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# Dream Network

*A Journal Exploring Dreams & Mythology*

On Shamanism: *An Interview with Stanley Krippner*  
On Dreams and Art, An Analogy • *Montague Ullman*

Patterns of Dream Use in African Psychotherapy • *Dr. Augustine Nwoye*  
Dreaming Humanity's Path: *On Behalf of Planetary Survival* • *Barbara Turner*

# Ascension

A priest takes me to his home/business place (a gift shop?)  
in a native village and then disappears.

The people are apparently impoverished.

I decide to walk around the village and go uphill  
toward a mesa. This place reminds me of pueblo villages  
in New Mexico. At the top of the hill,

a dark skinned woman appears and speaks to me.

She is dressed ceremonially, in regalia and her face is  
painted. She is friendly but our exchange is superficial.

Soon, there is a great rumble! The Earth is shaking...

and as I look, I see a giant boulder

beginning to break loose at the top of the mesa.

It rolls/bounces downward, causing the equivalent of an  
earthquake and breaks an avalanche of rocks loose  
in the process. As soon as the boulder hits bottom, it takes  
the shape of a Woman.. who immediately stands up and  
begins climbing, with great strength and determination,  
UP to the top of the mesa.

The native woman whom I talked with earlier,  
reappears. I ask her, "W H A T was T H A T?"

She responds, very casually,  
"It's one of our Kachinas."



# Statement of Purpose



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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 that is of interest to the readership.

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

You are welcome and invited to indicate areas of interest and questions you would like to see explored in future issues.

## Dream Network

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# Table of Contents

## Dreaming Humanity's Path

2 Ascension

## Shamanism & Dreams, Volume One

13 An Evening with don Quimbo,  
a Shaman from Equador  
*by Stanley Krippner, Ph.D.*

16 On Shamanism  
*an Interview with Stanley Krippner,  
Interviewed by Roberta Ossana*

19 Dreams and Reality in Tuva  
*by Maria Volchenko*

22 Shamanic Dreams of Power  
*by Asa Katzeff*

44 Patterns of Dream Use  
in African Psychotherapy  
*by Dr. Augustine Nwoye*

## The Mythic Dimension

30 Shamanic & Jungian Dreamwork  
*by Maureen B. Roberts, Ph.D.*

## The Art of Dreamsharing & Dream Education

10 Dreaming Humanity's Path:  
*On Behalf of Planetary Survival*  
*by Barbara Turner*

26 From Paper Towels to SoulCards:  
Deborah Koff-Chapin and Touch Drawing  
*Interviewed by Cat Saunders*

34 On Dreams and Art: An Analogy Part One  
*by Montague Ullman, M.D.*

## Features

6 - 9 Editorial, Responses: Letters from You!  
39 Dream Inspired Poetry

38 On Dreams & Reincarnation *by Stephanie Clement*  
33, 40 Book Reviews *by Dick McLeester*

41 Relationship Dreams: Hey, Dad! *by Janice Baylis*  
47 On the 'Reading' of Dreams *by Charles de Beer*  
48-51 Networkers/Dream Groups/Classified

## **Upcoming Focus**

for Volume 20 No.1

## **Shamanism & Dreams Volume II**

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

## **About Our Cover Artist**

David Khoury Joaquin was born and raised in San Diego on an avocado-flower farm and educated in Hawaii and New Zealand. Joaquin's work focuses on his Lucid Journeys through the Dream Realm depicting it's people and their culture. He then brings these images to light; painted glimpses on wood and canvases with watercolour, acrylics or oils.

To contact the Artist or to obtain limited edition gi-clique prints of his work:  
Call (425)-497-0680 Email [twohawk@earthlink.net](mailto:twohawk@earthlink.net)  
17751 NE 90th St, #C-319, Redmond, WA 98052

## **\* 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 in an upcoming issue.

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

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



## Editorial

With this issue, we are entering our 20th year in publication! An occasion to be celebrated, given the challenges mounted and incredible strides made in these past two decades toward 'Evolving a Dream Cherishing Culture.'

With this occasion, my heart is overfilled with feelings of gratitude, a sentiment which annually accompanies our winter issue. Forgive me, I just have to express appreciation for...

- Becoming acquainted with so many exceptional individuals as a result
- To each of you, contributors and readers, past and present, for sustaining and enhancing the energy
- Dreams, for revealing the way
- To the great Mystery, the Creator, for making it so
- Having been chosen to facilitate this incredible energy/publication

Because each year has presented its challenges, this past year being the great ones, I must name those whose contributions have made it possible to 'see' it through:

To Stanley Krippner, Noreen Wessling, Rosemary Watts, Mary Newman, Margy Stewart, Montague Ullman, Lucia Howell, Russell Lockhart, Robert Moss, Graywolf Swinney, Kelly MacArthur, Lyn Shafer, Caroline Mackie, Paco Mitchell, Steve Carter, Leon Van Leeuwen, Alan Flagg, Bill Stimson, Arnold Mindell, Deborah Koff Chapin, Lisa Heinkel, Lorraine and Chris Grassano, Marlene King, Janice

Baylis, Ann Goelitz, Elizabeth Howard, Diana Cooke, Frank Stefano, Mary Flaten, John van Damm, Paula Miller, Gail Arrenholz Roberts, Rita Dwyer, Vicki Vlach, Tom Goad, Kristen Reynolds, Helen Bonny, Paula Miller, Dean McClanahan, Ramsay Raymond, Wanda Birch, Joy Gates, Carolann Wood and You for whom the appreciation is felt though you're not named, how many ways... ?

**Salamat, Grazie, Merci, Todah, Gracias, Tak, Noehoem, Pisan, Mahalo, Danke, Chukaria, Gratias, Obrigada**

**A world of thanks to you all!**

When I contacted Stan Krippner to ask his opinion about focusing an issue on Shamanism and dreams, his response came in the form of articles from him and several of his colleagues, within (it seems like) minutes of asking the question. He is clearly enthusiastic about the subject and is in great part, responsible for the creation of this issue. I pray appreciation is expressed in the form you hold in your hands.

In fact, we received so many exceptional articles on Shamanism that we will present the focus in two consecutive issues!

In addition to the articles on our focus topic, we are introducing two new columns which will appear with regularity. Charles de Beer talks in this issue 'On the Reading' of Dreams,' (p. 47) a service which he provides for people from all around the world and about which he has written two books. He is a giant of integrity and has an encyclopedic mind for things spiritual. Stephanie Clement is a relatively new voice in *Dream Network*, though she has been engaging

clients in dreamwork for over 15 years and has currently authored a book on dreams. With this issue, she introduces a column focused on Dreams and Reincarnation (p. 38), a fascinating and important dimension of dreaming rarely covered in this publication. Warm welcome to you both!

To Dick McLeester, Jaye C. Beldo, Janice Baylis and Marlene King... ongoing appreciation for your informative columns.

Though the interview with Deborah Koff-Chapin, 'From Paper Towels to SoulCards,' (p. 26) is somewhat out of context for this publication, we decided to reprint it for a number of reasons:

- Deborah is a shaman... to see her at work is to witness magic;
- She always generously offers her art for use in *Dream Network* and many other places;
- She teaches her process and encourages its use for self revelation, healing and artistic expression;
- 'Touch Drawing' is a super-effective technique to utilize in dreamwork and is gaining growing recognition and use;
- And certainly not least, she is a wonderful individual and friend.

I believe that is sufficient justification. ☺

On a more mundane, technical level, I have been on a learning curve and—with Vicki Vlach's help—have nearly mastered the means by which to make each issue of *Dream Network* available on the internet. We are now in process of creating a 'Members Only area for online subscribers. Watch for it!

Happy and prosperous New Year and Millennium to you all. Enjoy! ♥

# Responses

Questions, Dreams & Letters

♡ From ↔ YOU! ♡

## What does Beregelles mean?

Thank you for inviting me to comment on this beautiful dream. If it were my dream, I would feel as if I had been visited by an angel. I would ask what meek, humble part of me might be feeling down cast and be reaching to me with a message.

I would endeavor to open a dialogue with her, and ask, what is the message? I might also incubate a dream to answer that question.

I would like to ask her, who are you? Where do you come from? What is your name? What is your purpose? What do you want from me? Do some sort of active imagination, a la Robert Johnson (Inner Work).

I wonder about the cloud: white or dark? And the lighting, day or night... and I picture Boticelli's Birth of Spring.

I think about meditating on the feeling of the breeze and ask, what feeling do I get from the breeze? I think of a breeze as cooling, comforting, and I associate breeze with the breath of God.

I would do the TTAQ process and these responses come to mind:

**TITLE:** Divine Messenger.

**THEME:** Illumination. Revelation Opposites. Paradox. Sublime Paradox. Dark and Light.

**AFFECT:** Awe.

**QUESTION:** What is the word? What is the message? What do I need to know?

I would like to take time to be with that feeling—the sense of the numinous—and I would like to meditate on the dream.

**Beregelles:** I would work with

some associations:

BE: how to be... message about that: about how to be...

About balancing? About balancing opposites?

Night gown, but the image seems like a daytime image, cloud, so day + night Dark and Light. Night and Day...

Figure from cloud above with down cast eyes balancing what is above (super-conscious) with what is below (unconscious)...

Substantial (earthly) with insubstantial (divine) a human form from a cloud...

A message, but the words are not there..

A word on her chest, but an unfamiliar word, the known with the unknown...

Revealed concealed...

A message but don't know what it said...

A word, but don't know what it means. The word, she comes bearing the word, but I don't understand it...

Balance...

The word "regel" jumps out at me from beregelles. Regel is the German word for "rule," and I speak German and sometimes dream in German. I suppose it may be interesting for someone who speaks English, since I imagine that regel and regulate stem from the same Latin root.

Then, elles the French ending or word that refers to feminine.

Regel + elles + masculine + feminine.

Be ruled by the feminine? By your intuition, feeling?

Be Regal and Feminine.

Be+regel+elles

I'm reminded of my grandmother's advice, her central message: regal meaning to treat everyone with equal respect and dignity; and feminine and well: she worried about me always reading books, not playing with dolls, and worried that I would be a suffragette if those days were not history.

Margaret Steacman, Kailua, HI

On page 27, Vol. 19 No. 3, did Jeffrey achieve any results in interpreting "Beregelles?"

Maybe the angel was trying to tell him not to be "very jealous?"

Robert Jude, Brooklyn, NY

## Dreams & Christianity

I enjoyed the current issue (but I always enjoy Dream Network!), though I disagree with Selby's comment about dreams in Christianity. Dreamwork has indeed been either neglected or discouraged, though I think there are pockets of interest and he may be in one of them.

I think Morton Kelsey did the best and most thorough job of documenting the fate of dreams in Christianity, and I relied upon him a lot when researching Dreamwork for the Soul.

Additionally, the Catholic universe turns on the philosophy of St. Thomas Aquinas, who was an Aristotelean. Aquinas dismisses dreams in his great work, Summa Theologica. He says that dreams are caused in part by memories from while we are awake, in part by internal and external stimuli created while we are asleep, in part by God and in part by demons. He says it is legitimate to consult dreams of divine origin (though he doesn't say how to distinguish them from the other types), but the demonic ones are "unlawful and superstitious." The philosophers of his day generally thought that holy and important people had dreams of divine origin, and everyone else was deluded by demons.

Aquinas also said that "In sleep we are more or less gassed... When we awake we always find flaws in reasoning done while asleep." Hardly conducive to nurturing dreamwork!

I just completed The Encyclopedia of Saints, which was 1,235 manuscript pages long,

280,000 words, and will be published next year. I paid special attention to the visionary and dream lives of the saints. Most fascinating.

Rosemary Gidley, Arnold, MD

### Thoughts on Charles de Beer's Dream Reading

I would like to respond to Charles de Beer's article in the Dream Networks latest issue regarding Dreams and Religion. In his article Charles de Beer's gives an interpretation to two dreams given to him by "Susan."

Using the dream method of "If it were my dream," "If these dreams were my dreams I would have a different response, in particular, to the meaning of the black horse in the dreamer's second dream. In the first dream the dreamer is climbing huge stairs up a granite mountain to find a temple that turns into a museum. If this were my dream I would say that I am searching for spiritual meaning and direction, but find that the old ways of my spiritual seeking have become old and cold and unyielding. They have turned into a museum where the spirit is on display, but dead. There is no feeling here for me. As I close my eyes for a moment, the temple turns into a museum. Things are a bit brighter for me now, because I can see that this temple is not for me. I have the feeling that I need to go back down to the sea which represents feelings and emotions; spiritual awakening, the subconscious and dreams for me. The sea is full of life. The mountain, although rock solid and high, is also sterile and dead. If this were my dream I would sense that I don't belong here. This temple has become rigid and archaic.

In the second dream the dreamer is terrified of being attacked by a big, black and very

angry horse that is running straight at her while she is driving a car. However, instead of encountering this horse, she is overtaken by another car that hits the horse and breaks its leg. This makes the dreamer feel very sad.

Charles de Beer interprets the black horse as a symbol representing the dreamer's lower mental plane and that this symbol is attacking her ego. De Beer states that the black horse is a "symbol of error or false knowledge." If this were my dream I would have a different feeling about the black horse. One meaning for my feeling of sadness might be that I have missed an opportunity to confront my emotions regarding a situation in my life. I would ask myself: What makes me so angry that I want to destroy or annihilate my own self? What feelings are trying to get my attention? How does my intellect override my feelings and intuitions. What do I instinctively know, but refuse to recognize? Did I miss an opportunity for healing and deeper understanding? Because of my anger have I crippled my chance at overcoming whatever is trying to get my attention?

The church feels old, cold and judgmental. It is a place where I have been and it has served a purpose, but now I have no desire to enter it. It is a museum that holds relics of my past self. To move on I must encounter my anger and get in touch with my feelings. The church could even represent my intellectual, reasoning mind, the black horse my primal potential for creativity not yet explored. Not recognizing the angry black horse as potential for release of angry feelings and emotions I feel sad and crippled. Once I recognize and embrace the anger I expect my anger to dissipate and new growth and energy to flow to me.

This is another interpretation to Suzan's dreams. I believe all dreams come to heal and make us

whole. Suzan's dreams leave me with a sense of power and healing.

Judith Picone, Edmonds, WA

----- + ♦ + ♦ + -----

### QUESTION

I am curious. Do people who are born blind dream? Are there any papers or books written on this question/topic? If there is information or any research that has been done regarding this question, please let us know.

Shirley Lance, Moab, UT  
(Please send responses to Editor,  
Dream Network, PO Box 1026,  
Moab, UT 84532)

----- + ♦ + ♦ + -----

### Dream Activism

Five years ago I had a very disturbing dream and I knew I had to do something about it. Perhaps it was a precognitive dream, but even more so, it felt like a telepathic dream. I began to actively pursue the dream, trying to find out what it means. What I have learned since, is that the dream was not only symbolic but had a literal concern. In order to work with this dream more effectively, I need to reach out to as many people as possible, thus I seek your help.

### The Dream: October 1995

I am standing on the edge of Chimney Rock (a cliff in West Marin, California) with a group of people looking out to the ocean. I guess we were looking for migrating whales. Then suddenly a huge mother whale comes straight out of the water and faces the crowd. Out of the crowd she chooses me (make sense since this is my dream!) and turns her body in front of me. She wanted to say something but her mouth was closed. I could see a small hole in her

neck where she was communicating from. In silence, through the hole she gave this message

"My brothers and sisters are dying. We need your help!" And then she went right back into the water.

I woke up totally overwhelmed, gasping for air. At the time, I was bed ridden because of a back injury and I was in tremendous pain. I often identify my body with the condition of Mother Earth and I thought perhaps, through my pain, I was in sympathy with the pain of the whales.

Ever since this dream, I have educated myself about the condition of the sea mammals and support the health of our oceans. I have also traveled several times to Hawaii to be with these underwater creatures and to have an intimate connection with the inner worlds of the ocean.

What I have learned in the past few years about the condition of our oceans is absolutely horrible. As we all know, through pollution, over population etc. the earth is in trouble, but if each one us take on one aspect of earth's concerns, we can help rebuild the treasure we walk on.

To me, the whales represent the heart of Mother Earth and if we lose them, we lose the spirit of the earth. A most pressing issue now is the US Navy Sonar testing that has been going on for awhile. The sound wave generated by the sonar noise is so strong that it defies human imagination. It is one of the worst threats for the highly sensitive marine mammals.

I would like to be a voice for the concerns of the mother whale in my dream. On her behalf, I invite you to take action by first reading the article in this site: <http://www.nrdc.org/wildlife/marine/nlfa.asp> and then send letters to Congress protesting the Navy Sonar testing. The site has a ready-made letter that you can

use; all you need to do is to write your name and e-mail address.

If you want more information and facts about what is happening to the ocean and the whales, there is a radical site you can look up <http://listen.to/lfas>. This site was given to me in a fund raising event for the ocean creatures.

As you know, it is not usual for me to send letters like this but the message of the dream compels me to act. The dream is bringing the activist out of me and I have to listen!

Fariba Bogzaran, San Francisco, CA



### **Call for Literary Submissions: Two Items**

EARTH ARTS Performance & Productions, Seattle, WA, is seeking submissions of original work in three categories—poetry, drama & short fiction—for a new anthology to be published between late Spring & mid Summer. The title of the collection will be PRIMITIVE SANITY: A Global Anthology of Green, Ecosophic & Creation Spirituality Writing for the New Millennium. The volume will be edited by Seattle Playwright David Sparenberg, author of

### **Thanks to YOU, We Are Celebrating our 20<sup>th</sup> Year in Print!**

We are simultaneously walking ancient terrain and charting unknown territory in these pages. Act on the impulse! Share your experience, questions and insights with us. Unless you indicate otherwise, we consider all letters for this column and do reserve the right to edit.

Please send one or all of the above to: LETTERS, DNJ  
PO Box 1026, Moab, UT 84532  
email: DreamKey@lasal.net

PLAYING WITH PURPOSE: dramas & ritual performances for a green theater. (Interested persons can preview this title through the Author's Page at [www.xlibris.com/PlayingWithPurpose.html](http://www.xlibris.com/PlayingWithPurpose.html).

Further information on the anthology can be obtained by going to the following web page: <http://hometown.aol.com/nwrenaissanc/myhomepage/books.html>, or by sending a self addressed stamped envelope to Renaissance c/o Earth Arts, 4213 S. Lucile St. Seattle, WA 98118.

Cut off date for submissions is March 1, 2001. Early submissions are encouraged. There is a \$15 reading fee, payable to Earth Arts, for each category in which work is submitted. Poets may submit up to 15 pages of original work. Story authors may submit one or more titles, up to 20 pages. Playwrights may submit one or more one act dramas or dramatic skits, up to 25 pages.

**RIBBON PROJECT** You are invited to learn about the RIBBON PROJECT—the People's Campaign for Cancer Prevention & Cure by going to the following web page: <http://hometown.aol.com/ribbonproject/myhometown/memorial.html>.

If you appreciate what you read there, please tell others and create a link. Your help can add to the success of this project of compassion, healing and planetary detoxification.

Every American whose life has been or is affected by cancer is encouraged to participate in the creation of "a moveable monument" to establish a Public Health Mandate to acknowledge the environmental causes of the cancer epidemic. Email inquiries can be sent to [silk2001@aol.com](mailto:silk2001@aol.com). Ground mail inquiries (which should always include a self addressed stamped envelope) can be sent to Ribbon Project c/o Earth Arts, 4213 S. Lucile St. Seattle, WA 98118.



Dreaming Humanity's Path:

# On Behalf of Planetary Survival

©2001 by Barbara Turner

**D**reams have taught me that even horrific and intolerable images come on behalf of healing. To open ourselves to these treasures our nightmares contain, we are often required to court, to sit with, and to honor our most terrifying images without judgment. Through this attention, the generative impulses within the distorted and pathological image is allowed to open its healing capacity into our daytime awareness.

This being so, I share the following dream.

I have been called to a meeting in a particular building. I go to the building. There is high security and the receptionist ok's the door man to buzz me in. I sign a guest list but she does not give me a visitor tag although I see some laying in a dish on her desk. I walk down the hallway as directed, towards my meeting. As I walk, I notice the interior of this place.

Everything is made of synthetic materials, typical of contemporary pre-fab commercial spaces.

I realize the carpets, the walls, the

ceilings, the light fixtures are all emitting invisible yet tangible toxic fumes which effect my consciousness; how I think and perceive. As I notice this, I realize it is intentional. I have to fight hard to keep my awareness from succumbing to the spell of this place. The walls are an illusion. The materials have been chosen for just this purpose, to create an illusion. The toxicity that we must breathe makes everything appear rigid but the building is truly shifting in and out of many various realities

simultaneously. This place is not as it seems. The walls, floor and ceiling all appear as if they are breathing, but this is also part of the illusion. They can not breathe because they are not made of Life. They are made of manipulation and deceit. These things are intentionally dead and do not support the continuation of biological life forms. This intentional illusion has been created to distort the collective view of reality. This is a trap.

I realize that I have been invited here because I am an Artist. This building is the WTO (World Trade Organization). They are attempting to subvert or quiet me because I am one who sees beyond this 'reality of illusion'. I am one of many like me. All of the artists will be invited, but they call us in one at a time so that we do not realize we are not alone, so that we do not realize that there are many of us who can see as I am seeing. I realize this is an attempt to silence any vision beyond the toxicity of illusion used to build this world view. I have not been

given a visitors pass because their intention is specifically to not allow me to leave the building. I ignore the fact that I am supposed to go to a meeting and instead seek exit.

All of the exits require passes which, again with intention, I have not been given. I find the loading dock and notice security personnel at the door checking passes and paperwork before they let the trucks leave. I realize I will have to figure out some way of exiting this building.

As I consider my options, I also realize all Life depends on it.

"To continue dreaming ourselves forward as a species, we must have an environment in which to dream ourselves forth. It stands before us as a species to see what environmental reality we are dreaming ourselves into in the waking world and work on behalf of a reality that is sustainable,"

This dream hid from consciousness for about four days, skirting around the edges of my waking mind. I could feel it playing in my psyche deceptively but its images remained evasive; as if seeing it were against the rules, per the methodologies of the WTO's intention. It was as if its hiding from my waking mind was a mechanism of the dream itself, amplifying its nightmarish quality; as if the dream knew that if it stayed hidden—if the images did not rise to waking consciousness, if I could not see the illusions that I am aware of in the dream—then I would remain in this building with no escape.

Once remembered, I was frightened and concerned. What could any of this mean? Since I did not yet understand the images, I sat with the dream, inviting it to inform whatever it came to inform. I allowed space for the dream with all of its nightmarish qualities to companion me as I waited for its significance to open in my daily life.

The opening was occasioned by a woman—a client at the time—who I will call Alice. A few weeks following the dream Alice told me in great distress that she could see "the evil that the WTO" was working in the world. She said that she was trying to "stop their black magic" as she was concerned about the well being of the children and the community at large. As she spoke, the images of the toxic walls and their illusionary nature tangibly

returned, alive in the space surrounding us. And as she spoke, her words shifted the images. The toxic shifting illusion of walls/barriers now came as bands of energy, a particular resonance of consciousness that was being sent out into the world, still illusionary, still intentional, still pervasive. Alice's efforts "to stop this black magic of the WTO and their evil corporate wizards," she said, was killing her.

In that moment, sitting with Alice, I saw that the movement required was not to stop the magic, but to deflect it from our shared reality. Because we each have a mind, we each have the capacity to change the assumptions from which we interact with the contemporary world. I saw that as creative beings (artists), we each have the capacity to deflect this illusion which creates our sense of being alone and limits our beliefs regarding the inter-relationship of economic and ecological well being. Our sense of isolation feeds our powerlessness in the face of global destruction; such is the motive behind the intentional deception. Yet, in truth, there are many of us who see the interdependence of all life. The dream indicates that if we acknowledge our interconnections with one another, then we have access to the strength inherent in our artistry and have power in our views of the world. Seeing planetary life holistically and as interconnected, we deflect the 'evil' of this intentional 'black magic' and allow ourselves the opportunity to insist upon and implement a sustainable ecological and economic future.

Thanks to Alice, I began to understand the generative themes hidden in this nightmare. We do not need to accept the definitions of the corporate world, their mode

of operation, nor the world view which we have been handed by these vested interests of the current world economic structure. As citizens of the planet, we have the capacity to choose to see reality on behalf of all life and global well being. The task for all of us, as artists of life, is to deflect the illusions and make conscious choices that sustain the health and well being of all of earth's creatures. This dream indicates that we have the capacity, individually and collectively, to chose an awareness beyond the earth-damaging policies of the 'World Trade Organization,' beyond economic beliefs that destroy myriad life forms on the surface of the planet. As a culture and a species, we are called to find life valuing and affirming ways of living that support earth and all her creatures.

We can no longer compromise the biological nor psychic ecology of the planet for the consumer and capitalist economy. All of the world is dreaming and to lose species is to lose the medicines those creatures bring to the collective dream. To lose indigenous cultures is to lose a part of the dream. To lose biological diversity is to limit our own capacity to dream and be dreamed forward on behalf of the beauty inherent in all of creation. Because all of the planet is dreaming, when we lose the diversity of earth's ecosystems that our economy is spurring, we lose the richness of our own psychic lives.

Dreaming lives in the intersection of ways of knowing. Dreams further our conscious understanding of the power our world views and mental constructs have in creating reality. For me, this is one aspect of what is currently referred to as 'Shamanic Dreaming.' Shamanic Dreaming

asks us to see that matter, energy, consciousness, how and what we believe and how we move in the world is intricately connected to all of existence and that ultimately we are each responsible for our thoughts and actions in the multiple dimensions of reality to which we all have access.

Shamanism utilizes the planetary wisdom on behalf of healing. It assumes an interconnected psychic reality that all of earth's creatures inform. To continue dreaming ourselves forward as a species, we must have an environment in which to dream ourselves forth. It stands before us as a species to see what environmental reality we are dreaming ourselves into in the waking world and work on behalf of a reality that is sustainable, generative and life affirming. Dreams will always be available to comment on the course of this endeavor and help us fine tune and adjust our efforts as we proceed.

Even our nightmares, when listened to attentively, have the capacity to guide us in new ways of envisioning our participation in a world with a sustainable future. They come on behalf of awakening us into our beauty, our creativity and our capacity for working toward the healing of all of earth's creatures. On behalf of this dream, I ask all of us to join together in dreaming ourselves forward into a sustainable future for the earth and all of her creatures. Doing so, we assure that we maintain our capacity to dream ourselves forward at all.

Life depends on it. ☺



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At the conference "Shamanism in the New Millennium" held in Garmisch, Germany October 2000

## An evening with don Quimbo, a Shaman from Ecuador

by Stanley Krippner, Ph.D.

Every Labor Day weekend, Professor Ruth-Inge Heinze chairs a conference on shamanism and alternative modes of healing at the Santa Sabina retreat center of Dominican University, San Rafael, California. September 2000 was no exception, and the shaman-in-residence was don Jose Quimbo who lives in Villa Peguche, Ecuador, an Andean hamlet just north of Quito, the nation's capital city. Don Quimbo, whose nickname is 'Shile' and whom local tradition refers to as 'don Quimbo' rather than the more common 'don Jose,' spoke the native language, Quechua, until he was 13, then went to school so that he could

learn Spanish. Ambitious and a hard worker, don Quimbo eventually became a lawyer and entered the national government, the first indigenous person to do so in Ecuador. After four years, he was 'called' to shamanize and left his government position to serve as an apprentice to five female and two male shamans who lived in a community at the base of a volcano.

During the weekend, don Quimbo made a formal presentation, arranging his 'mesa' before the audience, revealing feathers, figurines (including a pair of terra cotta dancing bears), shells (on of which he blew), flutes (one of

which he played), candles (all of which he lit) and a clay ocarina shaped to resemble a burial urn which had been designed to accommodate small animals. He told our group that in older times, the world was in disorder. At that moment, the Great Spirit organized the disordered matter. Then the world came into being. Some of us nodded and whispered, "It's 'order out of chaos' all over again."

Don Quimbo continued, "Energy is the first principle of life. Our Mother Earth is alive; everything that exists on this planet is alive. It is sound that moves the planets. It is not only the birds and the animals that send out sounds.

If you make a single sound like dropping a grain of sand, it will go out and create sound over the whole planet." Again, we held a caucus and agreed that this sounded like the 'butterfly effect' of chaos theory. Don Quimbo concluded by predicting, "We are coming to a time when our only identity will be what is in our hearts; this will replace national identity. So put your heart in the dove of peace's nest and you will be able to play your role in this great transformation." This time we were sure that don Quimbo had plugged into the holographic paradigm! Two members of our group made a financial donation to don Quimbo and—after engaging in an hour-long ceremony—recorded their impressions.

### PATRICIA'S STORY

Patricia observed, "I had never met a shaman from South America before. Don Quimbo has a slim build, smooth chocolate-brown skin, moist brown eyes, a black mustache, and straight black hair that falls a bit past his shoulders. He is dressed in a white cotton shirt, white pants, and a black vest. He wears white slippers on his feet. The room is heavily scented with incense, and there is an elaborate altar on the floor of the room with candles, various statuettes, other objects and plant life... all placed carefully on a large cloth. Don Quimbo sits on the floor at one end of the arrangement and motions for me to sit at the other end. He pronounces my name, 'Pah-tree-sha.' My name has never sounded so lovely!"

The shaman asks me what is my intent. I respond that I want to build a successful private practice as a psychological therapist and that I want to sharpen my intuitive abilities. We talk back and forth, as his assistant tries desperately to keep up with the translation. I am told that I have 'a very

good heart' and that my practice 'will be successful in time.' I ask, perhaps rudely, "When will it be successful?" Don Quimbo replies that it is hard to say. Don Quimbo places his hands on top of my head and says that I have 'a strong mind.' As a result, I only 'need to trust that life will unfold as it needs to,' rather than 'asking questions about when, why, what, how, how long, and the like.'

The shaman goes back to his end of the altar and asks me to lie on the floor. I do so, making myself comfortable and closing my eyes. Don Quimbo plays several instruments in succession and I drift along, seeing vivid colors. Inwardly, I wait because I want to see more than colors. But then I simply let go and resign myself to watching those darned colors dance before me. At this point, the colors part and in my mind's eye I see—far in the distance—a city across a large, calm sea. The image resembles night, because the outline of the buildings is jet black. The sky behind it is a blend of red, orange and yellow, and I sense it is an ancient—not a modern—city. The city disappears and reappears a couple of times; sometimes the calm sea glistens, as if it is there by itself in the moonlight.

Following this journey, don Quimbo asks if I have any questions. I really want to know what the images meant but it is late and I am tired. I do not feel as if I heard anything that resonated with me in a satisfying way and I do not think I got my money's worth. But I did learn that sometimes it is wise to stop resisting and accept what comes during a journey. This is the attitude that brought me the images of the city and the sea and perhaps this insight was more valuable than the images themselves.

### GLENN'S STORY

I sit across from don Quimbo, who lights candles, burns sage and

twirls a feather around my body. He has a cloth spread out on the floor with different objects on it, including flowers, candles, stones, flutes, a conch, and a sculpture of a snake. He asks, "Why have you come to see me tonight?" I reply, "Sometimes I want to control things, or I get selfish and arrogant. These attitudes cause problems in my life. After a while, I snap out of it and feel that I haven't been myself and that someone else has been in possession of me." The shaman pauses, then reflects, "Yes, that is possible."

He comes over and holds a crystal at various points around my head. He goes back and sits across from me again. He tells me, "You are not possessed by a negative spirit but your crown chakra is blocked by auto-suggestion. You have too many thoughts and ideas in your mind; thoughts and ideas about events and people from your past. When this happens, the mind becomes cloudy because the blood in your heart can not reach your mind. This is not the normal blood that you are aware of but the sacred blood that contains love, compassion, feeling, and the spirit of life. So we have to join your heart with your mind, and restore the union."

For me, his diagnosis seemed quite accurate. Too often have thoughts and ideas about past occurrences monopolized my life at the expense of my living in the present moment, taking advantage of all its potentialities. I have been too cerebral, always thinking, reasoning, rationalizing, and rarely sensing and living in the tangible world. Sometimes, these runaway thought processes seem to have produced delusions and auditory hallucinations.

Through the translator, I am told to lay down on the floor. Don Quimbo places a stone on my forehead, another stone on my chest just over my heart, and other stones in each of my hands. The

**"We are coming to a time when our only identity will be what is in our**

**hearts; this will replace national identity.**

**So put your heart in the dove of peace's nest and you will be able**

**to play your role in this great transformation."**

shaman blows through a conch shell and plays songs on different flutes. I am half asleep as I listen to the music. It seems as if one of the songs is a flower and that a serpent is coiled near my waist. I visualize a pyramid that has sheets of ice on its face. As he continues with the flute music, my spirit seems to arise from my body just as if it is emerging from the ocean.

When don Quimbo finishes the songs, he takes away each of the stones and we have a conversation about what I had seen. I tell him that about one year ago, I had a dream in which I had felt strong feelings of love, empathy, and compassion. That feeling is still alive but I know I have to work on it, consciously remembering to maintain the experience. In the presence of don Quimbo, it is as if he is drawing that feeling out of me, and highlighting it, helping me to experience it naturally all of the time. The shaman taught me some exercises that would help me put the sun's rays into my mind and heart. He also taught me an exercise for uniting the sky and earth 'energies' in my body. He told me to practice one exercise seven times each day: I am to imagine that I have become an eagle, slowly inhaling, raising my 'wings' until my fingers touch over my head. Then I am to inhale and bring down my 'wings' again.

In retrospect, don Quimbo's unification of my heart with my mind and his plugging me into my 'heart energy,' is still helping me.

Before this session, I lived—for the most part—in my intellect. Now I feel more open to sensory experience. I remember his final words: "The sun's rays are shining on you. And the sun can heal you if you are open to its powers."

#### DISCUSSION

Shamans are men and women who deliberately engage in consciousness-altering techniques that enable them to enter the 'spirit world' where they allegedly obtain information that is useful to their clients and their communities. Don Quimbo's home community is in Villa Peguche, where he is referred to as 'the doctor.' However, like many contemporary shamans, he often travels outside his community to be of service to others and to teach Westerners about shamanism.

Don Quimbo, like other shamans I have known, incorporates material—such as the chakra system—from other traditions into his practice. Shamans are extremely eclectic, drawing material from both 'ordinary reality' and 'extraordinary reality' that will assist people who come to them for help. Don Quimbo often asks his clients about their dreams, as this is one way in which anyone can enter 'extraordinary reality' for a period of time, even if they do not understand the images that come their way.

Don Quimbo's 'mesa' or altar contains many 'objects of power' that he has collected during his

career. Some of these objects are imbued with 'energy' that can help him enter 'extraordinary reality,' for example, the candles and the musical instruments that he plays during his healing sessions. Other objects represent 'power animals,' such as the snake and the dancing bears, while still others, like the feather and the crystal, are used for diagnosis or for healing, for example, the stones. Both Patricia and Glenn found themselves entering into changed states of consciousness, and it is likely that don Quimbo's state of consciousness was altered as well.

Glenn's story indicated a long-lasting effect, while Patricia's story was of moderate interest to her. However, each shamanic ritual is different and its effects also vary from person to person. My own impression of don Quimbo was quite favorable. Our interview went well; he answered my questions directly and allowed me to observe Glenn's session.

The shaman serves as a guide between 'realities' but is also concerned with the natural environment. Like other shamans I have known, don Quimbo tries to awaken his audiences to the ecological crises that threaten the Earth, as well as the divisions among people obstructing world peace. I hope that his prophecy is correct and that there will indeed come a time when the only identity of humankind will be what is in the heart. C



## On Shamanism

### *An Interview with Stanley Krippner*

**Dream Network:** Stanley, thank you for all the support you and Saybrook Graduate School have given Dream Network over the years... and for taking the time for this interview.

In the preceding article, An Evening with don Quimbo, you define a shaman and describe a shamanic function as follows:

"Shamans are men and women who deliberately engage in consciousness altering techniques that enable them to enter the 'spirit world' where they allegedly obtain information that is useful to their clients and their communities."

And: "The shaman serves as a guide between 'realities,' but is also concerned with the natural environment."

To begin this interview, would you provide yet another, more basic definition? Would you tell us where the word, shaman, originates?

**Stanley Krippner:** The word "shaman" probably came into the English language by way of a German translation of a Russian version of the Tungus term 'saman,' meaning, 'one who is excited, moved, or raised.'

"Shamans utilize a great deal of imagery in their work. When they take clients on journeys, as don Quimbo did with Patricia and Glenn, they pay close attention to the images their clients report. These inner experiences are interpreted in much the same way that dreams are interpreted—as clues for the diagnosis and treatment of the client's sickness or problem."

Another meaning of this term is "inner heat." And there is a nearly identical Sanskrit word meaning 'singer of songs.' All of these terms describe shamanic activities

**DNJ:** What part does dreaming play in being "called" to be a shaman?

**SK:** Shamans receive their calls in a variety of ways. Some of them are called through a terrible sickness, others through a family tradition, still others through visions or dreams. Many tribes have traditional dreams which are interpreted as calls to shamanize; for example, among the Zulus of southern Africa, a dream of a snake rising from a body of water can represent a call from one's ancestors to enter into shamanic training.

One function of shamans around the world is that of a dream interpreter, especially when a dreamer and the dreamer's family can not understand the dream themselves. Some of the techniques shamans use resemble psychodrama, Gestalt psychology, or psychosynthesis. I have seen Rolling Thunder tell a client, "Just close your eyes, pretend that you are having the dream again, but put yourself in the role of the white buffalo."

**DNJ:** In your article, Patricia and Glenn describe the 'journeys' invoked with music, drums, stones and other power objects by don Quimbo. Is the inner-visual experience they each described comparable to the dream state? If so, in what way?

**SK:** Shamans utilize a great deal of imagery in their work. When they take clients on journeys, as don Quimbo did with Patricia and Glenn, they pay close attention to the images their clients report. These inner experiences are interpreted in much the same way that dreams are interpreted—as clues for the diagnosis and treatment of the client's sickness or problem. Each shamanic tradition has its own way of working with these images and attributes meaning to them in different ways. In my opinion, there are universal themes in dreams and visions, but no universal meaning for specific images. In one tradition, the owl might signify wisdom, but in another tradition, the owl might represent death.

**DNJ:** Is there a 'bridge' between shamanism and priesthood. Or, how is a shaman like a priest in the Christian tradition? Unlike a priest?

**SK:** Shamanism preceded

organized religion. A priest or a priestess represents an organized system of beliefs and rituals and a body of adherents to a dogma and world view. Shamanism is a collection of technologies for heightening perception and changing consciousness in order to be of service to a client, a family, or a community. In those tribes where shamans and priests coexist, the former work as healers while the latter work as guardians of a particular belief system. Both might engage in rituals, but priests rarely shift their state of consciousness, journey, or incorporate spirits. In general, shamanism is more open-ended and more open-minded than religion. The contemporary shamans I have visited identify with a variety of religions; Maria Sabina was Roman Catholic, Rohanna Ler was Muslim, Rolling Thunder called himself a "pagan."

**DNJ:** You mention your groups Ahas! when making connections between don Quimbo's talk and Chaos Theory. You also mention that shamans are eclectic, often utilizing material and information from other traditions—e.g., the chakras—to achieve their tasks for both client and community. These are powerful statements!

What are the implications insofar as whose is the 'primitive' and whose is the advanced culture?

**SK:** Rolling Thunder once showed me his collection of medicines. It contained dozen of herbs from the area as well as herbs he had collected in his travels throughout the United States and Europe. But it also contained Chinese herbs and even allopathic medical samples given to him by his physician friends. He commented, "I will use anything I need to use if it will help someone get well."

The word "primitive" is no longer used in anthropology. But there are any number of studies that demonstrate the sophistication of language of many tribal groups, as well as the complexity of their belief systems and rituals. On the other hand, shamans are not perfect. There are reports of some African shamans telling AIDS patients that if they have sex with virgin girls, they will be cured. There are occasional "battles" between competing shamans, with each fighting the other with curses and spells. Some of the shamans who have visited the United States and Europe are tempted by the access to money, power, and sex that their status often provides. Shamans are human and it is the nature of humans to fall prey to various frailties, especially when they find themselves in unfamiliar surroundings.

**DNJ:** What is the most extraordinary healing (performed by a shaman) that you have experienced or witnessed?

**SK:** I have not had the opportunity to follow up most of the attempted healings I have witnessed. What seemed spectacular at the time may not have provided a long-term solution for a problem or a sickness. However, Leslie Gray, Brant Secunda and other shamans in the San Francisco area

have worked with individuals suffering from serious cancers, skin diseases, and depressive moods that seem to have disappeared and not returned. But these interventions were neither simple nor easy; they required more than one session as well as considerable work on the part of the client who was given homework assignments and personal rituals in between their visits to the shaman.

**DNJ:** To conclude this interview, may I take the liberty of attempting to articulate some of my own perceptions and ask one final question?

There is a contemporary and worldwide resurgence of interest in shamanism and in apprenticing to become a shaman. Likewise, shamans around the globe are gathering to share cultural perceptions, healing techniques and validate the importance of their 'mission,' such as the recent conference in Moscow, 'The International Congress on Shamanism,' and the gathering which introduced you to Don Quimbo called together by Professor Ruth-Inge Heinze. Many are incorporating modern day technology as a means of sharing historical and cultural systems of belief. For example, creating educational websites on the internet, films such as the BBC recently did on the Kogi people of Central America and the Mystic Fire video, 'Fire on the Mountain: A Gathering of Shamans,' called together by the Dalai Lama.

Meanwhile, many indigenous peoples, including shamans, are challenged with the stressful task of either warding off western culture's attempt to obliterate their cultures via exploiting the resources on their lands.... or 'walking in the two worlds between their own culture and that of the mainstream, which in many instances they have been forced to assimilate. I've personally seen

into the core of this (latter) struggle in the Native American community and it's a very painful place for them.

In all of this sharing, hunger for true culture... and chaos, we have the opportunity to learn and see continued evidence of the similarities among many culturally and geographically diverse peoples.

The question is: What does the present stage of cross cultural revelation teach us about the 'common mythic motifs' Joseph Campbell identified and Carl Jung's theory of the collective unconscious? And, what is the essential, core Truth we can carry with us and manifest in our own daily lives as a result of exposure to these marvelous cultures and peoples?

**SK:** There are common themes among humankind and Joseph Campbell deserves credit for identifying these in his books and lectures. Among these themes are the hero's journey, death and rebirth, and the search for comm-unity. Carl Jung's theory of the collective unconscious indicates that all humans have a common genetic heritage and this laid the basis for the themes discussed by Campbell and other mythologists. Jung even suggested that there might be connections between people that go beyond genetic inheritance, connections resembling what Rupert Sheldrake refers to as "morphic fields." Both Campbell and Jung investigated shamanic traditions and their findings are referred to in these authors' writings. Shamanism emphasizes patterns that connect people with other people, and people with their natural environment. In an era of ecological devastation and numerous ethnic and religious wars, these examples of shamanic wisdom need to be listened to and—even more importantly—need to be followed. C

# Dreams & Reality in Tuva

by Maria Volchenko



Tuva is a small republic in the Southeast of Siberia, which joined the USSR only in 1944. Some shamans, now into their nineties, are still alive there, hidden deep in the mountains of the taiga forest, their activity hidden and uncorrupted by communism and the repressive Soviet regime. After 'perestroika,' a new generation of shamans continues this tradition in a more open way. In Kyzyl (the capital of Tuva) there are places where one can find shamans on daily duty as if they were therapists in an ordinary clinic. The main clinic of this kind is situated next to the 'Center of Asia' monument. Many important rituals done by shamans are shown on local TV news. A shaman may be invited to a local hospital to help a patient who is close to death, and I witnessed that it really helped.

Sometimes dreamwork appears to be more fantastic than the most unrealistic dream. Dreamwork in Tuva offers that kind of experience. Psychoanalysis and symbol interpretation in this context would look by comparison like a sophisticated elec-

tronic device, but one without a power source. There is no real material for dream interpretation, because such a word implies a theoretical analysis based on separation between dreams and reality which, in Tuva, simply does not exist. There, images that are considered by modern western consciousness as archetypes have not yet become such, but are instead simply a part of everyday life. Abstract separation of notions from their prototypes in reality is next to impossible. It would be comparable to talking to your mother and trying to treat her as the archetype of mother.

When I was invited to see Tuva and to share my methods of dreamwork, I packed my notebooks and colorful pencils. I was ready to meet a group of students, to give private sessions, to share my knowledge with others who also do dreamwork. However, Tuvan daily life and dream reality appeared to be completely different from what I was used to working with or what I expected.

For the nearly two weeks of my stay in Tuva I dealt with only

one type of dream and gave the shortest possible private sessions. The sessions were very short because Tuvans in general remember their dreams extremely well and the content of the dreams is quite clear for them. In Tuva only a few people, too involved in modern life (business, watching western action films in TV, etc.), told me that they did not remember their dreams well. Right before and after my Tuvan experience, I communicated with my students in Moscow. These people, although educated and rather experienced in dreamwork, had many more problems and obstacles in remembering, understanding, and making use of their dreams than ordinary Tuvan shepherds.

The only kinds of dreams that stimulate Tuvans to look for help are those about meeting dead relatives. In Tuvan tradition a man has two souls: the main one, and the gray one. Death means that the man has lost his main soul. But the gray soul can stay in the yurt of the family of the deceased and bring bad luck. A shaman is generally invited on the forty-ninth day after the funeral in order to drive the gray soul out of the yurt forever. Here is a translation of part of a shamanic chant during this ritual:

When he left (died) it means  
he was lost completely.

Black-gray soul of a human  
being.

If it stays, it will be very bad  
for children.

In Tuvan tradition people should not visit the grave of a relative for three years following his death (in order not to disturb the soul). The appearance of a dead person in a dream is considered as important and dreadful as if it had happened in daily life.

My dreamwork experience began shortly after I had been introduced to a group of people as a dream specialist. At that moment, I had not yet realized that all these people were gathered in expectation of healing from strong shamans, who were also present. Soon after, I was completely involved in communication with both these shamans and their patients. I forgot about my notebooks and pencils, about well-planned work and dream types. The only two really useful things came from my previous experience of twenty years of dreamwork. The first and most important was my deep personal experience of dream communication with dead people who were close to me while they were alive. The second one was my experience of using rituals for dreamwork. Some years ago I realized that ritual is one of the most powerful tools and have used it for my own dreams and for my students. Now when I look back to all these rituals—which I read about or created myself—they seem, in light of my Tuvan experience, to be very weak and shallow.

### Some Typical Tuvan Dreams... which greatly changed my idea of dreamwork.

A highly educated and important official in his sixties suddenly asked me to listen to his dream when other people had left his office. In the dream his dead grandfather came to him and handed him some objects. The official was sure that it was a bad dream. He told me that there were shamans in both his father's and his mother's families, that his grand-

mother was a very strong medicine woman and that he had watched many rituals done by her when he was a child. Probably she tried to teach him. The grandfather in the dream had also been a shaman. The official felt very uncomfortable because he was trapped in between the idea that his personal predestination was probably to become a shaman and the fact that he had received a good education, had a good job, and did not want a different life. I urged him to try to remember what the objects were exactly, but he could not. The dream had happened long ago but it still bothered him. I felt that a ritual could help him to remember more of the dream but I knew nearly nothing about objects that shamans can keep in their hands. I asked whether he had tried to appeal to a shaman. He did not answer but the next day I saw a shaman leaving the man's office, clearly having just completed a ritual.

A man (over 40 years old), a high level engineer at a big company, said that he frequently communicated with his dead father in his dreams, ever since his father's death over ten years before. His father had been a lama in the Tibetan Buddhist religion. In Tuva lamas are usually also shamans as well. He had lived with his family in a distant part of Tuva in the taiga and helped people a lot as a spiritual teacher and as a healer. The man said that his father appeared in his dreams always dressed as a lama, and helped him. These dreams happened each time the man fell ill. He said also that while he lived in the taiga he was very healthy and happy but now had various health problems and bad luck in his private life. He himself explained it by the fact that he did not continue the family tradition by not becoming a lama.

A woman (36 years old) asked for a private session. She

was completely scared by a recurrent dream, fearing that something bad could happen to her family. She had three children. In the dream she saw a gathering of all her relatives, a kind of a party. Her dead cousin was among them, a woman killed by her husband less than a year ago. In the dream the woman remembered that her cousin was dead, and asked, "Why are you here? You cannot be here because you died." "I am alive," replied the dead cousin. The woman told me that she was very close to her cousin and now the old and sick parents of the murdered woman would like her to take care of the surviving three year old boy, whose crazy father was in prison. But she was not sure that she could handle the responsibility. Together we came to the conclusion that she should act out the scene of her dream. She should gather all the relatives in order to address the problem of adopting the little boy and invite a shaman for the family gathering. The shaman would communicate with the soul of the murdered woman in order to ask her about the best stepparents for her child. The woman had great release and decided to implement this plan immediately.

A sixteen year old boy was brought to the shamans by his highly educated and atheistic parents after psychotherapy had failed. The parents told me that the boy was full of fears and had become aggressive during the previous year and that he was too 'closed.' His mother saw that I looked quite 'civilized' and yet communicated with the shamans at the same time. I told her everything I knew about the particular shaman that she wanted but was afraid to visit. The boy spoke perfect Russian and I asked for permission to have a talk with him. When his parents had left, he talked much more freely and openly. He told me that when he

was a child, he had wonderful colorful dreams and could hear music in his dreams. Then something had happened and his dreams became black and white. He also began to feel the presence of something disturbing, interfering in his life during the day. After his sixteenth birthday, he decided to get rid of it, to fight it, but he could not. Probably the consequences of this struggle scared his parents. I gave him my book of fairy tales about dreams. Soon after reading it he came to me smiling. "Look here, at this preface! It is written about me: 'In fairy tales, as in dreams, anything is possible. One can walk through walls, fly, catch on fire and not be burned, fall down and not be injured, even die and rise from death, ready for new adventures'." His parents watched the shaman work for a couple of days. At last they made their decision and invited her to their house. The next day I asked the shaman about the boy. "I had to clean the whole house," she said. "Their close relative died when the boy was only a few years old. The soul of the relative did not leave but caught the weakest and the most sensitive member of the family. Now the soul is gone and the boy will feel better." The boy's parents confirmed the shaman's guess about the exact time of death of their relative. Two weeks later, a Tuvan woman who knew the boy's mother came to Moscow. I asked her about the boy and she told that he became healthy and his mother seemed very happy.

A little girl (5 years old) stayed with her grandmother in line to a shaman. The old lady stopped me when I was passing by and asked, "Can you heal too?" I explained that I am not a healer. The grandmother wanted to tell me her problem in any case. She wanted the shaman to heal her grandchild who could not sleep well and often cried in the night.

Unfortunately the little girl did not speak Russian and I had to communicate via her grandmother. I asked whether the girl had nightmares. "Yes," replied the old lady, "she says that her dead grandfather comes to her and she is afraid of him." I then asked the grandmother if she remembered her dreams. "I remember nothing and do not sleep well," she replied. By that time I was more familiar with local traditions than at the beginning and I took for granted that, sometimes, gray souls of the deceased have reasons to disturb their living relatives. I also knew that all the members of a family frequently sleep in one small bedroom, as in a yurt, and it was quite possible that the little girl often slept in the same bed with her grandmother. The sensitive child really could see the same dreams as the old lady, who did not remember them. "Maybe, the grandfather would like to tell you something but you do not hear him?" I asked the old lady. "Yes," she replied, "I think you are right. I should ask the shaman to communicate with him."

### What Was My Dreamwork in Tuva?

It was certainly not research work or facilitation through private sessions. I was simply accepted by Tuvans as a part of their reality, which includes dream reality as well. I was used by them (or by this reality) as an appropriate tool to look for an action (a ritual) that would solve a problem. All of these were real problems from real dreams and very urgent for the reality of daily life.

Many people came to see the shamans with their children and I enjoyed communicating with them. Their dreams were bright, colorful, and joyful. By nature, Tuvans are shy and yet open at the same time. Shyness is one

of the most respectable features of character there. Openness is probably quite natural for people who have strong and clean energy because they are still strongly connected to nature. Currently Tuva is considered to be the cleanest ecological area on the Earth. While communicating with children, I felt a little sad, because it was clear that in some years these wonderful dreamers might lose this skill because of TV and bad disco music. Primitive action and loud electronics will force out real deepness and natural energy. But it is not hopeless, because adults take their kids with them when they leave for the country to take part in shamanic rituals. There are different rituals for different purposes but they all help to reconnect human beings to Nature, to the outside world and to the world inside.

I asked a strong shaman about the tradition of dreamwork in Tuva. The shaman told me that people who work with dreams are not shamans, but are highly respected by them.

My stay in Tuva was too short to learn the consequences of the rituals, but some people with whom I communicated will come to meet me again when I return there. This dreamwork experience has not yet been completed. C

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# Shamanic Dreams of Power

by Asa Katzeff

In June, 1999, I traveled to Moscow for the International Congress on Shamanism and Other Traditional Beliefs and Practices. The intention of the gathering was to bring together both traditional shamans and scientists to study shamanism and other indigenous spiritual beliefs and practices.

This was a rare occurrence, which would have been almost impossible if Russia were still under communist rule. Russian shamans of all tribes were persecuted cruelly during most of the Soviet regime, making the congress an historic event in a historical context. All the same, the scientific atmosphere in Russia is similar to that in other Western countries, where the practice of shamanism is typically viewed as 'pseudo-' and dismissed out of hand as though that single word were an un-erasable stigma. This prevailing attitude as well as the financial difficulties the entire country is experiencing were all problems with which the conference organizers had to contend.

The congress was supported by the Foundation for Shamanic Studies and the Saybrook Graduate School, both in America and the Moscow Shamanic Center. The meeting was organized by the Institute of Ethnology and Anthropology of the Russian Academy of Sciences, a large institution based in a huge, reflective, modernist building in Moscow. There are many varying fields of study that the Academy sponsors and many people within the Academy itself

were critical of the International Congress on Shamanism.

Fortunately, most sessions of the congress were held outside of town in the peaceful atmosphere of a sanatorium. In this environment the participants of the congress had the chance to eat together, take walks through the woods and get to know one another in a way that is rarely facilitated by scientific meetings. Participants from Switzerland, South Korea, France, Canada, Spain, Austria, Italy, Japan, Poland, Hungary and America were all present.

Two ancient images were combined by Yevgenij Faidysh to produce the logo for the Congress. A seven-rayed star was used, representing the seven heavens in some Buddhist traditions as well as in some Christian traditions. In the center of the star there was a spiral above a human shape; the spiral was an adaptation of a Neolithic cave drawing thought, by some, to represent life and fertility. Thus the logo reflects the holistic concept of the person as a microcosm within a larger macrocosm, an idea inherent in shamanism and one which seems to be re-emerging in many contemporary spiritual traditions. Some of the topics covered at the Congress were "Shamanism from the Perspective of the Study of Altered States of Consciousness," "Visionary Experience in Experiential Shamanism," "Traditional Worldviews of Shamans, Sorcerers, and Healers," "Healing in Shamanic Traditions," "Ritual Prac-

tice and Folklore," and "The Renaissance of Shamanism: Political and Cultural Aspects."

There were also several shamans from the Russian regions of Buriat, Altai and Tuva. Among them were Bair Rinchinov and two of his students; Afanasi S. Fyodorov; Jana M. Alexeeva; and Vera Sozina. Many of these shamans were persecuted during the Soviet era, and told stories about the hardships both they and their ancestors underwent. I had the opportunity to interview several of these shamans on their past, their lineage and their experience of repression.

The first shaman I interviewed was Bair Rinchinov. He and his two apprentices ate lunch with the translator Dimitri Spivak and myself. Bair is a short, stout man, with an Asian face and dark eyes. He possessed a presence that was very powerful, and commanded respect.

**Asa Katzeff:** How did you become a shaman? How were you called?

**Bair Rinchinov:** For my people, becoming a shaman is a trait that comes through the family, through the kin. For instance, in my family on both my father's side and my mother's side, there were shamans for many generations. In earlier times, practically everything was prohibited, but now we see it as a suitable time to open ourselves to the world.

**AK:** In earlier times... under



Asa Katzeff (left) with Fellow Congress Participants

communist rule?

**BR:** Yes. First in communist times and secondly during 250 years of Buddhism in Buriat lands, which was also fairly negative to primeval practices. But we have exercised our influence; for instance, if you hear the chants of the Buddhist monks in my country, the tune is usually derived from primeval melodies of the shamans.

**AK:** During Soviet times what oppressions did your people face?

**BR:** Well the general politic was to eradicate. It was primarily the extradition of the major figures both in the Buddhist community and the shaman community. For example the Buddhist monasteries couldn't build a single network because the communists isolated them. My father was a well known shaman. He was extradited and forced to live in another place in Southern Siberia. He spent about twenty years living there and he hid his native knowledge. He returned home only after 1953, the year of Joseph Stalin's death.

**AK:** What is the mission you try to accomplish in your work?

**BR:** Well first it is to unite the shamanic forces for the cause of peace.

**AK:** What are the shamanic forces?

**BR:** Primarily the people who belong to clans where the shamanic tradition can be traced

back at least twelve generations, where the tradition is primarily healing or divination, or both.

**AK:** Are there other ways for a shaman to be called?

**BR:** In my autonomous region there are eight major clans and in each one there are specific ways to become a shaman.

**AK:** In your clan, what is it like to train to become a shaman?

**BR:** The main activity is rituals. For first three years of training we have special rituals every year. Then we have large feasts every fourth year. So the most important ritual is on the fourth year when a horse is sacrificed. Instruction time is up to forty years and during this time a person is very well instructed both in traditional culture and their family traditions.

**AK:** The most sacred ceremony of the Lakota people in North America is called the Sundance. In some Sundances they sacrifice a buffalo and drink the blood. The head of the buffalo goes up on a hill overlooking the place where they dance.

**BR:** Native Indians are genetically near to us. We use our five fingers to count animal symbols that represent a student's progress. First is the horse, then the camel, the buffalo, the goat and the ram. The teacher watches and monitors the apprentice's progress from one stage—or one animal—to the next.

**AK:** What vows are made during a ritual?

**BR:** During the first ritual the shaman says to all the gods that he will use his gift only for the sake of humanity and it can be used to bring harm to people only in case of direct threat to his family, his wife and his children.

**AK:** It is well known that your people, and all indigenous people have many problems. What are you and others doing to help resolve them?

**BR:** We are coming together and are going to discuss these particular issues, so we hope to come up with a solution.

**AK:** What do you think the way to the address these issues might be?

**BR:** For me the first priority would be stopping the decline of Russia in general and secondly to save the minor nations that exist in its framework.

**AK:** Thank you very much for this interview.

**BR:** Thank you very much. Let me wish for your readers that they have longevity and clear skies.

**O**ne of the major events of the congress came when the visiting shamans performed kamlanya. There were several kamlanyas during the week and the first one was performed by Jana M. Alexeeva to formally begin the congress. I asked Marjorie Balzer what kamlanya was, and she told

me it was a word that meant ritual and used because many people did not like the word seance due to its connotations. A kamlanya is serious business.

A kamlanya I had the fortune to see was conducted by Afanasi Fyodorov, a Yakut shaman who owns his own theater and teaches at a local university. His kamlanya was indoors, the lights were dim and many people were gathered in a semi circle to respectfully watch. The beginning consisted of burning hair and putting on his costume, which was very heavy, made of leather, and had many pieces of metal sewn into it. When Fyodorov moved the metal clang-ed together rhythmically. He was then given his drum and pro-ceeded to dance, first softly, then faster and faster. The drumming became frenzied, accompanied by the clanging metal... and then quieted. Then the drumming would get louder and this cycle repeated itself several times. In the end, he lay down in a ritual trance, seem-ingly exhausted, and his helper took off his ritual costume.

Soon after that, I had the chance to hear Afanasi Fyodorov speak. He stood near a collection of pictures of shamans he had mounted on the wall and re-counted stories about them. After Mr. Fyodorov finished there was a moment of stunned silence, followed by applause. Someone said "Ota prekasni," meaning "That was wonderful."

While much of the congress devoted itself to the big names, there were dozens of lower profile shamans and scientists who contributed significantly to the congress' success. Among these was a shaman named Vasily Gubanov. He was a young man compared to Bair and Fyodorov, and was very humble and soft spoken during the conference. When the shamans sat together, he took a place to the side, because he insisted he was still only an apprentice. I met with him several

times during the congress—once in his room over coffee—where he showed me his shamanic tools and costume. As neither of us spoke a common language, it was a unique experience trying to communicate. With great patience he told the story of each of his objects, feathers, sticks, claws and fossils, until I understood. Despite our differences, we had a lot in common and promised to meet again at the end of the congress.

Towards the end of the week he was kind enough to grant me an interview; we sat outside under the trees in the sunshine, our friend Dimitri translating.

**Asa Katzeff:** I would like to hear the story of how you became called to shamanism.

**Vasily Gubanov:** There were a variety of dreams throughout my life, and the first one was when I was three and one half years old. I had a near death experience and felt as if I was traveling very wild and fast. I traveled through many worlds and I saw God. God prom-ised to protect me and to help me. I'd forgotten this experience en-tirely and the remembrance re-ap-peared in my mind only about ten years ago.

The second experience was when I was seven. I had a very high temperature, more than 40 C (104 F), almost on the verge of blood boiling. I was in delirium for about three days and nights and a single scenario repeated repeatedly. The scenario was as follows: The intention of God was to send me down to the world of people. He looked at me and said, "You are too good for humans." Then I had a very strange experience and I felt as though I were falling into a huge tunnel in the ground. Many tall buildings were around me, and there were several tunnels, like a labyrinth. I was struggling through it. It was quite painful and part of me was lost, and another part was installed in its place. I underwent a kind of transformation. I had a

strange feeling of *deja vu* at that moment, as if these kinds of laby-rinths and feelings were well known to me. I felt as if I had been through it somehow before and I accepted it as inevitable. Then God looked at me and said, "You are still too good for humans." Again, I went through the labyrinth. It was very painful and I felt terror and fear and discomfort. Then God looked at me and said, "No, you need to go a third time." So I went through it again. After that I was terrified that I might be sent through it again. The expe-rience was too petrifying and painful, and I prayed to God, "Why are you doing this to me?" The answer was: "It is the way it should be."

I saw God as a main stream with many subdivisions, many mi-nor streams flowing left and right, left and right, left and right. One part of God was good and gentle, and the other was terrifying; half gentle and half cruel. The most dreadful thing was the limitlessness of God. I was so terrified I turned my back and tried to walk away, almost to run. Then I caught a glimpse of God behind me and the most dreadful realization came that I myself was a mirror-like reflection. I am the human and yet I am the divinity. I forgot this ex-perience.

I also had a dream when I saw four beings who I realized later were my spiritual teachers and guides. They discussed my life span between themselves. I couldn't understand why they did this, and forgot this dream also, but I remembered them very clearly about twelve years ago. I had a very peculiar dream, and after that I decided to change my lifestyle and habits. I started to do spiritual practice. After I began my practices, the memories of three and seven years old re-ap-peared. Only then did they re-appear, however; not sooner.

In 1990 I had a very strong emotional disturbance when I was

performing spiritual practices after walking on burning coals. I fell into what I call the 'base, absolute darkness.' A question about a specific spiritual practice appeared inside me, and not only did I receive the answer to the question, but also the understanding of the correctness of this practice. When I returned to an ordinary state of consciousness, I realized that for many practices I did not need a group teacher and could follow the spiritual path on my own. I realized that many answers and many orders from higher teachers will appear in my consciousness as soon as I begin performing this special practice. So I didn't get any advice from outside.

I began teaching these practices to people, but in two year's time I stopped. Half a year after that I had a very strong depression. I felt a loss of energy, I couldn't move, I couldn't run, I couldn't jump, even though I was officially in perfect health. I started to hear voices and the spirits began to appear. The problem was I didn't have an elder human teacher nearby. Nobody could advise me what to do next. I had to endure a hard spiritual crisis for about eighteen months. However, I began my teaching to the people and everything came back, my health was restored. I remembered myself. All the knowledge and abilities that were in a latent condition for these eighteen months emerged again. Afterward, I began my shamanic practice.

AK: How old are you now?

VG: Forty-two

AK: So you've been doing spiritual practices since you were thirty?

VG: Yes.

AK: How long have you been doing shamanic practices?

VG: I started occasional practices about ten years ago, and began practicing seriously in 1994.

AK: One more question: Have

you ever witnessed a case where something miraculous has happened through your practice?

VG: Yes.

AK: Can you tell a story?

VG: Well, I see small miracles appear quite frequently. What in particular are you looking for?

AK: Pick one.

VG: I was in the Tuva Republic last year. A woman was brought to me who couldn't walk properly. Her legs felt extremely weak. She was like this for a long time and no doctors could help her. I performed a ritual and saw some ancient knowledge. Then I performed kamlanya. The next day I was in sitting in a shaman's house talking to some people and a young, beautiful, energetic woman walked in and said, "Hello." I answered, "Hello.." and kept talking. A friend said, "Look, she is here for you." That transformation was miraculous; she went from a middle age, tired old woman, to an energetic, hope filled shining young woman. Her health was restored and she has remained in this condition until today. The difference seemed to be like fifteen years. She was about fifty years old then, and after she appeared to be thirty-five.

I also had a moment when a young man came to me who had been in the hospital for about six months. The doctors couldn't tell what was wrong with him. The problem was that he was a very apathetic, depressed person... what we call a cold pizza, very dull. I did a ritual and while I was doing the ritual a strange feeling of trance fell on me and I clearly realized what to do. I asked to go into town for several days to take a look at what was going on, after three days I came back, and the young man ran out of the hospital. He said he was leaving the hospital and going home and he felt marvelous. I say that if my ritual is successful, then it will be raining within 24 hours. It is usually raining in that period.

AK: Thank you very much.

After the main events of the congress concluded, it was time to say goodbye. While there are still many areas that need improvement, one thing the International Congress on Shamanism proved beyond a doubt is that there is a place where both science and traditional beliefs can interact. While many believe the two are mutually exclusive, this is not the case. Not only were shamanic practices enriched by a scientific viewpoint but traditional science benefited from the shamans' call to ecological and social responsibility. These two traditions still have a lot to learn from each other.

Beyond the importance of these two traditions coming together, the event was also historic. There were over 100 participants at the congress and when we departed on June 13, each one of us felt gratified that years of repression were over and that the Russian shamans could speak and teach openly about their venerable tradition. C



I would like to thank Bair Rinchinov, Afanasi Fyodorov, Vasily Gubanov, Stanley Krippner, Dimitri Spivak and Dimitri Rumiantsev, Natasha Remizova, Kira, and Karina, without whom this article would have been impossible.

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# From Paper Towels to SoulCards

Deborah Koff-Chapin  
and Touch Drawing  
by Cat Saunders

One of the gifts of interviewing people is that I get to meet some amazing people. Some of them are well known; some are not. Then there are those who will be famous, given enough time for word to get out. Deborah Koff-Chapin is one of those people.

New Times, 1991

When I wrote those words in 1991, I knew that I would be writing about Deborah Koff-Chapin again one day. Although Deborah would humbly resist my use of the word famous to describe her, the truth is that her extraordinary SoulCards deck has sold 40,000 copies worldwide, and it's been translated into four languages since its release in 1995.

Now SoulCards has been joined by SoulCards 2, a sister deck of sixty more unique and powerful images that are offered without interpretation for the purposes of reflection, inspiration, and creative delight. These images come into the world through a process called Touch Drawing, which was given to Deborah in a state of playful revelation during a mundane cleanup task on her last day of art school 26 years ago.

**Cat:** Will you tell the story of Touch Drawing?

**Deborah:** I went to art school at Cooper Union in New York City in the early '70s. The art world was very conceptual and abstract then. It had an element of the sacred within it, but there was a calling in me to create more direct human imagery of a soulful kind.

In my last year, this calling surfaced in a moment when I did a little doodle and wrote, "What's wrong with drawing a face?" I scribbled this stupid little cartoon face, and it almost felt like I'd done a dirty drawing, so I tucked it away. Still, there was something powerful about manifesting that. It was like a seed.

When I found Touch Drawing, that seed popped out of the ground. It happened on the last day of my last year in art school, when I was helping a friend clean a glass sheet that was covered with printing ink.

I put a paper towel down on the sheet of inked glass, and I began to play by moving my hands on the back of the paper towel. When I picked it up and



turned it over, I was blown open. It was a thunder-and-lightning kind of revelation to see the lines that had come directly out of my fingertips, especially after all those years of sitting twenty feet away from a painting and contemplating it for an hour before making another stroke. To have this direct expression right out of the human body! I knew that what was being given to me was something much bigger than for myself alone.

While knowing that I wasn't just doing it for myself, I also realized that I was doing it for personal survival. It was a time when I had no support structure, not even the understanding of friends. Touch Drawing was my thread through that time. Even when I felt crazy or in pain, drawing helped me access a stable place within. In giving form to my feelings, no matter what they were, they became externalized and somehow redeemed. What I eventually realized was that I was not only creating images; I was sculpting my own self. I haven't stopped since.

**Cat:** Since I've studied human neurological functioning for many years, I've wondered why Touch Drawing affects people so deeply. Something quite profound happens when you draw with both hands simultaneously, without implements. Both hemispheres of the brain can express together at once.

**Deborah:** Even when you do Touch Drawing with one hand, it's completely different neurologically from when you draw with an implement, because you're drawing with an ungrasped hand, an open hand. Also, it's not just your pointer finger that you're using like a pencil.

**Cat:** I've used my elbows to do Touch Drawing ó and sometimes my feet!

**Deborah:** I find that my middle finger is often the lead finger. I've looked at charts for acupuncture to see what each finger connects to in the body. There's a lot going on! You open all these channels when you work with an open hand and use all your fingertips and palms. It's energy work.

**Cat:** I remember you saying that a few people mentioned to you that they thought that some of the

images in your first deck were "too dark."

**Deborah:** Some people think that spiritual art is best represented by disembodied, astral images that are often painted with white and have a certain sweetness to them.

**Cat:** As if God is only about one part of existence. **Deborah:** Some people think so, but my work is embodied and feeling-full. It doesn't fit neatly into the standard spectrum of art styles. I think of SoulCards as spiritual art, yet they are very different from most of the work that is done in this area.

When I'm selecting drawings for SoulCards decks, I try to find as broad a range of feelings as possible, so there's something to meet people wherever they are. If you're in pain, and you pick up a deck that's only about angels and sweetness, some part of you will feel cut off and denied. If instead you pick up a deck and find a reflection of where you are right now, your experience is affirmed. You know it's okay, that it's just another feeling.

**Cat:** Like the weather.

**Deborah:** Right. In my decks, I try to show as much weather as has moved through me. There will always be a wide range feelings and experiences in my work, and this may include images that express a moment of pain.

**Cat:** I wonder if you'd talk about your process of bringing SoulCards into form, since you published both decks yourself?

**Deborah:** There were two women who were very honest with me when I was considering whether to publish SoulCards on my own: Kathy Tyler and Joy Drake, who did the famous Angel Cards from Findhorn. They said, "If you're going to do this independently, be prepared to give a year of your life to it completely."

**Cat:** Just a year? Were they kidding?

**Deborah:** A year! Now I laugh at that! But basically, for a whole year, that was all my life was about. They prepared me for the fact that independent publishing isn't just about getting the cards printed. Actually, I'm glad I didn't really know what was involved with getting SoulCards off the ground, because I might not have done it.

**Cat:** Kind of like childbirth?

**Deborah:** It's very much like having a baby. You can read everything about labor and birth. You can hear everybody's story, but yours is going to be

different from anyone else's. All you can do is get a sense of the range of childbirth experiences.

**Cat:** You actually did a series of Touch Drawings when you were in the process of giving birth to your daughter.

**Deborah:** I like to have my drawing board available for important experiences in life, so I brought it to the hospital. I had to be in the hospital because of complications. During labor, which for me lasted about thirty hours, I drew during contractions. I should have drawn for more hours than I did, because drawing took the pain and spread it out all over my body. Also, instead of waiting for a contraction to be done, I was actively creating with the pain.

I think that's a core theme for me: If you can create with whatever is happening in your life, you redeem it in some way. You put it outside yourself and do something with it that's beyond yourself.

**Cat:** It sounds like there was no way anyone could have truly prepared you for your experience of childbirth, just as no one could adequately prepare you for independent publishing.

**Deborah:** Yes. Many people approach me and say, "Oh, I have this idea and I'm going to publish it myself!" I can tell who's really serious when I throw out a few things about how much I've spent. It's at least in the multiple tens of thousands of dollars, like \$40,000- \$60,000 to launch a project.

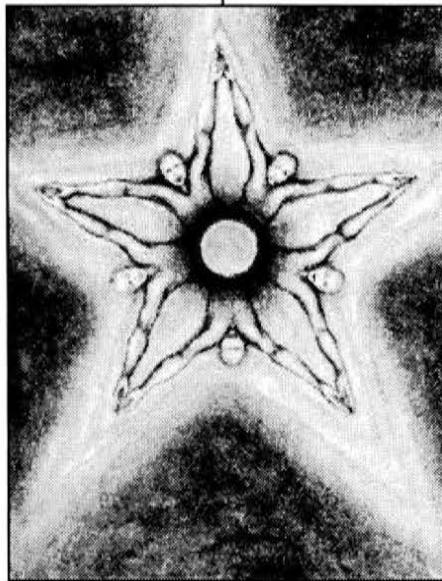
**Cat:** Right. I thought it would cost about twenty grand to independently publish my book, but it was actually closer to \$40,000. High finance and creative debt!

**Deborah:** Yes. Then people say, "Oh, you've sold 40,000 decks. You've made so much money!"

**Cat:** People make such assumptions. They forget to divide those 40,000 sales by five years, or they don't realize that you must repay that huge initial investment or loan. Also, they might not know how many people take a cut from each sale, or they don't understand about ongoing expenses.

**Deborah:** The truth is, I make a very modest income. Not to have lost money as an independent publisher is considered quite successful.

I'm grateful that the SoulCards have at least brought in enough income to support Touch Drawing and all the other aspects of my work. But there's always another expense. The overhead is enormous.



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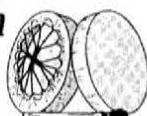
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having the self-discipline to say I need to create studio time. But there are times when, like a mother, I have to let go of having studio time.

A long time ago, I gave up the idea that sitting in the studio, drawing, is somehow higher, creatively, than other things. Since then, I don't feel any less real when I'm in the office than when I'm in the studio. I just follow the creative force wherever it calls me at any particular time.

**Cat:** Where is your creative process leading you now?

**Deborah:** SoulCards 2 has just been released, and I'll tell you a secret: I already feel like doing another deck. I want to do a deck of faces only.

**Cat:** Dirty drawings!

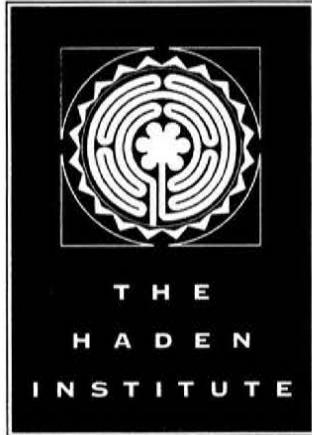
**Deborah:** Right! It's a very core part of my work to bring through these beings, to draw deep, soul-spiritual faces. I've never selected these kinds of drawings for SoulCards because the faces have a different style and color quality. With SoulCards, I simply drew whatever was happening for me. Later I made the selections. For this set of faces, I may intend them for a deck. I don't exactly know how this will happen, but I am feeling inspired to work on it. I may go into the studio and ask, "Who wants to come through?" G



Deborah Koff-Chapin is the creator of SoulCards and SoulCards 2, available at bookstores or <http://www.touchdrawing.com/>. For more information, call (360) 221-5745 or email [center@touchdrawing.com](mailto:center@touchdrawing.com).

Cat Saunders, Ph.D., is the author of Dr. Cat's Helping Handbook, available at bookstores or <http://www.drcat.org/>.

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**Diana McKendree**, Jungian-oriented psychotherapist, Anamcara (soul friend and guide), process consultant, lecturer, working extensively in England, Canada, and the United States. Specializing in dream interpretation and executive coaching.



**Keith Parker** is an ordained Baptist minister and Jungian analyst in private practice in Switzerland and America trained at the C.G. Jung Institute in Zurich.



**Jeremy Taylor** is Past President of the Association for the Study of Dreams, a thirty-year teacher of the Dream in church and community, Unitarian minister, and author of *Where People Fly and Water Runs Uphill*.



**Ann Ulanov** is Professor of Psychiatry and Religion at Union Theological Seminary, New York, Training Analyst at the New York C.G. Jung Center, Analyst in private practice, and co-author of *Religion and the Unconscious* and a multitude of books related to dreams, psychology and spirituality.



**Barry Ulanov** was formerly Chair of the Department of Religion at Bernard College, Columbia University, co-author of *Religion and the Unconscious* and many other books dealing with depth psychology, religion and the dream world.

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# Shamanic & Jungian Dreamwork

by Maureen B. Roberts, PhD ["The Dark" Nathair]

Just as myths are waking dreams, so dreams speak the language of myth. Indeed, Jung stressed the indispensable importance of the psychotherapist's possession of a broad knowledge of comparative religion and mythology, if s/he is to do justice not only to the mythic dimension of dreaming, but also to the infinite complexity of soul.

Like myths worldwide, dreams are full of stories and dramatizations of conflict, wounding, healing, death, rebirth and transformation, what we could call 'Eternal Mind's eternal recreation' as it rehearses on an unconscious plane before appearing on the waking stage. By looking at our dreams in a mythological context, we can better appreciate soul's need to pathologize, and we can learn to navigate the Underworld through embracing symbolic death and rebirth in terms of their mythic resonances.

## Personal vs 'Big' Dreams

When dreams tap into the collective unconscious, which Australian Aborigines revere as 'the Dreaming', for instance, universal mythic themes (such as the Primal Serpent) inevitably erupt, since the archetypes which inform these deepest layers of the psyche usually take on mythological or religious forms. Most tribal cultures therefore distinguish between personal dreams - which have relevance only for the

dreamer - and what they call 'Big Dreams', often the province of shamans, which tap into the omnipresent, universal archaic depths and present an urgent, deeply impacting and powerfully emotional message, or vision to the whole tribe - and (sometimes) to the entire World. Of course, the line of demarcation between Big and personal dreaming is blurred, as are all the psyche's fluid boundaries, such that most dreams contain a 'soul soup' mixture of both personal and archetypal material.

To best explore the wisdom, diagnostic and healing potential of dreams, we need to honor both their sense of imaginal play and the importance of intuitive insight as a mode of reflection on and path to understanding the psyche's drive toward wholeness. By exploring how our dreams and imaginations help us dialogue with the unconscious, these soul-journeys invite us to blend original experience with mythic reflection on it, such that the personally unique is anchored in an archetypal, hence universally meaningful context. In this way, difficult, disturbing, intensely emotional, challenging, or wounding life situations, which are often 'represented' in our dreams, are sanctioned with meaning. For it is meaning which is able to make suffering bearable, while meaningless suffering is next to impossible to endure; indeed, it is a prime contributor to depression, anxiety

and suicidal urges.

Dreamwork, imagination and conscious reflection work together to nurture the equilibrium and wholism of the psyche. By learning how to express or articulate our inner work in a variety of ways - through writing, reflection, artwork, dance, music, drama, or ritual - we activate the healing potential within us and acquire greater flexibility and broader scope in working with our own material, and when involved in one-to-one therapy, or creative group work.

## Jungian Dreamwork

Throughout the process of (what Jung calls) individuation, which involves consciously incarnating and celebrating the unfolding Tao of our wholeness, we come to appreciate how dreams and creative imagination (as 'dreaming awake') contribute to the self-regulation, growth and natural balance of the psyche (the Greek term for 'soul'; hence 'psychotherapy' means 'serving the gods who inform soul').

Jungian psychotherapy is a shared soul journey in which each person, as an equal participant, stands to learn and be wounded and healed. Reflections on a particular dream or event are always imaged through a joint process of exploration, and I have found that in most therapeutic situations I have worked with, the myth is acted out simultaneously and through synchronicity (as the

mirroring of psyche and matter) on both the outer and inner planes. It is rarer, in my experience, to see the myth unfolding solely in either a dream, or in outer life.

Firstly, then, a sound understanding of the vast range of meaning of symbols in mythology, fairy-tales, symbols, alchemy and comparative religion helps us to amplify and provide an imaginal context for dreams and their archetypal material. An ideal place to start with dream-work is therefore to read up as much as possible on mythology, alchemy and comparative religion. (Here Jung and Joseph Campbell are indispensable soul guides). Avoid stereotyping, or simplistic 'how to' books on dream interpretation, as well as rigid theories and methods. As Jung made clear, such quick and easy approaches are naive and useless, since each dream is unique and can be approached only through a painstaking examination of its personal context, regardless of whatever archetypal material might be present.

#### Dreamwork Exercises

Exploring dreams is hard work that deserves and rewards careful attention and in-depth study. For those feeling drawn to this inner work, perhaps you could begin by considering how dreams have contributed to your understanding of the individuation process, particularly in regard to the psyche's capacity for self-regulation, in particular its tendency to compensate, or counterbalance conscious one-sidedness. For instance, a person who is too theoretical, or impersonal often dreams that s/he is deeply involved in personal relationship issues that require a more feeling-based sense of values and emotional needs; or a person who thinks too highly of her/himself may dream that s/he

is a nobody.

Using examples from your own dreams, or the recorded dreams of others, reflect on how dreams and creative imagination work have helped shed light on your life direction, values, ideas, abilities, blockages, imbalances, problem areas, or relationships. Next, try finding a quiet space where you can relax and journey inward without interruption. Center and empty yourself and invite a character from a recent dream, or a mythical figure to occupy your imagination. Dialogue with the character by watching, listening, and asking questions. Listen to the responses, which may come in words, images, feelings, transformations of form, gestures, offered gifts, touch, scent, or symbols. Relate the imagery, sequence of events, feelings, or symbols to significant issues in your own life and to any relevant themes, images, characters, or patterns of transformation found in myths or fairy tales.

Thirdly, through the use of either music, dance, drumming or ritual, or by focusing on stimulating imagery, allow your imagination to bring into focus a tranquil nature scene which you can safely enter. Find a special spot in the scene and use it as a starting point for an inner journey. Allow your imagination to guide you. Take note of what you see, feel, smell, taste, or hear along the way, and after you have completed the journey (by returning to your starting point), record or reenact your memories in the form of drawing, drama, ritual, song, poetry, sculpting, creating a personal symbol, or painting. Work meditatively, and allow your intuitions and feelings to shape your creativity. Later, in dialogue with a friend or therapist, reflect on the material and summarize, with reference to mythological material, any insights or intuitions at which you arrive.

#### Dream Incubation

Bearing in mind the need for a mythic context for wounding and healing, Jung's connection with the healing practices of the ancient Greeks becomes apparent. Patients went to the temple of the God of healing, Aesculapius, to receive their own healing dreams through 'dream incubation'. Lying on specially inclined couches (from the name for which comes our word 'clinic'), they would fall asleep, surrounded by sacred serpents which the priest-healers would release among them, and would hopefully receive in their dreams the needed remedy, sometimes in the form of oracular advice from the god. (Interestingly, even today we retain the memory of this rite through our medical symbol of the Caduceus of Hermes - the twin entwined serpents which image the male/female kundalini energy and the ambivalent archetype of the Wounded Healer).

Following in this self-incubating tradition, Jungian therapists ideally aim to provide an atmosphere conducive to the activation of the psyche's self-creative urge, through allowing the unconscious to surface and speak freely through artwork, creative imagination, visual impressions, sandplay, shaping or molding, dance, drama, music - the possibilities are unlimited.

#### Shamanic Dream Healing

Working shamanically, that is, intervening in the healing process such that the patient is more passive, through rites of dream incubation I have at times emulated these practices of the ancient Greek healers. I have found this approach particularly helpful if a patient is extremely weak, exhausted, or otherwise unable to take an active part in the healing process.

The sleeper is placed on a slightly inclined place of rest, with the head to the North and uppermost to induce the flow of energy from crown, the place of dream reception and processing, to the feet at the South, the place of dream outflow (e.g. when some folk go astral traveling in dreams, they leave the body via the feet). I see the North, as do many Native American Indians, as the place of renewal of the Earth and the soul, the place of rest and cleansing, of Big Winds, which allow the sleep-released freedom of the flying spirit, and the locus of symbolic death as Winter dormancy, hence North focuses the right sort of energy for dream incubation and sleep-healing.

Again like the Greeks, I place serpent totems - often in the form of Australian Aboriginal and Huichol carved wooden snakes - around the sleeper, since they symbolize the healing gods and focus the power of the dream to both wound and heal. I also surround the person with quartz 'dream crystals', which are programmed to capture the dream, then replay it when the person awakens and communes with the crystal, often by placing it against the heart or third eye chakra.

Sometimes I gently drum and chant the person to sleep, while quietly calling upon several of my animal guides, usually Wolf, White Tiger, Unicorn and Turkey Vulture, to prowl in circular vigil about the room. I also ask (though cannot command) four of my shamanic deities, usually two from Overworld and two from Underworld, to stand guard in the four corners of the room. Sometimes, I enter the dreamer's dream through journeying, through which, in either animal or human form, I meet up with them and lead them on a journey, sometimes to recover a lost soul fragment. A few folk have recalled these meetings and journeys on waking.

### Shamanic Crystal Dreamwork

Even though, as occurs in psychotherapy, it is still up to the patient to in some sense cooperatively receive the healing, shamanic help differs from therapy not only in being more interventional, but also in terms of the range of tools used for the job. As one example, I work closely, as do many tribal shamans, with the unique energies of stone and crystal, the characteristics of which are taught to me by Eternal Child deity Aaivan, who is concerned (as was Jung) with the psychic aspect of matter as the necessary complement to the material aspect of psyche.

Aquamarine, for instance, is a helpful stone for dreamwork. Since it embodies the ocean's energetic resonance (hence its color), it mediates our connectedness to the deep seas of the unconscious. I sometimes pre-scribe that a person try placing a piece of aquamarine under their pillow, or journey into its oceanic depths as a tunnel into the Undersea. As well, the color of our body's life-force is sky-blue, which is the color of Earth as seen from space, so aquamarine helps one travel into these outer regions.

I sometimes use aquamarine when assessing a person's surrounding life-force, which often looks like trillions of fine, hair-like blue arrows. If this field is thin in places, it indicates that physical strength needs boosting and I apply healing through the base chakra, using the aquamarine as an amplifier. If the life-force insists on leaving the body, the dying person can hold, if they wish, the aquamarine to help ease the transition to death, though this must be done with care so that the life-force is not held back too long.

### Shamanism as Sacrificial

#### At-one-ment

But regardless of which tools of the trade are used, and what degree of intervention is deemed necessary, shamanism does not only mean learning techniques. Shamanic healing means everything from the energy of touch, to one's sensitivity to the countless resonances of that same universal energy throughout mind and Cosmos, to the images, fire and feelings evoked when the shaman interacts and talks with others. More generally, working shamanically is, as much as anything, about cultivating, nourishing and sustaining a particular level of awareness in which many intertwining layers, or levels of reality are inscribed within one infinite Sacred Circle - which has no outside.

One way to access that reality is in our dreams, so may you explore and appreciate more fully the mythic resonances, scope and richness of your own dreams and imagination. May you come to cherish more deeply the challenges, treasures and healing potential that lie within you. And may these adventures into the labyrinths of soul be both rewarding, enlightening and nurturing to soul (including the World Soul) for all who choose to embark upon this fascinating and unending quest. ©

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Home Page 'Jung Circle' <http://members.xoom.com/jungcircle>

**Review by Laura Mullen**

### Dreaming True

By Robert Moss

A Pocket Books Trade Paperback  
Original; Publication Date: September 12, 2000; \$14.95

Internationally recognized dream explorer Robert Moss helps countless people experience richer and more creative lives by working with the energy and insight of their dreams and helping them become conscious dream journeyers. Now in his new book, DREAMING TRUE, Moss shows how our own dreams run like Harriet Tubman's Underground Railroad through our lives, offering us paths to creativity, healing, and mutual understanding. Dreaming offers us keys to finding and fulfilling our heart's desires, and is a vital way of getting in touch with the 'secret wishes of the soul.'

Moss relays the amazing story of how Tubman, who personally escorted 300 slaves to freedom, was guided by specific dreams to safe houses, river crossings, and friendly helpers she had never previously encountered. This is a powerful example of how we can 'dream our dream,' as individuals and as communities. In DREAMING TRUE, Moss teaches readers the technique of dreaming true, which involves scanning for precognitive content in dreams and determining appropriate action to fulfill or avoid the possible futures foreseen in dreams as well as conscious scouting into the future.

DREAMING TRUE shows how we can use our dreams for both practical and spiritual guidance in every passage of our lives, and offers a bold vision of how our society would be healed and transformed if we made room in our lives to share and celebrate dreams with others. "I have a dream: that we will again become a dreaming culture, where dreams are shared and celebrated every day: in our families, our workplaces, our schools, our clinics and our religious communities."

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## On Dreams

### and Art:

#### An Analogy

by Montague Ullman, M.D.

#### Part One

All art begins in a flare-up of creativity which is then externalized in one way or another. True art is something uniquely personal which is then transformed into something meaningful to others. It becomes socialized. Beethoven's music began in his head. This transformation process begins with getting the right notes jotted down. The end-point is an orchestral management played before an audience. The mood and feelings of the creator resonate in highly personal ways in those who hear it. The socialization of art involves a collaboration.

A dream is not a work of art in the usual sense of the term. It is, however, something quite analogous. The dream comes into being from the same creative source. The transformational process begins with the dreamer awake noting the imagery and the story being told. Images have been creatively rearranged to metaphorically capture the range and depth of the emotional currents at play in the course of the night's periodic episodes of dreaming. The dreamer awake is in an entirely different state of consciousness than when asleep and dreaming. The dream is a creature of the night and has its own emotional agenda, often at odds with the dreamer's waking agenda (we are a bit more honest about ourselves when we are dreaming).

Awake, the dreamer is once again an actor on the social



stage. He or she is an accidental beneficiary of a message from the unconscious domain. The feelings may remain and some of the content may be transparent, but for the dream to really come into its own, interaction with others is needed. That's where the dream-sharing group comes in. As in the full socialization of the arts, collaboration is required.

Talent and craft are the components of art. Talent is inborn. Craft has to be learned. Learning one's craft is a mutual endeavor between a master craftsman and a beginner. The painter learns about the use of color, design, perspective, etc. from other painters, living or dead. The actor learns his or her craft by attending acting classes. The dreamer had best turn to a dream-sharing group to learn the art of working with a dream. We are all endowed with enough talent to dream every night of our life. What we have to do is learn something about the content of dreaming, why that content is valuable, and how to retrieve it.

What is it we all have to learn about dreams? To summa-

rize what I have covered extensively elsewhere (Appreciating Dreams), there are the three basic features of dreaming consciousness, namely, the form in which information is presented, the nature of the potential healing function of dreaming, and finally, there are the skills that have to be mastered by the helping agency.

#### Basic Features

1. A dream starts in the present. We all move into our future with more or less emotional baggage from the past. The feelings and preoccupations we go to bed with surface during the dreaming phases of sleep, and determine the issue to be explored.

2. That exploration takes the form of linking those feelings to their source in the past.

3. What the dreamer comes up with is a perspective on the issue that is a bit more interestingly honest than was available awake.

#### Form

Creativity is at work in accomplishing this task. Out of the store of images available to us, we are adept at creatively rearranging those we need to pictorially capture the emotional currents at play at the time. The result is a story told in a sequence of metaphorical images.

#### Range

The content of the dream can arise out of any of the four domains in which we live our life 6

the biological domain (stimuli arising from our bodily tissues), the unconscious psychological domain (what we don't know about ourselves), the unconscious social domain (what we don't know about some of the fall-out from the values and social institutions that have an impact on our lives), and the cosmic dimension (what we don't know about our place in the universe).

### The Healing Process

The function of the dream, in my view, is to respond to novel stimuli that arise day or night that require attention. They may be banal such as a dream in response to the urge to urinate, or of greater or lesser significance in response to situations arising in waking life. The latter come into our dreams when they touch on unfinished business from the past. By unfinished business I mean aspects of ourselves we have not yet faced. The function of the dream is to reconnect us with those disconnects that continue to affect our lives. By reconnect I mean honestly confronting ourselves with what we have not taken a good look at. The dream speaks the truth about ourselves if we can find the courage and support we need to face it.

Finally, there are the skills that have to be mastered by the helping agency. There are only two. One is the art of listening to everything a dreamer has to say without prejudging whether what you hear supports your a priori ideas about the meaning of the dream. The second is the art of putting questions to the dreamer that are helpful without ever being intrusive. These sound simple but, like all skills, they require considerable practice before they are mastered. When properly applied, they make room for the dream to say whatever it has to say. Their importance will become more obvious as I develop the analogy between dreams and art.

The application of the knowledge outlined above is the craft that is involved in dream work. This involves a collaboration between the dreamer as artist and the members of the group as artisans. A sculptor might model his work in clay and then work with artisans to bring the work to its proper dimensions and appearance. Without the help of the artisans, the work of art might never have been properly externalized. A musician needs instrumentalists to give voice to a symphony.

Those who are familiar with the process I use in group dream work know the "craft" that has to be mastered to be of help to the dreamer. I am going to offer a brief outline of the process, and then reframe the roles of the dreamer and the group to further develop the analogy between dreams and art.

### The Process

#### Stage I:

A dream is presented to the group.

#### Stage II:

The group works with the dream as their own, sharing their feelings and ideas about the imagery as their own projections.

#### Stage III A:

The dreamer's response. The dreamer is free to respond to the work of the group and to offer his or her own associations.

#### Stage III B 1:

The dialogue begins. The group asks open-ended questions of the dreamer to help recover recent feeling residues that triggered the dream.

#### Stage III B 2:

The dream is read back to the dreamer in the second person and the dialogue ensues to further clarify the images.

#### Stage III B 3:

The group again offers their projections in the hope of helping the dreamer make further

connections between dream and waking reality. These comments are what I refer to as orchestrating projections.

In returning to the analogy of art and dreams, both arise as a creative upsurge from an unconscious domain. In both, craft then comes into play to affect a transformation to the finished product. Both enter a public domain in collaboration with an audience.

In the musical analogy to follow, the dreaming psyche is the composer. The dream is the initial manifestation of the creative impulse. Let's look upon this as the theme with the final product being an orchestral piece set to music. The dreamer wakes up and recalls or writes down the dream. The musician transforms the melody to notes on paper. The dreamer needs the words and feelings to bring to life the metaphorical power of the imagery. The musician needs the appropriate orchestral arrangement. The dreamer achieves his or her goal through collaboration with the members of the dream group; the musician through his collaboration with the instrumentalists.

The craft involved in each instance requires knowledge. In the case of the dreamer, this means understanding the way the dream weaves recent and remote feeling residues together to form unique, pictorial, metaphorical images. In the case of the musician, this means the mastering of harmony, rhythm, key structure, etc.

In both instances, knowledge is not the end-point. Craft, in the form of mastery of knowledge is the means only. The end-point is of a different order. For both the dreamer and the musician, there is a sense of reaching deeper into our own being and doing it in a way that has meaning for others.

In dream work, the last stage of the process, the orchestrating projections of the group, is the

effort to so fine-tune the imagery to the point where what the dream has to say is heard loudly and clearly in the way the dreaming psyche of the dreamer meant it to be said. In the case of the musician, he or she is now the composer-director of an orchestra playing the piece the way it should be played.

Even painters and writers, both lonely professions, need others. Painters gravitate to a school. Writers draw on other writers. In each instance creativity and craft must meet. Creativity is the individual spark. Craft is mastery of publicly available information about the subject matter at hand. Craft is the bridge between the private and the public.

A further word about orchestration as it applies to group dream work. Each player is addressing the collaborative goal of following the dreamer as a composer-director. This is true regardless of how many virtuosos or potential soloists there may be in the orchestra. A merging occurs between players and composer as the emotional collaboration evolves. It is the same felt sense of communion that occurs in an audience listening to Beethoven's Ninth Symphony.

Let us now focus on the group in terms of the question: What does someone with a genuine interest in art bring to viewing or experiencing a work of art?

In the way sculptors often rely on artisans to transform their clay model into its final form, the members of a dream group work in collaboration with the dreamer to transform the remembered dream into something that speaks loudly and clearly in its own voice, a voice heard as well by those who helped bring it into being.

Just as an artisan has to approach the task with an aesthetic sense, so the group has to come prepared to work the medium characteristic of the dream. That medium is the organized flow of metaphorical imagery. Most of us learn about metaphor in our first contact with

poetry. There are some of us, however, who are what my friend and colleague Jon Tolaas calls "metaphor-blind." Those afflicted with this find it extraordinarily difficult to go beyond the very literal rendering of the dream image. A horse is just a horse in a dream despite its many possible metaphorical possibilities. This affliction is more common among men. Women generally are closer to their feelings and let them move more freely into the realm of metaphorical meanings.

Just as there are art-lovers who gravitate to art museums, there are oneirophiles (lovers of dreams) who gravitate to dream groups. There has to be a common spark of interest in dreams if the group is to stay together long enough to master the process.

The group is faced with the challenging task of loosening up the hold the dreamer's waking consciousness has on the unconscious domain that gave rise to the dream. In order to do this, the group members have to move a bit away from their own egos and rely more on those messengers from the unconscious such as intuition and empathy.

The process provides three ways of achieving this. In Stage II, where they are working with the dream as their own, their task is to bring their own creativity into play. That involves giving free reign to their imagination, their capacity for empathy, and their intuitive sense as to where the dreamer is at.

In some strange way we do not yet fully understand, unconscious domains resonate with each other more spontaneously and effectively than do our conscious domains. Put differently, it is as if we are tapping into a single universal unconscious domain.

The second way at the disposal of the group is through the opening phase of the dialogue where open-ended questions are put to the dreamer to amplify the recent

emotional context and to recover the feeling residues responsible for the occurrence of the dream on that particular night. Intuitively-based skills are involved in recognizing from the dreamer's response when feelings are close to the surface and where further questioning can help them emerge. In a sense, it is an exercise in selflessness, setting your own ego aside and being fully available for the dreamer. That kind of openness to the dreamer results in being more open to messages from your own unconscious as you pursue a line of questioning. Any movement away from your ego domain makes for greater sensitivity to the dreamer in his or her struggle to go beyond the ego domain. All this applies to the questioning that takes place when the dream is read back aloud to the dreamer in the hope of sharpening the imagery by eliciting further feeling residues.

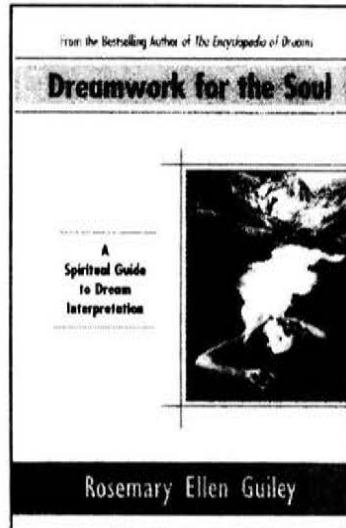
The final instrument available to the individual members of the group is the opportunity to offer the dreamer whatever orchestrating projections they have come up with. As they take into account all that they have heard the dreamer share with them about the dream, they may come upon connections between dream and reality the dreamer may not have seen. They can offer them to the dreamer as their orchestrating projections. It is an insight that arises spontaneously, and can't be forced. Again, the group member is standing apart from his or her own persona and feels more like a vehicle for the transmission of a felt understanding that may be of help to the dreamer. It is as if the members of the group are in an orchestral arrangement, fine-tuning each one's individual instrument so that the piece can be played in a way true to the composition created by the composer-director. C

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# ON DREAMS & REINCARNATION

by Stephanie Clement, Ph.D.

The interest in reincarnation and past lives pervades modern culture. How can dreams help us to understand our deep roots in the past? This new column explores the phenomena of how our dreams often reveal information from and insight into past lives, as well as other dream phenomena. I encourage readers to send me their dreams and to begin a dialogue about the rich potential for understanding to be discovered therein.

This article explores one woman's dream, why she feels it is a reflection of a past life and how it helps her with today's emotional and spiritual issues. I have rewritten the dream in the first person, as I find that very helpful when working with dreams. I thank Marlean, who graciously responded to my questions about the dream characters and action. Here is her dream:

I find a general in the forest. He has a red coat and he is hiding in the woods from the authorities because he led his men without knowing that the people would be against them and many of his men were killed. Some drowned in a nearby river, as they could not swim. I am a poor woman, yet I give the man food. I also fall in love with him somewhat. As we get to know each other, I find that I know his story. The red coats look like the ones in the French Revolution.

**Marlean:** I saw a movie about a week after I had the dream, in which there were red coats. It was scary to make the connection with the dream! Awake, I felt as if this dream was a scene from an earlier lifetime. Is that possible? And if not, what does it mean? The dream felt as though it took place over a period of several months.

**Stephanie:** I do believe dreams can show us episodes from prior lives. In the dream you find references to the time period and recognize details that you had no way of knowing about. Later a movie reminded you of the soldier's uniforms.

I have some questions about the dream: I know the British wore red uniforms. Did the French also? Is the general French or British?

**Marlean:** The general is French. I don't know about the red and blue uniforms.

**Stephanie:** Do you remember the details of the story the general told you? These could be very important in explaining why the dream felt so powerful to you.

**Marlean:** It's been a while since I had the dream. All I remember is that his men were having a parade along a fairly large street near the water, but the people got VERY upset and drove most of him men down to the water ... so they drowned ... or they were killed anyway. The people beat them to death and so on.

**Stephanie:** Did you recognize the general? By that

I mean is it someone you know dressed in a uniform? If so, could it be that you and this other person indeed knew each other during the French revolution?

**Marlean:** No, the general is not a person in my current life.

**Stephanie:** My last question: Has the dream had an effect on how you feel now? Have you changed your direction in life? Are you looking at one or more relationships differently because of the dream?

**Marlean:** Well, I still think about it. I felt terribly sad for him because he could never show himself in public afterwards. If he had to go to town he wore a disguise.

**Stephanie:** I find it interesting that the general is French (foreign), and that he had to wear a disguise after the awful events recalled in your dream. If the general represents a part of yourself, perhaps you feel you cannot express your power in your waking life. It must be disguised as something else. I suggest this because I believe every part of a dream is what it is... and also a part of your own being or experience.

If the general (and the associated loss of troops) is something from a past life, perhaps you recall him now because he can help you. Perhaps you have felt severe loss in the past. Perhaps, like the general you have continued on, protecting yourself from the memory of that loss.

**Marlean:** Well, it might have that meaning. I mean I feel like I've lost things all my life and that I keep on losing, with no control. I lost my brother in a car accident nine days after his 21st birthday. He didn't even know that I loved him because we fought all the time. I have a dad who doesn't care about me, a sister who refuses to talk to our mother and siblings I rarely visit. All I want is to have a normal functioning family. But I know this is an impossible wish. I also attend classes where I feel I know the material already (except for math). This is probably the power situation. Here in Sweden, we all live according to the "Jante law": you shall not think that you are something, you are not better than anyone else.

I am an extremely emotional person. I'm everything a Taurus is, but double the emotional feelings. So I feel empathy easily in real life, just as I did in the dream.

Hmm, strange, I can tell what other peoples' dreams are about, but it's hard to analyze my own. My boyfriend always dreams about being hunted by a tiger. That is about stress because he is really afraid of failing school. It's easy to analyze. I think someone else must help me with my dreams, since I don't have objective insight myself.

**Stephanie:** Some thoughts: You easily empathized with the general in the dream. In fact you may have

# Dream Inspired Poetry

## Simplicity Cycle

At the center of dark cloudbank  
Is blue mountain  
At the bottom of blue mountain  
is green valley  
In the middle of green valley  
is white stream  
At the end of white stream  
Is life's ocean  
In the circle of life's ocean  
Is my dream

## Food

an apple core  
in summer grass  
apple core houses  
apple seeds  
apple seeds house  
apple trees  
apple trees  
rent windswept, sunkissed  
rooms  
to apples  
robins, jays and crows  
circle and observe  
an apple core  
in summer grass

## Elements

Walking  
through earth's magic  
together:  
  
Release the earth  
touch the water,  
Release the water  
touch the fire,  
Release the fire  
touch the wind,  
Release the wind  
touch the light  
Release the light  
touch the rhythm.

In the rhythm  
feel each heartbeat.  
In each heartbeat

## Elements:

Earth  
Air  
Fire  
Water  
You  
I  
Salamanders

## Water & Death

a wasp  
will drink  
a bead of sweat  
on human skin  
a drop of dew  
the aftermath  
of rain  
not us  
we cannot drink  
the salted sea  
the polluted river  
the acid pool  
a wasp dies  
routinely  
in a little  
pile of dust  
of withered grass  
the husks of seeds  
not us  
we pretend  
not to die  
and shut our eyes  
to what we do  
to who we are

## Dream

I have a dream  
Dream has a name  
Name is my word  
Word into song  
Song of all life  
Life of this earth  
Earth under sky  
Sky full of light  
Light of the eye  
I have a dream  
David Sparenberg

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## Dreaming While Awake: Techniques For

### 24-Hour Lucid Dreaming

by Arnold Mindell, 2000, Hardcover  
\$22.95, Hampton Roads  
1125 Stoney Ridge Road,  
Charlottesville, VA. 22902.  
[www.hrpubl.com](http://www.hrpubl.com)

"Dreaming is the mystical source of reality. This book is devoted to perceiving, living and orienting you to the power of Dreaming. My goal is not to notice the Dreaming only occasionally, but to develop a constant awareness of Dreaming with the new method I call 24-Hour Lucid Dreaming."

I have long known that Arnold Mindell has some unique and very important insights into dreams, having noticed his books on the Dreambody approach, synthesizing dreams with bodywork. As a graduate of MIT and the Jung Institute in Switzerland, Mindell founded a new school of therapy called Process Oriented Psychology. But this book is a true groundbreaker, a shamanic surprise, surpassing all expectations.

This book is inspired by the concept of the Dreaming, as it is understood by Australian Aborigines. Mindell begins by examining Aboriginal Dreaming and its connections with quantum physics, psychology, and Buddhism. For the Aboriginal elders, the Dreaming is the basis of all life, and is clearly larger than what we think is going on in rapid eye movement sleep. Mindell does a great job of explaining this view to western readers, using the metaphor of the light and dark sides of the moon. While most of us go through life focused only on the bright side of the moon, we need to have an understanding of the dark side, the Dreaming reality, in order to have a holistic grasp of deeper reality. Further, Mindell states, "...it seems to me that ignoring the Dreaming is an

## Book Reviews

by Dick McLeester

undiagnosed global epidemic. People everywhere suffer from a chronic form of mild depression because they are taught to focus on everyday reality and forget about the Dreaming background."

While the aboriginal peoples have long noted this tendency we have to "ignore the Dreaming" in statements such as "White man got no Dreaming, him go 'nother way. White man, him go different." Mindell, on the other hand, shows in this book that we each can develop an awareness of the Dreaming. In fact, for many he would maintain it is essential for a full and complete life. "Without Dreaming, you are living only half your life and seeing only half the world." Much of this book discusses what is would mean to develop that awareness, with many specific exercises to enable the reader develop that ability.

In the effort to expand our awareness of the Dreaming, Mindell also expands the meaning of "lucid dreaming." This expanded definition has many implications for anyone exploring dreams. He states, "Because you are Dreaming all day long, I wish to expand the idea of lucid dreaming to mean being awake during Dreaming not only at night but also during the day." He traces the history of the western concept of lucid dreaming through Rudolf Steiner, Alan Worsley, Stephen La Berge and Jane Gackenbach, and shows how that understanding is too limited and fragmented for his purposes. He then shows how his work, along with insights from Australian Aborigines and Eastern perspectives, such as that of the Dalai Lama, point of a larger, deeper wholistic definition of lucid dreaming. Thus he urges the reader to develop an awareness he calls 24-hour Lucid Dreaming.

Mindell draws in neat little diagram where The Dreaming is the basis of life, the root of it all. Arising from that level, we come to Dreamland, the place where dreams occur. And then, arising from that, we come to consensus reality, the place where you and I live our everyday lives. He points out that most of the study of dreamwork focuses on the relation between what goes on in Dreamland and daily consensus reality. In this book, we focus our attention on lucidly noticing experiences occurring between Dreamtime and Dreamland. This is subtle work, often examining vague feelings and intuitions that can barely be verbalized. Mindell does a good job of not only verbalizing some of these usually vague and invisible parts of reality, but also showing how such work can have profound ramifications in our daily lives.

The bulk of this book goes into specifics about how one might develop such a deeper awareness of the Dreaming in various areas of our lives. Mindell examines addictions & relationships, time travel, lucid healing & preventive medicine, and Dreaming as world work. Each of these discussions include innovative exercises, instructive stories and diagrams and ideas for further exploration. If there is a downside to this book, it may be that the reader is introduced to so many possibilities that one becomes disillusioned or frustrated. There is no way that any author can cover each area approached here comprehensively.

I recommend this book very highly for the inspiring perspective and wealth of insights, as well as specific exercises geared to developing a deeper awareness of the Dreaming. I suspect that readers will be able to take the ideas in this book in many different directions. As Mindell states, " My goal is to make the Dreaming roots of reality so accessible, so visceral, that your conscious mind will give you back your right to dream."

## DREAMING INSIGHTS INTO RELATIONSHIPS

### Blood, Sweat & Cheers

©2000 by Janice Baylis, Ph.D.

## HEY, DAD

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Once again we have a dream figure, father, which can be used by our dream-mind in highly symbolic ways. And once again, I focus on actual child to father relationship dreams.

The father sets much of the family's values and expectations. With Sherri, this relationship helped to keep her teenage energy in check. Here is one of Sherri's dreams.

"I am wearing a sexy bikini and strutting in the street. I wiggle my butt and bounce. It feels real sexy. There are guys on both sides of the street hooting at me. A couple of them have their pants open."

"My Dad's car turns the corner onto the street. I panic because I know he'll be furious at me for showing off my body in front of these guys."

It doesn't feel fun anymore, I'm embarrassed. "Dad parks and I see him coming. I run into an alley to hide. There's a fence at the end of the alley and a big, fat, ugly cat is sitting there. I'm caught between my Dad and the cat and the fence."

Sherri's dream came after a day at the beach in a bikini. It was a "hoot," fun, at the time, but, she can't hide from the guilt that she had acted like an "alley cat." That's slang for "an easy promiscuous female." She knows her Dad has taught her to be more ladylike.

Many fathers in their zeal to be protective are too constrictive and it drives a wedge in the relationship. Often it isn't healed until the daughter is grown up. Here's an example of a healing dream message.

"I'm at a seminar learning how it is to marry your father. I'm taking notes. [she's learning to be in a loving relationship with her father.]

"A woman is teaching the class [she's learning from her feminine, feeling, nurturing nature]. I think of having intercourse with my father and get a strange feeling. It is something I would have to learn. It has been so far removed from us. I wonder if I can. [She has been trying to learn how to talk, have intercourse/communication with her father, but it isn't easy. They've never talked much.]

"The teacher tells us to draw a star and I can't make it good. I keep trying to draw a five-pointed star.

[It's hard for her to see her father as a "star"].

"There's a snake in the room. We leave, frightened. It is a huge boa constrictor. It is next to my father. [She connects her father to a huge constrictor]. The snake has a huge head and the forehead is bandaged. [Father thought [head] it was his duty to constrict her. But, this area has been wounded]. The snake follows us out the door"

The snake, her fear of her father's constrictive attitude, is still with them. But it is wounded and not as strong as in their past. She may learn to have a loving relationship with him yet.

The relationship between this father and his wife and daughter stems from a bad attitude toward women. His macho treatment of them had far-reaching effects on the daughter. Once she got the message of this recurring dream, her male/female relationships changed for the better. The girl had been having the dream from age sixteen to twenty, that's when she came to one of my dream classes.

"A large pair of feet come out of the drawers of my bedroom chest. The feet come and walk up and down all over me. Sometimes I know they are my father's feet. Sometimes they are the feet of my different boyfriends."

That's it, just men's feet, walking all over her. Once she realized the dream was a picture of a common idiom, she got the message. Her father had "walked all over her" and that was what she expected men to do. So, she let boyfriends "walk all over her" too. She didn't feel men could be expected to be any other way. It took some hefty insights and practice but she learned it didn't have to be that way. She soon projected different expectations and received different treatment from men.

The father and son relationship can also be constrictive and manipulative. This recurring dream reflects one such situation. The son was just home from the war and back on the farm. The father expected him to take over the farming. Here is the son's therapist's report.

"Shortly after the war a young man sought treatment for the sole reason that several nights a week he awakened terrified."

He dreamed he was about to be dismembered by some complicated machinery into which he was falling."

His therapist was able to identify the machine, a composite threshing machine and electric generating plant both of which... [were] familiar on his father's farm. The nightmares ceased as soon as... he realized how narrowly he had escaped falling in with his father's entirely benign machinations to establish him in a career [as a farmer] for which he had neither inclination nor aptitude.

Charles Rycroft, The Innocence of Dreams, pg. 101

When in high school my son, Allen, went into a janitorial business with two friends. Before long there was trouble, too much goofing off on the job. Allen had this dream

"The other guys had been goofing off. Now it's morning and the regular workers are coming to the Data-Tech building. The boss comes over to us and says, "You did a crummy job. You're fired!" "Next, I'm in the garage with Dad telling him how mad I am at the guys for getting us fired. He says, "Gather your money together and start over again on your own." "Now it's two days later, I'm back at Data-Tech working by myself."

The dream showed Allen's concern for the way things were going with the business. The dream father gave just the advice his real father would give. First he bought out one partner, then the other. He hired strangers to take their places and was able to really boss them into being good workers. It was great experience for him and good fatherly advice.

A stepfather relationship can also be explored in dream. This dreamer was twenty-three years old when she finally got the courage to tell her mother that her stepfather had sexually molested her when she was fourteen. After telling, she had this dream.

"I dreamed I woke up and discovered my stepfather was beside me on the bed. I am facing him. He is dead, wrapped up like a mummy and blue."

Wake up and discover means exactly that. She is facing the memory of the molestation and realizing it has been "in bed with her" ever since. Now, it's dead. It's "all wrapped up," an idiom for concluding a task successfully. "The blues," feelings of sadness are there but also dead.

After my Mom died, Dad was

living alone 30 miles from me. It was okay until he could no longer drive. Then my caretaker role increased considerably. I had a precognitive dream about it. I dreamed...

I was upstairs when the front door opened and a really big wind came blowing in. I went down to check. It was my oldest son. He had a big dent on the back of his head. I was worried as I took care of it.

I expected this son might get hurt and need attention, which wouldn't be unusual since he was born with physical problems and often needed special attention. But, he was fine. When I got a phone call that my Dad had an automobile accident I knew the dream referred to him. As a result of the accident he was no longer allowed to drive. This was a really big blow to him and he became mentally depressed (dented head). From then on he needed a lot more of my time and care just as my son always had.

To end on a high note, here's a new bride's dream of building a relationship with her father-in-law:

"I'm walking through a defense factory during wartime. There is a large photographic negative on the floor. I pick it up and hold it to the light. It is a picture of my father-in-law. I start to throw it in a wastebasket but it is too big. There is a bulletin board nearby so I pin it on the board."

Her father-in-law is pictured as negative and defensive, which he was. He was often at war with other family members. His new daughter-in-law took the dream advice. He is too big a thing in her life to throw in the wastebasket. He needs special attention paid to him. She was careful to take special notice of him. She managed to get along fine with him which really impressed the rest of the family.

Keep monitoring your dreams for help with your relationships. C

#### (Reincarnation, cont'd from page 38)

been a general in a past life. In this life you once felt fully capable, but when your brother died, you needed to disguise yourself (hide your true feelings). You learn from the general about the strength of leadership, the power of disappointment and loss, and how to disguise (handle) your true feelings in order to move forward. By feeding the general in your dream, you nourish yourself spiritually in this lifetime.

You also empathized with the soldiers who drowned or were killed. This may reflect your empathy for yourself, your concern for the many losses you have experienced in this lifetime. The fate of the soldiers may reflect your intense emotional state in this lifetime. Perhaps by examining this dream, you will find that future dreams reflect a more relaxed state. You can continue to feel your emotions deeply and also feel you have more control over your emotional expression. Then you won't feel you need to hide.

On a personal note, the red coats remind me of the revolutionary war in the American colonies, with blue and red uniforms. The red coats, the water and the battle all reflect the highly emotional quality of the dream. Recognizing your emotional state is one step toward managing—notice I didn't say eliminating—your feelings.

My next column will delve into another dream, to further explore our connection to past lives. If you have had a dream about a past life, or think you may have, please email me to begin a dialogue. I look forward to rich correspondence! C

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Stephanie Clement has a Ph.D. in Transpersonal Psychology and has been using dreams as a therapeutic tool with clients for over 15 years. You can contact Stephanie concerning your dreams through Llewellyn, P.O. Box 64383, St. Paul, MN 55164, or through email at [stephaniec@llewellyn.com](mailto:stephaniec@llewellyn.com).

*to sleep, perchance to dream . . .*

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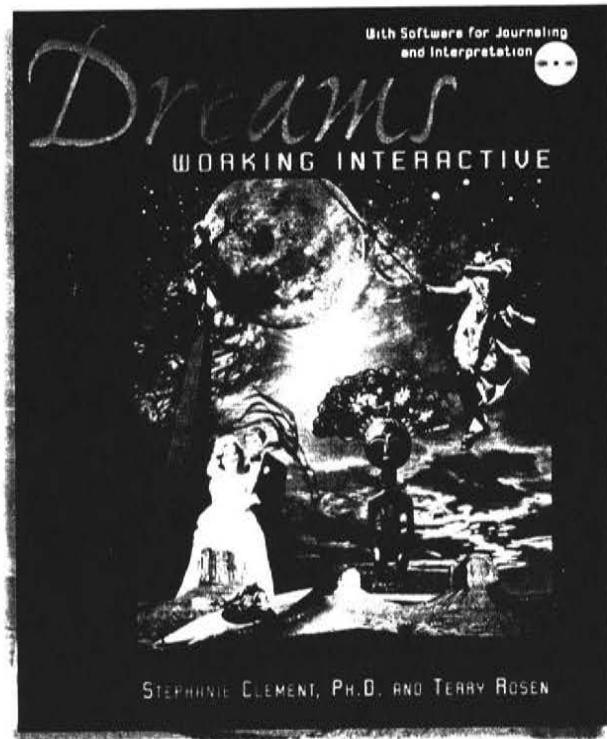
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## Patterns of Dream Use in African Psychotherapy

by Dr. Augustine Nwoye



### PART ONE

Prior to the dawn of Christian missionary presence in Africa, dreams and dream use occupied a huge place of pride in African Psychotherapy. In those days, the medicine men, the diviners, the priests and the elders usually sought refuge in dream insight and guidance when under the pressures of 'boundary situation' decisions of life, such as when to go to war, where to set up a home-stead, who to accept or to reject in marriage and the name to be given to the new born. Indeed a lot of anthropological data is available that supports the conclusion that the medicine men, priests and elders in traditional Africa do regularly resort to dream guidance and communication in securing information and direction on matters relating to what is ailing a given client. Dreams are also used to determine the root cause of the problem and what needs to be done for healing to take place. Even the dead or the ancestors were, in those days, believed to communicate their wishes and counsel to the living members of their families through dreams. In

other words, the view has been accepted that, in traditional Africa, the use of dreams for diagnostic and healing purposes is an essential ingredient in the decision making landscape of African psychotherapy. The belief system and values of the people supported and reinforced its influential role in psychotherapeutic practice.

### The Clash of Traditions

Regrettably, however, such a culture of dream use and practice received a deathblow at the hands of the Christian missionaries. The basis for this negative turn of events arose from the Christian missionaries' unfavorable attitude to dreams generally, and to the possibility of any meaningful insight and guidance issuing from them. In their teachings, they minced no words in condemning and declaring all beliefs in dreams and dream insight and guidance as indices of superstition, which—in their view—is totally antagonistic to true Christian practice.

Here, the worst blow is that, fearing being censored, most of the first and second generation of African Christian psychologists

### FOREWORD

This paper examines the patterns of dream use and guidance in modern African psychotherapy. It argues that although, initially, the factor of Christian missionary presence in Africa had interrupted the use that was made of dreams in traditional Africa, the emergence in post-independence Africa—of the new African Pentecostal Churches—we have been able to return to our pre-Christian contact flavor. The African people have always believed in and had recourse to dream insight and guidance in attending to some of their lives' most difficult challenges. The paper traces the patterns of dream use in the healing systems of these African independent Churches. It also gives a summary account of the nature of dream work in the service of both the traditional and the modern psychotherapists in Africa.

and psychotherapists surrendered totally to this new dispensation and avoided all talk and matters relating to dreams and dream use in the context of their work. In that way, they ended up putting on retreat the African people's traditional recourse to dream insight and guidance when confronted with difficult decisions of life and other problems deeply disturbing them. Indeed, the irony of it all is that at the time, the early Christian missionaries were passing on this negative attitude (on dreams) to the emerging African Christian elites. It was what one can call the dogmatic teaching approach they had resorted to, with no serious effort made by them to clarify to these emerging elites the major theological basis for the negative position they were taking on the subject of dreams and dream guidance. It was only some few decades ago (Van de Castle, 1971) that it came to be understood that the basis for their action in this regard could be explained in two-fold:

- That dreams are largely influenced by demons so that

believing in dreams is like believing in demons and in devil's advocacy;

- That Christ, the fullness of divine revelation, has already come and gone and having come and gone, all former ways of gaining access to God and His Will—one of which is the dream medium—must therefore cease.

The main point is the important view that these positions—which had for quite some time remained unchallenged in the mainstream African Christian Churches—had come to be resisted by leaders and spokesmen of the presently formidable African independent Churches. The leading members of these churches have taken this revolutionary approach guided by their one strong belief that the God they worship is the God of all ages and cultures, who still relates directly to all people, responding as He chooses, to the individual needs and yearnings of each people and every Christian group or generation, including our own generation (Fashole-Luke et al., 1978; Nwoye, 1994).

Now, greatly influenced by such a conviction, members of these new churches went ahead to reject completely the belief that taking dreams seriously as a channel of access to God's Will and intervention in our lives, is opposed to Christ's premier role as the supreme medium of divine revelation and guidance. In their view, rather, the understanding is taken that as long as the message which God can make available to us in dreams—most of which are intended to refurbish our lives or to protect us from dangers—do not contradict the basic teaching of Christ, or the 'Way,' there is nothing contradictory in being a Christian and at the same time holding the belief that God can answer to our needs in dreams.

Such is then the background against which we are to undertake

the following summary accounts of the prevailing place occupied by dreams in the new African spirituality and the modern African psychological healing systems.

### **The Place and Role of Dreams in the Spiritual Healing Churches in Africa**

The key point to make here is that there are two major uses made of dream insight and guidance in African Spiritual Healing Churches today. The first is the diagnostic aspect, wherein dreams are used as a medium for receiving the assistance of the Holy spirit in understanding the basis for the presenting physical, spiritual or psychological distress disturbing their members. In this context, dreams are resorted to as vehicles of divine direction and guidance to the prophets/prophetesses, elders and pastors of these healing churches. They engage dreams in their diagnostic task of finding an answer to the basis of their members' distress.

Under this framework the key prevailing belief is that divine healing and intervention can be achieved through the avenue of dreams on behalf of their members in need.

Now, apart from the diagnostic role that is assigned to dreams in the healing practices of these churches is yet the other value they attach to dreams, which is as an important access for gaining contact with divine admonitions, protective/anticipatory warnings as well as spiritual guidance in the lives of their members. In this view, the key belief influencing their actions is their conviction that the protagonists met in dreams can admonish or delegate the dreamer/healer or the priest/pastor to counsel a given patient or church member to avoid, for example, traveling in a particular week or day in a month, to avert a possible accident that

has been planned against him/her. In some instances, the major warning may take the form of a prohibition against the individual attending a particular social gathering, like a wedding or naming ceremony, where an enemy is said to have been planted, ready to strike (Nwoye, 1994:8).

Finally, a peculiar practice that is noticeable in the healing systems of these churches with regard to their use of dreams is their leaders' emphasis on the role of incubation tactics, e.g. fasting, prayers, and staying clean or away from menstruating women... as a way of disposing themselves properly for the occurrence and effective reception of dreams. In this case, their belief is that divine visitation dreams often tend to occur for members (particularly for their elders and the pastors) during sleep or during rest periods in between their prayer sessions.

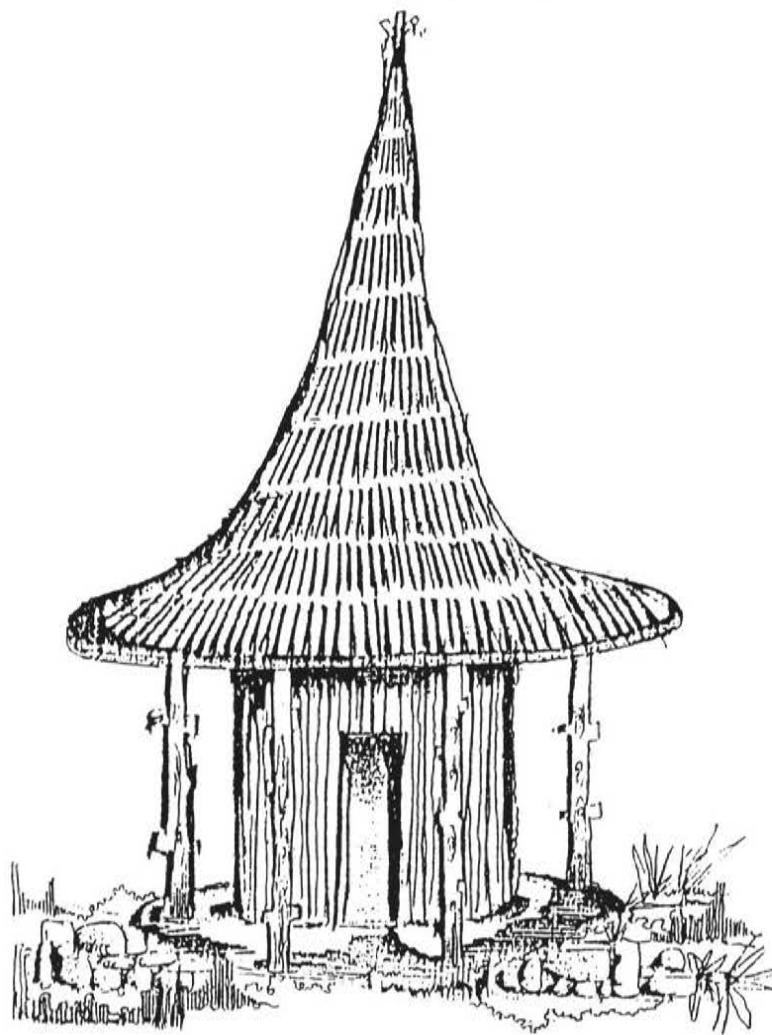
### **Patterns of Dream use in modern African Traditional Healing**

Of course, apart from highlighting the huge place of pride which dream insight and guidance occupies in the healing orientation and systems of the African Independent Churches, it is important to mention that a place of pride is equally extended to dream insight and guidance in the healing practices of the modern African traditional healers. And here, the main point is that most African medicine men—particularly those from the western and eastern parts of Africa—manifest two major patterns of dream use and guidance in their work. The first relates to the diagnostic aspect; and the second, to the prescription of healing. In their practice, however, the main emphasis is not on the role of dreams as a channel of divine revelation; rather, emphasis is placed on the role of dreams as a channel of access to some esoteric knowledge or wisdom [of ei-

ther the god of healing or the dead relative or ancestor of the healer in question] for the healing needs of the client. Indeed, with their practice, some incubation tactics are also applied by most of these traditional healers. And, in this, the same goal is at work: to induce the dreams and to ensure that the dreamer is in a spiritually receptive place to receive the dream and to assimilate the message it conveys.

An important difference in their practice vis-a-vis the practitioners of the spiritual healing churches is that, often—apart from the requirement of being 'clean'—such as by staying away from one's wife, menstruating women or even from all sexual intercourse within the crucial period of inducing the dream—a special ritual house of dreams is considered important for their work. The traditional healers from Kampala, Uganda, are well noted for the use of such a structure. They use this lovely structure when trying to induce dreams that will guide them in their work. In this case the healer goes to sleep in that house; and as one Kampala traditional medicine healer demonstrated to the author during his research visit to Kampala, Uganda, when inside, one sleeps on one's back facing the ceiling of the dream house.

Figure 1 below, depicts a dream house as used by the medicine man from Uganda. The House of wisdom (or the dream house) as used by one traditional medicine man from Kampala, Uganda.



The drawing depicts the fact of the inherent embeddedness of the traditional African psychotherapist or healer in a sea of external metaphysical forces. It demonstrates his being surrounded by a set of invisible forces and promoters so that he gains wisdom and influences for his healing enterprise... not only from within himself but also from a variety of unknown spiritual agents. The pillars that surround and give support to the entire building depict the supporting presence of the ancestors as patrons of his psychotherapeutic practice. The high rise building structure itself symbolizes the image of his easy access to agents of the supernatural plane in his search for wisdom to guide his therapeutic needs.

It ought to be understood that under this pattern of dream use in African psychotherapy, the dream is typically approached as a teacher, or indeed, as akin to divination. Because the purpose of such dreams is not to conceal but rather, to teach and reveal, their dialect is usually easy to follow and calls for little or no serious interpretation efforts before their true meaning can be ascertained. ©

To be continued, with References, in Volume 20 Number 1, Dream Network

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### On the 'Reading' of Dreams

by Charles de Beer

From my earliest work on the interpretation of dreams, especially the dreams that Georgette Thomas wrote about to my mother in the early 1950's, I realised that my insight into the symbolism in which dreams are usually 'wrapped,' was a special gift. A gift for which I have to thank my 'little angels' in the spirit world. A gift freely given and which, therefore, I had to share, freely, with others. I am not to profit from it, financially, and hence cannot put a price on my dream 'readings.' Paul, in his first epistle to the Corinthians (9-8/19) wrote:

"What is my reward then? Verily, that when I preach the gospel, I may make the gospel of Christ without charge, that I abuse not my power in the gospel. For though I be free from all men, yet have I made myself servant unto all, that I might gain the more."

Just as the dreams are freely given, so have I to give my insight freely. This insight, in any case, is constantly obtained by inner guidance, intuitive 'prompting,' synchronistic happenings.

In Revelation (3 - 20) it is stated :-

"Behold, I stand at the door and knock. If any man hear my voice and open the door, I will come in to him and will sup with him and he with me."

That 'knocking at the door' applies to both the dreamer receiving the dream and to the interpreter, 'reading' the dream. In this manner we may all "sup with the Lord." Hallelujah!

It is true, of course, that no one can make someone else 'realise

the Self.' Each individual has to undergo a shift in consciousness, which—though it may be obtained by 'grace'—normally needs years of dedicated study and a lifestyle appropriate to the task in hand. However, the dream interpreter may—by his greater and deeper grasp of symbolism and myth—be able to point the dreamer in the right direction, elucidating the more obscure points of the dream's message.

But it is not fashionable to imply that the mysteries are restricted to the few. Many books are available written by authors who, themselves have read—and 'borrowed' from—other books!

In our era of 'instant coffee' results, the 'man in the street' does not look kindly on one who professes that years of dedicated study and great discipline may be needed to reach some insight into teachings of a spiritual nature... and that mind knowledge is not the same as wisdom acquired by trials, tests and the lessons they provide. Best sellers may yield a healthy bank balance, whereas an academically rigorous volume, presenting the student with, possibly, years of disciplined study, will not enjoy mass circulation. Such a volume may reach only those few select ones willing to devote the time required to obtain esoteric understanding of Man, the Cosmos and the Divine, through symbolism, allegory and, for instance, dramatic ceremony. These are all attributes we can find in our dreams. In this 'great work,' the process of change must work upon the individual undertaking the study, or undergoing the initiation, as in Free Masonry.

Dream interpretation is sometimes not easy to be expressed in words but must be realized by the dreamer him/herself. Hence the 'tools,' or the medium of symbolism and allegory., all of which may stretch back to ancient times. They all require a great deal of study, practice and investigation. G

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Typewritten double-spaced manuscripts are essential, approximately 2000 words. (We prefer both hard copy and computer disk submissions.) Reproducible black and white original art work & photos are welcome; photocopies are acceptable. Please include SASE with submission and/or request for guidelines.

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## Dream Research

### Ph.D. Student writing dissertation on Wolves and Wilderness.

Seeking dreams and visions of wild animals, negative or positive. All material will be confidential; nothing will be analyzed, nor will any material be used without the dreamer's written permission. Send to: **Georgia Stout**, PO Box 4449 Eagle CO 81631 Ph: 970/328-5208 Email: georgiastout@cs.com

**Male dreamer who has lost a spouse/lover to death is being sought for research on bereavement dreams.** The recorded dream period should be at least 6 mos. following the loss that occurred at least 1 year ago. If interested, please contact

**Geri Grubbs, Ph.D.**

Email: gerig@access1.com or phone 425-844-8194.

**Maureen Roberts, PhD** is writing a book exploring the interface between shamanism and depth psychology and is seeking original dream material from sufferers of schizophrenia and those who have undergone authentic shamanic initiation.

E-mail [nathair@camtech.net.au](mailto:nathair@camtech.net.au) or post to 2/48 Fifth Ave, St Peters, SOUTH AUSTRALIA 5069.

We would be very interested in learning about any research that has been done in relation to dreams and retirement. Anecdotal accounts by individuals who have experiences to share in which dreams played a role immediately before, during and following retirement are welcome.

Please send information to  
**Dr. Art Funkhouser**, Altenbergstr.  
126 3013 Bern, Switzerland

E-mail: [art\\_funkhouser@compuserve.com](mailto:art_funkhouser@compuserve.com)

## Opportunities & Gifts For Sale

### Building the Network

We have created a listing of committed and resourceful *Contact Persons* who are willing to make quality dream-related information and reliable contacts more readily available to dream questors (see pg. 49). **If you are interested in becoming active—and listed—as a contact for your city, state or region, please send resume.**

In this way we become a *more visible, visible and vital* network of autonomous individuals and groups, making ourselves available to provide quality guidance & resources to individuals pursuing information about dreams and to those who are interested in joining or starting dream groups.

**Bulletin! Bulletin! Bulletin! Bulletin! Bulletin! Bulletin! Bulletin! Bulletin!**

### Call for VISIONARY Dreams....

**Let us continue Dreaming Humanity's Path and create, here....**  
.... a cultural repository for visionary dreams.  
Dreams which you feel were 'Gifted' to Inform the larger community.

Submit to Dream Network, PO Box 1026, Moab, UT 84532

**Dream Network OnLine! Our Website Address is:**

**<http://www.DreamNetwork.net>**

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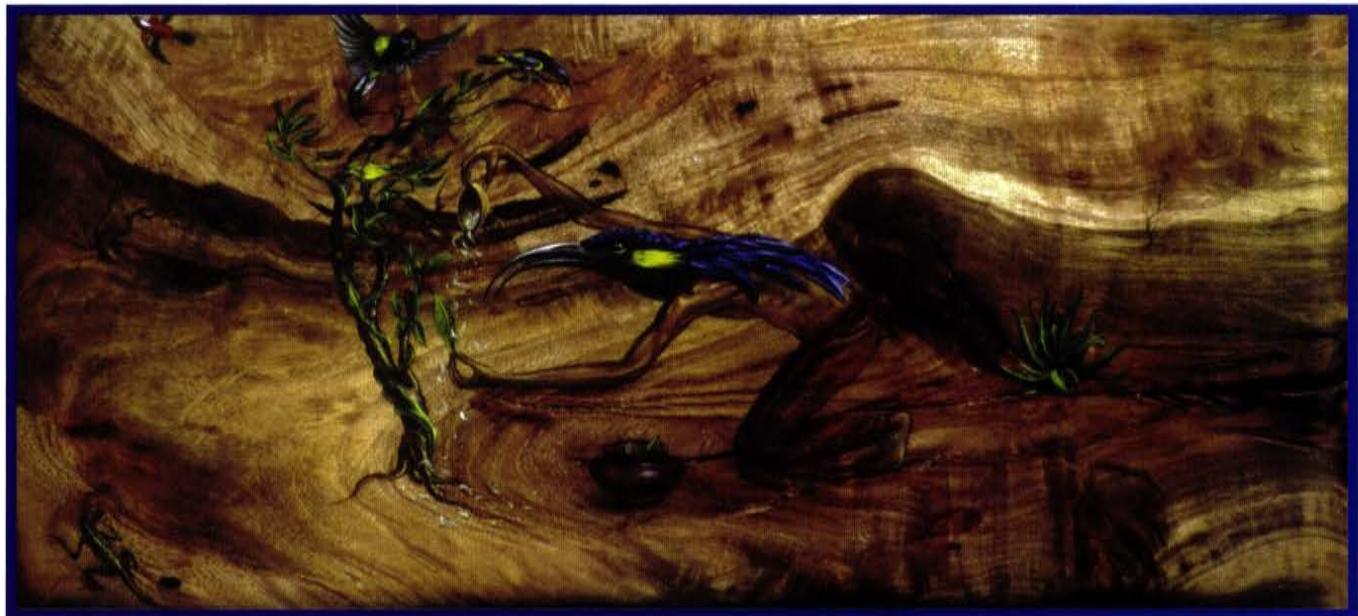
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*"The shaman serves as a guide between 'realities,' but is also concerned with the natural environment."*

Stanley Krippner, PH.D.

