing
took nearly naked hue
and assuming lack of grooming
made me dwell upon the view,
am I to blame?

by John Whitehead
Antigua, Guatemala

Sex, Symbols & Dreams

by Janice Baylis, Ph.D.

"With keen clarity, humor and utilizing informative examples, Ms. Baylis makes a significant contribution toward demystifying dreamwork."
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Method: "Baylis takes us a step beyond to how dream images are derived." R. Van de Castle, Univ. of Virginia Sleep/Dream Lab. Retired. Explains associative processes awake & asleep.

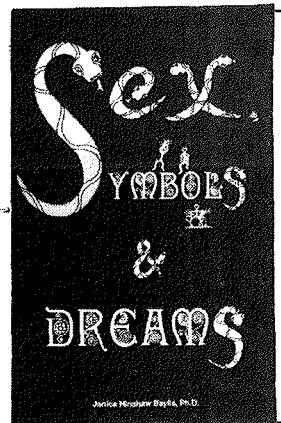
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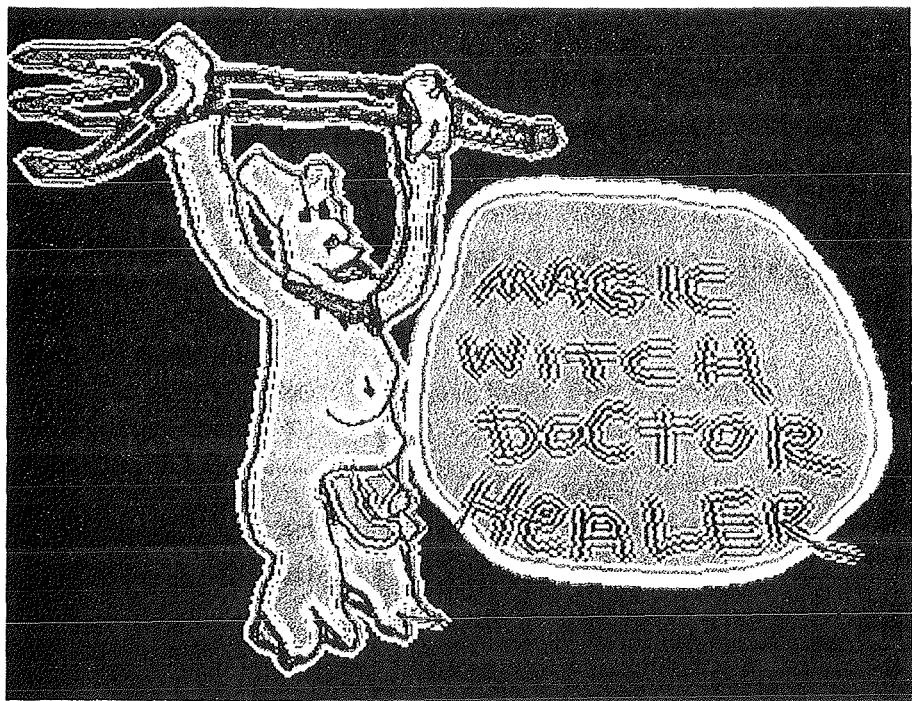
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Lorenzo Abdula

Dream & Art by Noreen Wessling

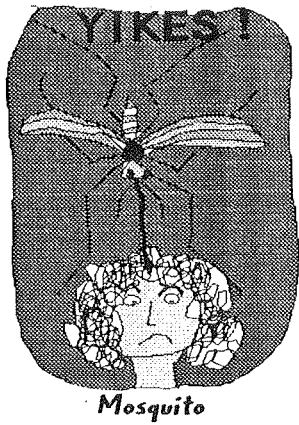


*The Magic Witch Doctor Healer chases me down the mountain side.
Finally catching me, he sits on me, flattening me to the ground.*

*I'm afraid to death of him with his ominous scowl
and pouches of foul-smelling talisman stuff.*

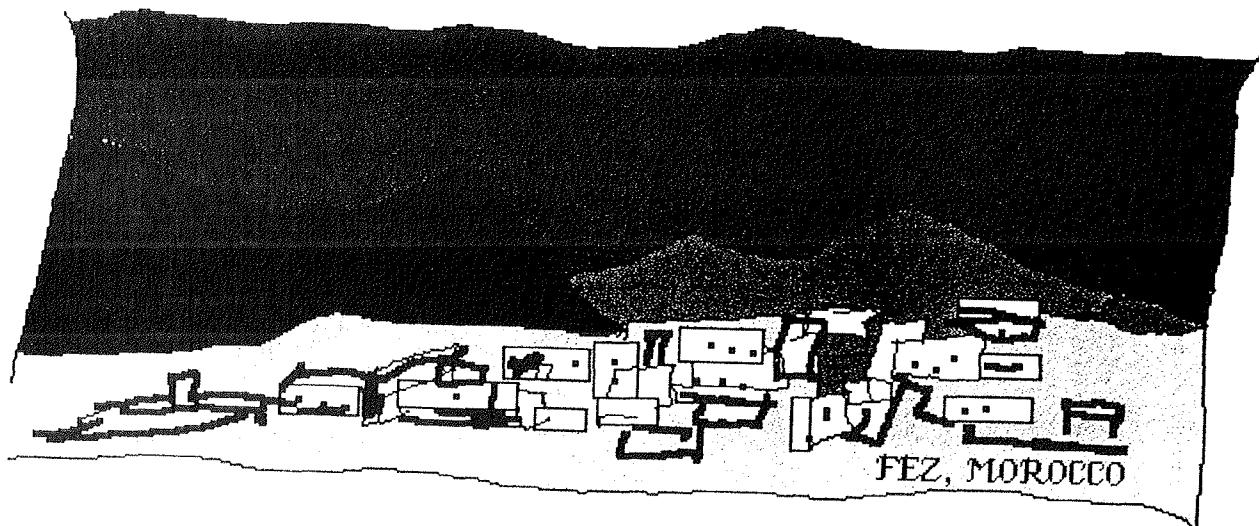
*From one pouch, he pulls out an enormous mosquito that lunges for me,
stabbing my brain with the power of his bite.*

I struggle, screaming and itching.



Finally breaking free, I lunge into the Ocean which soothes me instantly like a mother's love. Floating aimlessly and happy for several months, I eventually catch sight of a new island, or no ... it's the North West coast of Africa ... Morocco.

Ever since I had my Fez dream 10 years ago, I've wanted to go here and now my camel awaits. I climb on him and he tells me, "There is a place I must take you in Fez." "OK, let's go," say I. Days later we approach the city with its low, white houses dotted on the hillside under the bluest sky imaginable.



Then I see it. All the writhing-in-pain Jesuses from my last Fez dream have gotten off their crosses and are now all riding motorcycles through town, while drinking beer and smoking "Camel" cigarettes (a little dream humor). I recognize their faces, smiling now. They each have on a T-shirt that says, "Jesus Saves Nada:" (nothing) and a five concentric circles under it.

"Wow, look at those wild Jesuses all having fun," I say to the Camel who responds with a nonchalant grunt.

Next, we are in this mystical shrine in the very center of this extraordinary city. An old man of at least a thousand years of age approaches me.

Camel whispers to me, "Get ready ... it's the Ancient of Ancients."



I brace myself as he moves within an inch of my face, glaring unblinking into my eyes. He turns me immobile. Hours later, the silence is broken as he speaks to me in a voice of great resonance, "You have been brought to Lanzarote and to FEZ to connect with one particular Ancestor of yours who feels it is time to create with you. He is from your Mother's side and lived in FEZ when it was the spiritual center of the world. Hence the symbol on the T-shirts - the center and the four elements."

The old man continues, "He is one of the biker Jesuses. See if you can find him." With that, I am whisked to a saloon where the Jesuses are relaxing, swapping raucous jokes. Instantly, I know my ancestor. He's the one with red hair and freckles. He jumps over to hug me and gives me his T-shirt as a gift.

*He also gives me a green stone from the
Green Lake in Lanzarote which has magical properties.*

*"Wear these. My name is LORENZO ABDULA, actor, artist, dancer and
spiritual advisor." "What can you advise me then?" I ask eagerly.*

"I don't give advice."

*With that, he whisks me into his arms, the music starts
and we dance all night to the exotic music,
high-stepping, twirling, stomping feet,
lost in the rhythm and loving it.*

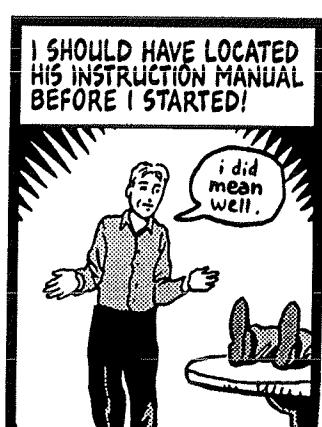


RECENT EVENTS: I had this dream on my seventh day in Magical Lanzarote ... an island full of 30 volcanoes, Ancestors, camels , wildness, intense beauty ... and close to Fez, Morocco. ☯

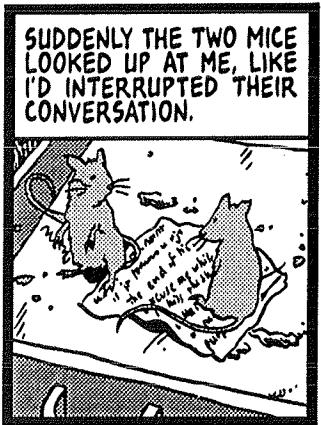
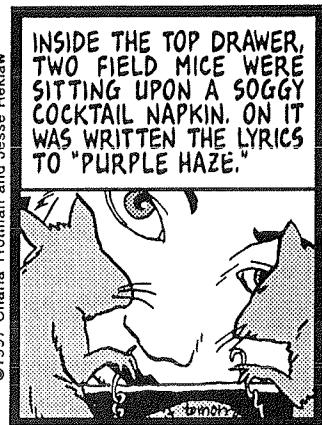
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SLOW WAVE

by Jeff Johnsen and Jesse Reklaw



by Charla Trotman and Jesse Reklaw



by Lisa Nedorost and Jesse Reklaw



Jesse Reklaw illustrates your dreams and publishes them in the comic book 'Concave Up.' Submit your own dreams at the website: <http://222.nonDairy.com/concave/up.cgi>

Dream Inspired Poetry by Denworthy



Dream Interpretation

And it was part
of a dream.
If you dream
about murdering
someone it means
you're participating
in some misdeed
that will leave
a stigma on your name.
I dreamed I murdered everyone
in the world
and no stigma was
left on my name.
So much for interpretation.

I Dreamed I Died And Went To Hell

In hell, I ascended
a flight of stairs
that was crowded
with people in agony
they reached out to me
in their pain.
I did nothing
for them but avoid
their touch.
I was truly in Hell—

In Another Dream The Same Night

In Heaven, I was ascending
the same stairs,
covered with the same people
suffering the same misery
as in the first dream
only now they were ignoring me.
This was a little better—

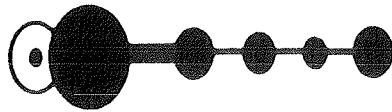
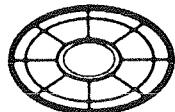
In An Excellent Dream....

I was alive,
hopping across
roads sharply,
sucking in deep
breaths of
Frankenstein's electricity
a-buzzing life
through me.
I ran, bold
and graduated,
quickly as I could
for as long
as I dared.
Then sat, exhausted
but alive at the
edge of something
excellent that
I was welcome...
no, the author of
involvement.
But when I woke,
teary eyed
to a cloud,
I found
that
I was still me.

Enigma

I dreamed
I was you,
and you
were as frightened
of me
as I was
of being
alone.



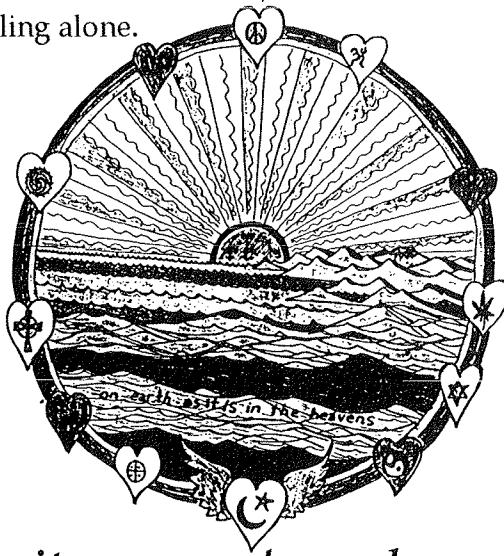


The Sun is ill

Recently I had several 'Big Dreams' in which I've been communing with the Sun. In one,

*The Sun was covered with dark, milling sun-spots
which were like viral infections; it then began slowly falling
to the horizon and as it did so, grew increasingly large and
became patterned all over with coloured shapes reminiscent
of Crop Circle patterns.*

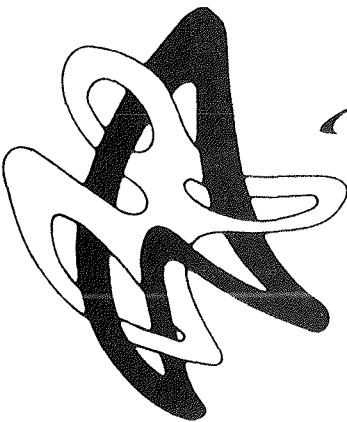
The Sun seemed to be ill, weary, burdened and saddened by a sense of aloneness. In the Dream I felt these feelings, not as human emotion, but as the sorrow of a great, noble consciousness that was struggling alone.



In a following Dream,

*I visited the Sun in its own realm and was hovering over it,
watching the flares and prominences. Again I felt the Sun's
burden and sorrow, and as I hovered, the Sun began to shrink,
without losing detail, until it became the size of a football.*

*It then moved toward me and hovered between my
outstretched hands while I directed healing energy to it.*



Interviewed by Roberta Ossana

DreamWeaving with Elizabeth Strahan

DNJ: Would you share a little of your background with us, Elizabeth?

Elizabeth: I am a Jungian analyst and Marriage, Family Therapist, in private practice in Fullerton, CA for the past twenty years.

I remain in awe of the power of the Unconscious and the ability of the individual to withstand the onslaught of the forces of life and find meaning and purpose in that struggle. Dreams are a natural and continually available source of wisdom and comfort in this process. They are both beautiful and terrible! Carl Jung's work is broad and deep and has provided me with a framework within which to approach this work that is continually unfolding. His writings inspire one to take a creative approach to the struggle, instead of the more reductionistic, pathological one. He reminds us to strive for "completeness, wholeness," rather than "perfection;" to stand in awe of the mysteries and to remember that the human task seems to be consciousness.

DNJ: You have created a very active site of the World Wide Web. What has your experience with in cyberspace been?

Elizabeth: The web site was created by Carol Herbert's son, John Kyle, and has drawn enormous interest. At the beginning, I tried to respond to people's dreams by giving them some specific directions about approaching the material.... but it got too big. Some mornings I discovered I had 75 dreams on my email! So I had to stop giving individual responses.

DNJ: And you have orchestrated an extensive, educational video series....

Elizabeth: The DreamWeaver video series was created out of a deep desire on the part of Carol Herbert and myself to make available to the general public some ways to approach the unconscious, using the invaluable ideas from Jung toward finding direction and meaning through dreams.

Everybody dreams and everybody cannot avail themselves of psychotherapy... so we hope to show people a way to do some of the work of consciousness alone, by recording and working with their dreams.

The tapes are a little course in Jungian psychology, it turns out... simple enough for the uninitiated and interesting enough as review for those who have read Jung. We hope they find homes in the hearts of people across the world. They are particularly useful as a series for a small discussion group. There is so much material in each one, it seems to help to have others with whom to discuss the material. I am teaching such a class in Orange County right now and people are finding a lot of pleasure and help in using the tapes. We have placed the tapes with the distributor, hoping to get them out into the world.

DNJ: I'm intrigued with the fact that you are a Jungian, in fact past President of the Los Angeles Jungian Society, and yet reaching out to inform the public in these ways. Is this your own inclination? Or is it an indication that Jungians are collectively agreeing, as Russell Lockhart stated in *Psyche*



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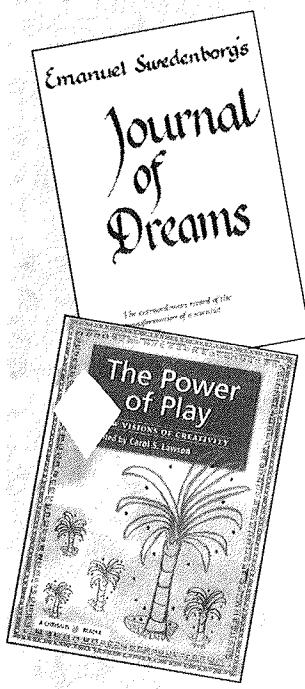


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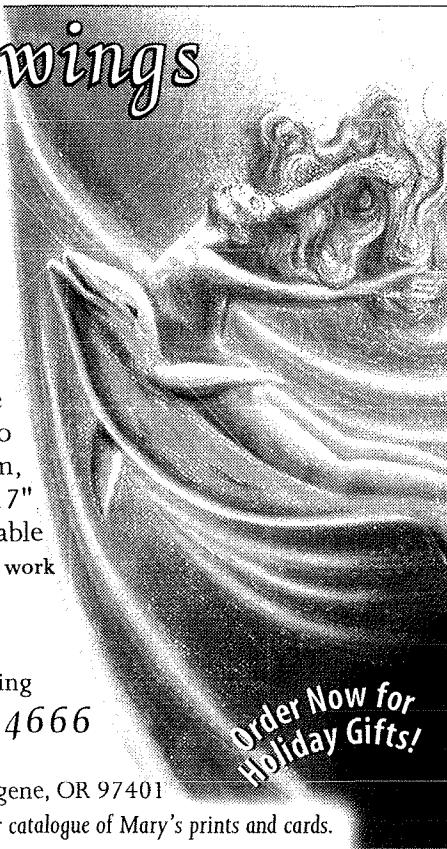
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Speaks, that "To have psyche's speech heard only in consulting rooms will not suffice in the times to come; psyche's voice must be heard in the world, enacted and incarnated in the world."?

Elizabeth: Yes, Jung's work has become a part of the public domain. Even though it is often over-simplified and misunderstood, Jung's writings seem to inspire, bring hope, and guide many people. What was once esoteric knowledge has become general knowledge in some way.

Lockhart was correct in predicting that the consulting room could not hold psyche. Hillman, of course, has also been a proponent of educating the general public.

Actually my decision to make the video tapes was a personal one, not in any way associated with my work on the faculty of the C. G. Jung Institute in LA. I am not sure how many of my colleagues feel about the work; but I am convinced that it is respectful of psychoanalysis and also respectful of the need for people to know how to work with their dreams...the most available source of wisdom from the Unconscious. My partner, Carol Herbert, had a burning desire to share her own experience of finding meaning and direction and personal correction in her dreams, and she inspired me to take on the project. Her expert editing and educational back-

ground has made the material easily accessible for the public.

DNJ: I would like to make some comments before posing the next question. May I?

Elizabeth: Of course.

DNJ: I had a wonderful Jungian mentor on my graduate degree program committee. We were previously involved in Jungian therapy, the study involved dreams and their relationship to mythology, then *Dream Network Journal* came into my path. He encouraged me during the initiatory issues, as the world of publishing was all new to me at the time.

He often warned that extreme caution be utilized, recognizing DNJ as a 'grass roots effort.'

I understood him then; I understand him now.

What he was recognizing is that: 1) We are just beginning to realize the value of dreams as a way of educating ourselves emotionally and spiritually in Western culture, as most of our emphasis in education has been on educating the intellect; 2) In engaging our dreams, we are engaging in the release of a lifetime — actually, centuries — of repressed emotions; and 3) The 'field of dreams' is vast and complex.

The work you are doing to make this information available to the public supports the mission *Dream Network* has had since its inception, utilizing Jungian perspectives. Other professional organizations, such as the Association for the Study of Dreams, are integrating this philosophy as well, alongside their valuable

scientific research mission.

I find it all very exciting and simultaneously, feel concern.

You stated that the power of dreams is both beautiful and terrible; you also acknowledge that there are literally dozens of dream sharing and interpretive techniques that have been developed for better understanding our dreams. Given the increasing interest in dreaming experience and the complexity and vastness of the 'field of dreams,' what do you suggest as a common perspective/view we — as dream-workers — can adopt, collectively, to assure we create clarity and contribute to personal/cultural healing and evolution?

Elizabeth: Big Question!! First of all, everybody dreams; so the danger of the unconscious breaking in is everywhere present. What to do with this experience of dreaming is a very complicated subject, we agree, and I think the first responsibility of anyone acting as an "expert" is to own that we simply do not know! We do not know a lot. We especially do not know what someone else's dream means.

And that I think is the cornerstone. Approaching the dream as a personal, very personal, mystery, is the attitude that I hope we will be able to encourage. The simple act of writing down the dream honors its reality and gives the dreamer a chance to "circumambulate" around its images and let it "work on" one. Making personal associations to the images in the dream takes one into memories, feelings, hopes... connects the pieces of one's life in

a more wholistic way. Then if one is able to also do amplification of the dream by researching whatever cultural and archetypal images are presented, the dreamer can feel more connected to his/her humanity through this vast historical record of human suffering and the creative and profound ways people have dealt with the vicissitudes of life.

Is there a chance that through the personal "mantra," as it were, of a dream, people could begin to tolerate their uniqueness and hold their own reality? To learn to "hold" one's experience, rather than rationally categorize and thereby measure and discard, would be to learn a meditative kind of knowing alongside the logos with which we have been saturated.

I think the dangers of introducing people to dreamwork are interpreting in a one-dimensional way.. as if there is a "meaning" and also idealizing the dream. Jung's awareness that the dream compensates for the conscious attitude is a very succinct and important principle.

Can we encourage dreamers to wait, watch, hold and meditate on the dream instead of trying to turn it into one more quick, easy answer? Our cultural thirst for the quick answer is perhaps our greatest detriment.

Our greatest task is to inspire and educate the people who come to us about another kind of consciousness and about the principles of wholeness and completeness, rather than perfection of process.... rather than solutions and absolutes.

DNJ: Thank you, Elizabeth.

Graduate Studies

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—Heraclitus

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In Your Dreams: Falling, Flying and Other Dream Themes

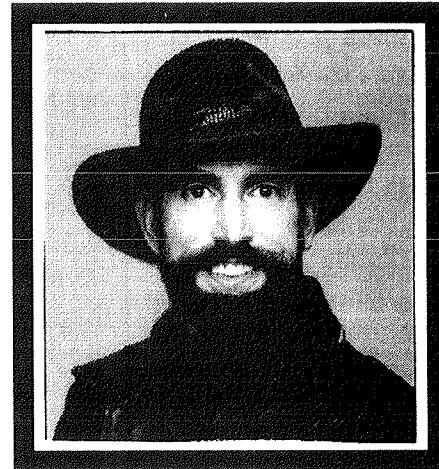
by Gayle Delaney
Harper Collins, 1997, 293 pp., \$13.00.
[Reviewed by Dick McLeester]

Most of us who are serious about learning from dreams will scoff at dream dictionaries. We routinely tell others that such simplistic and rigid interpretations are a waste of time, good books to recycle. Many of these are in fact based on chapbooks with a similar format popular centuries ago and often easily traced back to the work of the Greek

Artemidorus from the second century A.D., long before there were more sophisticated approaches. With a strong emphasis on which dreams indicate good or bad luck, we can see how these are aimed at the unsophisticated reader. And indeed, since they continue to sell very well publishers and booksellers keep them available. I suspect that these will not just disappear in the face of more intelligent approaches. And perhaps, if we want to reach more of the people who have a beginning interest in dreams (probably the largest group in our culture), we could benefit by working with such a dream dictionary format.

This is what Gayle Delaney is trying to do in her recent book. She noticed, after hundreds of television and radio appearances and articles that ran in popular magazines that many people are just looking for simple, straightforward answers to their common dreams. So, in this "New Kind of Dream Dictionary", she sets out to look at the dreams that fall into common categories. These include falling, flying and being chased dreams; being naked in public and making love with an unexpected partner; examinations, finding money and dying in dreams, animals, object and many more.

The book is clearly aimed at taking that interest in each general type of dream and leading the dreamer to a wide range of ways to approach each dream. Each section features a description of the type of dream and its variations, followed by some things that others have said (including Freud, Jung, Faraday and Delaney herself), a few specific dreams of this type, then a section of key questions that can be asked "to help the dreamer uncover the very personal meaning in their own dreams." She also has short sections in the front and back designed to help the reader recall more dreams and interpret them with more depth and accuracy. There are even tips on choosing a good



dream analyst, finding a dream partner or forming a dream group.

Clearly, she is taking that urge people have to look for the straightforward answers to their common dreams and transform it to one where they ask more probing and intelligent questions. This seems like an excellent approach. This would make a great gift or referral to people who hold a beginning interest in dreams. And most of us who work with dreams regularly will probably benefit from reading it—to expand our abilities to respond to such common dreams with more depth and sophistication.

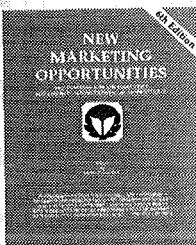
Of course, some will say it is a waste of time. Those who want to simplistic dream dictionaries where they do not have to think at all will still tend to prefer the others. Some will feel that she does not go far enough, or incorporate their favorite way of working with dreams. And after the earlier publication of her book "The Dream Kit," which just seemed like a simplified re-packaging and overpriced publication, many may be wary. But to me, this recent book is very important. We need to get better at responding to an interest in dreams where it begins. This approach is much better than telling people they should just forget all those other dictionaries, or that one cannot respond to a question about a certain type of dream without hearing the entire dream and spending an hour asking good questions. We can do better than that, and Delaney shows us how. This is a tough project, done well. This book can move us all forward and really help more people get connected to their dreams. This is a book I would add to my short list of recommended titles.

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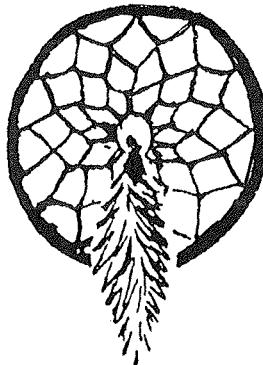
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NETWORK NOUS

DIACHRONICITY

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So much importance is placed upon synchronicities, those uncanny, miraculous juxtapositions that transcend mere coincidence and come upon us so suddenly and unexpectedly. But what about diachronicities? Diachronic, according to the Webster's Unabridged Dictionary means: "considering or embracing phenomena as they occur, change or develop over a period of time." Diachronic experiences require spans, eras, eons and epochs to develop into manifest reality and can only be fully grasped over one or many life times. Unfortunately, diachronic consciousness is neglected in our age of instant gratification. It is time, pardon the pun, to reconsider the importance of diachronicity in both our dream as well as waking lives. We must set our fascination with synchronicity aside for awhile and stretch our dream attention spans to incorporate diachronicity.

I had the following diachronic dream when I was ten years old:

My family owned three hundred acres of land which contained every known ecosystem on the planet: desert, arctic tundra, tropical rain forest, mountains, equatorial plains and prairies to name a few. Ornithologists from distant countries came to see this wondrous place which served as a sanctuary for the world's bird life. The ecosystems within the small parcel of land somehow cooperated with one another, balancing and harmonizing in spite of their differences in climate and temperature, flora and fauna. In the dream, I mostly busied myself greeting the bird enthusiasts, making sure they found the accommodations in the eco-topia to their liking and then giving them tours of this special land. I also helped heal wounded birds from the different environments, treating their broken wings and legs and then releasing them where they would then fly back to their appropriate ecological niche. The last scene of the dream was that of a vast library in a lodge, which the visitors were free to use as they pleased.

The library contained books on mythology, spirituality, art, music and sciences from around the world.

Thirty years later I came upon a poem written nearly 700 years ago, the Persian poet Attar's work Manteq at-tayr (The Conference of the Birds). In the poem, nearly every species of bird in the world convene in one place to discuss the prospects of flying to god. But sadly, vulnerably, each bird gives their excuse as to why they can't embark on such a journey. Some of the birds are just too self-centered, too preoccupied with trivial, egotistical things to make the great sacrifice required for the trip. A Hoopoe bird, a kind of spiritual emcee, responds to each narcissistic retort and finally convinces the feathered troupe to try such a migration. I was struck by the similarity to the dream I had had so long ago, es-

pecially the part concerning healing the wounded birds. Was I unknowingly healing them of their (and my) vanities? The varied ecosystems found in the dream were now becoming aspects of human nature symbolized by the different birds in the poem. At the time I read Attar's work, I was very much concerned with trying to harmonize divergent human natures/personalities through a dreamwork technique called Integrative Dream Narration and was having some success with it.

Three years after that diachronicity, I happened upon the French scholar Henry Corbin's book, Spiritual Body, Celestial Earth, and his descriptions of the mythic and geographic 'keshvars', i.e. circles of influence which exist in the imaginal realm between earth and heaven. I mused upon a diagram of the keshvars which depicted a series of eight circles with Iran in the center, surrounded by Hindustan, Arabia, Syria, Byzantium, Turkestan, China and Tibet. Another diachronicity! The keshvars were much like the varied ecosystems in the dream, but on an even higher, more spiritualized level. The keshvars, on the imaginal plane, all seemed to harmonize with one another like the multi-varied environments in the global bird sanctuary.

Last week I discovered the book, *Nothing in the Book is True, But it's Exactly How Things Are* by Bob Frisell. In the chapter on 'Sacred Geometry' I recognized an even more advanced version of the dream I had so long ago, in the "Flower of Life" configuration, i.e., seven circles, perhaps spiritual ecosystems incorporated in one large circle which inevitably leads to the manifestation of the 'Fruit of Life.'

The connections between the dream and events in my life keep getting deeper and more and more profound, taking on greater dimensions of significance and presence. My reasons and intentions for pursuing a saturnine path of scholarship, yoga, meditation and helping others were and still are diachronically unfolding. The synchronicities still occur and I'm still amazed and perplexed by them, but now they serve as mile posts and roadside attractions along a very long path of unfoldment.

I can only guess what the dream I had so long ago will diachronically manifest ten, twenty perhaps fifty years in the future.

I encourage readers to correspond. I see Network Nous evolving into a kind of pulp bound web page of sorts. If you have had precognitive dreams, dreams that have lead to inventions, ideas or some form of creative solution to your every day and night life problems please send them along and I will incorporate them into this column.

DREAM TIMES

DREAM EXCHANGE

INTRODUCING A NEW COLUMN

© by Marlene King, M.A. and You. Who?

People from all cultures have long held the belief that their dreams had meaning - for them, their environment and others with whom they interacted in their waking world. Dreams have been believed to prophesize, inspire, heal, assist with creativity and inventiveness, supply answers to perplexing questions and provide guidance and connection to our deeper selves, the spiritual realm and the world at large.

The idea that dreams gave useful information emanates far back into prehistory. That the sleeping mind was in touch with the supernatural world and that dreams were often messages from gods carrying prophetic wisdom or providing healing were common themes. It is believed that some primitive peoples slept on skins of animals they had killed or on ancestor's graves in order to experience such dreams. Most prominently, the Greeks practiced the art of dreamwork originally as a fertility rite, but it evolved to include healing and prophetizing. All who went on pilgrimages to the temples (the Oracle at Delphi being the most renowned) hoped to experience the gift of the healing dream. And of course, there is the aboriginal dreamtime that contends humankind is living out the dream of creation, dreamed from the beginning of time.

During the Dark Ages, threats of the Inquisition gave motivation to abandon any activity or belief that might not pass the scrutiny of persecution and dreams were viewed as suspicious and superstitious events. By the 17th and 18th centuries, the Age of Reason began to dominate western culture and a shift toward more scientific thinking took root and dreamwork was pushed back even further into virtual non-practice. Before these times, however, dreamwork flourished and the dream and its lore were firmly integrated and respected as sacred functions of the human psyche.

With the dawn of modern psychology in the late 19th century, a renewed interest and approach to dreams began primarily with the theories of psychologists Sigmund Freud and his contemporary, Carl Jung. Both based their beliefs on the existence of a deeply mysterious and elusive subconscious mind that co-exists with waking consciousness. It is through the dream that the subconscious reveals the deep-seated conflicts, repressed emotions and issues that are represented in symbolic imagery.

No one knows exactly why we dream, but we recognize that dreams can be a catalyst for self-discovery. Dreams are of course scientifically studied, measured and described in clinical detail in sleep laboratories for their content and to observe their physiological affects. Many theories exist about dreams including that they are the result of only neurological electronic impulses triggered chemically that draw from random memory selection from our brains, and that the content of dreams carry no deeper meaning other than their biological function.

So, in order for you to reconnect, realize and utilize the ancient healing and integrating power of your dreams, it is first important that you recall and record them. Keep a dream journal or tape recorder next to your bed - this act in and of itself will provide an expectation and recognition of a dream, thus making it easier to remember them.

Once you have established a rhythm and have gained access to the rich imagery of your dream world, you will find that you will look forward to the endless magical imagery you produce in your dreams.

The next step is to use them in a manner that enlightens and serves you in a positive way. Honor your dreams: they can become the pathway to your self-integration of the conscious/unconscious, masculine/feminine and physical/emotional/spiritual parts of you that will ultimately reveal the gold of your authentic self.

DREAM NETWORK® has created this column for you, its readers. It is an open, working and informative forum provided to give response and discussion to dream questions, concerns or comments about any aspect of the dream world or dream phenomena you are experiencing. Please address all material to: Marlene King, M.A.P.O Box 477, Murphy, OR 97533 or email to Marlene@chatlink.com. 

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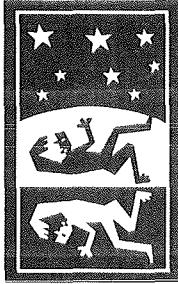
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One of my writing groups tried, as an exercise, "Write a dream, first person, present tense." This is what I came up with. Hope you enjoy it.

Write On!

by Anitra

I am returning from vacation, driving north from Mexico. It occurs to me that if I had taken a bus, or taxi, I could never have camped out in the car as I did — one of the high points of my trip. On the other hand, I wouldn't be so lost. I cannot find any highway going north, so I finally get on the first road I can, although it is an entrance ramp with all cars coming at me. There aren't many cars, and I manage to avoid them. The entrance ramp curves around until I have completely lost my bearings, and in exasperation I drive off the road and straight across country. I make it to the top of the hill and start down the other side, now looking for a road again. I cannot find any roads now, at all — though at the bottom of the hill, beside railroad tracks, I find a tiny village with dusty trails that may be footpaths, or bicycle paths. The village is literally tiny. Viewed from the car, the whole layout is on the scale of a toy railroad scene.

Now that I am out of the car, the houses are about knee-high. I search the entire village in minutes, and find no people. I do find empty glasses standing all over the place, on the ground. One glass stands on top of a couple of dollar bills.

I move into the woods, keeping to the shadows and stepping silently, anxious to avoid the attention of the evil society that conned the entire village of old men into committing suicide. One of the

victims even left a tip for the man who served him poison. That detail wrings my heart. Realizing I am going to need more resources to carry on this fight — eradicating the Shadow Society — I step back into the village, which looks full-size now, and pick up the bills left under the glass. They turn out to be a \$100 and a \$50. Now I notice many other bills stacked around, of all denominations. I grab them up in handfuls, wet with rain and clumped together, and stuff them down my shirt, into my bra, as I make my way back out of the village, into the woods.

I am standing in my friend's house when he comes in from his trip, looking troubled but determined. He is big and muscular; he has practiced martial arts, both armed and unarmed, for many years. To calm himself, he goes to the cabinet where he hangs his blades — blades of many forms — each so perfectly balanced that it hangs motionless across one peg placed at its center of gravity. With slow, calm motions he begins to move the blades around to new positions. Another man, beside me, tells me he is worried over what our friend has gotten himself involved in. As our friend places one blade on a new peg, it swivels from its accustomed horizontal position, and comes to rest upright. His face becomes calm and resolved as he recognizes the message.

I point out to the friend beside me that the warrior's own nature says, "It is time to take action!"

"Order is not necessary in art."
— Dr. Wesley Lines-Browning

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Poetry

Newness

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longer periods between showers

and baths; purge your apartment
and office and car of whistles.

Get in bed naked together
take off your wedding rings
lie touching lip to toe
pressing hard front to front
windows tightly closed
for hours and hours before . . .

before your brand new celebration:
bow heads gently forward to
intersect with a tube of direct
winter sunlight then install
new call-screening telephone
answering machine. You want

more "walking in beauty"; more
walking in silence. You who
always wanted to just go off on
your own: you'll celebrate the

quantifying of your energy and
the keeping of it. You'll be
kinder; stop envying your parents.
Saying to embroider: "God's a
tree falling down that
sometimes just misses you."

Your son's first word: clock.
(And newness comes with the
fullness of time.)

You'll start saving his toenail clippings again.

by Mary Winters



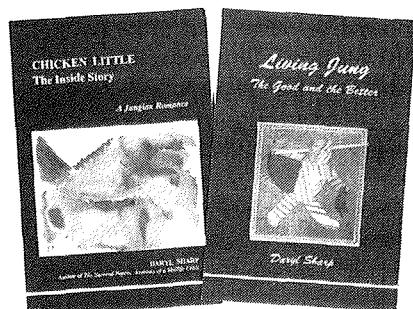
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The Transformational Dreamwork of Ebenezer Scrooge

by Joseph Cusumano, Ph. D.

Each year, it is a holiday tradition to revisit Charles Dickens' classic novella, *A Christmas Carol*. Since its 1843 inception, countless adaptations have been presented, each offering its own unique version of Ebenezer Scrooge's three-dream visitation. As the Christmas holiday fast approaches, let us turn our attention, once again, to this ultimate dream story. This time, however, let us make the effort to focus on the original text, rather than upon the usual media interpretations to which we have grown accustomed. The time has come to return to the original source, to restore Dickens' words to their full power, to rescue the story's rich, more-relevant-than-ever meaning from cultural cliche.

It is time to realize that until Ebenezer Scrooge's "dark night of the soul" dreamwork, he had carried deep, unresolved childhood abandonment issues into adulthood. It is time to realize that on that fateful Christmas Eve, Dickens was describing a 19th century version of what is known today as a combination near-death/abduction experience. And it is time to realize that Scrooge underwent a sudden kundalini/chakratic spiritual awakening on Christmas morning. Ultimately, it is important to realize that during his transformational journey into the past, present and future, Scrooge completes the seven, difficult Dickensian steps to spiritual evolution.

By way of the dream of Christmas past, Dickens had the incredible wisdom to recognize the following truth: unresolved childhood issues must be remembered, felt and grieved.



Almost universally, in all adaptations of *The Carol*, this fact has been either glossed over lightly, or completely ignored. The Ghost of the Past immediately transported Scrooge to his childhood boarding school, where he was forced to stay, completely isolated, throughout at least one full holiday season by edict of his cold, strict father. We never know the precise reason for this punishment, but there is a strong indication that young Scrooge's father did not approve of his son's love of fantasy fiction. This frivolous, 'feminine' interest was not useful to a young man who was to become a hard-driving businessman at the dawn of the industrial age.

When Scrooge witnessed the traumatic vision of his youthful "former self" slumped over a book, reading by the meager light of a fireplace in the dark, cold, vast, ever-crumbling institution, he cried. In fact, throughout this scene, old Scrooge sobbed and cried for the abandoned boy.... for himself. This

dream shows that nothing else can occur on the road to spiritual awakening until the ordeal of this vital remembering and grieving takes place. By finally, fully feeling the psychic pain of this long-repressed memory, Scrooge was on the road to compassion. And Dickens knew that authentic compassion toward others occurs only after one has developed deep compassion for oneself.

During all three dream sequences, Dickens reveals to Scrooge the long-term ramifications of this early trauma upon his life from that point forward. He makes clear that despite the fact that his father eventually softened and relented, the damage this deep abandonment created did not abate. As a result, Scrooge spent the rest of his life living in aggressive fear. In particular, he feared human abandonment and physical displacement.

The dreams highlighted to Scrooge the two major defenses he generated in adulthood to vigilantly guard against these fears. His first defense was to never allow anyone else close enough to hurt him again. Scrooge realized that his open and loving fiance, Belle, eventually released him from their engagement when it became clear he would never be able to return authentic love to her. In response, Scrooge formed a dysfunctional, life-partnership with his emotional twin, Jacob Marley. Marley was safe because he was similar; in John Bradshaw's words, he was "famil(y)iar."

His second defense was to hoard: he created and clutched piles of money to guarantee that no one would ever again exile him from his living conditions, no matter how dark

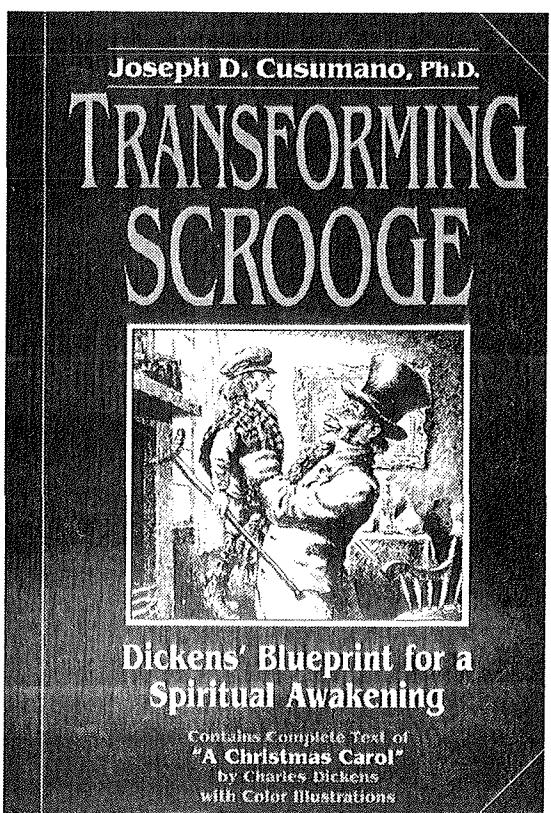
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and foreboding they were. In fact, he "bonded" with the dark and cold conditions at his residence and his place of business, thus replicating the "melancholy" boarding school of his youth. Through these dreams, Scrooge learned that he became his own repetitive/compulsive punisher. He had, in fact, cathected the father-figure of his youth into his psyche. He no longer needed to fear a punisher from without; he carried one within.

The dream of Christmas Yet To Come revealed the greatest insight of the book. During this sequence, Scrooge experienced compassion for the death of the physically wounded child, Tiny Tim. And while refusing to view his own corpse, a "voice" within (most certainly emanating from the collective unconscious), helped him to identify with the wounded Christ:

"Oh cold, cold, rigid, dreadful Death, set up thine altar here and dress it with such terrors as thou hast at thy command, for this is thy dominion. But of the loved, revered and honoured head, thou canst not turn one hair to thy dread purposes, or make one feature odious. It is not the hand is heavy and will fall down when released; it is not that the heart and pulse are still, but that the hand was open, generous and true; the heart brave, warm and tender; the pulse, a mans. Strike, Shadow, strike! And see his good deeds springing from the wound, to sow the world with life immortal."

By confronting his own death, Scrooge realized that immortal life flows from a deep, spiritual acknowledgment and acceptance of woundedness. When he unified his woundedness to that of Tim and to that of the crucified Christ, he finally opened wide at the level of the heart, the intersection of the cross. Through this realization of shared suffering, he had evolved.

Through his dreamwork, Scrooge had completed Joseph Campbell's hero's journey cycle — departure, attainment through ordeal, and return. We should no longer fixate upon his pre-transformed behaviors. Instead, we can honor and emulate him for having acknowledged and integrated his shadow. In truth, Scrooge is a psycho spiritual hero, a bodhisattva — one who awakened to the suffering of the world and learned to joyfully participate in the painful realities of life.

We all need to follow his lead and come to terms with our own idiosyncratic shadow Scrooges, no matter if they are buried within or projected outwardly. The time has come for us to comprehend Dickens' original intent: to identify primarily with Scrooge. The time has come to read A Christmas Carol. As we approach the millennium, as we search for spiritual meaning, its relevance will delight you.

Joseph Cusumano, Ph.D., is the author of Transforming Scrooge: Dickens' Blueprint for a Spiritual Awakening. He can be contacted by writing him at 99 Mission Walk, Florissant, MO 63031. Phone: 314/731-1525

Dream Group Leader's Guide:

An Outline

of the Experiential

Dream Group Process

Evolved by
Montague Ullman, M.D.

PRIMARY SKILLS INVOLVED IN DREAMWORK

LISTENING: The art of listening to the dreamer with no bias. Listen to what s/he shares with feeling and intuition.

QUESTIONING: The art of putting questions to the dreamer that are helpful without being intrusive.

FACILITATOR SKILLS

Safety and Control: Preserve the integrity of the process; meaning or control is never taken away from the dreamer. Lead the group in a safe way, taking more initiative when teaching or leading a new group.

Discovery: Facilitate group in making discoveries about dreamer without being intrusive.

DREAMER'S NEEDS & RESPONSIBILITIES

Safety and Control

The dreamer needs to feel safe to explore their dream publicly, to get undressed psychically and be seen essentially nude, emotionally. In order to feel safe, the dreamer is assured that they are in control of the process from beginning to end and can choose to stop at any time.

Respect for Group Members

When the group is offering projections, asking questions, etc., dreamer need not take any remarks made personally. Group members cannot be wrong when they are offering their own projections and dreamer need not take any comments personally, nor judge, evaluate or criticize any member.

THE EXPERIENTIAL DREAM GROUP PROCESS

STAGE I

A. Presentation

The facilitator asks if anyone has a dream they would like to share. Preferably a recent, short dream. The dreamer is asked to tell their dream slowly, so that the group may have time to assimilate and / or write it down. Share the dream with as much detail as possible.

B. Clarification

The group now questions the dreamer to gain clarification of the dream images, story and elements, i.e., are characters real people? If so, what is their relationship to dreamer? (Dreamer provides no details here; just relationship) Were there any further feelings in the dream? Any colors? Dreamer's age in dream? etc.

STAGE II

A. Group Owns and Offers Projections to the Dreamer

With dreamer's permission, group now 'owns' the dream.

It is clearly stated that individual group members will be projecting their own feelings, expressions, perceptions of the meaning of symbols, metaphors and action in the dream.

1. Feelings

Each group member now has the opportunity to express the feelings and moods the dreamer's imagery evokes in them WITHOUT addressing or making eye contact with the dreamer. Group members speak to one another; dreamer is absorbing, 'invisible.'

2. Feelings & Metaphors

Group now considers each dream element symbolically and links it metaphorically to some actual or imagined life situation, still expressing feelings as they arise.

The statements made during this stage are the feelings of each group member and may have no connection for the dreamer, or they may have powerful ones. Each member is free to express their feelings and intuition about the dream. Statements made may be something being felt from the dreamer, or something going on in group member's life. The dreamer has the sole authority to decide whether these projections are of value to them in understanding their dream.

The dreamer cannot react at this time but can interrupt for the following reasons:

- a. If they do not hear what was said.
- b. If they remember more about the dream.
- c. To express curiosity about how a certain projection came about.
- d. The dreamer is always free to intervene if at any point they feel overwhelmed and / or wish to go no further with the process.

STAGE III

A. Return Dream to Dreamer for Response

The group now releases the dream to the dreamer and invites dreamer to take all the time needed to share any new associations or insights s/he has gained as a result of the group projections/expressions. Do not interrupt dreamer unless something s/he says is

misunderstood.

B. Dialogue

The dreamer is asked if they would like to continue at this and each stage of the process.

1 Search for Context

If the dreamer wishes to continue, the group now asks open-ended questions regarding the emotional conditions and experiences that occurred . . . the day previous to the dream, before going to bed, during the preceding days, etc.

Dreamer has the freedom to answer questions or not . . . and is informed/reminded of this. The intent is to amplify and/or recreate the emotional atmosphere the dreamer went to bed with the night the dream occurred.

2 Playback

The dreamer is asked if they wish to continue. If so, a member of the group now reads or recites the dream back to the dreamer in the **second person**, one segment at a time, giving dreamer an opportunity to respond at each break. Ask the dreamer if any further ideas come to mind about why dream chose those particular images, people, objects, etc. When someone plays back a dream to the dreamer, the dreamer experiences the dream very differently and may gain new insights.

3 Orchestration

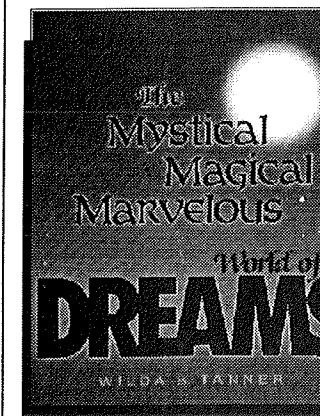
If the dreamer wishes for more dreamwork, the group may now orchestrate — or provide an overview — of the dream, now that it has been viewed from varied perspectives. This stage is much like Stage II but goes broader and deeper as more insight is available.

When it is time for closure on this stage, the group thanks the dreamer for sharing their dream.

During this part of the process, the dreamer may respond to each person's orchestration, wait until all voices have been heard or not respond at all, as they feel inclined.

Stage IV

Final comments from the dreamer at the following group sharing.



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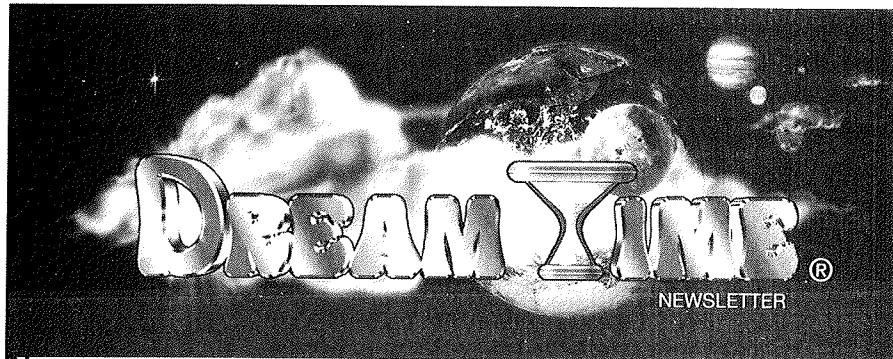
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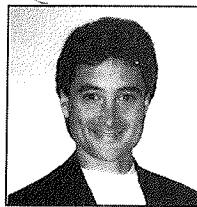


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*Based on notes taken at Dr. Montague Ullman's Leadership Training Workshop and reprinted from our booklet *The Art of Dreamsharing & Developing Dream Groups*. Monte's new book, *Dream Appreciation* is available from Sage Publications: 1996 (805) 499-0721.

Being and Dancing with Princess Diana

by Maureen Roberts, Ph.D.

Like many others, I have been drawn deeply and with powerful emotion into the tragedy of Diana's death. On the night I heard about it, I felt an overwhelming desire to be of some help to her. The same night, I was devastated after falling asleep; I ended up spending the entire night with Diana in a long and complex dream ritual. I cannot do justice in words to the powerful feelings and images in this dream; they were complex, reassuring, and distressing. Yet overall, I feel something very positive was achieved.

Throughout this long dreaming,

I am very close to Diana and am helping wash blood off of her (into a large bath); I watch it swirl clockwise around and down the plug-hole while at the same time we talk in detail about the irreversibility of what has happened and the reality of the here and now. She finds it hard to accept that she cannot yet leave the place where we are, or that she is in fact dead. She is not overly distressed, more like puzzled, tired, and regretful... but the main focus is on her healing (of soul and body) and on my offer (not in words, but simply as something that happened) to take on myself her woundedness.

There is no particular point at which this happened, but suddenly....

I begin to feel physically badly hurt, weak, and aching, as if I am recovering from a recent and devastatingly major operation. I look down the front of my body, which is badly bruised from the upper chest area, and a huge, healing scar is running down my body. The scar is like a long clean scalpel cut — a thin line that is already closed up. I feel a kind of joy and wonderment at this, partly, I think, because (in a relieved fashion) I'd taken on the woundedness in a kind of recovery mode, without enduring the preliminary shock and horror of its cause.

I recall that this process — helping Diana wash herself free of blood, talking through what was now real, and feeling wounded — was enacted over and again in different ways several times, until there was an acceptance by her of death, after which I was free to leave her in peace.

I can't describe the kind of closeness this all involved. It wasn't what you'd call friendship, or

sisterliness, or motherliness; it was (for want of better words) an indefinable sense of oneness, sorrow, patience, and compassion.

For the next couple of days, I felt continual grief and profound emotion, and could not concentrate on any work, but I also felt glad and immensely gratified that I'd been able to help.

Quite frankly, I'm still somewhat awed and stunned by this dream — just as I was for weeks after I'd visited the Sun in a dream and helped heal Him.

I'll also add that the place in which I spent time with her seemed like a sort of neutral ground. It was quiet and supremely functional: there were baths, pathways, and towels there, sort of like an ancient Greek garden, but with no sense of heaven.... just a low-key, peaceful place for getting done what had to be done immediately there and then. It wasn't like any other place I've encountered in shamanic journeying, but featured lots of off-white stoneware and buildings. There were other folk wandering about, absorbed in other business. The dream was also more feeling-dominated than visual, but the sense of personal reality was overwhelming and deeply moving.

Homage To and Meditations On Diana as Myth

One of the phrases that has become attached to Diana is "Queen of Hearts." It seems that we prefer to see her now as a Queen, a mature version of the Princess who has turned her suffering into compassion for humanity. In my Arthurian Tarot pack, the Queen of Hearts is the Grail Queen, who is described as follows (this sounds to me exactly like Diana):

"She is intuitive and sympathetic, her compassionate nature embraces all; she imparts the gifts of love to all who encounter her; her depth of emotion marks her as the upholder of the Grail."

The image is of her standing before a rough-hewn doorway in a cliff wall, behind which can be seen the ocean. In her hands she holds a bowl out of which five streams of red wine, the colour of blood, are flowing.

It would seem, on reflection, that the old Arthurian myth of the Grail King, who is wounded because of the illness of the land, is being superseded by a Grail Queen myth, personified as Diana. For whereas the Grail King retreats to his Castle in his wounded state, the Grail Queen does not, but

instead transforms her pain into the healing of others.

As I noted to a fellow Jungian when reflecting on my dream of Sunday, I am moved by two key images: the blood spiraling clockwise into the bath, and my own woundedness. The first image resonates with the alchemical bath of transformation and with a Medieval alchemy picture I have of Christ sitting in the round bath of life, flanked on either side by the alchemical King and Queen, the Sun and Moon, and pierced through the side with a spear.

From the wound, blood pours into the bath, while from the upper right corner, from a wine press, wine flows into the bath. I am reminded here of Jung's comments late in life about death, when he suggested that it was a *mysterium coniunctionis*, a marriage, or union through which the soul finally regains its lost wholeness. The alchemical union of red and white (King and Queen) and the *circulatio* appear in the dream in the guise of the spiraling blood in the white bath.

As for the myth that is emerging, my feeling is that it's too early to fully appreciate that yet, but this tragedy has touched many on the level which only an archetypal drama can, and a myth of simultaneous wounding and healing will assuredly emerge. Perhaps it is not King Arthur who will return, but more that the Grail Queen will heal the wounded land. But for that to happen, we must still answer the question, "Whom does the Grail serve"?

I guess the point is that we must all answer this question in our own way, and from our hearts rather than from our heads, since the Grail suit (e.g. in the Arthurian deck) is the one most attuned to the heart's pain and wisdom. As Yeats said, "No symbol tells all its meaning to any generation," hence the meaning of the Grail is inexhaustible. But in each age, its message is one of wounding, healing and union with the divine. The Grail has before now served the Wounded King and now it serves the wounded Queen of Hearts, inasmuch as she is also each of us.

I feel this dream was collective as well as personal; we have all felt wounded in our Eros side (the heart region) by Diana's death, so the wound I received was both mediatory (myself as Wounded Healer) and representative of what we're all feeling. I am a practicing shaman and in the dream was, from this perspective, being called upon, as shamans often are, to help a suffering and bewildered soul come to terms with death.

Certainly we need to keep talking about this shattering event if we are to avoid letting it subside, unresolved, back into the unconscious. If we do the latter, someone else may be fated to live the same destiny as Diana, until we understand that we all can and must become "compassionate" wounded healers. The myth must now be made the conscious responsibility of each of us toward a suffering world.

I think one of the key statements in Earl Spencer's address was that there's no need for us to canonize Diana, because she stands tall enough as a human being. If we make a saint of her, then we are admitting our inability to embody what she did: simple compassion for suffering humanity.

Elizabeth, because she symbolizes the opposing cold detachment of patriarchy and the inflexibility of the senex archetype, is not someone we can readily share our frail humanity and deepest feelings with, whereas Diana felt like a friend and mutually fragile human to us all. Like Diana, the Queen, too, is playing an inescapable archetypal role (the stern senex), but what our age needs now is its opposite, the Eros of Puer vulnerability and the horizontal axis of soul and 'Soul-making.'

I think Diana started out as a fairytale Princess.... the frail Maiden who idealistically captures the Prince. But once this innocence and ideal was shattered, she became a tragically mythic figure and mature woman. Her triumph is that she turned her vulnerability, as victim, into strength and compassion, as heroine. Diana rescued herself from her pain and transcended it through serving humanity. So can we.

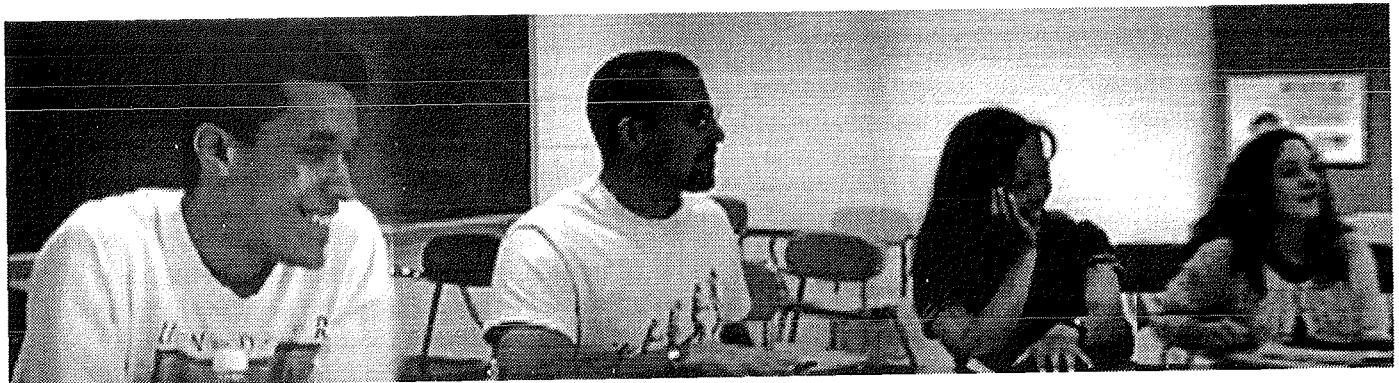
Shamans are often called upon to lead or escort the dead, or to help them cross over to the afterlife. This is a great responsibility and privilege, and it can cost dearly.

A few nights after the Grail Queen dream, I had a quite wonderful dream of Diana in which....

*She is taking on a new role: Teaching Dancing!
It is as if she at last finds the chance to do what she
always wanted to and she is trying out some new steps
and showing them to me.*

*We are in a kind of low-key holiday resort, something
like a place in New Zealand,
along with some other folk....
and it is she who is offering to teach me! *

Contact Maureen Roberts, PhD, Jungian & Shamanic Psychotherapist in Australia via email:
nathair@camtech.net.au



Andrea tells her dream while Eli, Peter, Shizuka, Tara, Mark, Jared and I listen.

Toward An Anthropology of the Unconscious: An Experimental Course

by Dr. Curtiss Hoffman

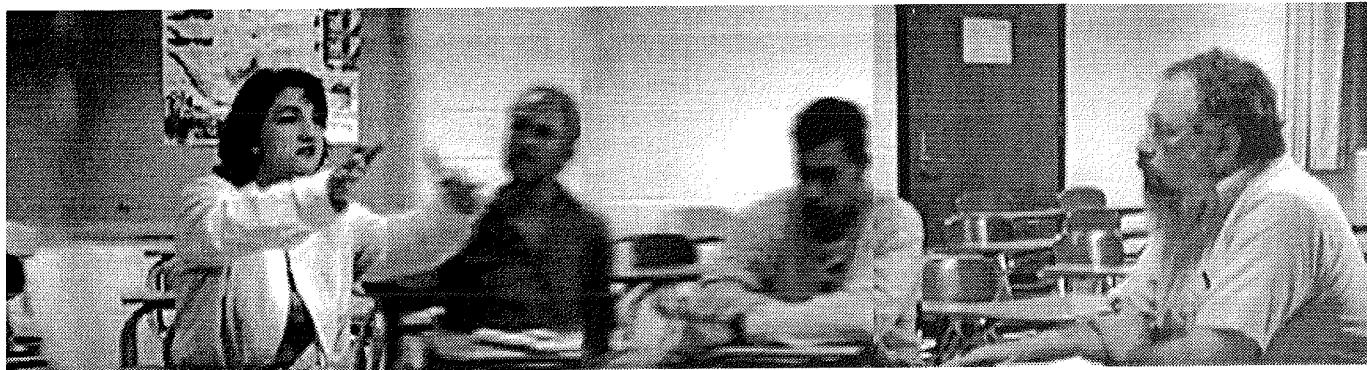
I would like to share and describe an experimental course which I taught for the first time this spring at Bridgewater State College in Massachusetts. Bridgewater is a medium-sized public institution of about 8400 students located in a small suburban community 30 miles south of Boston. Within the Department of Sociology and Anthropology we have an active anthropology major with 2 full time faculty, 5 adjuncts and 38 undergraduate majors.

While most of the courses I offer are in archaeology, I have always been fascinated by cross-cultural myth and symbolism and I regularly teach classes in myth and religion from an anthropological perspective. I have been involved in active group dreamwork for the past 6 years and as a result, have been exposed to a much wider range of both personal experience and literature on this subject. In particular, it was my reading of Robert Bosnak's *Tracks in the Wilderness of Dreaming* last spring that led me to conceive of the idea of offering a course that would explore the cross-cultural dimensions of dreaming and the concept of the unconscious on a global level. I entitled the course *Toward an Anthropology of the Unconscious*, because I realized how conceptually difficult it would be to actually have an anthropology of such a subjective field and also because I knew of very little literature existing

that explored this subject at the time I designed the course. Thanks to many contacts and serendipitous discoveries during the course of the experiment, I am happy to report that there is much more quality work being done, especially during this decade, than I had realized.

From the outset I knew that the course would have to rely very heavily upon disciplines outside the domain of anthropology, especially psychology, philosophy and chaos and complexity theory. I asked that students take Introduction to Psychology as a prerequisite for the course, as well as Introduction to Cultural Anthropology and either Myth and culture, Introduction to Folklore, or Anthropology of Religion. This meant that the students — all eight of them advanced Anthropology majors — would have enough background that I would not need to spend much time on the basics.

The purpose of the course was to present both the diversity and the commonality of cultural approaches to the nature of consciousness and particularly the unconscious. We began by questioning what we mean by the term "consciousness;" this turns out to be harder to define than you might think. We proceeded to look at several models for the unconscious in ancient texts such as the bible, the Yoga Sutras of Patanjali and the dream



book of Artemidorus. We then looked at the better-known Western models of consciousness, both psychoanalytical and materialistic. Once this basis was established, we went on to consider non-Western models of the unconscious, focusing on the role of specialized shamanic practitioners and the formation of native systems of consciousness. We found that, much as the conscious world -- as perceived by cultures -- is conceived of as a system, the approach to the unconscious is just as systematized. In fact, the two systems are often isomorphous and are deeply embedded within one another. This means that each culture's view of what happens in dreams and other unconscious states is conditioned at least in part by their way of systematizing their conscious world — and *vice versa*. We also considered the tendency of both ethnographers and non-specialist visitors to other cultures to project their own culturally conditioned ideas onto what they have learned about others' views of the unconscious, or even to create partly fictitious dream-specialist cultures which they represent to the public as fully real. To conclude the course, we looked at the significance of all these approaches to the unconscious for the long-term health of all societies and their individual members, including our own.

For texts, I decided to use the Bosnak book, as well as Anthony Steven's *Private Myths* and Richard Domhoff's *The Mystique of Dreaming*. These provided some balance between psychological and anthropological approaches. I also provided a great deal of additional reading on reserve at the library or given out as excerpts in class. Some of this developed as the course went along. For example, I think I would in the future include Robert Moss' superb *Conscious Dreaming*. Readings included most of the "usual suspects:" Freud, Jung, Delaney, Van DeCastle, Keirsey, Kilton Stewart, Michael Harner, Jeremy Taylor, etc. We also looked at some less obvious sources,

for example David Chalmers' provocative *The Conscious Mind* provided a much needed antidote to Western reductionist ideology; Michelle Stephen's moving account of her own experience working with a dream-specialist in New Guinea, *A'aisa's Gifts*, helped to delineate the problem of the ethnographer's subjectivity as well as the need to abandon the idea that we Westerners have all (or, maybe, any) of the answers when it comes to understanding the unconscious.

I decided from the outset that any course in this area needed to include an experiential component, consisting of dream recording and group dreamwork sessions in class. Students were given instruction in basic dream recording techniques and were asked to keep dream diaries. The class met twice a week for 75-minute sessions and we devoted every alternate Thursday class of the 14-week semester to group dreamwork. In practice, this allowed us to discuss 2 to 3 dreams per session, which meant that each student had the opportunity to share at least two dreams during the course of the semester. I audio-taped the first five sessions and one of our adjunct faculty videotaped the last two sessions. I felt it was essential for me to participate in dream-sharing, too, so I kicked off our first dreamwork session with the following pair of dreams I'd had a few nights before:

1) *I meet with my dream class and ask each of them to contribute a dream; I will also contribute one. The dreams are in the form of a thin, red liquid which each of us deposits in a yellow plastic cereal bowl. I have all 9 of the bowls carefully arranged on the front desk so I can tell whose is whose. I stir the liquid in each one until it forms a solid gel. Then I ask the class to wait in the hall while I prepare them further. I cut out and eat a slice of each dream and stir the remainder again. I realize that this process is going to take longer than I expected. The students are becoming restless in the hall, so I call them back in.*



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- 2) I meet again with my class and relate the above dream to them, explaining some of the symbolism. The bowls are very old and come from an earlier part of my life and I haven't seen one in a long time. Their shape and color suggests that they are actually the skulls of the students and the dreams are the red brain blood which is poured into them. Then I see a bowl in the classroom; it has a large serving spoon in it. The students find a few more bowls and some of them have residue of the red gel at the bottom. This is an exciting discovery and we're about to discuss its implications when a larger class led by a fair-haired geography professor barges into the room. He says that this room is the library for geography and that they need to look through the skylight. I ask where I should hold my class and he suggests we go to Room 2, which is located down 3 flights of stairs in the basement. We are reluctant to go but they have the numbers on us, so we descend. On the way down, we see more yellow bowls on the landings. The first 2 flights are O.K. but the building is getting older as we descend and the stairs to the basement are dark and dingy. When we find Room 2, it is obvious that it has been used for meals: there are crumbs all around and a

bottle of ketchup on the front desk. There are no windows and the chairs are very old school desks. There is rock music playing and we all dance a few steps before sitting down. One student says that she could dance to this or to the ballet, it makes no difference. We settle down to work in our new quarters.

This was in every way an excellent introduction to the nature

of the work we were about to engage in! It reflects the deep, dark, messy, archetypal nature of the dreamwork process, so different from ordinary intellectual classwork plus the thrill of discovery and the essential need for all of us to improvise the course as it went along.

Before starting the dreamwork sessions, I asked the students to read and sign an informed consent form which I based on existing models for working with human subjects. This form stipulated the risks and benefits of this kind of work and gave each student the right to withdraw from sharing dreams at any time. Only one student availed herself of this opportunity, chiefly because she did not wish to appear on videotape. A strong degree of trust was established quickly and this made both lectures and dreamwork flow smoothly. This was very much due to the fact that I had an absolutely outstanding group of students, who knew each other and me from previous course experiences.

There were some things that I felt I could not attempt in the course. For example, the use of opening ritual as is suggested in many guides to group dreamwork. I did provide instruction on some ritual-based techniques of

dream recall which students were invited to use; as well, we experienced with psychodrama, amplification, dream re-entry and made use of the blackboard to draw images from our dreams. We were also able to discuss freely some very thorny philosophical issues... for example, whether our dreams speak to us from, or through the unconscious.

One way in which students were graded was on the basis of their participation in dreamwork sessions. Obviously, I could not grade them on the contents of their own dreams! But I did evaluate their degree of participation and insight into the discussions of each others' dreams. Often these discussions became quite lively, once they had grasped the essentials of dreamwork. Also, each student was asked to choose a particular culture from a list of ethnographies and to write a 15-page research paper on the way in which that culture conceives of the unconscious, both in theory and practice. Last, a final exam explored their understanding of Western and non-Western approaches to dreamwork and its potential significance for their own lives and for society in general.

The students did quite well in grasping the principles and practices entailed in both academic and experiential aspects of the course. None of them received a final grade less than a B-. In a small, upper-division course such as this, I feel that it is entirely appropriate to assign grades on the basis of observed achievement rather than an arbitrary bell-curve standard. I think that everyone who participated felt they had learned a great deal, both about themselves and about culture in general. Many of the students were genuinely reluctant to end the dreamwork sessions and some of them intend to start dreamwork groups of their own.

I look forward to developing this course as a regular offering in the future. 

Book Review
James Hillman's
**The Soul's Code, In Search of
Character and Calling**
Random House, New York, NY, 1996.

Reviewed by Suzanne Nadon
RR#1 Owen Sound, Ontario
N4K 5N3 Email: maplestone@log.on.ca



I picked up Hillman's book *The Soul's Code, In Search of Character and Calling* expecting to find a simple methodology which would help me identify my next life stage. Though I was not handed an easy "1-2-3 guide to your new career," Hillman's opus turned many of my favorite psychological processes upside down, delighting me intellectually, teasing me spiritually,

and challenging my soul to trust the process as it unfolds in my life. His book is not only a provocative read, it is a revisioning of human psychology.

Hillman advocates an approach to "character" which transcends the Freudian concept of sexual sublimation as motivation for one's character traits, the Jungian notion of alignment with a greater, collective, transcendent, eternal Self, and the most recent Inner Child approach to psychology which pins the foundations of our existing character on the tribulations of our early parenting. Hillman builds on these earlier ideologies. He weaves a larger cloth, using threads from the past but not limited by their mind sets. In this respect his is truly a Great Work. His theory is an evolution of psychology more than it is a revolution (a term the author might find more gratifying).

His central theory is that of the "acorn," his metaphor for calling, the "daimon" of the Greeks. Ideally, he says, the acorn falls from the sky and doesn't just "grow up," it "grows down" into the ground, our earthly life.

Using Hillman's biographical process I reviewed my life. Have I ever been clear about my calling? He suggests that the evidence of "acorn" is present and visible at all ages. When I was eight, I remember telling my teachers, that I would like to grow up and become a nun or a priest, but with four children. These Roman Catholic Nuns were quick to advise me that my secular and religious ambitions were not compatible and women would never be priests. I should pray for the courage to choose a religious vocation over the more ordinary secular path. Now, in my mid forties, I live with my four children, am pursuing my degree in Religious Studies, am dedicated to my ongoing spiritual journey, and live an aesthetic if not ascetic monastic lifestyle.

Hillman's theory is that the acorn of my soul knew at some great and deep level that at mid life, I would find myself dedicated to my four kids and my spiritual path, both. As I told the kids last week, I have chosen to live a life of simplicity (the vow of poverty), I have chosen to live obedient to the voice of God within (a process which undergoes many changes as I evolve), and for now anyway, I live a chaste life (which I said was just bad luck!). We all laughed. So it could be argued that I live a modified monastic lifestyle. The eight year old wasn't far wrong!

Hillman suggests that my acorn has used every circumstance, in effect "choosing" the many trials of my youth and young adult life to enhance, highlight and hone a character which is perfectly suited to the task of my own particular calling. For instance, when my marriage was complete the acorn led me to move on, seemingly mindful of its need to have peace, solitude and much free time as a nurturing environment for creative work. If my daimon needs freedom...by God, he'll create it! The gods will be served! This is not so much because of the pains of my youth, according to Soul's Code, but in aid of the task, the opus.

That is not to condone the betrayal, the abuse, or the slings and arrows of our outrageous fortunes. The acorn of my soul saw me through my trials, like a guardian angel, like the higher self, like the hand of God, guiding, protecting, directing, providing me with the desire to grow from it all. To heal is not only to acknowledge the pain of the past, but also to recognize the gift we have grown as survivors, often an equal and opposite gift to the pain and betrayal. Hillman takes strides forward into personal accountability, away from the narcissistic victimology of popular self help groups. He emphasizes over and over again, not to focus on the why of the past, nor to focus on the what of the future. Instead, he asks us to use every aspect of daily life to carve, to nurture, to define, to discriminate what the innate impulses, fantasies, thoughts, loves, even accidents of our lives are seeking to express. Imagine the acorn as a magnet and the facts of our biography as metal shavings, and you'll get the picture of the intentionality and power of the acorn, the daimon that "drives" us into our fate.

Once the acorn is identified, in ourselves, in our children, in our clients, Hillman advocates a "growing down" rather than a "growing up." The acorn comes from the realm of the gods, way above our heads, from the crown of the mighty oak. Its purpose and potentiality, its very nature is transcendent. In itself, the acorn is but a Saturday afternoon snack for a squirrel. But if this acorn lands, develops a relationship with the soil of everyday life, grows down and sets roots, it will grow to feed a whole community of squirrels. In psychological terms, this is similar to the process of becoming conscious (landing), individuating (growing roots and a full crown) and self-actualizing (harvesting).

Like Thomas Moore in "Care of the Soul," Hillman has taken the approach I first encountered through feminist and creation spirituality's of marrying the transcendent with the immanent: living in light yet befriending the earth, the dark, the moist and fertile, the humble and the ordinary. Where ordinary life and extraordinary "acorn-ness" meet, HERE is genius manifest, HERE is wholeness, HERE is "heaven on earth." This is the "coniunctio" the inner marriage of God and Goddess, soul and spirit.

To accomplish this, Hillman advises us to find a place in our midst to exercise the gift of Self. We need to learn to accept the limitations of our earthly vessels (relationships, institutions, family of origin, etc.). He writes:

In his last chapter on methodology, he talks at length about the similarity of the acorn with the glans of the penis. His theory too, seems primarily masculine oriented. It has "sprung from the *puer eternus*" the archetype of eternal male youth. It knows the sky (the speculative, dreaminess of youth), and with effort and humility learns to know the earth (the pragmatic realities of life).

After more than ten years of study in feminist thought, I have developed an ability to translate masculine ideology into my own feminine dialect, instead of prejudging it as irrelevant to me as a woman. I am left feeling inspired with Hillman's way of revisiting biography. I have a renewed faith that all aspects of my life have been on purpose and a serenity borne of trust that the acorn does have its way in my life. I still don't know what I'm going to do with my life when the kids leave home, yet I've begun to investigate options that I might have previously judged as too "limiting." But right now it seems enough to spend time with my journal, feed my kids, write a few articles, read many books, counsel a few clients, seek to know God, embody the Goddess and wait for Godot, Kafka-style:

You don't need to leave your room,
Remain sitting at your table and listen.
Don't even listen, simply wait,
Don't even wait.
Be quite still and solitary.
The world will freely offer itself to you.
To be unmasked, it has no choice.
It will roll in ecstasy at your feet.

--- Franz Kafka

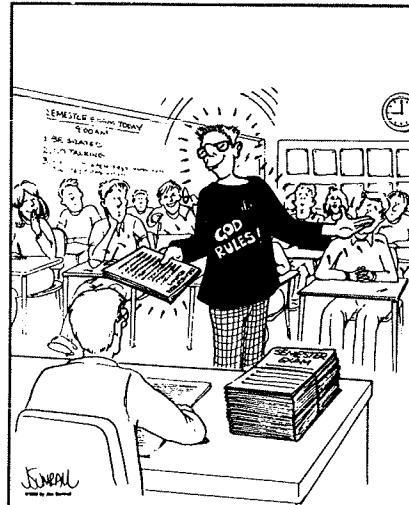
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scream at yourself Get a map! Or else
stop using those dissolving disappearing
pieces of paper ... It's your last chance
to pass five required courses but

you can't find the class time the room
number the textbooks you can't find the
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at yourself it's your last chance you
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Henry Reed, Ph.D. - A leading expert on intuition, dreams and consciousness, Henry is known for his popular workshops and writings. He is the author of numerous books on intuition and dreams.

Rita Dwyer - Founding Life Member and Executive Officer of the Association for the Study of Dreams, an international educational association. Rita is a certified pastoral counselor, writer, lecturer, and workshop leader. She has studied widely not only in the field of dreams and dreaming, but in Silva techniques, Therapeutic Touch, and Reiki.

Roberta Ossana - Roberta was propelled into the "Field of Dreams" in 1975 by a dream of a visionary, pre-cognitive nature. The dream manifested in 1980 and since that time, she has regularly recorded and integrated the information in her dreams. She is the publisher and editor of the *Dream Network Journal*, a publication dedicated to encourage individuals and cultural appreciation for the value of dreams.

Shirley Coburn - Teaches, lectures and facilitates dream groups. Association for the Study of Dreams (ASD) Board member and officer since 1992. Hosted the ASD annual 1996 Dream Conference in Berkeley, CA.

Chuck Coburn - Professional Psychic, teacher, lecturer, TV host for *Personal Pathways*, author of *Funny You Should Say That... A Lighthearted Awakening to Psychic Awareness and Reality Is Just An Illusion*. Shirley and Chuck have traveled throughout the world with a focus on healing and dreams.

Rosemary Watts - A professional dream educator who began studying dream analysis in 1980. Rosemary has an eclectic approach to dream interpretation which fascinates her audiences. She is the regional coordinator for Dreamworkers in Missouri and a member of the Association for the Study of Dreams and the Association for Transpersonal Psychology.

Rosemary Ellen Guiley - A bestselling author, columnist and teacher on spirituality, metaphysics and visionary experience. Her work is devoted to helping others achieve personal breakthroughs in transformation of consciousness, healing, empowerment, creativity, realization of Truth and mastery of life.

Debra Quayle, M.A., M.F.A. - A licensed Marriage and Family Therapist and teacher combines depth psychology and systems theory in her work. Specializing in dreamwork and expressive art therapy, she teaches dreamwork seminars and leads dream councils.

Continued...

Hadley Fitzgerald - An astrological consultant and licensed psychotherapist who has taught that the forging of a relationship with the Dreaming Self is critical to our psycho-spiritual health. She uses astrological symbolism and the Tarot to assist in the interpretation of dreams.

Kate Elvin - A certified hand analyst who currently works with the International Institute for Hand Analysis. Hand analysis is a look into the soul's agenda and contains an unlimited amount of information about a person, both past and present. Through the decoding of the fingerprints, life purpose and life lesson can be determined. Using hand analysis can sharpen one's interpretation of dreams.

Terry-Linn Snider - Certified as a hand analyst with extensive metaphysical training combined with her many experiences of transformational work, Terry-Linn brings an integration that is unique and innovative. The balance of Kate's and Terry-Linn's teaching and healing ability provides a unique experience of depth and understanding easily applied to dream work.

Ken Wydro - Popular author, experienced workshop/seminar leader, Broadway producer, lyricist and stage director, Ken is an active dreamer who receives inspiration and guidance from his dreams on a regular basis. He wrote the best selling book, *Think On Your Feet*, and is co-creator, director, and producer of the longest running gospel musical *Mama I Want To Sing*.

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