


Randolph Rothey
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Dreamwork
*And the Path of the
Higher Hypothesis*



Awakening to Your Higher Self Through Dreamwork

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Higher Hypothesis

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Note: The name currently used by Rand Rothey for his method of Dreamwork is *Nishant Dreamwork*. *Nishant* is a Sanskrit name that means the end of night, the beginning of day.

When referring to the general field of dreamwork, the term is written in lower case; when talking about the particular form of Dreamwork developed by Rand Rothey the term is capitalized.

All material in *Appendix I* relating to Character Types and the four dimensions of the human psyche, and all the material found in *Appendix II*, is based on the work of Alvaro Lopez.

All quotes from Alvaro Lopez are from his book, *Toward a Unified Theory of Inborn Personality, Vol I*.

*To the One who sleeps in all,
Who dreams in all,
And who awakens to the splendor of it all.*

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PREFACE

This book presents an approach to life and spirituality based on the creative discovery of one's true identity through Dreamwork. This process was developed by Randolph Rothey and combines of the work of Alvaro Lopez (and his theory of Types), the Platonic tradition, as well as insights from the philosophy of Kashmiri Shaivism. Rather than presenting a new method of dream interpretation this book presents a new paradigm in which to understand the true intent of the dream and creatively use your dreams to bring freedom and fulfillment to your life.

This book is comprised of several sections: The body of the book is in the form of a Question and Answer session. In this section some of the major tenets as well as the history and philosophical foundations of Dreamwork are discussed. The second section (*Appendix I*) provides an overview of the system of Types as developed by Alvaro Lopez. The third section (*Appendix II*) further explains some of Lopez's insights, specifically as they relate to the four dimensions of the human psyche. The fourth section (*Appendix III*) is a transcript of a Dreamwork session by Rand Rothey; this session demonstrates how some of the principles explained in this book are practically applied.

INTRODUCTION

When I first met Rand Rothey, some years ago, he would often tell me about something he was doing called “Dreamwork Revolution.” I was not interested in dreams or dream interpretation—or in being part of someone’s revolution—so when Rand happened to talk about his work my mind always seemed to drift off somewhere. My practice of self-inquiry and meditation was based on a clear set of principles not these confusing and often disorienting “night visions” I had on occasion. Dream interpretation seemed like some feely-meely, pseudo-spiritual kind of thing. It could not be compared in value to meditation, yoga, self-inquiry, or chanting—the real spiritual practices. So why bother with it? However, being a polite person, I let Rand talk on as I nodded my head and continued to ignore everything he said. Besides, I didn’t like the name *Dreamwork Revolution*. The word *work* and *revolution* kept reminding me about the childhood stories my father used to tell me about dictators, work camps, and the Russian Revolution. But, the reports kept coming in about Rand and the ‘revolutionary’ work he was doing. More and more people, who were engaged in serious spiritual practice, kept telling me about the insights and revelations that resulted from doing Dreamwork. I saw this as an anomaly but it piqued my interest. Could Rand really have something here? I decided to actually listen next time he talked. Soon enough we were sitting at a table talking about Dreamwork. And I listened. And I heard. And I thought, “Maybe this guy has really stumbled onto something. How come he waited so long to tell me about it?!” The next thing I knew I was putting together an outline for a book. “Okay” I

gether an outline for a book. “Okay” I said, “I’ll help you write a book but first we have to come up with a new name.”

By way of an introduction, and to reveal the many facets of Dreamwork, I will take you on a small journey by exploring various names that could be used to describe Dreamwork (most of which we considered when trying to come up with a new name). Hopefully, by the end of this “long and winding road” you will have a deeper and more complete view of this unique style of Dreamwork, and perhaps a greater appreciation of its true power and potential. ...

REVOLUTION

As mentioned, *Dreamwork Revolution* was the name first used by Rand. Though not poetic the name was apt, for it pointed to the revolutionary effects that Dreamwork had on one’s inner world and the profound way it could transform (or revolutionize) a person’s entire psyche—which is something far different from a simple change, adjustment, or surface fix. This Dreamwork that Rand was formulating did not simply help solve problems, or give a person the ability to better deal with (or tolerate) his problems, it seemed to uproot the very source of the problem and the misconceived identity upon which those problems were based. And this was something very different from typical methods used in psychological dream interpretation. This approach was not about making people feel good, helping them cope with their problems, or giving them tools in which to better adapt themselves to their unique set of limitations—even though it could help with most of that—it was about revolution, overthrowing the status quo, actuating a fundamental change in a person’s identity and his life.

Every psychological issue is wedded to one’s sense of identity, or sense of “me”; and when one’s identity is expanded be-

yond that old shell, opening to a new dimension of self, all the stuff contingent upon that old identity disappears or begins to lose its grip. (By way of analogy, once you escape from a prison every issue regarding the prison—the size of your cell, the cold floors, the bad food, etc.—goes away because all of that relates to something you have left behind). Every real ‘problem’ that a person has can be traced to his lack of understanding about who he really is, to his mis-identification with his ego-self, to his mistaken (and one-sided) sense of “I.” If one’s sense of “I” is mistaken, all the outer and cosmetic changes one makes—based on improving the condition of that mistaken sense of “I”—will do nothing to truly transform one’s life. Cover things up, put them at a distance, create some sense of comfort with a temporary fix—maybe—but bring about real transformation or revolution—no. Here we’re talking about fundamental change, about revolution, where one’s old sense of self is overturned, allowing for the emergence of a whole new sense of self and a whole new relationship to life.

Revolution has another meaning that relates to the overthrow of ideas. This can be understood using the essential concept of paradigms and paradigm shifts—a concept first explored in Thomas Kuhn’s landmark book, *The Structure of Scientific Revolution*. (Not that this makes me an authority on the subject but my undergraduate thesis at Harvard was largely based on the ideas and concepts put forth in this book.) And what is a paradigm you ask? It’s a mindset. A way of seeing the world. It’s a fundamental assumption we have about the way things are. You may get a better sense about the binding or self-fulfilling effects of a paradigm through the story of the double-seeing son (who holds onto the unquestioned assumption that everything comes in twos). One day the boy goes to his father and says, “Father, father, look, there are two moons in the sky.” To which the father replies, “No son, you are seeing

double.” To which the son replies, “If I were seeing double, there would be four moons in the sky.”

Paradigms limit and determine the way we see and experience the world; they are useful in that they provide some continuity, some “safety,” and they free us from having to process vast amounts of information, but they keep us stuck in an unquestioned assumption and a particular way of seeing things.

Paradigms are formed when an assumption (or a set of assumptions) is treated as a given, as an unquestioned truth. We may look to change things that we perceive through our paradigm but we rarely seek to change the paradigm itself. But then something happens. Pesky anomalies begin to pop up. These anomalies expose our mistaken worldview and tell us that our current view of things does not adequately fit reality. And when these anomalies will not go away, no matter how hard we try to get rid of them—and they will never go away so long as our view of reality remains flawed—it leads to a state of crisis. And the discomfort of this crisis forces us to consider a new way of seeing things, a new paradigm, a new (and “higher”) view of reality—and this eventually leads to a paradigm shift.

Now the most fundamental paradigm we have relates to our identity. We *assume* that we are this separate person, but more than that, we take this for granted, we see it as a fact. Of course we are this separate person. It’s so obvious that we never question it. But is it true? Most people live out their entire lives under this false belief, convinced that they are just this person, with this body, who thinks and acts in this particular way, who is born, lives for a while, then dies. End of story. But have we ever looked at that assumption? Have we ever really questioned who we are? If you take a look you will see that your present sense of self—which could be seen as the paradigm of your identity—engenders countless anomalies such as discomfort, confusion, isolation, and the sense that things are

not quite right. These kinds of anomalies are telling you that your view of yourself (and the world) is “off,” or incomplete, or somewhat corrupt. Perhaps, it’s time for a paradigm shift, a revolution, a new understanding about who and/or what we believe ourselves to be.

The term *Dreamwork Revolution* remains dear to us because it was the first name used to describe this work, however, as mentioned, the name seemed to conjure up ideas about great social or cultural change—the French Revolution, the scientific revolution, the sexual revolution. It seemed that people had all the revolutions they could handle for now. And so we began to consider other names. ...

RESOLUTION

And we didn’t have to go very far to find it: we changed one letter and came up with *Resolution Dreamwork*. The term *resolution* was a perfect fit, first and foremost because Paradox Resolution is at the very heart of Dreamwork. Paradox resolution, a method first made known by Plato, is the transforming catalyst of Dreamwork, and something unique to this particular form of Dreamwork.

It is here that I must take a detour and give a brief history of Dreamwork and the “pillars” or foundations upon which it is based. The present form of Dreamwork can be seen as resting upon three pillars, and the contributions of three men: Bill Little, Alvaro Lopez, and Rand Rothery.

Brief History of Dreamwork

The first pillar of Dreamwork was put in place in the 1950s when Bill Little made several discoveries relating to dreams and personality. Inadvertently—through an interest in, of all things, horse racing—he started to invoke numbers before going to

sleep each evening. After years of careful examination he began to notice that his dreams changed in accordance with the number he invoked. When he invoked the number 1, his dreams had particular qualities; when he invoked the number 2, his dreams had other qualities. Bill inadvertently invoked the inherent power of numbers, and this power actuated changes in his psyche. (This was the same power of numbers used by Pythagoras and the ancient Egyptians. Unlike modern times, where numbers are simply viewed as a means to explain linear phenomena and do calculations, the ancients understood and utilized the creative power in numbers themselves). By looking at the differences in his own dreams Bill discovered that each dream fell into one of twelve categories, which he later found corresponded to 12 different personality types. Bill Little's realization of the twelve types, and the basic qualities of each type, formed the first pillar of Dreamwork.

The second pillar of Dreamwork emerged when Bill began working with Alvaro Lopez in the 1970s. Using Bill's basic personality types, Alvaro began analyzing his own dreams and eventually developed these twelve personality types into a complete system. Alvaro delineated the fundamental patterns or "geometry" that comprised these twelve types. He showed how they formed the very foundation or structure of one's thinking; and also how they determined the way a person receives, stores, and processes information. (As thought and action are "inextricably related," these types not only determine the basic structure of one's thoughts but also one's actions.) Alvaro came to call these twelve cognitive structures or personality types "Character Types." (In the present form of Dreamwork these types are referred to as "Identity Types" since they form the basic structure of one's individual identity.) One more thing about these Types became apparent—and this becomes very significant in the later evolution of Dreamwork: Alvaro

recognized that the mind operated in terms of opposites and that each person had access to two personality Types: his natural or “inborn” Type and that of the opposite Type. For example, a person who had a Type 1 mode of thinking and acting also had access to a Type 7 mode of thinking and acting. (The designation of these opposites can be understood by looking at the numbers on the face of a clock, where number 1 is opposite to 7, number 2 is opposite to 8, etc.) Thus, the fundamental structure of one’s personality could be seen as an uneasy combination of one’s “inborn” Type and that of its opposite.

Apart from his formulation of Character Types, Alvaro also made many important discoveries relating to the structure of the dream itself. One thing Alvaro discovered is that each night the dreamer has one basic dream, and every dream of the night follows the same basic storyline; and this process is developmental in that the course of action presented escalates in intensity and urgency with each subsequent dream.

The third pillar of Dreamwork came about when Rand Rothey, using Alvaro’s notion of Character Types and dream psychology, saw that this oppositional structure of personality or identity—defined by a person’s inborn or primary Type and its opposite, and played out in every dream—formed a paradox; and that the limited identity giving rise to that paradox could be transcended through the process of Paradox Resolution (using the Socratic Method). In practical terms, one side of the paradox always takes the form of the dreamer’s inborn Character Type, which forms the foundation of his identity or sense of “me,” while the opposite Type (which creates the paradox) appears in the dream as an opposing character. This opposite character always disrupts or challenges the dreamer’s established way of thinking and acting, his fundamental sense of “me,” by presenting a “higher hypothesis,” a more complete view of reality. Based on this insight, Rand developed a system

of Dreamwork where this inherent paradox of the human mind and human identity—clearly delineated in every dream—could be resolved, and thus lead the dreamer to a truer understanding of himself, to a more inclusive identity, and a space of joyous freedom.

In sum, the Dreamwork presented in this book is founded upon the twelve personality types discovered by Bill Little, the refinement and application of those types into a dream psychology and personality typing system by Alvaro Lopez, and the use of those Types in the formation and resolution of the paradox of identity by Rand Rothey.

From the foregoing one can see that the term *resolution* (as in Paradox Resolution) is central to this form of Dreamwork. *Resolution* has several other meaningful associations as well: it also means “clear,” as in high-resolution photography. This Dreamwork brings about a clarity of vision and insight. After a session, where the four parts of the psyche are brought into harmony, one’s vision actually changes. It becomes clearer. Blocks are removed that a person did not even know existed; and this allows more life-force to enter and animate one’s mind and body. *Resolution* also means “resolve,” as in making a New Year’s Resolution; and to carry out such a resolution requires sincerity, resolve, and strength. These qualities are needed to bring about success in any worthwhile pursuit, Dreamwork included. Making a resolution—the most profound of which is the resolution to know one’s true self—powerfully supports one’s highest intention.

Despite all these positive connotations, we never adopted the term. Ironically, it may have been too vague, not clear enough. Perhaps there was another name. We kept looking. Then we came upon *Discovery Dreamwork*. ...

DISCOVERY

Discovery describes the very essence of Dreamwork, and it suggests one way that this work is significantly different from the present field of “dream interpretation.” In this work the dream (i.e., the dream that a person recalls in the morning) has little meaning in and of itself; it provides a set of clues by which the dreamer can discover something else, something deeper, something not contained in the waking state recall of the dream. In other words, the dream one recalls in the morning should never be taken at face value; it’s merely a pointer to something else. (The dream one recalls in the morning is actually an egoic construction that is used to *prevent* the dreamer from seeing and understanding the real message of the dream.) The real message of the dream, contained in true dream—which has been edited-out by the ego-defense department—has to be discovered, or uncovered, before its true meaning can be found. This true dream is like a treasure map; but we cannot find the treasure *in* the map (by examining and analyzing the map), we can only find the treasure by following the map.

Now here’s the difference between discovery and interpretation: If we have a treasure map in our hands, what value can be found by interpreting the map and its symbols? The full value can only be realized by following the map and discovering the treasure. Problems arise when someone looks at a treasure map but doesn’t realize it’s a treasure map; and so they look for some kind of value or treasure in the map itself. This is like going to a restaurant and eating the menu instead of the meal. There’s not much taste in that!

So in the process of Dreamwork we want to discover the true dream, the true map; and then we want to imaginatively follow the course of action it suggests. And what is revealed in the true dream? What does the dreamer discover when he is able to go deep enough?—he discovers the paradox, the fun-

damental opposition that forms the foundation of the dream. When the paradox is made explicit the dreamer comes upon a course of action by which he can resolve the paradox and reach a place of freedom. Ultimately the dreamer is presented with a choice: either to remain stuck in his current identity (which never gets him what he wants or the freedom and love he desires) or to open up to a more truthful identity and a greater sense of self. If the dreamer is able to discover the true dream and actuate the right choice he will come upon the treasure, the boundless light of his own self. That is the beauty and magnificence of the dream and this method of Dreamwork.

So in many ways this is like an excavation. Upon exploration of the dream we recall in the morning we soon discover that many parts of the true dream have been left out, deleted, and distorted (by the ego-identity filter, which is designed to 'protect' one's limited sense of identity); and that the dream is corrupted in a way that only serves to lead us away from the treasure. In other words, the dream that the dreamer recalls in the morning is a red herring. It's leading us away from the truth; it's covering up the true dream. It's one big ego defense. So we have to sort all of this out; we have to discover what is true, what is a distortion, what is an ego-defense, and what higher approach is being articulated by the dream.

Freud described the exploration of the unconscious in terms of an archeological expedition, where various aspects of the unconscious must be excavated and brought to the surface. I want to use the metaphor of an archeological expedition in a slightly different way. Suppose you are on a dig and discover some bones. If you do not know what you are looking for, if you do not have a structure or context in which to understand what you have found, then you will take those bones at face value. For instance, you might find eight bones and, thinking that you've found the whole creature, you might try to con-

struct a strange eight-boned creature. You may come up with all kinds of plausible explanations as to what this creature may have looked like. If you are a bit smarter you might realize that you have only found a few of the bones, and that the creature was something much larger. Since you have no idea what this creature looked like, nor its skeletal structure, the bones won't lead you the whole creature. (At least you will not make the mistake of trying to reconstruct some eight-boned creature.) Now, if you are even smarter, you may be aware of the skeletal structure of the creature you are looking for—like someone who knows all the different kinds of dinosaurs. So, by finding a few toe bones, you might have a pretty good idea as to the size and shape of the entire creature. Likewise, the dream has a particular structure; it has a movement; it sets up an encounter and it leads the dreamer to a particular kind of situation. When all this is known then the few pieces of the dream that get past the dreamer's ego-defense system (and are recalled in the morning) can be used to reconstruct the major components of the original dream—which comes in the form of an opposition between the dreamer (holding fast to his current sense of self) and some other character (who puts forth a “higher hypothesis of self.”) Bear in mind that there is no “other” character in the dream; this seemingly other character is an outplay of a higher dimension of the dreamer's psyche.

From the foregoing you can see that in Dreamwork there are two levels of discovery: the discovery of the true dream and its paradox (and the presentation of a higher hypothesis of self) and the discovery of our true self, which comes about when that paradox is resolved.

Though the term *discovery* beautifully describes a central aspect of Dreamwork, it was not specific enough. *Discovery* can be applied to the process used in most forms of psychotherapy as well as interpretive approaches to dreamwork (such as those

based on the work of Freud and Jung). As such, it is fitting to the whole field of dreamwork but not specifically to this method of Dreamwork. And so the search continued. ...

RECOGNITION

At one time we considered the term *recognition* as this term captured the essential notion of self-discovery as used in the texts of Kashmiri Shaivism and the *Pratybhijña* School. (*Pratybhijña* is a Sanskrit term that means “recognition.”) One’s true nature is always apparent; it does not have to be attained; it does not even have to be discovered (since it is never hidden)—it only needs be recognized. This is the understanding that the term *recognition* suggests. What we are seeking is the very thing we are beholding right now, in its fullness; it’s our own self, our own glory, our own being. We can never be separate from what we truly are. All we need do is recognize it.

So, in terms of spiritual awakening, the term *recognition* is more precise than *discovery*, as discovery implies the finding of something that is hidden, whereas *recognition* denotes a change of understanding or perspective that leads to the realization of that which is already and ever present. According to the texts of Kashmiri Shaivism, the Supreme Reality is not only *not* hidden but it is constantly revealing itself—it is in everything, in every moment, in every way revealing itself. A basic tenet of Kashmiri Shaivism is: “Everything reveals the presence of Shiva (the Supreme Reality)” —all we need do is open up and recognize it.

The term *recognition* captures one aspect of Dreamwork but we wanted something more inclusive, so we kept looking.

CREATIVITY

The nature of the Self is creative. The nature of the dream is creative. And integral to every Dreamwork session is the open-

ing up of one's creative imagination. Dreamwork also aims to open up our consciousness to the creative impulse of the universe, which allows the Creator to create through us, through our unique individuality. So creativity is central to Dreamwork, and the name *Creative Dreamwork* or *Dreamwork Creativity* certainly fit the criteria of what we were looking for.

Not central to our decision process, yet considered nonetheless, was that Rand has always dreamed of creating a school founded upon his version of Dreamwork, one that would follow the general program of Plato's Academy. And the name of the school envisioned by Rand is: "The Academy for Human Creativity." So the term *creativity* has always been high on our list. We used to use the name quite a bit. I'm not sure why it fell into disfavor but I think it had something to do with the fact that *Creative Dreamwork* sounded too vague and a bit too close to the term *creative writing*. ...

HARMONIC

Dreamwork brings about an integration or harmonization of the various parts of the psyche and so it might be referred to as harmonizing or harmonic. Thus, up for consideration was the term, *Harmonic Dreamwork*. Harmonic also relates to music and numbers; and the actual vibration of one's Identity Type carries with it a harmonic vibration or resonance. The term also suggests the perfect balance of the universe and the Pythagorean notion that the universe is number.

The specific use of harmonics in Dreamwork relates to the harmonic integration of the four parts of the psyche that naturally occurs when a person comes in contact with his higher self which "transcends and includes"—and harmonizes—all the lower dimensions of the psyche. Such a harmonization not only illumines the whole of one's psyche but opens up the whole of one's being to the influx of divine light.

The Art of Being “On”

When the four parts of the psyche are harmonized—which often happens in a Dreamwork session—they begin to work in harmony and are able to channel through the pure energy of one’s higher self. When the psyche is in its usual state of disharmony or discord—when there is a lot of static, noise, or psychic interference—the pure energy of one’s higher self is hampered and/or blocked. In sports we can easily recognize these two states: a state of harmony, of being “on,” where an athlete can do no wrong; and the state of disharmony, of being “off,” where someone’s game is disrupted by mental agitation, loss of confidence, or being “psyched out.” This state of “off” is well-known and its causes are usually known but the state of being “on,” or being in the “zone,” is more elusive. Even to this day I recall the New York Knicks playoff game in 1968 when “Dick Barnett was hot.” The announcer kept saying “Barnett is on, Barnett is on”—and he was hitting some 90% from the field. It was as if some magical energy had taken over his body—and this is exactly what it feels like when you’re “on.” Some kind of force seems to fill you with an uncanny sense of confidence and exhilaration. But it’s not some outer force, it’s that *your own energy* which—unobstructed by a disharmonic psyche—is now able to flow through you without resistance.

I experienced this same sense of being ‘on’ after having had a Dreamwork session and then going to play soccer. When I stepped out onto the field there was no inner noise; and when I took a shot at goal there seemed to be a pure translation between my mind (what I wanted to do) and my body. When I “saw” a shot in my mind I was able to make it just as I had imagined or intuited it. I could do no wrong. I could not miss. (Well, once in a while, but rarely—and only by a little). It was as if some mysterious force was animating my actions. Only

later, when I looked back on the day, did I realize that that magical life-force, that seemed to descend out of nowhere, was me. It was me magically being myself.

In an actual Dreamwork session, part of this harmonization of the psyche is sometimes actuated through the appearance of an image. In the Dreamwork session that I had just before playing soccer that day I recall having had a vision of some god, with his mouth wide open, and flames coming out. (It was as if the dream delivered that image to me and, in some unexplainable way, it helped harmonize my psyche—but that is only a guess.) Now, a few days later, when I went to play soccer again—having had no Dreamwork session that day—I was, for some reason, ‘off.’ My game was decidedly mediocre (and especially poor when compared to the last time I played.) What to do? Well, I went off to the sideline for a moment and invoked the image of that flaming-mouthed god. I did my best to recreate the image *and the feeling* of that image, as it appeared in the Dreamwork session I had a few days earlier. I held this image-feeling for a minute or two and then I went back to the game. And guess what? Something changed. Some degree of harmonization took place. My game was not ‘on’ as if was before but it was no longer ‘off.’

The harmonization of the psyche that can take place in a Dreamwork session frees up your innate energy and creates a sense of being ‘on’ or in the flow—in your life and in your whole being. When the four parts of your psyche come into harmony, flowing together as one, your life becomes a seamless expression of wonder. Nothing is blocking you. You can feel the freedom of life flowing through you and the euphoria of your own being animating your body, mind, and heart.

But, alas, the term *Harmonic Dreamwork*, as good as it was, never gained traction. ...

DIALECTICAL / PLATONIC

The dream can be seen as a dialectical encounter (rather than a dialogue) between the dreamer and the Supreme Self. In this encounter the Self sets up a scenario; the dreamer finds himself in this scenario with a position, with a particular way of thinking and acting, and with a clear sense of “me.” Then things happen in the scenario that confront or challenge the dreamer’s position and his limited sense of “me.” Then the dreamer defends his limited sense of self—or what could be seen as his imaginary self—with a host of excuses, reasons, rationalizations, etc. Then the Self responds to the dreamer’s defense with another possibility, with another scenario, which demonstrates that all the dreamer’s defenses and rationalizations are poppycock—none of them hold water. And this process keeps escalating: every time the dreamer amps up his defense the Self amps up a legitimate challenge to the dreamer’s defense. This is the dialectical process that takes place in the dream. It’s the same method that was used by Plato when teaching his students—and this is generally recognized as the most effective method of teaching. Rather than simply giving the student information about the truth, this method—often called the Socratic Method—allows the student to discover the truth for himself and to make it his own. (Of course the truth he discovers is always going to be relative but let’s just say he discovers a more truthful truth, a “higher hypothesis” so to speak.)

This dialectical process that is used by the Self in the dream is the same process used in a Dreamwork session. This process brings about a confrontation and a disruption of the student’s dearly held concepts—concepts he is clinging to, concepts upon which his reality and identity are based, concepts that ensconce him in a world of thought and block him from a direct connection to life.

There's a line from Plato's *Philebus* where Socrates says, "For everything in any field of art that has ever been discovered has come to light because of this"—"this" referring to paradox resolution. Plato clearly indicated that there is one method at the foundation of every creative discovery—and this method, "having come from the gods," is paradox resolution. And how is a paradox resolved?—through a process of dialectical reasoning.

It is important to understand that this dialectical process is not a dialogue where two people are in discussion or engaged in a question and answer session. It's a process where two people, holding or positing two opposing positions or "opinions," seek to get to the root assumption or foundational truth. It's a process of conceptual evolution. One person comes in with his perspective and the "evidence" that supports his position. Then the other person comes in with different position and with refuting evidence. Then, based on this new evidence, the first person brings in more evidence, trying to refute the previous refutation and thereby support his original position. And the process continues. This dialectical interchange is a developmental process where one position builds upon the other until a new truth, beyond the scope of both "opinions" emerges.

As the dialectical process is unique and central to this method of Dreamwork, we were inspired us to call this work *Dialectical Dreamwork*. It was a perfect fit. (This name gained traction and is still used by a few dreamworkers in the UK.) The word *dialectical*, however, was problematic as it is not a word that is commonly known or understood. And so we continued the search. And, yes, we considered the name, "Platonic Dreamwork"—for about two seconds. ...

REVELATION

Our efforts continued. ... Every word we came up with described some aspect of *Dreamwork* but we were having more and more difficulty trying to capture the whole of this approach with one name. Then I realized that all the words we were using described a process or an aspect of this work rather than its final outcome. This work involves paradox resolution and discovery; and it brings about an inner revolution—and all this leads to a revelation, an opening to one’s own truth. *Revelation*—the emerging and revealing of one’s true self—is the essential outcome of *Dreamwork*. Yes, *Revelation Dreamwork*.

I resonated with this name and began using it more and more often. I still wasn’t sure about it but I was doing my best to make it fit. However, no one else was convinced; no one else embraced this new name. Perhaps it sounded too Christian. I don’t know. Trying to pin down *something* I suggested we call it *Rothey Dreamwork* but no one bought that either. Then, two years later, in the fall of 2005 I was talking with Rand and his wife in front of his house, drinking some freshly-brewed ginger tea, and I said, “Yesterday I was thinking that the name *Dreamwork* does not quite work. That could be our problem—all our names include the term *Dreamwork*. But *Dreamwork* only describes the method; what we have been discussing is much broader in scope and implication than *Dreamwork*. We have been describing a spiritual path that employs dreamwork, philosophy, and leads to an awakening of a higher sense of self, a higher hypothesis of self. What we have here is “the path of the higher hypothesis.” Rand’s face lit up; you could see his excitement. “That’s it,” he said, “that’s the name. I don’t think you realize how fitting that name is. It describes the exact nature and process of what we are doing.” ...

As you can see I’ve been describing a work in progress, both in terms of the name and the actual process itself. When I

began working on this project many years ago the Dreamwork Rand had been developing had a particular form and followed a particular method—which is still basically the same today—but significant refinements have been made. What is ever-changing is the understanding of what the forms mean. So, while the formulation remains the same, the understanding of this Dreamwork has been an evolving process. This book captures the basics of Dreamwork and outlines the foundational tenets of this approach. And so it could be seen as a primer. I suspect other books will be written, and a deeper understanding of Dreamwork will be explored, so I advise you to take this present offering as the first course of a full banquet to come.

~ Jonathan Star

_____ *DN RHC* _____

*DREAMWORK AND
THE PATH
OF THE HIGHER HYPOTHESIS*

DREAMWORK DIALOGUE

THE DREAM IS A CO-CREATION

What are some of the key tenets regarding the dream and your method of Dreamwork?

(RR) The dream is a creation of the Supreme Self in dynamic interaction with the creative intention of the dreamer. It takes the form of an encounter between the Self (who creates the dream) and the dreamer who is confused and unaware of his true identity. The Self has one purpose in the creation of the dream—the liberation of the dreamer from the imaginary self he is identified with.

You see, the Self, in the form of this physical creation, has forgotten its true identity. So there are two aspects to the Supreme Self—the Self that knows itself fully and the Self that has forgotten its true identity. When this difference is reconciled through Dreamwork the dreamer recognizes the Supreme Self and the individual self to be the same. The transient self, the appearance, which he originally thought was his true self, is seen to be imaginary.

Another thing to bear in mind is that we dream because we think. So we dream whether we are asleep or awake because whenever we are thinking we are actually dreaming; we are creating a world of thought that is purely imaginary. And the thoughts by which we create our world come in two forms: thoughts that anchor us in a mortal (or human) identity and thoughts that break us free from that identity and expose us to the Supreme Self. I call the first form of thought *SenseThought*

and the second form *IdeaThought*. Our human self—the subject of the dream—is finite and mortal and our Supreme Self is unbounded and immortal. Dreamwork makes it possible for the dreamer to experience both selves as one and the same.

So the dream is a creation of the Self?

(RR) Yes and no. The dream is created by the Self and the dreamer. The form the dream takes is based upon the way the dreamer resists the experience of his higher self. That's a central theme of my work. Every Dreamwork session is based on the idea that the dream is a creation of the Self in dynamic interaction with the dreamer's resistance—with the dreamer who wants to live in the world, in his status quo identity.

The position of the Self is that the dreamer is lost in thought and the Self has the intention of bringing the dreamer back home, to the awareness of his true identity. The Self wants the dreamer to come home to straighten him out, to correct his understanding of himself; so he can come to know how to live in the world as a full, integral human being, recreating himself and his environment. The world and the self the dreamer experiences in thought is fictitious; it is imaginary. The Self wants the dreamer to know that he is real that he is much more than the person or the thought he imagines himself to be.

WHAT IS A DREAM?

But what is a dream? Why does the Self create the dream in the first place? Is it some kind of message?

(RR) A dream is a process that is intended to lead the dreamer, who I call the *Soul*, from his finite identity to an unbounded Identity, where he realizes his inseparable unity with the Self and knows that everything is manifestation of the Creator.

One reason why the dream is created is to show us that our present mode of action, in the waking state, no longer works; and also how it is preventing us from having what we want and doing what we want to do. Dream after dream is repeating this same theme; it is showing us again and again what is not working, how our thinking is not working—and then the dream offers us, the dreamer, a way out, a way of thinking that provides a solution to our problem. In this whole process the dreamer is exposed to the light of the Self; and in that light the dreamer sees the true solution to his problem. He also gains some clarity about himself by seeing the way he reacts to (or resists) the solution. An enlightened dreamer agrees with the experience of the true Self whereas the dull-minded agrees with the reaction against the solution presented by the Self.

In this experience, the dreamer is usually unconscious or semi-conscious; when exposed to the light of the Self he has to make a decision whether to be conscious, and stay with the light of the Self, or remain unconscious and stay with the reaction (or resistance) to the Self.

How does one realize the true potential and value of a dream? How is the dream “worked” so to speak?

(RR) The dream presents us with a paradoxical scenario, two opposing ways of thinking. When the dreamer is aware of two self-canceling ways of thinking, he becomes free of thought, which is the transcendent state.

So we have this chaotic dream that we do not understand. Then we read a few books that tell us how to interpret the symbols of the dream, and we try and figure out what the dream is all about. But your approach is something different from that.

(RR) The first approach is based on the assumption that the dream has some kind of meaning, that there is something of

value to find in the symbols of the dream and what they represent. What I am saying is that the dream processes the dreamer from a finite, sensuous [sense-based], mortal identity with the world to an unbounded identity with the Creator, for the purpose of recreating his life in the world.

On another level, the dream is showing you a way to get out of your suffering. With the right guidance you'll be able to work with the scenario that is being presented; then, yes, your suffering, based in limited identity alone will be dissolved. If no, if you hold onto your present sense of self, your present hypothesis of self, that mortal paradigm of self will expose you to uncomfortable and disquieting anomalies. Your life will continue to be not as you want it. That's okay with me if it's okay with you—but, really, I don't think it is okay with you.

ONE DREAM

What are some other principles or tenets of Dreamwork?

(RR) Every night you have only one dream that is expressed in several sequences. Each sequence is an expression of the same theme that is repeated over and over again during the night. In this continued expression of a singular theme the dream is developmental: each subsequent dream in the sequence develops the theme and brings the issue to a higher level of intensity. And this escalation prompts the dreamer to make the change that is presented in the dream.

Alvaro Lopez, who wrote the book *Toward a Unified Theory of Inborn Personality*, discovered this principle. He talks at length about this in his book. He also discovered and developed a sophisticated analysis of the twelve inborn Character Types and their opposites.

A characteristic of the dream state is its *repetitive nature*. All dreams that occur during one night have the same identical theme regardless of the difference in complexity of the props and staging and actors, and regardless of the difference in emotional intensity from one dream to the next. In addition, if the dream is a long one, the same theme will be repeated many different times. One way to tell when the theme is completed and starts to repeat again is when scene changes occur, although that will not always be the key.

In a dream sequence where the scene remains constant, one has to look carefully to see where the theme is repeating. For that it is very useful to look for the turning-points in the sequence. Turning-points are those instances in which the feeling tone of the dream changes. ~ Lopez,

In what way is the dream “developmental”?

(JS) I read Alvaro’s work and saw that it’s developmental in the same way that a debate between two people, with two opposing positions, is developmental: one person brings in a point, to which there is a counterpoint, and then more evidence is brought in, and a counter-counterpoint is made, and so forth. The first dream is very simple and presents a simple argument. The Self puts forth its position, and the dreamer refutes it. And things begin to heat up as more evidence is presented by both sides; each subsequent dream becoming more pressing than the one that preceded it.

(RR) As the dream sequence plays out, and the dreamer gathers his forces to resist the change that’s indicated in the dream, the Self raises the argument to a higher level with a more urgent scenario. This build-up goes on until it reaches a crescendo, bringing the dreamer into the vortex of crisis, and if reaction persists, it changes to nightmare.

What change is the dreamer resisting?

(RR) A change in his identity—a change from thinking that an imaginary self, and imaginary world, are real to knowing a real self and a real world.

The dreamer falsely believes that his identity is fixed, and limited to a particular way of thinking and acting; and that he is this person who thinks and acts in this particular way. The Self, in the form of the dream, is trying to change that; the dream is created to try and have the dreamer embrace a higher more expansive sense of himself.

Can you give an example of how this resistance plays out in a dream? And how the dream develops?

(RR) A woman told me about how her spiritual teacher had closed her meditation center to the public, making the woman feel like her teacher wanted privacy and wanted nothing to do with her. She then had a dream where she was sitting on a bench, thinking about herself, when out of the corner of her eye she sees her spiritual teacher sitting on a nearby bench. Instead of walking up to her teacher to talk (as she wanted to do), the woman contracts in thought and quashes this expansive impulse. She comes up with fundamental reasons or justifications as to why she should not talk with her teacher: “I don’t want to invade her space. I’m going to be selfless and allow her some privacy. I’m not really worthy of looking directly in her eyes,” etc. So the dreamer successfully defends her position in thought. In other words, she was able to say “no”; she was able to ward off the invitation of this divine impulse (in a way that she felt was satisfactory) by refusing to go over there and talk with her teacher.

The drama then proceeds in its upward spiral or development. The Self then responds to the dreamer’s defense with a

more intense prompting: The teacher gets up from her bench, walks over, and sits down next to the dreamer. The dreamer, again, says “no” to this and continues to resist the impulse to connect with her teacher. She pretends as if nothing has happened; she pretends to be unaware that the teacher has come over and sat next to her. The Self is completely aware of the dreamer’s defenses and the weakness/absurdity of dreamer’s defense—and here the dreamer’s main defense is: “I’m not worthy of presenting myself to this teacher; I’m going to bother her with my insignificant self.” The Self then creates a new dramatic action to make the dreamer aware of the absurdity of her defense: Another woman—who is a peer of the dreamer—approaches the teacher quite unapologetically and demands that the teacher sign some papers. She also talks to the teacher in what appears to the dreamer as an invasive, disrespectful manner. This action is paradoxical to the dreamer’s action, thereby refuting all the arguments that the dreamer has just used in defense of her position. Eventually, through the course of the dream, the dreamer’s concept about her own unworthiness gets annihilated; as this happens she reaches a greater state of freedom and well-being.

And how does it end? How does the dreamer finally “get it”?

(RR) In this case it did not end. She woke up from the dream.

(JS) When the dreamer is able to participate in the dream, and align his or her intention with the intention of the Self, then it ends—for now, until it continues.

So is this dialogue or “tug-of-war” is going on all throughout the night, in every dream in the sequence?

(RR) Yes, and throughout the day, until the dreamer gives up

his attachment to a partial and unworkable identity.

(JS) So long as the dreamer is holding onto a false and inadequate view of himself, by the very course of nature itself, he attracts anomalies, he attracts pain and discomfort—and he attracts the compassion of the Self which is trying to correct his view, trying to have him let go of his inconsolable identity.

Why doesn't the Self just enlighten the dreamer, just force him to make the right choice? Why go through this whole process?

(RR) This is part of the play of the Self; it is a process that can only evolve or move forward if the dreamer, out of his own free will, makes a choice to identify with knowledge and freedom instead of confinement in thought. That is the transforming power of the dream—the choice that the dreamer makes, which comes about if he does not resist his own freedom.

(JS) The dream is offering you a “higher” way of knowing and acting—a way that will be quite beneficial to you. And the Self, in the form of the dream, is trying to get you to see that “higher” way and then inspire you to choose that higher way. But the choice is yours; you have to willingly make that choice?

In what way does the Self prompt or inspire the dreamer to make a beneficial choice?

(RR) The Self reasons with the dreamer, driving the dreamer to nightmare, is necessary.

THE SELF REASONS WITH THE DREAMER

How does the Self reason with the dreamer?

(RR) By using a form of reasoning that was also used by the

great philosophers (namely Socrates and Plato) to try and get their students to see a higher level of truth. This is the method of dialectical reasoning that is founded upon the very structure of the human mind. This process—used by the Self in the dream—can also be seen in the way a great teacher reasons with his students. For an excellent example of this, read Plato's *Meno Dialog* in which Socrates demonstrates to Meno that his slave boy is full of knowledge by awakening him to his own inherent knowledge. The same awakening to knowledge that happened to that slave boy, in a dialectical process, is what happens to a dreamer who able to responds to the promptings of the Self.

In this process, the teacher (just like the Self in a dream) reveals the student's reasoning—and the limits, conditions, and obstructions that his reasoning is superimposing on his reality. He does this by introducing a paradox that presents an exact opposite reasoning or logic. This paradox poses a direct challenge to the student's concept of reality and reveals or suggests to the student that his thinking is flawed, that it does not accurately represent "reality." This causes the student to question his assumption. And when this process is followed to completion it instantly removes him from the domain of reason (and his conditioned mode of thinking) to the space of freedom, where he is face to face with reality, and where he sees that his previous concepts (and his very sense of self) were imaginary.

This process of introducing opposite reasoning or paradox appears to the dreamer as a disruptive force; but it is only disruptive to the conditioned thinking that binds the dreamer's reality and keeps him in ignorance. So this kind of "disruption" is really an expression of the highest compassion.

Socrates said that he learned this dialectical method from "the gods"; and it has since become known as the "Socratic Method." This method, more accurately, could be called, "the

Supreme Self Method” because this method of reasoning has been used by the Self in dreams (and in the waking state) since the dawn of human consciousness.

(JS) Now, if the Supreme Intelligence of the Universe is using this method we must hold, by definition, that *this is the most effective method to bring about a change in the thinking of a human being*. Plato recognized this divine method and used it to uplift the thinking of his students. This method is also used in Dreamwork. But, foremost, this is a divine method that has given form to every dream, in every age, in every culture.

(RR) I just want to clarify something about this process of dialectical reasoning: it is based on hypothesis and not on reality. The teacher is not claiming to offer some kind of immovable truth but merely a “higher hypothesis,” exactly what you call an anomaly, which is sensuous evidence that serves to refute or expose the flaw in the student’s hypothesis (or view of reality) and free him up to know another possibility.

(JS) I think it’s important to understand that the dream master *employs the same method of dialectical reasoning* in a Dreamwork session that the Self uses in the dream. In many ways a Dreamwork session can be seen as an extension of the dream: it employs the same method of reasoning, it escalates in the same way, and the teacher has the same benevolent intention in the session that the Self has in the dream.

How is this method of reasoning practically used in a Dreamwork session?

(RR) In a session (which takes place in the waking state, in the realm of the imagination) the dreamer is guided back into the dream. He is asked to imaginatively re-enter the dream and

place himself there as if it is happening in real time. Then I ask the dreamer about his concepts or assumptions as they relate to the action of the dream. What I am really doing is questioning the validity or truth of the concepts that the dreamer has based his thinking and actions upon. For instance, while he is back in the imaginative scenario of the dream, I will ask the dreamer to form the intention to do a particular intuitive action, and the dreamer may find this very difficult to do. The dreamer then comes up with some excuse as to why he will not, or should not, do what I ask him to do. As the dreamer comes up with all his reasons, I reason with him about the advantage or disadvantage, the truth or falsity of his reasons.

Every dream escalates as the “argument” between the Self and the dreamer becomes more heated; in the same way, a Dreamwork session escalates and gets more heated as the dreamer digs in and does everything he can to defend his one-sided position. This process of deflating or dissolving the dreamer’s resistance to his own higher self is always beneficial and illuminating—and freeing—but it’s not easy. But the Self never gives up—and I have been known to be more dogged than a pit bull!

(JS) Needless to say, when we argue or debate with another person, there may be some question as to who is correct; and it is our hope to win the argument (or to get the other person to change his position.) But in this “argument” with the Self the dynamic is quite different: there is no way we can “win,” and there is no doubt about whose argument is more “truthful.”

(RR) The very fact that you are in an argument with the Self shows you the very basis of the ineffectual nature of your own life. Our position and intention in this dynamic interaction should not be to try and *win* the argument but to try and *lose* the argument, to try and do everything in our power to agree

with and “see” the position of the Self—and then form the intention to carry it out.

(JS) The Self has one intention in all of this—and that is to get you out of your limited position, your limited sense of self, and into the vast expanse of your own freedom, your own love, your own aliveness and joy. So, every time we embrace the position offered by the Self we move toward our own highest good. I remind you—the dreamer is “arguing” with the Self, the All-Knowing Intelligence that creates this entire universe.

(RR) Talk about a losing position! But ... and I must say this—when the student allows the light of the Self to influence his thinking for positive change the student begins to “win.”

(JS) I hope that through this discussion you are getting a clearer sense about what is really going on every night in the dream state. It’s not some random firing of neurons, some process of wish-fulfillment, or some outpouring of the subconscious mind. It is the Self of the universe, filled with compassion for Its own creation, trying to get the dreamer to discover his true identity, his inseparable unity with all creation—and also trying to give him the tools and the insight needed to effectively deal with the life-challenges he is now facing.

No POSITION

(RR) The dreamer’s position is this: “I have one way of doing things, one way of thinking—that is who I am.” In the dream the paradox tries to get the dreamer to consider thinking and acting in a new way, in a way that the dreamer has heretofore never considered, even though this way is already suggested in the dreamer’s own head. But the dreamer rejects this “other”

way of thinking because it's not part of what the dreamer considers to be his true identity.

So the Paradox—which represents a more expansive way of thinking—is always “at odds” with the dreamer’s attachment to his contracted sense of self. For example, if someone is introverted, and attached to an identity based on an introverted way thinking and behaving, then the Paradox comes in as an extroverted way of thinking and acting—and this behavior comes in through a character in the dream who is equal to the dreamer in status but at odds with the dreamer in terms of the way he thinks and acts. Likewise, if the dreamer is identified with being extroverted, the Paradox comes in with an introverted way of thinking and acting. It is not the position of the dreamer, *per se*, that is addressed by the Paradox in the dream, it is the fact that the dreamer has, and is attached to, a position.

(JS) The Self is trying to get the dreamer to recognize that his identity is not contingent upon the single position he is clinging to; moreover, that who he is can never be reduced to a finite identity. He is something much greater than that.

So the Self and the dream master have the same intention?

(RR) Yes—the upliftment of the dreamer; the awakening of the dreamer; the release of the dreamer from his self-imposed and habitual limitations. We call this freedom. If the dream worker does not have this high intention, he is being deceitful.

THE SHAPE OF THE DREAM

What is the “shape” of a dream? What determines this shape?

(RR) The dream is delivered in the form of an answer to a question. In our work the question is asked directly to one’s

Inner Self before going to sleep at night. (This formulation of a specific question allows the dreamer to more consciously participate in the dream and more readily recognize the “answer” being presented.) If there’s no consciously-formed question, then the dream answers some pressing question that is in the dreamer’s heart or mind when he goes to sleep. Most often the dream dredges up a false concept the dreamer holds of himself, because old concepts distort the natural process of our life. So an important function of dreams is their cathartic purpose.

So, the offer of the Self to end the dreamer’s pain and the dreamer’s resistance to that offer is the primary dynamic that gives shape to the dream?

(RR) Yes. The Creator has always been involved in this process of transformation. When you ask a question of the Inner Self, before going to sleep, you’re inviting yourself into this dialectical process with the Inner Self; you’re opening yourself up to this transformative process, which has been going on your whole life, albeit unconsciously. You’re actuating an intention and expressing your free will to aspire to greatness. In other words, you are taking a step, you are willingly engaging in a creative process with the Self. You are changing the shape of the dream such that you can more consciously participate in, and understand, what is being offered by the Self.

So the dream is offering us a way out of our pain. But I don’t know what this offer is, so how can I accept it? I take it that this offer is made clear in a Dreamwork session—that we not only come to see the offer but are shown how to accept it?

(RR) The purpose or intention of the dream is to get the dreamer to *intend to do* the intuited action—which is the action of the higher hypothesis of self. We all live in our minds; and we interact with the world, not as it is but as we conceive it to

be. This reflects the famous line from the *Yoga Vasishtha*: “The world is as you see it.” We see and interact with the world through our limited concepts of reality, through our “map” of reality. Every concept we have, each and every one of them, limits our freedom. The purpose of the dream, and the process that we carry out in Dreamwork, is not to prompt the dreamer to carry out a certain action only to have him *intend to perform the action* manifested by his intuition (which is the action of the higher hypothesis). The dream is a drama, played out in one’s imagination, created by the Self, which shows the dreamer his attachment to unworkable concepts, the negative result of those attachments, and the way to break free of those attachments.

ONE SELF – TWO POSITIONS

(RR) Here is another tenet of Dreamwork: The dream is presented in terms of a struggle between two parts of one’s own self, which have paradoxical (or opposing) views of reality.

Why does the dreamer struggle with his own self?

(RR) He struggles with himself because he does not recognize himself; he struggles with what he perceives as the “other.” This struggle takes place between two characters in the dream—the dreamer and some character whom the dreamer usually holds as an equal or a peer. The dreamer identifies with one part and withholds it from the other part. One part he recognizes as himself and the other part he sees as something “other” than himself, even though it’s an integral part of his own psyche.

Now, let’s take a departure and compare the dream state with the waking state: First of all, everything, all of the logically connected and disconnected elements in the dream state are occurring within your own psyche. They are all occurring in *your* dream. No one else is around but you. In the dream state

you experience these parts of your own psyche as “others,” different from you, while in the waking state you experience these aspects of your psyche as ambivalence or confusion. You think, “Part of me wants to do this and another part of me wants to do that. Part of me wants to lose weight and part of me wants to eat chocolate.” This ambivalence often degenerates into fear, doubt, and confusion. Two parts of yourself are pitted against each other. One part aspires upward and one part seeks to remain fixed, static, and inert. Sound familiar?

This paradox, this disruptive and opposing character who enters your dream is the very form that can help remove you from your static domain of thought and expose you to the full knowledge of yourself. If the Self came in the form of some perfectly agreeable character, that supported the dreamer’s present sense of self, his safe and comfortable identity, then there would be nothing prompting the dreamer to make any kind of change. The dreamer would remain stuck where he is.

This higher knowledge that exposes the dreamer’s limited view of himself (which we call the Paradox) is always radiant and beneficial, though this is not how it usually experienced by the dreamer—because it intends to exact change, which the dreamer wants to resist.

But the dreamer usually sees that “other part”—which he does not recognize as a higher part of himself—as some kind of hostile, disruptive, or shadow-like figure?

(RR) The dreamer fails to distinguish between his identity and the belief structure or logic that holds together his identity, between himself and the idea that he has about himself. The dreamer (both in the dream state and the waking state) is deeply afraid that the destruction of the logic that holds together his identity will destroy him as well. In reality, the de-

struction of the logic that holds together his fictitious identity will save the dreamer from the mess he now finds himself in.

For example, I was working with a man who was failing in life even though he was financially well-off and free to do what he wanted. In his dream, a stranger appeared in his house wanting to bring him some beneficial gifts. To his surprise, he saw the man as a threat, as some kind of enemy. In the session I asked him to form the intention to accept whatever the man was bringing him, cajoling him with the assurance that he had nothing to fear since it was only a dream. And he did just that. Afterwards he said, “When I go back into the dream, and think like that, all of a sudden this man starts to smile, and looks friendly, and he’s bright.”

In this example (and in most Dreamwork sessions as well) when the dreamer is not attached to his concept, when he opens to the reality of the moment, then that higher part is not seen as being disruptive or a threat. With this attitude of openness, the dreamer feels relieved and uplifted. So, you see, it’s all up to the view that the dreamer chooses to take.

PARADOX

Could you briefly explain the term Paradox? What is it? Is it an opposing position?

To understand the notion of paradox, and paradox resolution, it’s important to understand that thought is not true to reality. A person’s thoughts are all logically consistent with each other, held together in one logical continuum, and they form part of a system that is closed; this is the same type of closed system we find in classical logic or mathematics. ... Every human thought arises within a closed system of logic. This means that every thought that a person thinks is connected by an identical logical form. And that’s why they call it a closed system—because

there is no space between thoughts. That's why all the thoughts in a closed system is called a continuum. Now, when the opposite or paradoxical form of logic appears, it removes a person from the logical continuum and creates a "discontinuity." This frees the soul from the domain of thought and takes it to the realm of thought-free knowledge. Thus, the paradox is needed to bring about this discontinuity, to move a person beyond the closed system of thought, and deliver him to the boundless experience of the Self.

Every thought a person believes reshapes his identity and limits him to a particular Type—a Type that generated the thought. This keeps him ensconced in the same closed system. The German philosophers (Leibniz, Cantor, and Gödel), all of whom worked in the Platonic tradition, understood this principle, as did the Indian sages, particularly those of the tradition of Kashmiri Shaivism.

Putting things in another way, we could say that Paradox is the juxtaposition of hypothesis and higher hypothesis; it is two ways of thinking, where one is "higher" or more closely aligned with the truth than the other; and if the dreamer is able to accept or open up to this higher way of thinking it will lead him toward more light, more freedom, more life. We experience paradox also when awake. For example, we hold a belief that is then contradicted by sensuous evidence, evidence perceivable by one or more of the senses. Scientists call such evidence, by your preferred word, an anomaly. An anomaly appears in the mind in the form of higher hypothesis, which gives rise to a sense of Freedom.

(JS) Whenever we hear the term paradox we think about resolving it. And how can we do this? Well, the paradox cannot be resolved so long as one tries to do this *on the level in which the paradox is found*. So, the only way to resolve the paradox

is to transcend it, to view it from a place or a dimension that is beyond the two opposing sides, beyond the realm of opposites.

(RR) We do not resolve the paradox. The Self does it for us. We only learn to accept the sovereign experience, full of confidence and power.

I would like to talk about Jung's concept of the shadow, because in many ways it sounds similar to the Paradox, or at least the way the Paradox is experienced by the dreamer.

(RR) Before we look at this, let me say that Jung's concept is that the shadow is a real element in one's psyche. Followers of Jung do not recognize the paradoxical nature of the human psyche, that no thought is true to reality. The so called 'shadow' is not real, it's imaginary. It has real influence on the soul because the soul imagines it to be real but it is not real in and of itself. It is a characteristic that any person can overcome. You do not have to own it.

(JS) One could see the "shadow" as the fear and darkness that the dreamer projects upon the light of the Self in order to obscure and corrupt that light, in order to protect his own shadow-like identity from that which threatens to expose—and illumine!—it. So the shadow is somewhat of a smear job, a cover-up; it's the dark, fearful projections that the ego imposes upon that divine principle of expansive light in order to keep you in darkness, in the dreary dreamland of the false self.

(RR) My view of this phenomenon is that psychologists are not able to distinguish between higher hypothesis and reaction in the psychic instrument. The two appear as if simultaneously, such that the reaction covers up the experience of the higher light. The Jungian psychologist does not experience the space between the higher hypothesis and the reaction contrary to

Fritz Perls. When I ask a dreamer to back up from a reaction, that is when the dreamer is able to tell me what happened the instant before the reaction, they tell me they experience relief and other such unbounded feelings, like love and freedom, as Nina Simone was wont to say. In that experience the illusory shadow disappears like meadow's mist in the solar warmth of a brilliant morning.

LETTING GO OF THE DREAMER'S WAY OF THINKING

How does the Self get the dreamer to let go of his present way of thinking?

(RR) When the *IdeaThought* appears to the dreamer's awareness he lets go without any further ado. This does not result from any effort on his part. This creates a situation where the continuity of the dreamer's habitual way of thinking is broken; and this makes way for an opening where the dreamer comes face to face with the expanded will, knowledge, and action of his Self.

(JS) The dreamer comes to see that his present way of thinking, and his attachment to that way of thinking, makes him unhappy, and he is prompted to make a change?

(RR) Happiness and unhappiness are key words here; they represent universal principles. The Self gets the dreamer to let go of his present way of thinking—and the identity founded upon that way of thinking—and come to an *Identity* in his self that is transcendent, all-embracing, and luminous. But the dreamer is offered a choice, to stay or return to Thought automatically, like falling dull minded from the Great Sky of Freedom. The dreamer is trying to get Reality to bend to his will, to change in accordance with his concepts of reality. And Reality is trying to

get the dreamer to let go of his attachments to his concepts, because this is the only real way that the dreamer is going to get what he wants and be fulfilled. And guess what? If the dreamer is able to do this, to let go of his attachments to his concepts, then Reality does bend to his will—a will that is now pure and free, and in harmony with the Divine Will.

How does this play out in the dream?

(RR) The dreamer is put into a situation that calls for a response. And this response—when aligned with his higher self—has the power to liberate him from his present way of thinking, deliver him to a higher hypothesis of his identity, and open him to a more joyous way of living.

What happens if the dreamer cannot respond in that “higher” way?

(RR) He feels the pain of that refusal; he gets cast down onto the path of transmigration, which is so hard to cross. This is the way most people experience life. Oddly enough, they feel that this contracted, out-of-touch mode of living is normal. In his regular life, the dreamer has become an expert at avoiding, or covering over, or ignoring the true pain and ineptitude of his current situation (and his one-sided identity). In a Dreamwork session the dream worker does not allow the dreamer to employ his usual and unconscious ego-defenses or reality-avoidance strategies. He deflates each defense showing it to have no basis in physical, emotional, or intellectual reality. He demonstrates to the dreamer that his every defense is without merit and, therefore, cannot support him in his desire to live a true and fulfilling life. The dream (and the process of Dreamwork) confronts the dreamer and forces him to change his current identity, to make it more true.

And what if the dreamer cannot or does not want to do this?

(RR) He suffers the consequences of his actions. He continues to get more of the same pain, confusion, and disease. The dreamer wants to avoid or get beyond that pain but he does not know how to do it. His strategy is to defend against any threats to his ego identity—thinking that the ego will be his route to freedom. He does not realize that he is defending the very thing that is keeping him imprisoned!

Why is the dreamer so attached to his present way of thinking even though, on some level, he knows that it does not work, that it is the very source of his pain?

(RR) The dreamer is attached to his way of thinking because he unconsciously considers this way of thinking to be his identity. He really doesn't know any better. He must go through the school of hard knocks.

(JS) All his conditioning has convinced him that he is indeed this person he has always believed himself to be. He feels quite at home in that small box. He does not want to break down any of those walls because he fears he will be vulnerable and unprotected. This attachment to our small identity is necessary when we are growing up and first trying to find ourselves; but later on that same identity is the very thing that binds us. The dreamer's attachment then, is to the past; the dream is offering the dreamer a route to the future, a route to maturity and adulthood. So the dreamer's way of thinking (and acting) is flawed; and he must know this because, most of the time, his will is frustrated. He does this and that in the dream but quite often does not get what he wants.

(RR) Yes, such a person is stubborn to a fault. Life is a friend offering plenty of evidence that the real is different from the

imagined yet the dreamer refuses the real and chooses the way of his own demise. That's because he remains attached to his present way of thinking. He's not able to let go. What we see over and over again in the dream is that the dreamer has an intention, he wants to get something done—and then he runs into a wall. His will is frustrated. He doesn't get the results he is looking for.

So, the dynamic tension of the dream begins with the dreamer's position, with something the dreamer wants or wants to get done. Then the Self creates one scenario after another which clearly demonstrates that the dreamer's present way of thinking, and mode of action, does not work; that it will not get him what he truly wants. The dreamer, however, insists that his position indeed does work. And so the "argument" develops and escalates. But as we mentioned before, getting into an "argument" with the Supreme Self is a must-lose proposition—even so, every night, the dreamer keeps on trying. But the Self never gives up; even though the dreamer resists and resists the Self is not deterred. It is always looking for a way to uplift the dreamer.

LETTING GO OF ATTACHMENTS

It appears that the opportunity offered in the dream is for the dreamer to let go of his attachment to concepts, particularly the concept he has of himself. How does one do this?

(RR) The limited human being cannot learn how to consciously let go of his attachment to concepts. What happens is in a particular moment of tension, a human being chooses to become big-hearted. He chooses to reach for a place within himself that is ideal; there is an upsurge of his true identity. From that place of truth, concepts naturally fall away.

We have to be open to the possibility that our deep-seated

concepts about ourselves might be wrong in terms of reality but perhaps useful, for now, in terms of what we need to live as a human being in this world.

THE TRUE DREAM VS THE WAKING STATE RECALL

As you mentioned, there's a great difference between the dream, as experienced in the dream state, and the dream that we recall in the morning. We do not recall the dream as it was delivered to us by the Self. We do not even see our resistance to the original dream. We are further away than that: all we see is our position, our defense, our distortion of reality. So, what do we see (in the actual dream) and what do we get (in the waking state recall)?

(RR) What the dreamer recalls in the morning is not the true experience of the Self he had while sleeping but his thought-based reconstruction of that experience. That is why, when we look at the dream, when the dreamer recalls his dream in a Dreamwork session, we have to spend a lot of time discovering, or trying to discover, what really happened in the dream—and that means looking at what the dreamer left out or omitted when he recalls the dream. And when we do this process, and the dreamer discovers more of the original dream, energy starts to move in, making the dreamer brighter, more enthusiastic, more willing to change. And this energy starts to uncover the dream even more. Eventually we discover what the dream actually looked like as seen and experienced in the dream state—but this is still not the way the dream was actually intended to be presented by the Self. The dream that the dreamer sees (in the dream state) is still a distortion of the intended dream, which is reshaped in accordance with the dreamer's resistance and his attachment to his fictitious identity.

The actual "dream" that the dreamer recalls in the morning is virtually useless in the sense that you cannot take that dream

recall at face value—though it can and does offer us a direction to uncover the true dream and discover what really happened.

After we go through this initial process, we have something that makes sense, something to work with. Now we can see the paradox and the choice it presents. Now the dreamer has an opportunity to take bold and fearless action—or some kind of action even amidst all his fear and ego-resistance—and move beyond the confines of his present identity.

This process brings the dreamer to the gate. What gate? The gate that separates the true from the false, the real from the unreal. This gate or wall is what Nicolas of Cusa called the *Wall of Paradise*. Getting the dreamer to this pivotal point, this moment of opportunity, this threshold, is the true intention of the Self in the creation of the dream. . . .

We must remember that a dream is made of self contradictory thoughts in the form of paradox. This expanded experience of the Self is unbounded and cannot appear (nor can it be conceived of or stored in memory); it can only be experienced as one or several divine virtues such as relief, love, freedom, or surprise.

PARADOX RESOLUTION – RAND AND ALVARO

Paradox resolution is clearly a central component of Dreamwork. But the knowledge of paradox resolution has been around for thousands of years, and clearly delineated by Plato. How did you come to apply it to Dreamwork?

(RR) Actually, the thing that initially got me excited about applying paradox resolution to dreams was when I learned about the oppositional nature of Character Type that is in operation within every person. This was during the time I studied with Alvaro. What I found out is that these Character Types—what I now call *Identity Types*—are thought patterns. They can be

seen as the architecture for human thinking; they provide a scaffold for someone's cognitive process and personality. (And it is this thinking structure, and the thoughts that it supports, that a person comes to identity with.) For example, I was born with a Type 6 Identity Type (which is the thought-pattern that shapes my thoughts in waking state and the dream state), and its opposite, Type 12, is there as well. Alvaro said that this opposite type, which he called, the "opposite alternative" way of thinking—was just that, an alternative way of thinking that was available to the individual. He imagined the principle: if one way of thinking doesn't do it for you maybe the opposite will. But he never explained why this was so, or why it is that the other way has to be opposite or diametrically opposite.

Was this insight into the nature of Paradox Resolution specifically based upon Alvaro's work?

(RR) Bill Little came up with the initial insight and Alvaro formulated his system upon those insights. Alvaro came up with the notion and general definition of the Character Type. This was a great discovery, one that he developed into a scientifically sophisticated system. My work is founded upon Alvaro's insights and discoveries. We keep building. I wonder who or what will be next?

What Alvaro showed me is that when we look at a dream, the person I see myself as in the dream—in accord with my thoughts, emotions, feelings, identity, etc.—has the characteristics of my primary Identity Type, which is Type 6. When I appear as a character in my dream I exhibit a Type 6 way of thinking and acting. Then there would be another guy in my dream, and Alvaro would ask me, "What's he thinking? What's he doing? What does he want? What are his intentions?" And the answers to those questions would fit a certain pattern, which turned out to be the geometry of my Type 12 Identity

Type—which is paradoxically opposite to Type 6. Both my natural and its opposite Type are delineated as characters in my dream. The character I recognize as myself, as “me”—the one with whom I identify—exhibits a Type 6 way of thinking and acting; and then there is some “other” character who opposes my Type 6 way of thinking and acting, who is trying to disrupt my tried and true way of doing things.

For example, when I enter the scene presented in my dream, with my Type 6 way of thinking and acting, I take the scene at face value. I immediately know the situation—what it is and what my attitude about it is. But the Type 12 character in my dream does not accept the scene as it is. He cannot understand the scene without taking things apart or reshaping them in accordance with his needs. So while I accept everything as it is, without feeling any need to change things, this guy comes in and wants to change things, move the furniture around, or perhaps even break down a wall to create a bigger room for himself. This “other-than-me” character comes into my dream and creates a paradox by presenting a completely opposite way of thinking and acting. The paradox gets resolved when I am able to accept both of these identities as “me”—but I cannot do that so long as I project my identity into one character and withhold it from the other. I can only do that from a knowingness or an identity that “transcends and includes” both of these partial identities.

Alvaro recognized and used the opposing nature of Types in his dreamwork but he never used the concept of paradox or paradox resolution to reach that point of freedom, that place of self *that is beyond both Types*. He stated that the intention of the dream is to get the dreamer to move to the opposite type, which in my case is from Type 6 to Type 12. But my intention is to get the dreamer free of both Types, to get the dreamer free of his identification with his inborn Identity Type as well as its

opposite. I never try to get the dreamer to actually move to the opposite Type, which is nothing more than trading in one limited structure for another.

When I studied the Platonic nature of paradox, as presented by German thinkers, such as Leibniz and Gödel, I discovered that what Alvaro called the *opposite alternative* was actually a higher hypothesis. (And people I do Dreamwork with consistently tell me there is more light surrounding that opposite way of thinking in the dream.) Alvaro noticed that the dreamer actually *admired* the opposite more than his own self. This indicated that he was also on this track already, though he did not make it explicit.

When I began to look at dreams I saw that every dream had this paradox—either overtly playing out or hidden behind a whole lot of other stuff. Then I thought: if the dream presents a paradox, and if paradox resolution leads to transcendence—and this I learned from my study of Plato—then what would happen if we resolved the paradox in the dream itself, the paradox of our own identity? What would that bring? What would we discover in that space? And, yes, what we discover is our own true self, our transcendent identity—which is beyond the limitations of our natural and opposite Identity Type. What we discover is freedom.

So there is no real use in moving from one Type to the opposite. The true aim is to get beyond Identity Type altogether?

(RR) As mentioned, Alvaro said that the purpose of the dream is for us to move from one Identity Type to the opposite. But what happened in all of his work was that people ended up integrating one Type with the other, combining the two of them. The way a person combines two Identity Types is by imitating the thoughts and actions of the opposite Identity Type. One can never actually think or move in the same way as the oppo-

site Identity Type. So, trying to reach or become the other Identity Type ends up being an exercise in futility.

The Dreamwork that I developed is radically different in that it takes thought—whether natural or “opposite,” according to Alvaro’s meaning—to be unreal. Only what is imaginary can dissolve into nothingness. Paradox resolution, using the method of the Platonic tradition—of moving from that which comes into being and passes away to that which is always present—is precisely the resolution of the contradiction between the hypothesis and the higher hypothesis that forms the basis of my work. It is not about moving from one limited identity to another limited identity, it’s about become free of both.

So there is no virtue in trying to embrace, or go toward, the opposite Identity Type?

(RR) The Self introduces the opposite Identity Type, or the Paradox in the form of the opposite Identity Type, to get the dreamer to “try” and reach it. So the intention is not to have the dreamer actually reach it, just to try; and in that “trying” the dreamer must first let go of his primary Identity Type. That is the entire reason that the opposite Identity Type is introduced—to get the dreamer to attempt to reach it by letting go of his primary Identity Type. When he lets go of the one in an attempt to reach the other, something altogether unexpected happens—he ends up in the “gap,” free of both positions.

You can never fully embrace the opposite Identity Type; every attempt to do so—without first letting go of your natural Identity Type—always means that you have combined the two Identity Types. So even though you have the experience, and it looks to other people that you are embracing the opposite, you have not really done this because you have not let go of your primary Identity Type. When one does let go in a Dreamwork

session, the significance of thought disappears in the face of the blazing Self.

RESISTANCE AND RESOLUTION

(RR) Now, here's an important point we need to consider: when you think along the terms of your present identity, which for me is a Type 6, I run into problems. I don't realize that Type 12, which is also operating within me, is paradoxically opposite to the way that I think. But I notice that if I consider thinking this way, as my Type 12 side does—to consider that point of view—a lot of resistance comes up inside of me. And that resistance comes up because, somehow, my “inborn” or sense-based Identity Type (which I call the *SenseIdentityType*) knows that if I'm going to think this opposite way, in a true sense, *that I have to completely let go of the way that I'm presently thinking* and my identity that goes with it. We don't want to let go. Our *SenseIdentityType* creates every reactionary thought, trying to get me to do everything to avoid truly letting go, because truly letting go feels like a kind of death. And that's because it is a kind of death—the death of your limited identity and all the suffering that goes with it. So, again, you have a choice. How to you want to live?

And what happens when a person lets go?

(RR) He reaches that transcendent space, that space of his true self, his heart, which shines *in the space beyond the opposites*. We sometimes call this space, the “gap.” Here the dreamer suddenly realizes that his true sense of self, his true identity, is full and complete as it is, and not dependent or based upon what he believes, or the way he thinks or acts, or this concept of self he has been clinging to.

At the moment when one has perception or knowledge of two objects or ideas, one should simultaneously banish both perceptions or ideas and, apprehending the gap or interval between the two, should mentally stick to it (the gap). In that gap, Reality will suddenly flash forth. ~ *Vijnanabhairava*, verse 61

NICHOLAS OF CUSA AND THE COINCIDENCE OF OPPOSITES

Earlier you mentioned that Nicholas of Cusa helped shape the foundation of Western thought and the Renaissance; and also that his work had a profound influence on your development of Dreamwork. Could you talk more about this?

(RR) Nicholas of Cusa provided a full explanation of the nature of the *coincidence of opposites* in the human mind. *Coincidence* as Cusa used the term does not indicate an unexpected concurrence of events but a co-incidence, a condition where opposites coincide or exist together. He also talked about paradox—about how it functions, about why there is such a thing as a paradox, and what results from the resolution of the paradox. These concepts, as you know, play a central role in the method of Dreamwork that I formulated.

Was this notion of paradox the specific aspect of Cusa's work that caught your attention?

(RR) It was one of the things that caught my attention. Beyond this, he was a universal genius. He wrote many books, and gave many lectures and sermons throughout the Europe. Cusa made it very clear that the human mind thinks in terms of paradox. He did not, however, explicitly articulate the notion of logical opposition in terms of hypothesis and higher hypothesis. But the way he does articulate the process shows that he had a clear understanding of the human mind and its discontinuity. After reading Cusa I saw that it was through opposing Identity Types that this paradox plays out in our minds. What Cusa

made clear to me was that only through the resolution of this fundamental paradox (which is inherent in the nature of all thought) could a human being find the divine imagination. Before that I had the notion of contradictions or opposites, as I had learned from Alvaro, but I did not have the notion of paradox or paradox resolution.

One thing that Cusa makes crystal clear is that when a human being is trying to solve a problem (such as a spiritual problem or a problem concerning one's identity), he goes about it with his mind's way of thinking; and this way of thinking, when applied to the problem at hand, leads the person deeper and deeper into what Cusa calls "the darkness of ignorance." Because, when you are trying to solve a problem within the limits of your own mind, you come to the realization that there is no solution to the problem in thought alone. This is the first step toward real knowledge. Cusa said that when you, as a human being, are in the deepest and darkest despair—trying to make meaning of your life or some aspect of your life—that you are closer to knowing the truth than you ever were before. It is from this place of complete "darkness" and ignorance—of knowing that you don't know—that a human is most open to the Truth.

So this uncomfortable state of unknowing is often a blessing in disguise because it opens a person to divine inspiration and a higher knowingness?

(RR) Yes. And what the writings of Cusa also teach us is how to develop the courage to walk fearlessly into that state. Only if you do this with faith and trust will you—actually, and miraculously—pass through what you perceive as a wall. And once you pass through this "wall" you will look back and realize that there never was a wall. You will discover that there is nothing there that is blocking you, and you will end up in Paradise. Cusa calls this imagined or self-created wall the *Wall of Para-*

dise, indicating that you are already in paradise while thinking you are in a world of trouble. This is similar to what in Zen they call “the gateless gate.”

So Cusa’s work also gave you a key insight into the nature of dreams as well.

(RR) It wasn’t until I understood paradox resolution from reading Cusa—it wasn’t until I gained that perspective—that I was able to see the true intention of the dream. The dream is created by the Creator of the Universe and its intention is to lead us to the truth. But a reactive thought (intended to block us or steer us away from the truth) comes in at the moment when we first begin to gain an experience of the Self, when we first begin to feel that inspiration, that expansion, that upsurge. We are confronted with truth and falsehood at the same time. And before we are able to open up to the truth, we experience the false over and over again until we actually wake up to what is happening. Dreamwork is the method I devised to directly show you how to wake up to the truth. Without this exacting knowledge, and this precise application, the dream, as well as one’s waking state, remains a confused mass of conflicting thoughts and concepts.

I have discovered the place where one can find You, without disguise, [and that is where] where the opposites coincide. This is where You dwell and where You can be seen. This place is on the other side of the Wall of Paradise, never on this side. The door open to You is guarded by the most proud spirit of ratio [i.e. the rational mind and its conditioning]. Unless a person can overcome this reason [this limitations of the rational mind and its conditioning], the door leading to Paradise will be blocked. ...

The Divine could, therefore, be perceived as *coincidentia oppositorum*. The divine reality is the ground, the source, the root, the fountain, the eternal silence ... in which contrary factors are held in *conjunctio*, in dialectical tension, in harmony. In the Di-

vine absolute, unity is absolute multiplicity, absolute identity is absolute diversity, absolute actuality is absolute potentiality.
~ Cusa, *On Learned Ignorance*, p.21

(JS) It's interesting to note that this notion of opposites has been around for a long time. Freud mentioned it in his writings as well as others coming before him and after him.

There is yet another alternative way in which the dream-work can deal with affects in the dream-thoughts, in addition to allowing them through or reducing them to nothing. It can turn them into their opposite. We have already become acquainted with the interpretation rule according to which every element in a dream can, for purposes of interpretation, stand for its opposite just as easily for itself. ~ Freud, *Interpretation of Dreams*, p. 318

The core of Gestalt therapy is learning to confront your opposites. . . . When we have two opposites, you'll notice that these opposites are fighting. The passenger and the pilot are enemies. They are enemies because they don't listen to each other. In this dialogue, by realizing this other part, which seems to be outside of you, persecuting you, you see it is actually you, yourself.

~ From an interview with Adelaide Bry

MORE ON PARADOX RESOLUTION

Paradox resolution was held in the highest esteem by Plato but it's not widely discussed today. As mentioned, you embraced this notion and used it to catalyze your method of Dreamwork.

(RR) As Socrates said, "Everything in any field of art that has ever been discovered has come to light through this," i.e., paradox resolution. Paradox resolution is not only the essence of Dreamwork but of human creativity itself. It is at the heart of every artistic, scientific, and spiritual discovery. Paradox is the very function of the human mind; and paradox resolution is the very method that the Self uses in the dream to try and effect an opening to true knowledge in the dreamer.

So in terms of the human mind, paradox resolution is the

resolution of what? Thought. And when thought is resolved what remains? Pure knowingness, pure awareness; a direct experience of life unaltered by thought. Our whole identity is based upon thought; so when we resolve this paradox of thought what remains? An experience of Self that is beyond thought, beyond self-image, beyond Identity Type. What remains when the paradox is resolved?—you, who you truly are, the thrill and freedom of your own nature.

So is a paradox, as seen in the dream, a conflict? Something that needs to be resolved?

(RR) A paradox, as seen in the dream, is two opposing ways of thinking, two views of reality that cannot co-exist, within a person's heart at the same time. The conflict arises because the dreamer is attached to, and identified with, one way of thinking and does not recognize, or simply excludes, the other—equally plausible—way of thinking.

The dreamer wants a particular outcome; and whenever the dreamer has a preconceived concept of some outcome he wants, the Self will always want another outcome, because any course of action based on the dreamer's limited concept of self is inherently false and will only lead to more falsehood, which means estrangement from the support of reality, being lost in the pain and destruction of delusion.

Ultimately, *a thought is only an opinion, an unproven concept, a hypothesis*. And when you set up a paradox, composed of thoughts that are paradoxically opposite, you then have a way of getting at the truth.

The fundamental principal of paradox was described by Kurt Gödel. He states, simply put, that whenever you are dealing with a limited system, that what that system is saying is going to be wrong because it is trying to address reality (which is beyond its limits). It's talking about truth and reality and it can't

do so in a limited system. It's impossible. So whatever a guy is thinking is always going to be wrong. And so the opposite form of logic, which is built into the brain, is always there to draw you out (and expose the fundamental falsity of thought). That is the nature of paradox. It shows you that your thinking is flawed. What you think cannot be known. And the paradox is built into the mind as an expression of this universal principle, showing us that the real is real and the imaginary does not exist. Most people, however, have this backward: they see the imaginary as real and they want the unreal to be real. It's crazy!

THOUGHT AND KNOWLEDGE

(RR) I want to talk a little bit about *thought* and *knowledge*—which can be understood as that which is imaginary and that which is real—since the shift in the human mind from the one (the imaginary) to the other (the real) is part of the crucial shift that takes place in Dreamwork.

Through the natural course of life (and one's human conditioning) a person is provided with thought and, of course, he believes that his thoughts are real. Moreover, *he believes that his thoughts are who he is*. Then, when he is exposed to knowledge (which is the direct and real knowingness of himself, beyond thought) he realizes that thought is not real, that the world he perceives in thought is not real. It is then that he sees why his situation is not satisfactory. Bringing about a shift from thought to knowledge—from an existence that is imaginary to one that is real—is the intention of the dream and of Dreamwork. Once a person is able to make this shift he can become a partner, a co-creator with the Creator in the shaping of his own life, and all of Life. Now what could be greater than that?

Earlier you said that thought—all thought—is unreal. If thought is not real then what is real?

(RR) You are real. That unchanging dimension of self that is aware of thought is real.

(JS) That dimension of self that knows thought, that allows thought, yet at the same time is not confined or determined by thought, is real. That's the real you. The thought of you, the concept of you, the self-image of you, and the identity you have come to occupy are all made of thought, and all imaginary. None of them are the real you.

(RR) It's crucial that you know the difference between the thought of you and the real you, between who you truly are and who you imagine yourself to be. This work is designed to lead you to that knowledge and that experience. But again, it's your choice. So who do you want to be?—the *you* that you are not or the real you? The *you* of confinement and confusion or the *you* of expansive freedom?

(JS) Bear in mind that there is nothing wrong with thought, or self-image, or that which is imagined. You need not try and get rid of the imaginary. In fact the imaginary is as valid and as necessary as the "real"—it's only that you should see the imaginary as imaginary and the real as real, and not confuse the two. Why? Because when you confuse the two, you lose yourself in that confusion and you suffer. When you don't confuse the two then you have a truthful relationship with yourself and the world you live in. In that state of clarity, in that state of knowledge, you can fully partake in this joyous creation and not suffer in your resistance to it. The imaginary captures potential in the creative process. That is the extent of the usefulness of the imaginary thought.

MORE ON CONCEPTS AND ASSUMPTIONS

(JS) I think our predicament, as human beings, can be summed up as follows: *we hold our assumptions to be truths*. On top of this, we hold the idea we have about ourselves, our hypothesis of self, to be our actual self. We hold our imagined ideas about reality to be reality itself. And that is where we live—in our ideas *about* the world, *about* life, *about* ourselves rather than in reality itself.

Every thought we have is a position, a point of view, an *assumption that we hold as truth and believe in as real*. But what happens when an opposite point of view comes in that is just as valid, just as truthful? Well, we have a paradox. The very nature of paradox is that both positions, which are equally valid, and which arises in the same dimension, cannot both be true (in the limited system in which they both arise). But our mind cannot accept that. This creates a tension, a discomfort that we seek to resolve. What we try to do to “resolve” this situation is to blend the two positions into one, or go back and forth between the two positions; or simply ignore, deny, or seek to get rid of that which is causing the discomfort. Yet this does not resolve the paradox, it only avoids it; it only sidesteps it.

(RR) Everyone is identified with a personality—which is nothing more than a way of interpreting sense perceptions and organizing concepts in the mind. The Identity Type is that which organizes all our perceptions in a concrete, factual way, and allows us to make concepts out of them. This then becomes the building block of our personality—both of them!

What we as human beings have are two completely different personalities, both of which are interpreting reality in completely different ways—ways that are not only different but opposite, paradoxically opposite. What this means is that they are *so opposite to each other that those two opinions cannot both*

be true, in the same dimension (and neither can they be blended or integrated in any way). And when you look closely you will discover that *neither* is true, that both are imaginary positions, both are merely thought—and truth is something that has nothing to do with thought.

PARADOX IN DREAMS

So the nature of the paradox, is right there, built into the human psyche—and played out in every dream?

(RR) Right there, present, built into every human being, for the past ten thousand years. I see that you keep repeating this concept because it is absent in our culture and, therefore, difficult to grasp.

And this paradox, this coincidence of opposites, naturally sets up a conflict, a tension, and eventually a crisis.

(RR) Conflict, tension and eventually a crisis, as you say, is not set up by paradox; it is set up only because of the person's resistance to change, which Lawrence Kubie calls this the neurotic distortion of the creative process in his book by that name.

(JS) So the only way to resolve this conflict *is to dissolve the circumstances in which they arise*, to realize an identity, a sense of self that is beyond both sides of the paradox.

(RR) Bear in mind that the individual cannot raise himself or embrace some kind of higher identity through his own agency or will. It is done for him, through what we have been calling *Grace*. The individual has to accept his limitation in this regard and learn to identify with his higher self by the force of his intent. That's his route to freedom. He does not dissolve the circumstances, he dissolves his thoughts that defined his circum-

stances; then the thoughts change to conform to his new way of thinking. That is the essence of creativity.

(JS) A great many of the struggles of human life are an attempt to resolve conflict and paradox *on the level in which it is encountered*, on a level that preserves one's limited view of self. In other words, most of life is the struggle to preserve the status quo, to keep everything just the way it is—and then find happiness within that limited system. People really want to change so long as they can fundamentally remain the same. They want to move to a higher level of self while remaining within their “known” world and their circumscribed identities. This is the futility of the human condition, at this point.

(RR) *The thing that drives people crazy* is that when they have a concept in their mind that they're attached to—such as a particular way of thinking or acting—and when that concept is being contradicted by convincing evidence—telling them that what they believe is not true—well, they have to let go of their attachment, otherwise their behavior becomes neurotic. But most people don't or can't let go; and they live in a state of being deeply divided and at odds with themselves, which comes out as confusion, isolation, and disillusionment. Not pretty.

If, however, a person is able to let go, he comes upon a new dimension, a deep sense of wholeness and unity with life. He doesn't *reach* that wholeness, that wholeness is already present. It wasn't available to him before because he was attached to a limited way of thinking and the limited identity it engendered. When a person is able to let go of that limitation, all of a sudden his consciousness is expanded. He feels whole and complete. The paradox that wasn't really here in the first place has been resolved.

“LETTING GO”

To resolve the paradox (and realize this state of expansive freedom) one must “let go” of his limited notion of self. Even so, even knowing this to be the case, a person still holds on “for dear life.” Could you talk more about this?

(JS) Perhaps the situation you are describing—that of being attached to a hopeless reality, and still not wanting to let go—could be addressed by way of a metaphor: let’s say I am in a burning house. It is very uncomfortable, and I look out and see that there is another house across the street. My clear course of action would be to abandon this burning house and make a run for it to the other house. I have a crisis—my house is on fire—but I refuse or am too afraid to let go, to get out of there. (So there are three parts to this scenario: one part that knows there is a crisis and that some kind of change in the situation is needed; one part that wants to make this change, and make a run for it across the street; and one part that is beset by fear and unable to do anything but sit there.)

So there I am in a burning, smoke-filled house. What I don’t know, what I cannot recognize—what is unknown to me—is that if I let go of my attachment to this house and make a run for it—prompted by the intention to get to the safety of the house across the street—*something completely unexpected will happen*: I will suddenly find myself between the two houses, in the sunlight. (I didn’t even know there was sunlight; I only knew that there was this house here and that house over there.) And this new experience of freedom, of being outside the house, is so vast that the intention I once had to reach the other house is now irrelevant: What do I care about being in this house—which is burning—or that nice house over there? I’m bathing in the glory of the sunlight!

(RR) And as part of this metaphor, you will need to have a mirror across the street, so you can see the hopeless situation you are in. And maybe there are people in your yard yelling to you: “Hey, your house is on fire, you have to come out.” And despite this compelling evidence you still do not want to let go. All your resistance comes up. Everyone’s yelling at you to get out of there and you say, “Well, I have my house built out of inflammable products. There’s no way that my house could burn down. I’ll just wait till the fire goes out. You don’t need to bother me with all of your screaming.”

(JS) “It never happened before—and I’ve been living in this house for 45 years.”

(RR) “I was told by a psychic that I would be live to be 95—so there is no possibility of anything bad happening to me.” People believe such nonsense.

(JS) Then you start thinking about all the *investment* you put into the house. All the improvements you made, all the stuff you have. All the memories. Now you have a thousand reasons why you should stay put. And all your reasons are very convincing to you—perhaps even more convincing than the fire that is filling your house with smoke. You know, I think this sometimes happens in real life: people run back into their burning house to get a few things and end up dead.

Then you may start to curse God about your condition. What you cannot see from inside your house is that God is the one who started the fire in the first place! Because all God wants is for you to let go of your attachment to this small, dark house and walk out into the sunlight!

(RR) This very thing happened to John Jacob Astor who was one of the builders of the Titanic. When they told him that the

ship was going down he said, “I invested in this thing. My engineer’s built this thing. This thing can’t sink.” They told him that he needs to get off the ship and get in a life boat. He said, “I’m not going out there in that bad weather. You guys are nuts. You say this is going down—this thing can’t go down.” And so John Jacob Astor went down with the Titanic. That’s the story, the essence of the story—either you let go of your concepts or you lose touch with reality, you go down with the ship.

We have been talking a lot about “letting go,” which implies a conscious action on the part of the dreamer. But letting go is not an action that takes place in Dreamwork. The real action of the dreamer is to *formulate the intention* to perform the intuited action. (And this is an action that you would never consider taking or have habitually resisted.) The dreamer has a difficult time committing to such an action because of the abundance of thought telling him that taking this “opposite” action is not beneficial. It just doesn’t feel right. He resists. So a lot of work is required to disabuse the dreamer of his reactionary notions before a creative action can be made with clarity.

So again and again, in our everyday life, the Self is trying to free us from our one-sided perspective. It’s trying to coax us away from this false and limited view of ourselves. It’s trying to get us out of that burning house.

(RR) Yes. Because every moment in daily life is full of creative potential. It’s not about becoming *absolutely* free, it’s about being able to recognize the truth of the present situation and to be able to address it from the perspective of the Self instead of from the perspective of ignorance. Now, this opposite way of thinking, this paradoxical way of thinking, is built into the structure of every human mind. It shows the intention of the universe—it shows you that thought, whether sensuous [sense-based] or ideal, is imaginary. It offers you a route to freedom.

When you recognize that you have two ways of thinking and formulate the intention to perform the action of the opposite way, this does not cause you to *do* the opposite because you don't know how to do that. You are only *intending* to do the intuitive action, saying, "I am willing to know the opposite of what I think I know," or "I am willing to do what is contrary to my concept of myself." This intention, this sublime act of the creative imagination, is what can deliver you to freedom.

So, metaphorically speaking, you're in a prison, and the key is right there, but you fail to see it.

(RR) Yes, right there in your own mind. And it's not some mystery that you have to search for—it's being thrown in your face all of the time. You just have to see it. And it's easier to see in the dream state than in the waking state. That is one reason why working with the dream state is so effective and revealing.

So the Self is giving us the answer all the time, with each and every thought. The Self is showing us the way out, the way to solve our problem—but we don't see it.

(RR) In every instant of life, whether we're awake or asleep, whether we're waking or dreaming—it's going on all the time, but we seem to overlook it. The Self is always showing us a way out; and it employs a very simple and beautiful process here: when we're attached to our limited concepts, we basically experience darkness and misery; and when we let go, we experience this incredible happiness, where we do not even know where this joy, this thrill, this bliss comes from. What better and more obvious situation would you want than to be presented with this dialectic between pain and pleasure, truth and falsehood, bondage and liberation?

(JS) The Self makes it easy but we insist on making it difficult

for ourselves. And the irony here is that even when we are made aware of the choice, and know that one path—the path of the higher hypothesis—leads to freedom and well-being, while the other path, the path that we are now on, leads to darkness, isolation, and more suffering—even so, we are unable to choose the higher path, the path of our true self. We are covered by fear, lulled by complacency, or simply too scattered and confused to break free of the inertia that binds us.

The Indian sage Shankaracharya [8th Century AD] once asked, “What is the most amazing thing in this world?” And he answered, “Death and dying are all around us, yet a person still goes on thinking that he will not die.” I think we have another one: “That given a choice between the joy and freedom of one’s true self and the suffering of the ego a person will chose the suffering over the joy, the false over the true.”

EGO’S CONTROL OVER IMAGINATION

Where is the place, what is the organ of this intimate conviction in which God Most High reveals Himself to you? This place, this organ is precisely the [divine] Imagination, and exactly for this reason we affirm that the Imagination is the essence in which the perfection of revelation resides.

~ Abd al-Karim Jili, in Corbin p. 151

So what is holding us to this limited sense of self?

(RR) Ultimately, it’s the intention of the Creator who wants to live in a finite, mortal body, with all its trappings, and to experience the heights of human happiness and depths of human despair. When a person learns that he can live in the body without fear, then he has accepted freedom in creativity.

(JS) On another level we might say that we are kept bound to this limited sense of self through fear, inertia, complacency, un-

consciousness, and other such tendencies.

(RR) Yes. They are all created by the Creator for our consumption or agreement. Never forget: we are free to agree with the fear that appears in our awareness. We are not forced to do anything, only invited.

(JS) You know our ego is very good at defending us against a physical threat, usually with some kind of fear-based response. We need this kind of protection to insure the survival of our physical body. But the ego also defends the concept we have of ourselves, our individual identity, in the same way that it defends our physical body. Any time we feel that our *identity* is under threat the ego responds with the same vehemence as it would a physical threat. And one way the ego protects our limited identity, our tentative sense of self, is by controlling the imagination, specifically by *boxing in and curtailing the scope of our creative imagination*.

(RR) And we always see this in Dreamwork session. For example, when someone is asked to form the intention to think in an opposite way, he can't do it. He's afraid to do it. There's no physical threat but there's a fear response. Then I will say, "Well it's only in your imagination. It's not real. In your imagination go back into the dream and formulate the intention to think in this particular way. Go up to that guy who you think is going to kill you and ask him to teach you how to wield a knife." And the person can't do it. He thinks the dream is real. He responds to that guy as if he really had a knife. Some mechanism is protecting that imaginary "me" by blocking the dreamer's ability to think or act in a way that is "out of bounds" to his identity. Then I will say something like, "This is not real. This is only in your imagination. It's like a drama acted out on a stage. It's just in your mind. There is no one with a knife.

Now, being aware that this is all imaginary, I want you to do so and so.” Even so, knowing all this, the dreamer still finds it difficult to imagine anything outside of his safe, identity-box.

(JS) He is met with fear whenever he tries to do this. Some part of him—what we have been calling the ego—sees this new way of *imagining* as a threat.

(RR) I call this the *SenseIdentityType*. This is what creates delusional thoughts, particularly at the time when you are experiencing Freedom. It is afraid (that if you let go of your limited sense of self, and experience the expansive freedom of your own nature that) you won't come back. That is the part of the dreamer that blocks his imagination—if he lets it. I think that what we are saying confirms the tenet that the dreamer has projected his identity into a particular Identity Type, and that he is only allowed to think in terms of that Type. And any attempt to think outside the limits of that Type is met with fear. I remind, like the man said: It's *dèjà vu* all over again!

(JS) So the ego has control over what is thinkable, what falls within the confines of conceptual thought. As such, one of the ego's control strategies is to keep everything within the realm of thought and what is believed. And what is beyond the confines of thought and belief?—the whole of your creative imagination! Your infinite self. The whole of the universe. Life. That is what the ego blocks. So, the ego not only controls the scope of the imagination, it limits it in a particular way—in a way that supports its limited way of thinking and acting.

(RR) You have control. The ego only takes control when you let it. Now what we're talking about here Plato never said because he didn't know anything about the twelve Types. Nicolas of Cusa never said this either because he didn't think in terms

of the twelve Types. None of these dream experts have the slightest idea about this either.

I think it's important in this discussion not to confuse imagination (which takes place in thought) with creative imagination. Imagination in thought is not creative but it can lead you to the creative, if you allow it. Creative imagination occurs only when one identifies with the Self who is free of thought.

So freeing the imagination is a large part of the method of Dreamwork you developed.

(RR) Yes. I try to make the dreamer aware of that which is always present and of the opportunity that's being presented by the Self; and I work to coax him to voluntarily participate in the creative imagination being offered by his higher self. When we come down to the turning-point and I say, "Form the intention to think in that opposite way"—then we're into real imagination, where God is appearing in your mind, inviting you to identify with your Self by the force of your intent.

There comes a point when you realize how stuck you are. Your whole sense of self, and even your imagination, is curtailed.

(RR) Yes, curtailed by forces that intend to inspire your creativity. That's a very important point.

(JS) It appears that most people, in their present state, have little or no freedom, that they can't even think or imagine in a way that is free. Now if they were able to realize that, and break free of the boundaries they impose upon their own imagination, there would be an opening, a step toward freedom.

(RR) A step toward wholeness.

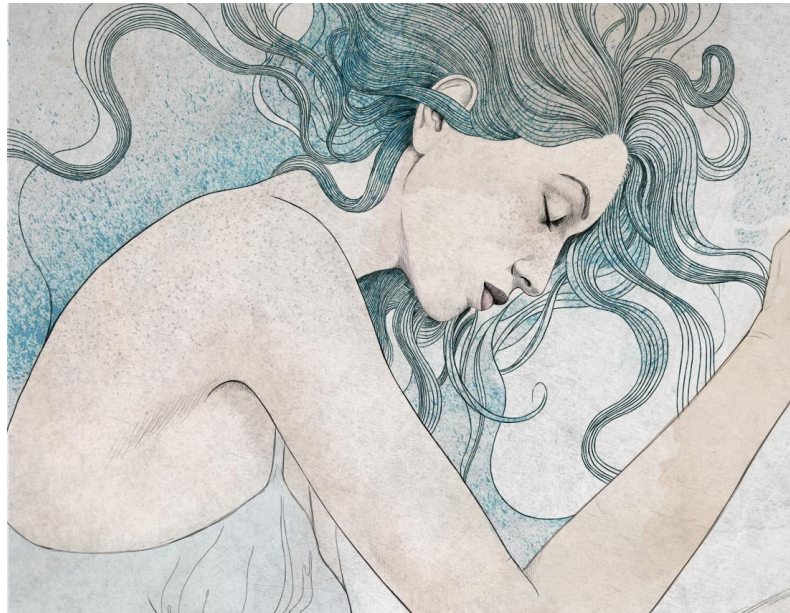
(JS) A step toward aliveness and joy.

(RR) Toward truth and knowledge.

(JS) ... and wonder.

(RR) Yes, and all the rest. ...

_____ *~*~*~*~* _____



APPENDIX

Appendix I: Overview of Twelve Identity Types (JS)

A person's thoughts (and actions) are shaped and expressed in accordance with his inborn Identity Type or cognitive nature. This underlying matrix determines the general pattern or 'geometry' of one's thinking, the way a person groups his thoughts and processes information. It can be seen as one's ego structure and the matrix that shapes of one's thoughts—and as “thought and action are inextricably intertwined,” it is a large determinant of one's actions. It also provides the thought pattern upon which a person establishes his individual sense of identity.

There are twelve Identity Types. These twelve Types can be grouped in terms of four modalities (or functions)—which Alvaro Lopez, the founder of this system, calls *Discrimination*, *Will*, *Association*, and *Sensation*. Each modality is comprised of three directions of focus (or foci)—*inward-directed*, *outward-directed*, and *bi-directional*.

Below is a chart that shows each Type in terms of its modality and direction of focus, along with the astrological sign that corresponds to it.

Will	Sensation	Discrim.	Association	
Type 1 <i>Virgo</i>	Type 2 <i>Libra</i>	Type 3 <i>Scorpio</i>	Type 4 <i>Sagittarius</i>	Inward
Type 5 <i>Capricorn</i>	Type 6 <i>Aquarius</i>	Type 7 <i>Pisces</i>	Type 8 <i>Aries</i>	Outward
Type 9 <i>Taurus</i>	Type 10 <i>Gemini</i>	Type 11 <i>Cancer</i>	Type 12 <i>Leo</i>	Bi-Direc.

A person's primary Type corresponds to his astrological sun sign. So, if his sun sign (using the Tropical Zodiac) is Virgo, then he is Type 1; if his sun sign is Libra, then he is Type 2, etc. Please note, however, that Types and astrological signs represent two different systems and cannot be neatly matched. In many ways Types can be seen as the "fundamental architecture" or cognitive patterning that underlies the astrological sign.

Modality and Direction of Focus

The **modality** (or function) of each Type provides the basic structure by which a person perceives and processes, or "make sense out of," sensory information. *Will* holds all objects (or perceptions) in the field of his awareness at equal value; and he actively shapes and orders the objects in his field. (Please note that "objects" refers to "objects of perception," i.e., anything one can focus on, such as things, people, thoughts, feelings, memories, etc.) *Sensation* enjoys the sensing of objects and is constantly moving from one object to the next. *Discrimination* focuses his attention on the single-most important object in the field of his awareness. *Association* actively combines objects in order to create something new.

The **direction of focus** (or foci) of each Type determines where the individual's primary field of awareness is found. With *outward-directed focus*, one's primary focus is on outer objects—such as people, physical attributes, physical things, and abstract thoughts. (It's not that an outward-directed Type does not focus inwardly, it's only that his focus is primarily inclined toward the outer.) With *inward-directed focus*, one's primary focus is on emotions, feelings, and memories. His focus can also be outer but he places more value on his emotional world and on his emotional response to outer objects than on the outer object itself. With *bi-directional focus*, one's focus oscillates between the inner and the outer. This Type focuses on an outer object, then an inner object—which might be an emotional response to that object or a memory elicited by that outer

object—then back to an outer object, then an inner, etc. The emphasis is not so much on the inner or the outer but on the integration of the inner and the outer objects.

Overview of the Four Modalities

Will (Earth)—Imposing Action and Order

Will Types value the integrity of the whole field and do not place significant value on any particular object. These Types seek to maintain an even-levelness in their overall field of awareness such that no single object sticks out or commands too much attention (which would disrupt the uniformity of the field). Thus, objects that are too bright or command too much attention are “put in their place.” All the objects in one’s field are carefully maintained because the moving of one object often requires a reordering of all the objects. This Type is unlike the other Types in that it only comes to know an object through its interaction with the object or by “bumping into” that object and then seeing how it reacts. So, in order for this Type to avoid “bumping into things” with too much unpredictability it often takes pains to arrange everything in a well-defined and knowable order. Will is an expressive Type and actively shapes its environment in accordance with its needs.

“When I use *will*, it is most closely defined by the words, “assertion” or “exertion.” Here *will* refers to the execution of action by the Intellect onto something or someone other than itself.” ~Lopez

Type 1, being inwardly-focused, is inclined to keep in place and at even keel all of the objects that comprise his inner sphere—i.e., his emotions, personal thoughts, and memories—such that no one feeling or emotion disrupts the even functioning of the whole. His tendency is to approach the outside world attached to the idea that there’s only one (right) way to do things; thus, a perfectionist. Keyword: *Attachment*.

Type 5 is inclined to keep everything at an even-keel with a predictable (and reliable) ordering of outer objects, such as

things, other people, plans, etc. For Type 5 the ordering of things (and people) is often more important than the things (and people) themselves. Keyword: *Assertive*.

Type 9 alternatives its focus between the inner and outer. This Type is constantly involved in putting things, people, and ideas together and making them work; he often comes across as an independent, decisive person. Keyword: *Manipulation*.

Sensation (Air)—Information Through the Senses

Sensation Types find value in sensing the whole field of objects without changing or “acting upon” them. This Type immediately “knows” an object and assumes that his perceptions are correct (without the need to test or examine them). Individual objects command a secondary value to the actual sensing of objects. In order to enjoy the sensing of a diverse array of objects, a person of this modality will constantly shift his attention from one object to another without ever focusing too deeply upon any one object. By virtue of this shifting from one object to the next, no single object (or person, or thought, or emotion) takes on too great an importance.

Sensation refers to the ability of the individual to receive information. It does not imply connecting this information with reference, logic, or anything else. It means purely the reception of information. ~Lopez

Type 2, being inwardly-focused, has a certain lack of awareness about the outside world and is often socially naïve or inept. This Type, however, is often accompanied by an acute emotional and intuitive sensibility. Keyword: *Inwardness*.

Type 6, being outwardly-focused, constantly dwells on the world of objects and people around him. He perceives things but has a problem connecting to them in an emotional way. This Type is very aware of the feelings and needs of others. Keyword: *Empathy*.

Type 10 is constantly engaged in activity and interaction with the world around him for the purpose of sheer sensual

pleasure or enjoyment. This Type is continuously doing and jumping from one activity to another. Keyword: *Activity*.

Discrimination (Water)—Singularity of Focus

Discrimination Types value and primarily focus on the single most attention-getting object (or person or feeling) in his field of awareness, often to the exclusion of all other objects. This singular focus on (or tendency toward) one object further increases the importance of that one object while decreasing the value of every other object. This way of thinking may create a polarization between one's primary object of focus and every other object. *Discrimination* is receptive meaning that it does not actively shape things but is receptive to them, allowing itself to be shaped by the "other." However, its singular focus on a chosen object tends to elicit a response; if the focus is on a person, that person might begin to feel important or special; if the focus is on an emotion, that emotion will be assigned more value (by the inner mind) and likely increase in intensity.

Like *sensation*, this is a receptive character type, but instead of receiving everything that is in front of it one by one the *discrimination* type scans the field and chooses the brightest, most attention-getting object(s) or element(s) in the field. As a result, the *discrimination* type gives more attention and, therefore, more "value" to the subject it chooses than the field around it. ~Lopez

Type 3 focuses on the brightest inner object (such as an emotion or memory). This inward focus allows this Type to access a certain depth of feeling and to powerfully channel deep emotionality, both positive and negative. It also makes this Type prone to losing itself in its object of affection—especially in his emotional response to the object. Keyword: *Credulity*.

Type 7 focuses on the brightest outer object (a person, a particular attribute, or a physical object), which may incline this Type to focus on the beauty or physical characteristics of the object rather than on the emotionality that the object elicits within himself. Keyword: *Detachment*.

Type 11 has a focus that alternates between the inner and

the outer. This Type naturally identifies with the social network around him and as being a part of the whole rather than an individual. Keyword: *Containment*.

Association (Fire)—Creative Action

Association Types place importance on those objects that can be combined and involved in the process of creating something new—something that is not simply a combination but something that takes on a new identity. Persons of this modality place little value on objects (persons, thoughts, physical objects) that are not involved in this creative process. This modality may also seek to discover the prior elements used in the creation of a present object by taking that object apart.

Association is an expressive type like *will*. However, unlike *will*, which is concerned with the concrete and analytical relationship of one thing to another, *association* types express themselves by either combining two entities to produce a third (thereby destroying the identity of the originals) or by trying to figure out which elements relinquished their identity to create an existing one. ~Lopez

Type 4 is prone to daydreaming and being lost in the emotionality of his rich fantasy world; he is often impractical when it comes time to getting things done. Keyword: *Idealism*.

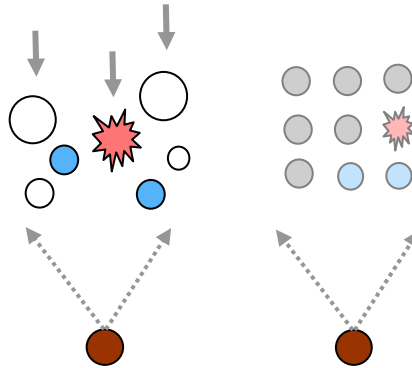
Type 8 gets so involved with his outer creations that he tends to ignore or overlook any messages from his inner world. He is generally more focused on objects than on people (who have feelings); thus, there is a tendency to be unaffected and unperceptive of the feelings of others. Keyword: *Outwardness*.

Type 12, having a bi-directional focus, is able to skillfully navigate his relationship with the outside world. His need is to be recognized and to stand out but, ironically, he needs the help of others to do that. He tends to value only those things that he creates or is involved in creating. Keyword: *Me*.

Graphic Depictions of the Four Modalities

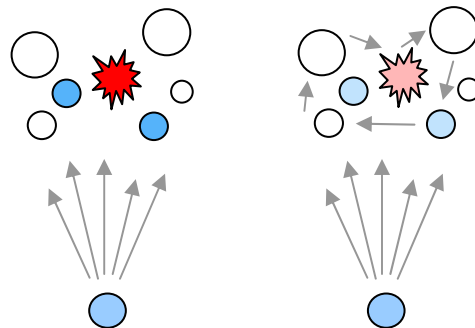
Will (Type 1, 5, 9) - Expressive

In this modality a person's primary focus is on the overall field of objects; he seeks to maintain everything at an equal level and thereby preserve the integrity of the whole. Thus, any object that is too bright (or which commands too much attention) is "brought into line" and kept at even keel with the other objects. To help maintain this order and uniformity every object is carefully ordered in relationship to the whole.



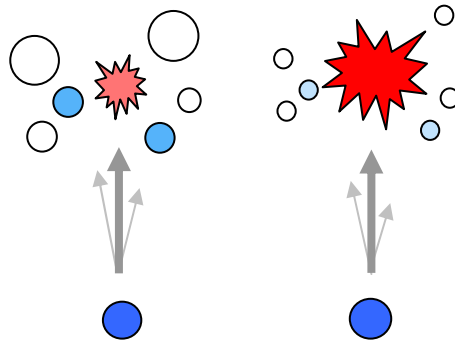
Sensation (Type 2, 6, 10) - Receptive

In this modality a person finds value and enjoyment in sensing objects without feeling much need to change or "act upon" anything. To enjoy the sensing of a diverse array of objects, this Type will constantly shift his attention from one object to another, without focusing too deeply upon any single object.



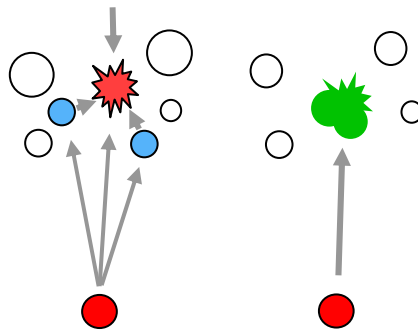
Discrimination (Type 3, 7, 11) - Receptive

Types with this modality focus on the single most attention-getting object (or person, or feeling). This singular focus on one object further increases the importance and “brightness” of that one object while decreasing the value of every other object. Other objects gain their value to the extent that they can support and enhance the primary object of focus.



Association (Type 4, 8, 12) - Expressive

In this modality a person places importance on those objects that can be involved in the process of creating something new. Then the focus shifts to the new object that has been created—until there is an opportunity for yet another creation of something new.



***Expressive and Receptive:
The Fundamental Polarity of Types***

The universe is comprised of fundamental polarities or opposites. This concept is represented in Chinese philosophy by *yin* and *yang*, which includes all the pairs of opposites (or complements) such as male and female, positive and negative, expansive and contractive. Jung's personality typing system is based upon the fundamental difference between those who are "introverted" and "extroverted." In the system of Types this fundamental opposition is outlined in terms of "Expressive" Types (those who act upon the world and others, as well as their own emotional body) and "Receptive" Types (those who are acted upon by the world, and others, and their own emotional body).

Expressive Types are primarily I-oriented—acting for oneself and seeing others in terms of how they can support their needs. Receptive Types are primarily other-oriented—acting for others and shaping themselves in accordance with others. This polarity should not be equated with active-passive modes or Jung's extrovert-introvert. The Expressive-Receptive polarity suggests a mental structure, an inner orientation, and does not perfectly translate to a particular form of outer activity (such as a person being passive or active, introverted or extroverted). The Expressive-Receptive modality determines the way a person's *Conscious Mind* relates to the outer world and others (when focused outwardly), and to one's emotional body, or *Supportive Mind* (when focused inwardly).

In terms of Types, *Will* and *Association* are Expressive in that they function by *acting upon* inner and outer objects (i.e., things, people, thoughts, emotions, memories, etc.). *Will* acts upon objects by keeping them in check and in place; *Association* acts upon objects by seeking ways to combine and transform them into some new creation.

Discrimination and *Sensation* are *Receptive* in that these Types do not actively seek to change objects but rather respond and adapt to them. The singular focus of *Discrimination* tends

to be more active or effecting than *Sensation* since this singular focus might prompt a response from the object (or person or emotion) being focused upon. *Sensation*, which moves its focus from object to object (and does not hold its focus on any one object for too long a time) does not powerfully elicit a response from any one object.

Me Versus Other

A major difference between Expressive and Receptive Types is evidenced in their relationship with others. A primary mindset of an Expressive Type is, "How can I meet my own needs?" And his orientation toward others is, "How can this person meet my needs?" A primary mindset of a Receptive Type is, "How can I perceive and meet the needs of the other?" The Receptive Type takes special delight in perceiving the needs of the other (not all others but the special other of his own choosing) and doing what he can to selflessly satisfy their needs before they have to ask. A Receptive Type's motto might be, "If someone has to ask, it's already too late."

Randolph Rothey, one of the great dream masters of our time, places special emphasis on the distinction between Expressive and Receptive Types (which he sometimes refers to as *Objective* and *Subjective Types*):

A person with a *Subjective Identity Type* is predominantly aware of, and concerned with, the satisfaction of the needs of others. A mechanism in the *Subjective Identity Type* determines what the other person (who is a person of this Type's own choosing) needs and also what to do, in a self-sacrificial way, to supply or fulfill the needs of that chosen other. This action (of self-sacrifice) must be *voluntarily*; it cannot come as a direct request from the other person. A person of the *Subjective Identity Type* is usually subtle about the way he or she offers service and shy about accepting gratitude for such service. Another mechanism of the *Subjective Identity Type* causes him to dislike being made aware of another's needs and being

Recent

told to make a sacrifice for the needs of someone not of his own choosing. The intention of a person of a *Subjective Identity Type* is that the other should be glad or happy to receive his voluntary service; and he will watch very closely, and with great care, to determine exactly how the other receives his or her self-sacrifice. The acceptance of his self-sacrifice by another establishes his ego-identity and self-esteem—and this is established to the degree he is able to discover the needs of others, without being told, and in his ability to satisfy those needs by his own choosing.

A person with an *Objective Identity Type* strives to determine a way to get something or someone else to be of service to him—and this often requires him to use the power of charm and other persuasive means. This Type wants the other (or some object in its perception) to work for him, to do what is necessary and to sacrifice their own needs in order to supply or fulfill his needs. To this end, a person with an *Objective Identity Type* will only approach someone (or something) he likes because of the relationship that must be established (to have his needs satisfied by another) and the sense of indebtedness he feels toward the person who made a sacrifice for him. The consciousness of this Type is relational: it conceives of the other (the second) to be there for the sake of itself (the first). Its approach might be stated as: *This is how I wish to shape your relationship with me.* This Type establishes its ego-identity and supports its sense of self-esteem to the degree that it is successful in getting the other to respond.

Giving and Getting

Another distinction between Expressive and Receptive Types may be seen in terms of their fundamental orientation toward *giving* and *getting*. Most people enjoy giving to others—but what is the fundamental mindset that prompts one to give? Is it self-satisfaction or other-satisfaction? An Expressive Type may give to others because such a behavior satisfies his own needs and brings satisfaction to himself (possibly by making him feel good about himself or giving him a greater sense of

purpose or worth). His giving might take the form of overt generosity, as in the giving of wealth or knowledge, but rarely will an Expressive Type's way of giving be seen as a total giving of himself, or a surrender, or a pure self-sacrifice. Expressive Types may be inclined to give things, such as opportunities, time, and even love but not to the giving over of their own identity to another. The Receptive Type is more inclined to selflessly give of him- or herself in order to accommodate the needs of another. This is a kind of surrender-giving. It is this losing of oneself in another (of one's choice) that brings satisfaction to a Receptive Type.

We can see an example of the difference between a *giving orientation* and a *getting orientation* in Shakespeare's play, *The Merchant of Venice*. In the play, before Portia's father died, he set up a challenge in the form of a riddle, where if a suitor solved the riddle and chose the right chest he would win Portia and all her father's wealth. The inscriptions on the three chests—one of gold, one of silver, and one of lead—read as follows:

The first of gold, who this inscription bears:
'Who chooseth me shall gain what many men desire.'
The second, silver, which this promise carries:
'Who chooseth me shall get as much as he deserves.'
The third, dull lead, with warning all as blunt:
'Who chooseth me must give and hazard all he hath.'

Perhaps the father had some kind of wisdom, knowing who would be right for his daughter, because the inscription on each of the chests was meant to distinguish between a Receptive Type and an Expressive Type and find a suitor who was inclined to give rather than to get. If a suitor chose the chest that represented his own mindset then the gold chest would be chosen by someone concerned with "what I can gain," the silver chest by someone bent on "what I can get," and the lead chest by someone oriented toward "what I must give."

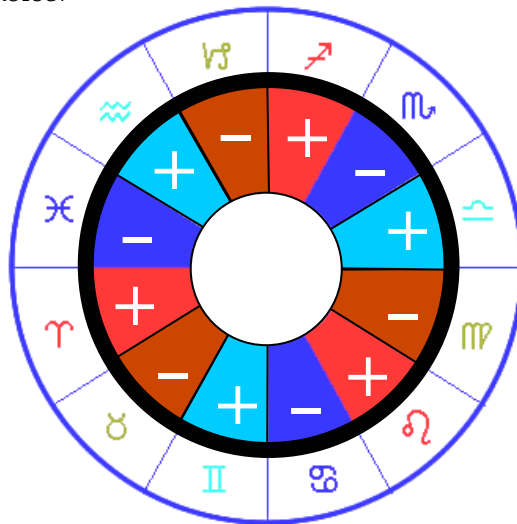
As it turns out, Bassanio, the man whom Portia loved,

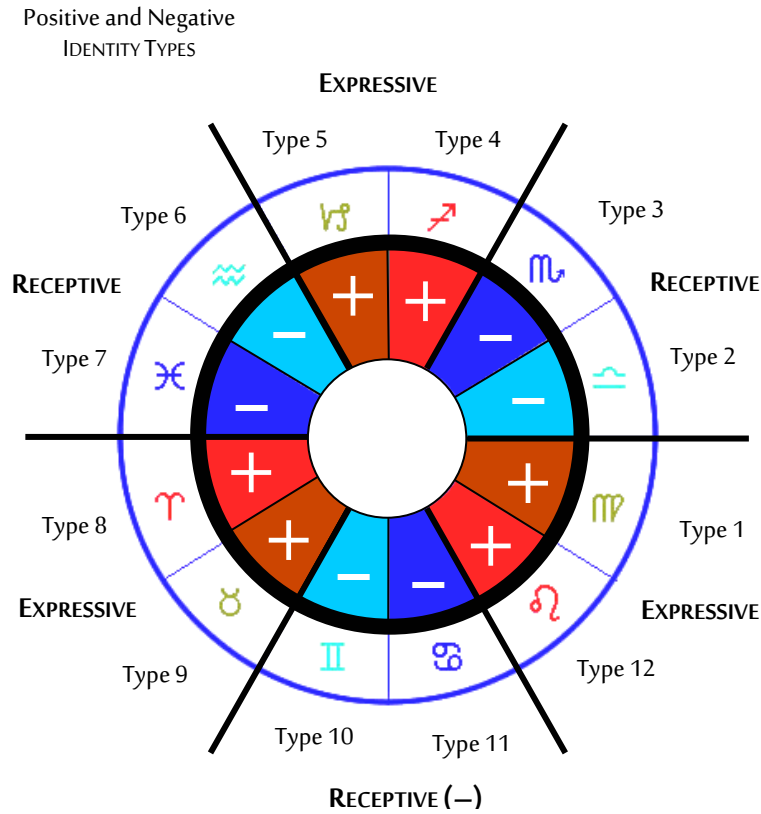
chose the right chest, the lead chest, the chest of giving and sacrifice. (He probably got some help in this matter from Portia's servant, Nerissa, but that's another story.)

Positive and Negative Polarities in Astrology

When relating the system of Types with astrology we can see that the Types associated with the Earth and Fire (*Will and Association*) are Expressive, while the Types associated with Water and Air (*Discrimination and Sensation*) are Receptive. However, in astrology, the opposing signs of Fire and Air are both "positive" while the opposing signs of Earth and Water are both "negative." This presents an obvious mis-match since, in nature, opposites have fundamentally opposite qualities. In this regard the system of Types is more consistent with the 'natural order of things' than astrology. Even a quick consideration of the elements will show that Fire and Earth (Expressive) are more prone to act upon and shape things (i.e., positive) while Air and Water (Receptive) are fluid and more prone to adapt themselves to things already present (i.e., negative).

Positive and Negative
ASTROLOGY





Two Modes of Operation — Normal and Crisis

As already mentioned, a person has access to two modes of thought—that of his natural mode (which he effortlessly employs during normal operations) and that of its opposite (which he uneasily adopts during a period of crisis or discomfort, or when he is consciously able to do so).

According to one theory (by Randolph Rothey) the cognitive patterns of both Types—that of one's natural Type and that of its opposite—*always arise simultaneously in one's field of awareness*. The natural Type (which is the Type one normally identifies with) arises from a person's conditioned mind or intellect; and the opposite Type arises from a person's

“higher” mind or heart. The first arising is called *thought* and the other is called *knowledge* or *intuition*. A person of great sensitivity, existing in a state of expanded awareness and freedom, and not wholly identified with thought, has access to both *thought* and *intuition* as they arise together. A person who is fully identified with thought (believing he is his thoughts) is only aware of those thoughts that are consistent with, and supportive of, his current mode of thinking. In other words, he is only aware of the pattern of thought that is presented by his inborn Identity Type and wholly unaware of the “higher” intuition and “heart-based thought” that is being presented as well.

This “alternative” mode of thinking is usually overlooked and does not enter the consciousness of a person under “normal” conditions. However, when someone is in a state of crisis or reaches an impasse, the emotional charge of that situation may prompt him to consider that opposite mode of thinking.

During this emotionally-charged crisis or impasse a person is often impelled to consider an opposite way of thinking even though it may not feel natural to him. When the crisis is over, and the person is back in his comfortable little zone, he reverts back to the partial thinking pattern of his natural Type. However, as a person becomes more sensitive to this “alternative” way of thinking he is able to access it more readily, on his own, without the emotional prompting of a crisis.

By way of example: in response to a crisis or impasse, a Type 3 might first attempt his normal way of thinking (and acting) and approach the situation in an emotional way, or use some type of circuitous approach, or employ cunning, charm, or guile. If this does not work, he may amp up his approach and do more of the same. And when this fails to work—when he has nothing left in that bag, so to speak—he may be impelled to make a turnaround and employ an opposite approach, that of Type 9. Here he would take a more frontal, matter-of-fact approach; or become more efficient or perhaps more forceful. Similarly, when a Type 9 is confronted by a crisis he may first try a frontal, pragmatic, or over-powering ap-

proach until such an approach proves to be ineffectual—which would be the case when he comes head-to-head with a more powerful force—and then, in desperation, he may adopt a more emotional, personal, circuitous or beguiling approach—or, in severe cases, one that involves poisoning!

*An Example from Shakespeare's The Merchant of Venice
A Switch from Type 3 to Type 9*

The focused inwardness of Type 3 gives him a good sense of knowing what he wants, and how he feels, but it does not really afford him the ability (or the wherewithal) to obtain his wishes or fully enact a course of action that would produce the results he wants. Moreover, it is not so much that Type 3 cannot do what it takes to get what he wants he simply does not know what to do. Type 9 is the opposite: he is not inclined to deep emotional introspection; he has no certainty about what he wants (nor is he clear about what he wants before beginning a task) but he knows how to do, how to get things done, how to act effectively. Type 9 usually discovers what he wants in the process of doing.

It is in the court scene, which takes place toward the end of *The Merchant of Venice*, where we most clearly see this switch from Type 3 to Type 9. In that scene Portia, who is disguised as a judge and presiding over the case, “hits a brick wall” when she approaches Shylock and he resists her every attempt to judiciously resolve the matter. As this tug-of-war between her and Shylock escalates, and Shylock does not budge from his initial position, she realizes that her Type 3 mode is not going to work and so she adopts a behavior style more indicative of Type 9. For example, when Portia first enters the courtroom she is open and receptive to Shylock. After hearing the facts of the case she approaches Shylock personally and tries to sway him from his staunch position—of demanding a pound of Antonio’s flesh—by appealing to his emotions and his sense of morality. She even calls him by name several times. Portia, as a Type 3, does

not look for causes or explanations—nor does she bother trying to use any kind of legal argument—but simply appeals to Shylock’s human sensibilities, asking him to be merciful. Part of Portia’s appeal to Shylock is put forth in her famous speech, which begins with the words:

The quality of mercy is not strained [it cannot be forced],
 It droppeth as the gentle rain from heaven
 Upon the place beneath. It is twice blest.
 It blesseth him that gives and him that takes:
 ‘Tis mightiest in the mightiest; it becomes
 The throned monarch better than his crown ...
 It is an attribute to God himself.

Although the nature of her appeal does not match Shylock’s station in life—it being more suited to the magnificoes at court—it does appeal to the highest virtues in him. Shylock, however, dismisses her appeals outright, saying, “My deeds upon my head! I crave the law, the penalty and forfeit of my bond.” Shylock is demanding a Type 9 course of action. He wants his pound of flesh. Seeing that her appeal to his higher reason and his heart has failed, she appeals to his practicality urging him to take *three times* the amount he is owed. In this she is being very generous since, in actuality, the money is going to come from her account. But, again, Shylock rejects the offer. None of her actions are working. By all accounts Portia has hit a brick wall, and she knows it. So what does she do? She abandons her previous appeal (to Shylock’s moral or emotional sensibilities) and pursues a more forceful, letter-of-the-law approach. Portia is now ready to concur with Shylock’s demand for “all justice,” and to give him the exact payment deemed by his bond—which is a pound of Antonio’s flesh—but now she insists that he take *exactly one pound*, as stated in the bond, and not a hair’s weight more nor less. And, also, that he takes only flesh, and no blood, because that is what was stated in the bond. This, of course, is an impossible task: Shylock’s insistence on “all justice” in accordance with the letter of the

law now gets him more justice than he bargained for. (And at this point in the play Portia is no longer calling Shylock by name but only referring to him as ‘the Jew.’) Shylock, knowing that he has been defeated by a more forceful, frontal attack admits defeat and forfeits all claim to his bond. Now with a feigning humility he agrees to take his principal, of 3000 ducats, and walk away. However, Portia, who is now operating in the power position of Type 9, is not in the mood to be so merciful as she was when she first entered the courtroom. She condemns Shylock for conspiring to kill a citizen of Venice (which would be the case if he were to collect the payment on his bond) and duly strips him of all his wealth (half of which the Duke allows him to keep). Shylock is thus ‘destroyed’ and put into his place, which is more consistent with a Type 9 resolution than a Type 3.

Some critics find this somewhat harsh resolution ‘unmerciful’—especially in light of Portia’s previous appeal to Shylock that he be merciful—and one is hard-pressed to know why Portia continues to pursue the case, and destroy Shylock, when she has no real reason to do so. (Her primary involvement was meant only to save Antonio, nothing more). Yet the Portia who first appealed to Shylock to show mercy, and was appealing to his emotions (as a Type 3) is not the same Portia who later pursued the case to its brutal end (as a Type 9).

Just as Portia shifted her approach from Type 3 to Type 9—when it became apparent that her Type 3 approach was not working—Shylock reverts from Type 9 to Type 3 when he becomes aware of a more formidable power in Portia. Shylock entered the court with a total sense of power and entitlement—and brutality—demanding the letter of the law; and he was completely immune to reason or morality. But when the tables turn, and Shylock realizes that his Type 9 action has been thwarted by a greater force, he makes an appeal to Portia’s sentiments, requesting that she give him leave from the court (before yet another hardship is cast upon him.) Shylock came into the courtroom with great confidence and a sense of power

yet left broken and powerless; his final words being, “I pray you, give me leave to go from hence. I am not well.”

Note: This analysis is based upon the premise that the author of *The Merchant of Venice* was a Type 3. William Shaksper of Stratford was, in fact, Type 9. Mary Sidney, the Countess of Pembroke (whom I hold to be the primary author of the Shakespeare plays) was a Type 3. For a complete analysis of Type 3 and Type 9, as displayed in the major characters of *The Merchant of Venice*, please see: <http://merchantofvenice.weebly.com>.

Sub-Types

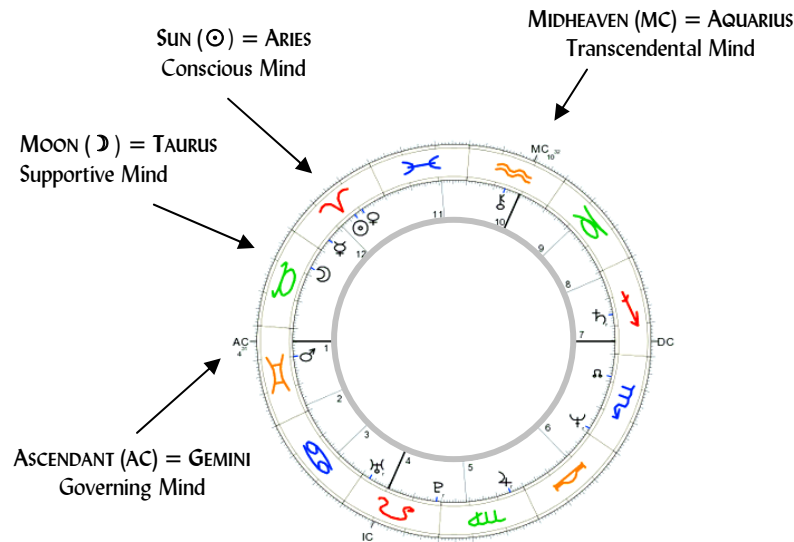
Just as there is a Type or matrix that patterns the way a person thinks (shaping one’s *Conscious Mind* or *Intellect*) there is also a Type or matrix that patterns how one feels (shaping one’s *Supportive Mind* or *Emotional Mind*)—and also a Type structuring one’s *Governing Mind*, and one’s *Transcendental* or *Spiritual Mind*. All in all the human psyche is made up of four “minds” each of which is patterned by a particular Type and each of which has a particular style of being or “personality.”

A person’s primary Identity Type determines the structure and pattern of his thoughts and gives shape to his *Conscious Mind* or *Intellect*. One’s sub-Type gives structure to a person’s inner world, his emotions and memories—and also the way that his emotions are “stacked” and retrieved in the memory. This shapes his *Emotional Mind*, or what Alvaro Lopez calls the *Supportive Mind*. One’s sub-sub-Type gives structure to a deeper level of the psyche which can be seen as the *Governing Mind* (or *Governor*). The *Governing Mind* can be seen as the dimension of the psyche that establishes the individual within the structure of the society or the culture in which he lives; in many ways it provides the substructure, i.e., the boundaries and parameters, of one’s individual existence. One’s sub-sub-sub-Type refers to the *Transcendental* or *Spiritual Mind*. This deepest dimension of the human psyche could be seen as the individual portion of the Universal Mind; it is that which con-

nects the individual with the totality, with the greater universe as a whole.)

In the astrological natal chart the *Conscious Mind* (or *Intellect*) corresponds to one's sun sign; the *Supportive Mind* corresponds to one's moon sign; the *Governing Mind* to one's Ascendant and the *Transcendental Mind* to one's Midheaven.

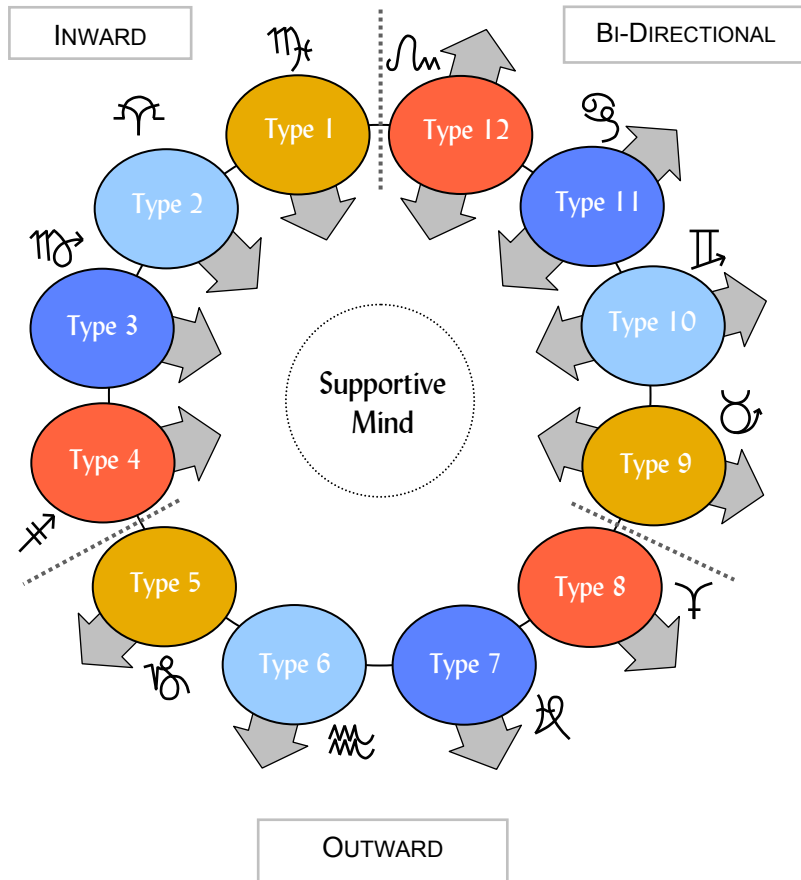
In the natal chart below, the Sun is in Aries (Type 8), the Moon is in Taurus (Type 9), the Ascendant (or rising sign) is in Gemini (Type 10), and the Midheaven is in Aquarius (Type 6.)



Four Dimensions of the Psyche

Each of the four dimensions or “minds” of the human psyche has a personality or a geometry that is structured in accordance with its Type. The combination of these four dimensions determines the overall geometry of one's psyche and *the relationship each part of the psyche has with the other* as well as with the “outside world.” Understanding the nature of these four dimensions, and the way they relate to each other, can lead to a clearer understanding of the workings of one's own psyche.

The diagram below depicts the Twelve Types and their Direction of Focus. Types 1-4 are inward-directed; Types 5-8 are outward-directed; and Types 9-12 are bi-directional.

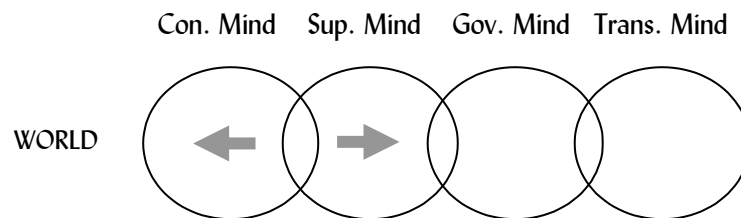


Relationship Between the Four Dimensions of the Psyche

The direction of focus of each dimension of the psyche (or “mind”) not only determines the relationship that that dimension has with another but whether or not two dimensions have a relationship at all, and whether or not there is an open channel of communication between them. If for example, the Type

of one's *Conscious Mind* (or *Intellect*) is outward-directed (and facing out toward the world and away from the *Supportive Mind*) and the Type of one's *Supportive Mind* is inward-directed (facing away from the *Conscious Mind* and toward the *Governing Mind*) then there is going to be a schism or break in communication between these two parts of the psyche. And this break is always going to show up in one's life, in one's world, and in one's the relationship with others (because one's world is an out-picturing or projection of one's own psyche, both in the dream state and in the waking state).

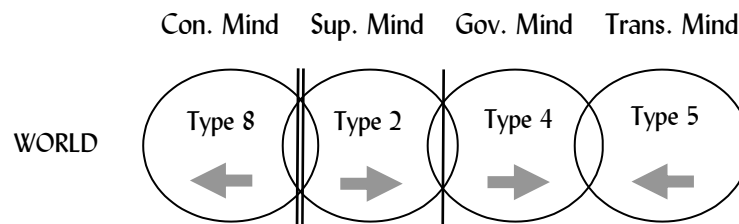
The diagram below depicts an outward *Conscious Mind* and an inward *Supportive Mind*.



The *Conscious Mind* (or *Intellect*) has direct access to the outside world (through the senses) and to thought—when directed outwardly—and to feelings and memories—when directed inwardly. Outer-directed Types have some access to the *Supportive Mind* but being so involved with the outer world they habitually ignore it. When this happens for a sustained period of time the *Supportive Mind* (or emotional mind) may start to make a lot of “noise” to try and get the person’s attention off the outer so he can attend to his inner needs. For example, an outer-directed Type might ignore subtle feelings and so, to get him to pay attention to his emotional needs, the *Supportive Mind* may amp up the feelings. (Thus, a person, not attuned to the feeling nature of his being may only be aware of feelings when they are made strong enough to command his attention.) Or, a person may ignore certain bodily clues, such as hunger, and only realize that he hasn’t eaten when the hun-

ger pangs get severe. Inward-directed Types (and to some extent, bi-directional Types) have greater access to the *Supportive Mind* and are naturally more attentive to their feeling nature.

The direction (or foci) of each of the four “minds” is important because it determines the way one’s psyche is configured and how the various parts relate to each other. As mentioned, if two parts of the psyche are facing away from each other it creates a communication gap or schism in the psyche; as such, these two dimensions cannot work together in harmony and are often out of sync with each other. In the dream, this break is seen as a discord between the things or characters that represent each dimension the psyche. Through Dreamwork, through the harmonization of the whole psyche, and the allowance of more divine light to penetrate the entire psyche, this schism can be somewhat healed and a greater amount of energy can flow through the entire psyche. Below is a simple depiction of a schism in the psyche:



In the configuration above, the Identity Type of the *Conscious Mind* or *Intellect* is Type 8, which is outward-directed—facing toward the world and away from the *Supportive Mind*. The Type of the *Supportive Mind* is Type 2, which is inward-directed—facing away from the *Intellect* and toward the *Governing Mind*. As these two “minds” are facing away from each other, there is little or no communication, little or no support, and little or no transference of life-energy between the two.

The *Supportive Mind* (Type 2) is facing the *Governing Mind* but the *Governing Mind* (Type 4) is facing away from the *Supportive Mind*; so, the path of communication is one-way.

The *Supportive Mind* can communicate its needs to the *Governing Mind* but the *Governing Mind* cannot directly communicate its needs to the *Supportive Mind*. Although the break is not as severe as between the *Intellect* and the *Supportive Mind* there is still a lack of true exchange between these two minds.

The *Governing Mind* (Type 4) is facing the *Transcendental Mind* (Type 5), and the *Transcendental Mind* is facing the *Governing Mind*. Here there is a direct line of communication and an open flow of energy; and these two minds are able to naturally harmonize with each other.

Another way one could look at the four minds is to see the *Conscious Mind* as masculine (and somewhat expressive); the *Supportive Mind* as feminine (and somewhat receptive); the *Governing Mind* as masculine, as the father or rule-maker (and somewhat expressive); and the *Transcendental Mind* as feminine, as the all-embracing Mother (and somewhat receptive).

Overview of the Twelve Types (by Direction of Focus)

(Paraphrased from the writings of Alvaro Lopez)

Inward-Directed Types

Type 1 – Inward-Directed Will (Virgo)

The *Intellect* of this Type faces inward toward the *Supportive Mind* and does not allow any portion of the memory stacks to stand out, which makes for a disciplined identity. The *Intellect* commands the *Supportive Mind* to assign equal value to all memories and emotions and to work at keeping everything at an even keel. When the *Intellect* brings in new information (which it's not inclined to do) it requires a total rearrangement of the neatly-ordered memory stacks.

Type 2 - Inward-Directed Sensation (Libra)

Being receptive and facing inward, Type 2 identifies with the feeling-coded memory retrieved and given value by the *Supportive Mind*. The *Intellect's* experience (of either pleasure or non-pleasure) is dependent on the mood of the *Supportive Mind*. Its tendency is to defer to tradition by way of the femi-

nine mind. Limited and fixed concepts, habits, and patterned behavior are projected onto the “outside world.”

Type 3 – Inward-Directed Discrimination (Scorpio)

The *Intellect*, being inward-directed and receptive, has a selective focus regarding memories and emotions; and when it focuses on a chosen emotion the *Supportive Mind* interprets this as a command to increase the value of that emotion. This increase of value (of a single emotion) causes that emotion to permeate the deeper levels of the psyche. This makes for an identity that is intensely concerned with structuring the world into what is and what is not good for survival.

Type 4 – Inward-Directed Association (Sagittarius)

This Type gives the *Intellect* an expressive relationship with the *Supportive Mind* designating it as the caretaker of its fantasies. By not paying attention to present plans, and relying heavily upon the past, this Type often creates a huge “plan” that is impossible to carry out. Its minimal contact with the “outside world” and continued synthesizing (of memories) precipitates an identity of an idealist, a dreamer, a romantic.

Outward-Directed Types

Type 5 – Outward-Directed Will (Capricorn)

The *Intellect* of Type 5 (which is constantly performing reflexive, non-directional action in the outside world) is somewhat alienated from the *Supportive Mind*. With a minimum amount of new input and little reference to past experience, this Type uses speech, logic, and pragmatism to keep things in order and ensure that nothing “stands out.” The identification with “outer-based action” mutes emotional response and may produce a lack of awareness of the desires and needs of others.

Type 6 – Outward-Directed Sensation (Aquarius)

Having a receptive *Intellect*, Type 6 tends to follow wherever his senses lead him. Typically, he differentiates very little between pieces of information. Being that this Type is unaware of *Supportive Mind* values, and constantly dwells in the present, sense-based world, he has an extremely fluid and malleable

identity. This Type has difficulty sensing connections in the “outside world” and often experiences himself as non-existent; thus it often has a desire to create and/or exert dominion over something or someone.

Type 7 – *Outward-Directed Discrimination* (Pisces)

This Identity Type gives the *Intellect* a selective, receptive relationship to the “outside world.” The concentration of the senses on a particular stimulus precipitates an automatic assignment of increased value by the *Supportive Mind*. Constantly lost in the pleasure of the brightest outer aspect, this Type has a rather dependent and self-effacing sense of identity, making it difficult to recognize its own needs, desires, and priorities.

Type 8 – *Outward-Directed Association* (Aries)

The *Intellect* of Type 8 primarily functions in the “outside world” and it naturally emphasizes the creative process rather than the existence of objects or persons. The facing away and alienation from the *Supportive Mind* makes for a constant dwelling in its own present, outer creations. This Type can appear to be oblivious to authority, mechanical, and not sufficiently feeling-oriented.

Bi-Directional Types

Type 9 – *Bi-Directional Will* (Taurus)

The *Intellect* of Type 9 exerts its will upon the *Supportive Mind*, which is then followed by action in the “outside world.” This Type knows very little about the needs of its emotional mind or the needs or demands of others. His identity is one of constant change—it being shaped by trial and error and constant reorganization whenever it gains new knowledge from the environment. Over time, this gives rise to tempered flexibility, mechanical know-how, and the ability to get things done.

Type 10 – *Bi-Directional Sensation* (Gemini)

The receptive *Intellect* of Type 10 is constantly monitoring the “memory stacks” and sensing information coming from the *Supportive Mind*, then switching directions to receive sensations from the “outside world.” This Type’s constant involve-

ment in the here-and-now makes for a fast and encyclopedic mind. His identity is the realization of a self in this moment, thus making it necessary to work at creating some kind of stabilizing habit and/or long-term plans.

Type 11 – *Bi-Directional Discrimination* (Cancer)

The *Intellect* of Type 11 forms its identity by alternating its focus between the most prominent *Supportive Mind* feeling or memory and the most prominent feature of its environment. This process engenders an identity of caretaker or protector. The challenge of Type 11 is to act spontaneously and experience that which is “familiar” without the constant need to nurture or protect.

Type 12 – *Bi-Directional Association* (Leo)

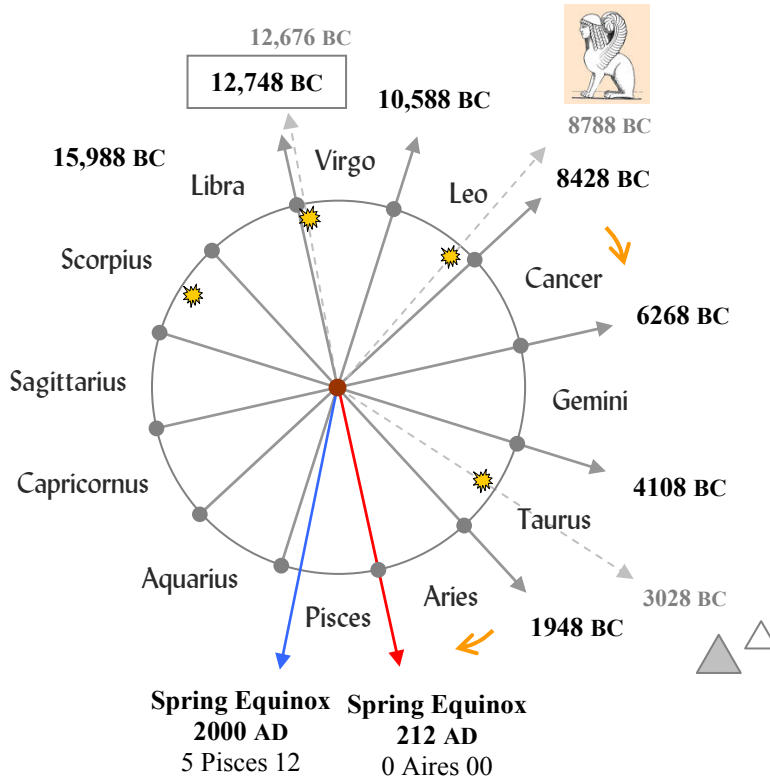
The expressive *Intellect* of Type 12 constantly vacillates between associating plans and fantasies inside the mind and making new creations outside. The great amount of support this Type gets from the *Supportive Mind* results in a high degree of confidence and intense participation in his identity as the sole constructor of his self-made world. Meanwhile, having ignored his organic needs, this Type often has an urge to release control with a yearning to stop seeing everything as self-made.

Some Astrological Calculations / Why Virgo is Type 1

In the system of Identity Types (which may be considered the fundamental “map” of the structure of human consciousness) Virgo corresponds to Type 1. If we look at the origins of the Zodiac we might get a better understanding as to why this is so. According to the major sidereal astrologers (Krisnamurti, Fagan, Lahiri, etc.) the zodiac was “pinned down” around 12,750 BC, when the 30th degree of Virgo coincided with the Vernal Equinox, and was conjunct Spica. (There is, of course, some disagreement as to the exact coincidence: Fagan puts it at 29°06’05” Virgo; Lahiri at 29°59’06” Virgo; Raman at 01°25’52” Libra.) In either case, during that general time, the Vernal Equinox was in the sign of Virgo (and it remained in

Virgo for the next 2100 years). Today, some 14,500 years later, the Vernal Equinox coincides with 5°12' Pisces. (In the Tropical Zodiac the Equinox always coincides with 00°00 Aires.)

One could surmise that the inception and structuring of the present consciousness of human beings coincided with the formation of the Zodiac, and the first Type, around 12,750 BC.



GREAT YEAR = 25,920 years **Zodiac Age** = 2160 years

- ☀ **Spica** = 29 Virgo 00 (Equinox = 12,676 BC)
- ☀ **Regulus** = 05 Leo 00 (Equinox = 8788 BC)
- ☀ **Aldebaran** = 14 Taurus 57 (Equinox = 3028 BC)

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## **Appendix II:**

### **Four Dimensions of the Human Psyche (JS)**

#### ***Four Dimensions of the Psyche***

In every dream the dreamer appears as a character who thinks and acts in accord with—and is identified with—his primary Identity Type. And there is also another character, usually a peer or an equal, who shows up and displays a way of thinking and acting that is opposite or paradoxical to that of the dreamer’s primary Identity Type. However, there are also other characters (and things) that appear in the dream, each having a particular way of being and each representing a dimension of the dreamer’s psyche. For purposes of Dreamwork, to achieve release from limits and conditions of thought, an understanding of the four domains of the human psyche is not necessary; however, to offer more insight into the initial discoveries of Alvaro Lopez, and provide more detail about the nature of the dreamscape, we have included this brief overview.

According to Alvaro Lopez, each character in a person’s dream corresponds to a particular dimension of his psyche; and the behavior of each of these characters is determined by the shape (or Type) of the dimension of the dreamer’s psyche they represent. As mentioned, the four dimensions or “minds” of the psyche are the *Conscious Mind (or Intellect)*, the *Supportive Mind*, the *Governing Mind*, and the *Transcendental Mind*. These four parts of the psyche also relate to the four states of consciousness—the waking state, the dream state, the deep sleep state, and also *turiya*, or “the fourth state.”

It’s important to understand that everything that appears in a dream has a personality; it has a particular geometry, a shape; it exhibits a particular way of being and behaving—which is determined by its Type.



*Dramatis Personae*

If we look at the dream as a play that is acted out (on the stage of the dream state mind) we could see these four parts of the psyche as the *dramatis personae* or “cast of characters” that keep appearing, in different forms, throughout every dream. These four aspects of the psyche (and their opposites) form the entire acting company that play out the drama in every dream. So, there are a total of eight players in the company yet in any dream only three to five players usually appear.

Bear in mind that these players are not like normal actors who completely put aside their personality when playing a role. The dream players are not really actors at all in that they never change their personality; they always play themselves regardless of the character they depict. For example, if the *Supportive Mind* plays a friend, any friend, or an enemy, then that friend or enemy will always display the personality of the *Supportive Mind*. (And also note that the *Supportive Mind* can only play certain characters, such as a friend, enemy, peer, sister, etc.) If the dreamer’s *Supportive Mind* is Type 1 then every character (or object or thing) played by the *Supportive Mind* will have the characteristic of Type 1 or its opposite, Type 7.

Every dream displays the nature and interrelationship of the four parts of the dreamer’s psyche. If, for example, a person has a poor relationship between his *Supportive Mind* and *Governing Mind*, then characters representing these minds will always have a poor relationship with each other—in the dream and in the waking state.

One more thing to understand is that the dream, although it takes place in the dreaming state of consciousness, is an expression of all four states, all of which are played out in the dream and communicated through the symbolic language of the dream state. The dream state (or dreamscape) is simply loaning its stage so that *the entire psyche can be played out*. Likewise, the entire psyche is played out in the waking state, though in a less discernable way than in the dream state.

## Delineation of the Four Minds

| <b>Con. Mind</b> | <b>Sup. Mind</b> | <b>Gov. Mind</b> | <b>Trans. Mind</b> |
|------------------|------------------|------------------|--------------------|
| Waking State     | Dream State      | Deep Sleep       | "Fourth State"     |
| Sun              | Moon             | Ascendant        | Midheaven          |
| Physical Body    | Subtle Body      | Causal Body      | Transcendent Body  |
| Neo-Mammalian    | Paleo-Mammalian  | Reptilian        | Pineal / Reticular |

**Conscious Mind, Intellect**

Male: any male who is not an authority figure, such as a child, boyfriend, husband, brother, business partner, co-worker, etc.; when appearing in a woman's dream, he's a male about the same age as the dreamer

Masculine: rational, takes chances, discovers new ideas, new behavior patterns, analytical, creating something new

Red—all red things

Primates

**Supportive Mind**

Female: any female who is not an authority figure, such as a girl child, peer, girlfriend, wife, sister, aunt, etc.; for both sexes, a female about the same age as the dreamer or younger

Feminine: emotional, nurturing, caring, maternal

Mammals: warm-blooded, nurturing, produce food for young

Milk and food: symbolize that which the *Supportive Mind* uses to nurture self and others

Flower: one's aesthetics and sense of pleasure and pain

White: seeking pleasure for self

Yellow: ability to feel for others

**Governing Mind**

Authority figures: older people, father, mother, grandparent; doctors, lawyers, boss, police, manager; pope, priest; governor,

*Dreamwork*

senator, president, prime minister; teacher, director, supervisor;  
general, chief, commander

Any structure; anything that structures or governs

Man-made objects: buildings (especially office and government  
buildings, barracks), houses, roads, cars, trucks, weapons, cloth-  
ing, computers, money, institutions, books, etc.

Unmoving natural objects, such as boulders, mountains, etc.

Mechanical, instinctual, authoritarian, unemotional, territorial,  
compulsive repetitive; inflexible, rigid, habitual, laws and rules

Reptilian: things that repeat

Black

***Transcendental Mind, Spiritual Mind***

Figures of Wisdom: enlightened being, guru, sage, deity, Christ,  
Buddha, Krishna, Muhammad etc.

God, Supreme Being, Mother Nature, Higher Self

Connection with the universe, supreme goal, purpose of life,  
ageless, divine, immortal

Anything vast, universal, transcendent, and beyond the scope of  
the individual

Natural Phenomena: ocean, natural lake, mountains, rivers, air,  
water, blue sky, sun, sunset, solar system, stars, etc.

Fish

Blue

\_\_\_\_\_ *DMR* \_\_\_\_\_

## **Appendix III:**

### ***Dreamwork Session (RR)***

Dreamer Linda: I am distant from others as well as myself. There is something I want to do but I don't know what it is; and there is something I want to have but I do not know what it is.

#### *Dream*

L: I am entering a sweets shop, and buying an ice cream for myself. After me, in line, is a priest, 40 or 50, short, kind of fat, no hair. I'm about to buy the ice cream when the priest and I turn around and see a tall man entering the shop, dressed in a monk's robe; he may not be a monk but at least he wants to be seen as a monk. There is a distance of about 10 meters between us. And the "monk" has a knife; and when the priest turns to him he stabs the priest in the belly and kills him. I run through the back door and am looking for a phone to call the police. Although I am calling the police, to my surprise, I dialed my friend's number. I hear her voice and I think: "Oh my God, it's good that I called her because her brother is a lawyer; and I will ask him if it's safe for me to be involved in this situation; if this guy who is a murderer is going to do anything to me." I don't know where this thought came from. I hang up. I didn't talk to the lawyer. Then I turn around to the young man and woman working in the shop, and they are absolutely shocked and scared. I try to calm them down and tell them that everything is going to be fine—to the point of telling them that this situation didn't really happen, and that it was only a dream. They almost believe me; and then we go outside; we weren't in a store anymore, we were in a hospital on the second floor, and when we looked down there were people carrying this priest corpse covered by a white cloth. Then this girl looked at me and she said: "you see, it wasn't a dream, it really happened," like a proof. So then they carried his corpse and they

also carried others who had been wounded by the same “monk.”

R: This is not the dream that you’re emotionally involved in.

L: Not really. Shall I tell you the one?

R: Yes.

L: This is really simple. I am in a room with other people, and I am playing the piano. The piano is such that two people can play; and they look at each other and they play from both sides, you know, a double piano. (I cannot play the piano, I always wanted to in normal life); and in the dream I’m kind of aware that my skills are not really good. But there is this man that I’m playing with. We are doing great music together, like he is leading and I’m putting this tiny, little accompaniment and it makes the music really rich and good. I don’t know the man, but I look at him and we have this immediate connection, and we do something together, and it brings me so much joy. I’m not really stressed about people watching us, and they’re really enjoying the performance. When we finish playing he turns into a vampire and I become scared of him. That’s why this dream becomes very interesting because I couldn’t really agree on that in this dream. At first he was so great, and then his identity changed. I just ran away with my best friend from Spain [who I visited a few weeks ago], who is like a sister for me.

L: The reason this dream interests me so much is because I can’t figure out my relationship with this person whom I had been playing piano with.

R Let’s start with this: We have one night of dreaming. There’s one theme that appears in all the dreams. So even though this looks like a completely different drama than the first one, the theme is identical. So, that’s number one.

L: That’s great, that makes sense that they are connected.

R: You see the same idea playing itself out in both of these dreams, expressed in different ways. The second thing is that when you look at something with your eyes, whether it’s look-

ing out into the room that you're sitting in now, or whether you're looking in at the dream that you're telling me about, that's called: *sense perception*. It's interpreted by two mechanisms in your mind. So the dream is one thing that is going on there, and these two mechanisms represent two paradoxical mindsets that interpret what is going on. You accept the interpretation of one mechanism, but when I start asking you questions about the dream, you will get other perspectives from the paradoxical mind set and also from the perspective of the space between the two mind-set interpretations. I want to tell you ahead of time that the way you perceived the dream while you were dreaming is a fantasy. When you wake up, you have a waking state perception of the dream, a waking state interpretation. That is also a fantasy. So what the other girl thinks is paradoxical, is also fantasy. I'm telling you this only to remind you. That is the way it has always been and that's the way it always will be.

L: I have met so many opposites lately.

R: That's because you are so attached, and also because the universe wants to break you out.

L: Amazing.

R: In the mean time, we want to know who is a priest and what is an ice cream cone? And who is a monk and what is a knife, and what it means when a monk kills a priest?

L: Exactly.

R: The other thing is: "I'm playing a piano, which I don't play in the waking state. So, Linda, this is all a dream, exactly as you told the girl."

L: In the same way that the vampire put me in a situation where he gets me to trust him so that he can then use me, that's what priests do. However, in the dream I am not a victim of the priest as such.

R: Can you see how your waking state could not have created these two dreams in the same night together?

L: Well, absolutely.

R: Does this go beyond your conscious ability to synthesize things?

L: Sure.

R: It is obvious to me that the dreams are created by God, the Creative Intelligence that creates everything, the Inner Self.

L: I accept that they are created by the Inner Self.

R: Even the unconscious mind is not capable. We experience this in the resolutions of the paradoxes that are set up by that Creative Intelligence to bring us into conscious contact with it as our own creative intelligence.

L: Very true, yes.

R: The infinite intelligence is working to pull us consciously into its embrace, into its own self. It gives us these dreams because it wants to unlock the way that we think. It wants to resolve the confusion. It wants to lead us from the darkness to the light. It wants you to have peace and happiness. It wants us to overcome the disturbances of life in the world. So what does it do for your relationship with an ice cream cone that a priest follows you into the sweets shop?

L: *Hmm*. No, that's not disturbing at all.

R: So then what happens inside you when the pianist turns into a vampire?

L: That's disturbing.

R: OK. The fact that it's disturbing is because—what I'm questioning is how it relates to the fun you had playing the piano.

L: Of course, the fun doesn't exist anymore. More than that, I feel betrayed, and I feel all the fun we had together was fake.

R: When the priest appeared—

L: I took my attention off the ice cream and then immediately after that the monk came in.

R: But it takes time, standing there with an ice cream cone.

L: Yea, it starts melting; I even remember that.

R: The appearance of the priest made you forget.

L: (*emphatically*) That's true; it is disturbing. So I have to get what it means, really.

R: You look and see when you define a priest and when you define a vampire that the differences are not really that great.

L: *Mmmm*. Very true!

R: And then you have to understand, what is it that you know about a priest in your deeper consciousness that compares to a vampire that you are not thinking about in the waking state. So this is a trauma in the psyche. It's terrible to have to walk around having an experience of life in the world be such a burden for you.

L: *Hmmm*. I don't understand that.

R: Okay. That's alright. I want to lead you to the point of freedom from that burden. There you will be free of the ideas about priests, about friends with whom fun turns fake. So you just came back from Spain, you are wondering about your life in the USA. You're in a very delicate situation. You want to have fun but you feel like you can't trust anyone.

L: Yea. Ah, more than that, I feel bad about the fact that I didn't call my best friend when I left Spain.

R: Why did you leave without saying good-bye?

L: I just physically couldn't. I was sick, and so many practical things to finish up. But the day before we spent lots of time together. And then she wrote me and she felt okay with that; and said just write me and tell me how you are doing. And I just couldn't write to her; I felt so bad about making a promise without really ... that's me you see: to make a promise out of best intentions, and I kind of sensed that it is physically impossible to keep the promise, but I make a promise so that the other person feels nice for a while, but then I cannot keep it.

R: I'm suspicious that you use this as an excuse to be hard on yourself.

L: True! It was even more prevalent earlier in my life. And I have stopped it to a great extent, but I am behaving like this with her.

R: So get over it and write her a letter. So let's go with the priest.



L: But it is true that our waking state does influence our dreams, because I still have the same stereotypes, or same attachments.

R: That's different. Of course I'm saying that the dream takes place in the circumstance of your waking state. And your attitude about priests, and having just come back from Spain where you see the strong influence of the Roman Catholic Church.

L: Right.

R: So, I want you to think about this. You're in the store with the ice cream cone in your hand. The priest walks in. I want to ask you, instead of letting that thing melt—you know how fun it is to catch the sliding melting ice cream with your tongue.

L: Yea, but I haven't paid for it yet.

R: But you have to catch the ice cream before it runs down onto your hand.

L: Oh my God, that heightens the tension if I think of letting the priest see me licking the melting ice cream.

R: Did the priest come in as a policeman?

L: As a policeman? No.

R: Is he there to see all of the good girls who are going astray by having an ice cream cone?

L: Well I didn't think that.

R: Well, what is his intention coming into the store just at this moment?

L: Well, this I'm not really sure about. But don't ask me to ask him. (Laughing)

R: The way to do this is to ask your Inner Self inside of you.

L: Okay ... he came to interrupt me.

R: If you start eating the ice cream while looking at him, what does he do?

L: I think he wants to leave. And what happens in the dream is that he is standing too long by the door. And so when the other guy enters, they were just by the door, you know, so he turns around like he would like to leave and then the guy stabs him.

R: So Linda, I want you to think about developing the intention to save this priest's life.

L: (*intensely*) Why?

R: Laughing heartily.

L: (*imploring*) Rand. Why? I was hoping that with this priest all my hypocrisy would be killed.

R: No no, there's a better way to overcome hypocrisy. This is not through murder, it's through love.

L: (*humorously disgruntled*) Okay, okay.

R: (*whining*) Oh Laura! You don't like it.

L: (*laughing*) Okay, through love, okay. At least I'm having my ice cream.

R: Don't let it melt, okay. So formulate the intention to walk toward the door and to ask your Inner Self: "Okay, he has come to interrupt me. Now what should I do?"

L: Should I tell you what the answer is?

R: Yea.

L: I should approach him and ask him if he would like an ice cream.

R: Very good. (*Sustained silence; she is being directed by her inner self to make a sacrifice for the benefit of the priest.*)

L: (*laughing with lips closed*) Shall I do that?

R: *Ummm*. What I would like you to do is to think about inviting him to come over and offer to buy him an ice cream cone, because he is a real poor guy. He is so impoverished inside that he doesn't have the emotional power.

L: He probably doesn't have any friends either.

R: To take advantage of this opportunity that he has to serve you, because it takes power to serve.

L: (*moved*) Wow.

R: So I want you to give him an injection of love by making him an offering.

L: Okay, that sounds good.

R: But I need to know the resistance.

L: I felt it when it first came up, but now I can do it. I'm just not going to be emotionally involved. I will do it, but I'm not going to be loving or something.

R: Oh, Laura. You're not going to be loving?

L: No, not too much. I will be concrete with him.

R: The reason I'm saying it this way is because you want him to actually be honest. You want him to be dedicated to sharing self-inquiry.

L: (*emphatically*) Yes.

R: And you see that he has everything he needs to be able to do that, but that he really doesn't have everything he needs.

L: What he doesn't have?

R: What he doesn't have is this feeling of loving his own self, and feeling.

L: Yeah.

R: Of being loved by the people.

L: Very true.

R: And so for you to perfunctorily, as a machine or like a robot to say: (*staccato*) come over here and I will give you an ice cream cone.

L: (*Laughs, getting the irony*)

R: He doesn't need an ice cream cone from an automatic dispenser.

L: (*laughing, embarrassed*) Okay, I know, okay. So you found my resistance. (*impressed*) Very good. Don't expect me to be human, I said, okay?

R: Right.

L: So loving, right? Oh, I'm terrible.

R: No, you are very good, and you are going to discover the profound nature of your goodness right now, if you will be honest with me and tell me the resistance so that we can go through this and overcome it. Just imagine how simple this is. Here is a simple situation with the Self giving you an opportunity to offer a lowly bastard like a priest—

L: (*bursts into laughter*)

R: an ice cream cone.

L: What did you just say? (*laughing, very pleased*) I couldn't believe it. Okay.

R: Now you have to feel love.

L: (*whining*) I don't like him.

R: Okay, that's good.

L: If he at least would be worthy of compassion. He has something that is sneaky about him that I don't like, you know.

R: That's good. Linda? Although you see this sneakiness, although you see this dishonesty, although you see this lack of trustworthiness, although you see this vampire nature and so on, the only way that he can ever change is if he experiences love from you.

L: I would need to have something that ... I would need to be strong. I would need to know that I'm strong enough to not let this sneakiness offend me.

R: Thank you for that insight. Let me speak openly with you. You are plenty intelligent enough to understand this. You find yourself in a moment of impossibility. This is a moment that holds the potential of the classical form of creativity. For that there must now come a discontinuity. That means that you have to doubt what you think you know, to the point of letting go completely of your position, your attitudes, your opinions of what you are seeing and thinking. You have been instructed by your Inner Self to make him an offer. You can't do it because of a lack of strength. You gain access to the strength of your Inner Self if you admit to yourself that what you are thinking negatively about this priest, who is an aspect of your larger personality that is being impoverished by your *fictitious Identity*—that such negative opinions about him may be wrong. Maybe there is a greater truth to be discovered here! So you are at the Wall of Paradise, and the only thing that is required of you to pass through this impossibility to the other side into freedom and peace, and full possibility, is to let go of what you think you know. Can you realize that what you are thinking about this priest is wrong?

L: (*with insight*) *Hmmm*.

R: It's delusion; it's wrong to reality. This man is behaving this way because of his lack for what he needs from you. You are the one who is determining his behavior.

L: Really!

R: You are the one who is determining the way that he thinks and the way that he feels because he is a mere aspect of your personality and you are the *Identity*, which means that you are the central source of everything that your personality needs to function according to the laws of your aesthetic sensibilities.

L: Is that because he is in my dream?

R: He is in your consciousness as an aspect of your personality not just in your dream but in your waking state as well.

L: Okay. Is he a part of my nature?

R: I want you to understand something. It's very shallow for me to say this, but he is just a part of your nature. It's very, very shallow for me to say something like that. This is a much more profound moment than simply that. Even if this were a waking state circumstance, and even if this priest just killed a baby somewhere, and even if he did just walk into this ice cream store with this evil intention of interrupting you, all of that is not relevant. What's relevant is how you address him. That's how we change the world.

L: Yes, I understand. So there is nothing in the world that can be done that would keep us from giving love, right?

R: Ever.

L: Yea, I think it's true.

R: Now Linda, when you say this, then I'm already very moved inside. I'm feeling the love well up inside my body, when you say: "I think that's true." Now let's prove it.

L: (*whispering*) Okay. I feel it. It's almost done inside.

R: Now, I want to go from where we are into the full experience of the light of consciousness. I want you to be flooded with light in such a way that you know that this light is love and truth. Because sharing self-inquiry with other people is the most important thing to you.

L: (*positively*) Mmmm.

R: Honesty; and taking advantage of a circumstance to serve others in that way is the most important thing for you in this world. And you are supported right now by your own inner self with this dream, and God is with you and is waiting for you to make a decisive choice. And the choice is to live with your fantasy or to live with love; to live with judgment or to live with freedom and generosity. And I know you have the potential; I know you can do it. Do you?

L: Yes. I think it's even more worth it when you are not judgmental anymore towards something that you have a reason to be judgmental. I think it is very profound to let it go now.

R: You have been given an opportunity to create a revolution within yourself, against L's ideas about priests. ...

L: This subject is amazing. I will probably find some things that I can apply in life, but it's so surprising that this came up.

R: The Inner Self brought it up in the dream.

L: The last thing I would expect.

R: This is why dreamwork is so great, because the last thing that you would expect is the thing that comes. And nobody would have ever thought of it so quickly, including me.

L: I know. You will hear lots of stuff here from you. (*laughing*) Okay. So what we need to break it [my negative attitude toward priests] is to approach him with love, right?

R: Yeah. It might help if you realize that your concept of him is a fantasy, and that you are holding him in his limitation by thinking that way about him.

L: That's so true! I hold him in his limitation. In my mind I do not even allow him to develop. I do not allow him to change. Yeah, that's very true.

R: It happens this way in the waking state too. Our concepts hold us as well as others in the prison of limitation. So now you can create freedom for yourself and others in this moment. So can you create this revolution by offering the priest an ice cream cone with love?

L: I only have to do it in my head in this dream situation.

R: I am asking you to feel your love to the point of bursting before you make him the offer. Will you do it?

L: Okay. I felt the love. Now I need to approach him. ... Oh wow!!! You know what happened? When I approached him it was as if he were an absolutely different person. He had these glasses, and he was an elderly guy, and he just looked at me and he was so surprised, and I was so nice to him. And he was like: oh yeah. That was so strange. Because it was as if I would propose it and he would absolutely transform into somebody else. The first reaction was that he is a sweet man. In fact it was really touching. I don't know maybe it was too easy. But it was very touching. (*crying*) Maybe a bit scared inside, maybe a little closed, but really a good guy.

R: Can you still see him?

L: Yes.

R: Hand him your ice cream cone.

L: I licked it already.

R: He doesn't care.

L: (*happily*) Okay. I did it.

R: How did you feel?

L: Okay. I didn't know why I did it, but I felt okay.

R: Did he take it?

L: Yes, he did.

R: And when he took it, what did he do?

L: He smiled. And he wasn't surprised. I was more surprised.

R: What do you think about this priest?

L: It's like we're talking about an absolutely different person. He has open eyes that are good. They are shiny like stars. He is not sneaky, he is not dishonest.

R: Okay. Now let's go the other dream, to the memory of Linda playing the piano. What do you see in this dream now?

L: I'm not running away.

R: When you look at yourself playing the piano, what do you see?

L: It's interesting. What happens is, it's not that I get detached from the man, but it's as I don't need me at all to be happy any

more. Before, I was depending on this connection for my happiness. Now I am playing, and if he stopped playing I would still play on and would still have fun. Before it was more like, “Oh, he’s making such a beautiful music, and he’s allowing me to play a bit; and I kind of feel a part of something bigger and so on.” Now I feel like, “No, it’s me who plays and me who is having fun.”

R: So what does that do to your idea of your own *identity* in the dream from before, and in the dream that results from the dreamwork now?

L: We didn’t talk about my *identity* before.

R: Yes, but you did and do have an *identity*.

L: Quite true. What changed, in the dream was that I was scared I could lose my happiness. Now I am not afraid of having the happiness, nor am I afraid of losing it.

R: So what does that basically do to the idea of your Self?

L: I am the source of my happiness. I don’t need anything from the outside to make me happy. Playing the piano would be an expression of my happiness, not a cause of my happiness.

R: An effect instead of a cause?

L: Yes, exactly. Nice!

R: So then at the end, where he became a vampire—look at that part of the dream.

L: Yea, that is the part that I already came back to, and I found myself not really wanting to escape.

R: So what do you think about him now.

L: I just think of him as a person who can’t do anything to me as long as I’m not emotionally attached to him.

R: Ask your Inner Self why he is there.

L: To show me something.

R: Okay. What do you need to do for him to make it possible for him to show you?

L: Not be afraid of him.

R: Now that you are not afraid of him what else do you see?

L: In the dream I was very carried away with emotions; and now it’s like I don’t need to do that, he’s just an interesting per-



son to explore.

R: Ask your Inner Self what it is that you are supposed to discover in him if you go exploring him, as you say?

L: Creativity. And the first thing that came before creativity was: "Your own image" But I don't really understand that. As if he could be my mirror reflection in some way.

R: When ideas come into the mind from the Inner Self, the mind first rejects it. That is why you named it second, as an after thought, even though it came first. Ideas from the Inner Self never make sense to the *fictitious identity*. But at least you were thinking that if you explore him you'll find yourself. What is your attitude towards him?

L: That's why he's so interesting.

R: And that's why it's also safe to love him, because loving him is loving yourself.

L: True! I feel more wise but I don't know how to describe it.

R: I want you to know something that is important for you to recognize—you are different.

L: There is something new in me that settles me in myself, and the former anxiety is no longer there.

R: But you can actually look at the way you are now and feel that this is the way you always were, because it is still you. The change is so profound, and people don't notice the differences in the qualities in their thinking and behavior. People actually do not notice how much more light there is in their mind. You say: I feel wiser. That is the light. And it's really important to honor God by thanking God for that light. That light came as Grace, but it came because you just let it in by letting go of false assumptions. You bestowed your grace on that priest and on the idea of priest, and that's how we revolutionize the world.

L: You cannot expect certain things from this work, because what comes is even better than what you could expect.

R: Amen.

\_\_\_\_\_ *QWROTE* \_\_\_\_\_

## ***About the Authors***

### **Randolf G. Rothey**

Randolph Rothey studied science and the arts at the University of Utah, and received a BA in 1963. He also obtained an MA in German Literature at Northwestern University in 1965, after which he taught German at Fordham University from 1967-1971. Since then he has been a private student of the Platonic tradition, science and art, and a student of Eastern Philosophy, especially that of Kashmiri Shaivism.

Rothey began his study of dreamwork with Alvaro Lopez, in 1982. Combining the dream psychology of Lopez, with his own knowledge of paradox and the coincidence of opposites—as expounded in the writings of Nicholas of Cusa—Rothey developed a complete system of Dreamwork, which he calls *Nishant Dreamwork*. Having practiced his art, in accordance with the style of Dreamwork he developed, Rothey has become a true master practitioner of Dreamwork. He teaches classes and works with individual students throughout the world.

### **Jonathan Star**

Jonathan Star is a well-known author and spiritual teacher. For over twenty years he has been involved with the practice of yoga, meditation, and the healing sciences; and has taught meditation and *chi gung* in the USA, Europe, and Asia. He graduated from Harvard College with a degree in psychology. His books include, *The Inner Treasure*, *Rumi: In the Arms of the Beloved*, and *Tao Te Ching: The Definitive Edition*.

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