(This version was taken from my Philpapers archive. It is the version deposited earlier there. 11.20.23)

**The Dream of Mercury: An Experiment that Tests an Interpretation**

**Maxson J. McDowell, Joenine E. Roberts, and Omid M. Moadeli**

**Audio-record of complete class:** https://youtu.be/rEaNhUPt8Z0

**copyright 2023**

**The Dream and our interpretation**

1. Speaker 2 (Bringer): The Dream

I was standing on a cliff looking at the ocean on a beautiful, sunny day. Behind me was a nice house with a garden. Modernist-style. At the distance I see a shiny object that appears to be closing in. As it approaches me, I see it looks like classic a saucer shaped UFO. It stops above me while hovering and begins to descend. Right above me, I hear a deep voice, "You shall make amends with this person." The spaceship lowers what looks like a business card. I take it in my hands, but it is blank. Nothing written on either side. Even though I can't read it, I know to which person the voice was referring to. It was my former flat mate with whom I had fought a few months before that. It was a clear sign, I had to reach out to her and make peace. I rush inside the house and start looking for something that would help me make contact with her. Can't remember if I was trying to reach to my phone or something. Suddenly I sense an uncomfortable presence. I hear voices screaming and a strident soundtrack that could have come from a horror movie. I looked my right and I see a translucent person as if made out of glass. The next thing I remember is me waking up screaming in pure terror with an accelerated heartbeat and a cold sweat. It was the last time I had this sort of dream from which I would wake up screaming, thank God.

2. Speaker 1 [Lead author]: Now I'd ask you to turn off your video screen, if you don't mind. And also you won't answer any of the questions until we call on you. Thank you. So what do we got? What's the setting? It's just a very direct question.

3. Speaker 3: Well, this is Speaker 3. This person is outside, not enclosed in the house. And they're standing... They're up high because they're standing at a cliff. On a cliff and have the view of the ocean. And it's a beautiful sunny day.

4. Speaker 1: And also we have behind me the nice house with a garden modernist-style. So also, if you just picture this person, male or female, I'm assuming it's female, but I don't know, if you just picture this person standing on the cliffs edge, almost in front of her is the ocean. And behind her is a house and a garden. That's where she's standing. And it didn't have to be there. She could have been standing anywhere else. She could have been standing in a parking lot in the middle of a big city. So therefore, this is telling us something. And the question is, what this is telling us? What is the basic general subject area of the dream? And we should spend time thinking about that. So we have a number of things, that we have clues here, what do we got?

5. Speaker 3: It's a beautiful sunny day. And I think if it were my dream, a garden in the back would be... It would be something like some something's growing. I don't know. For me, the ocean would be like... There's the opportunity to maybe dive deeper or dig deeper with the garden.

6. Speaker 6: If I could speak, I feel like the home represents one’s sense of self and this is a beautiful home. And so I feel a safety there. And then the garden, sort of beauty and maybe even provisions depending on the type of garden, the ocean to me would represent emotions. But that cliff, there's the safety of the home, the self and my thought process and the emotions are out there and there's a cliff. So I'm not quite sure where to go with that.

7. Speaker 1: But you're looking at the contrast and yes, I think that's important, Speaker 4.

8. Speaker 4: There's a sense that she's on the edge.

9. Speaker 1: Yes. She seems to be standing on an edge. And the contrast, the ocean, it's water. So I see why you're thinking of emotions, but it's what kind of emotions? I mean, it's not just any old water. It's not just a garden hose or a duck pond.

10. Speaker 7: Well, it's vast. It's vast and moving. And there's endless possibilities. And behind her or the dreamer, there's roots of the garden. It's stable, it's static.

11. Speaker 1: So vast and moving endless possibilities. So psychologically, what do you think all that suggests? See, it's quite a forceful image, isn't it? It's not a gentle image.

12. Speaker 5: The unconscious at the edge of the unconscious and from high, the cliff is high.

 And it's like from a high view.

13. Speaker 1: And it's not a personal unconscious, it's not a swimming pool or a bathtub that belongs to this person. It's an ocean that reaches to the other side of the Atlantic or something like that. So it's a collective, vast reaches of the unconscious, the whole universe of the unconscious, if you like, or the whole planet of the unconscious. It's like a vast jungle.

14. Speaker 5: It's between the personal because the personal is the house, her home behind her. So she's between those two spaces.

15. Speaker 1: And there's an unusual setting. It's an unusual image because it is so personal behind her and so impersonal in front of her.

16. Speaker 5: I feel it's quite privileged, this space for some reason. I don't know.

17. Speaker 1: Privileged. Yes. It looks like it doesn't it? I mean, you would think that a house right on the cliff side overlooking the ocean would be an expensive property.

18. Speaker 9: So we don't know the dreamer's relation to... It says a house, not my house. This person could be the cleaner. We don't know what the relationship is, what their relationship is to the house or if they even recognize it.

19. Speaker 1: That's a good point. Because the dreamer says, was a nice house with a garden, very good point. It could have said my house. Well, that's not a... You're right. I missed that. A house. So what have we got? That's an interesting... I mean, I don't know what to make of this, but it's something. Since it's a house, it does seem kind of anonymous. So we have something of the personal human made... The house is human made and the garden as human cultivated. So there's two kinds of personal stuff, but not necessarily her person. And on the other side, something that is... Looked pretty much like that before human beings had even evolved. The ocean has been there forever.

20. Speaker 3: I have a question, because the image that I have is a front and a back, the front aspect of her in looking out at this vastness and also experience what and all the ocean represents emotionally. I think it was mentioned, the overwhelming, I don't know if that was a word that was used. Vast, overwhelming. And what came to my mind was wave-like, because oceans make waves that crash onto the shore. And then behind her garden in my mind is this serene, quiet, nurturing, growing space. But I guess what I want to say, is there anything symbolic or significant about the front aspect of a person versus the behind, the back aspect of a person?

21. Speaker 9: I love that you're saying that, Speaker 3, because, as you say that, it sparked in me that our front body looking forward as is our potential, it's future and potential. And the back of the body is behind you as your past. So I wonder if this is looking toward the potential and then what's come behind me? What's behind me in my past?

22. Speaker 1: Because it is specifically stated that, that's behind. Yes. Clearly it's behind. Yes.

23. Speaker 10: I was thinking, even though when we were talking about the water, I was thinking just as we're talking about this, about water, the ocean, the ocean can be very angry and the person seems to be very, they got in an argument. There's a lot of anger here. The ocean can be very angry. This person is very angry.

24. Speaker 1: Well but I'm not sure whether the dream says that because the ocean can be very angry. But it also can be very calm. It could be both. It could be either. It's not always stormy. So I don't know that I see the indication of that. There might be. It could be, but it's not really... We don't have a detail that says that it's stormy.

25. Speaker 12: Wonder too of standing on a cliff looking at the ocean is like she's standing and there's somebody else already said this, but there's opportunity in front of her and she's trying to decide whether she's going to take the leap off the cliff. I'm kind of putting that in there as well. I mean, it doesn't... It does say that she is thinking about rekindling or making amends with the person that she...

26. Speaker 1: Right, but let's not go there. Let's just stay with the... Because there's a lot in this. I want us to stay with the setting. Let's not go beyond it. The thing is, jumping off a cliff is not a good thing to do because if you jump off a cliff, you're probably not going to land on the ocean. You're probably going to land on the rocks at the bottom of the cliff. So I don't think there's any indication that she could just jump into the water. I mean, had that been possible? I think that would've said so.

27. Speaker 12: I was just thinking more metaphorically.

28. Speaker 1: Yes, we have to... But see, what I'm pointing out to you, I guess, is that we have to consider every geographical, every physical element that's given here has meaning. So we can't distort the geography and then come up with a meaning that is being implied because whatever's there is implying something. See, to me, standing high on a cliff means that the ocean is somewhat inaccessible.

29. Speaker 13: [inaudible 00:14:08].

30. Speaker 1: What was that? It's somewhat inaccessible. And if there's a path, maybe you can go down the path and reach the beach and then you could get to the water. But you'd have to do that. You can't jump out a cliff. You'll probably kill yourself. It's not accessible. She could easily have dreamed that she was on a beach and the waves were coming in. Lots of dreams have that. We had one like that in a previous class, but not this one. It's high up. So it adds to the tension, right? The house behind her is on the same level as her, completely accessible. The ocean in front of her is vast and impersonal, and she's looking at it from above. Whatever that means. That means something.

31. Speaker 5: Also seen far or having an overview or having some kind of equanimity, not a feeling, but just looking from above.

32. Speaker 1: Kind of a calmness perhaps.

33. Speaker 5: For me it does... There is calmness coming from that. But my personal anyway input.

34. Speaker 1: Peaceful. You think it's peaceful to stand there?

35. Speaker 5: For me it's peaceful and it's on a beautiful sunny day looking at the ocean from a cliff. For me it's quite peaceful.

36. Speaker 1: Yes, it's the natural world.

37. Speaker 5: And again, yes, it's the natural world. And behind there is the safety of the house. I don't know if it's her house or not. When she runs in the house, is it her house? She runs in later on? Or we don't care at the moment. It's a house, when she runs for the [inaudible 00:15:51].

38. Speaker 1: Hang on, let's look at that question.

39. Speaker 5: It's not her house.

40. Speaker 1: Looking for something that would help me make contact, reach for my phone. It does seem like it's her house. She's looking for her phone. Seems like she's trying to find her phone to make contact. So maybe it... This is what it says. I rush inside and start looking for something that would help me to make... Can't remember if I was trying to reach my phone or something else. So she was looking for a phone or a diary or something else that would be in the house. So presumably that's at least where she's staying. It's where she's located right now. May not be where she grew up. So we may not be able to interpret this yet.

41. But it's important. I know that there's meaning here. I just don't know quite what to say. I mean, the border between land and sea very often indicates fundamental issues of individuation. Because we're looking at the consciousness, which is on the dry land or in the house, if you like. And the unconscious, which is in the water in front of you. So that's the border. If you're standing on the beach, it's very much focusing on individuation, basic dynamics between the conscious and the unconscious that are a part of your personality's life's work, perhaps. But on a cliff, way above the water, your situation is defined by the geography of the land.

42. So the area of consciousness actually confines you. You're confined in consciousness. You can't just wade in the water. So the unconscious is in front of you, but you can't dip your feet in it. You are stuck pretty much on the land, especially in your house. Your own house beside it, behind it, reinforces that because you're stuck in your conscious position of your house because it's right there. And yet the vast ocean is also right there. So you're looking at the vastness, but you can't quite reach it.

43. And that means something about her psychology. But I'm not sure what does it mean? I mean, it's very civilized, isn't it? If you're in a garden with a house, you have a dishwasher in there, you have a television, you have a car in the garage, refrigerator. So everything is kind of cultivated for consciousness. The un-cultivated...

44. Speaker 5: A sunny day.

45. Speaker 1: And a sunny day. Well, a sunny day is something else. That's the sunlight, which is not a part of your individual terrain. The sunny day is a bit like the vast ocean. I mean, it's a vast orb of flaming gases, which is radiating at you. It's not anything local.

46. Speaker 15: So Speaker 1, I don't know if this is common for all people, but it is for me, I have a great fear of cliffs and falling off cliffs. So when I first read about the cliff, I'm thinking threat. I'm thinking everything's beautiful up here. It's a sunny day. Here's the house, and there's a cliff leading to the unconscious. So in my mind, I'm thinking some fear of losing control of what's right there, but I don't know if that would apply to other people.

47. Speaker 1: The thing is, she doesn't express any anxiety. And some people, probably every... I guess you have to be cautious. Everybody's going to feel cautious at a cliff. But not everybody would be afraid. Some people wouldn't. So I don't think we can assume she's afraid. But certainly there is a warning there. There's an edge and you could fall. It's an obstacle. But you're right, everything's just beautiful and lovely. But there's also death waiting at the edge. If you just step one step too far, you could die. So maybe that's kind of the general truth of what you're getting at there. You have to be careful. You have to be alert.

48. Speaker 7: And there's a rigid boundary. At the shore, the water goes in and out and it's fluid and there's a boundary there. But the cliff creates a very rigid boundary between the processes.

49. Speaker 1: Yes, you could relax consciousness on the beach, you could drink, and as long as you didn't do anything really stupid, you'd probably be fine. But I wouldn't want to drink on the edge of a cliff and become unsteady on my feet. The situation is a little more loaded than that. It's a loaded situation. There's tension. Tension of height and also tension of danger.

50. So then I'm thinking that, this is a psychology that is comfortable and contented in this sunny day and in the beautiful garden, well taken care of, maybe privileged, as you said. Everything's just great and you've got a lovely view, which is probably very expensive. And you own it because it's your house, assuming you're not just visiting, but there's drama there too. There's the potential for something dramatic. It's almost like a railroad tracks going down the back of the house. And if you stepped on the railroad tracks, you could get killed. There's something else. There's some other... There's other risks. And this is part of what the dream is about. Somehow, not everything is safe and just a postcard.

51. Speaker 5: If the ocean is the collective somehow, is it possible that there is privilege looking at the collective, which is quite endangered or from far? So the danger is getting from a comfortable, personal space.

52. Speaker 1: Well, it's interesting that you say that because all of her comfort seems to be based on her personal privilege. But as soon as you step to the edge of a cliff, none of that amounts to a hill of beans.

53. Speaker 5: And that of the cliff is what you said in the beginning about the ocean is a vast, possibly collective unconscious, rather her own.

54. Speaker 1: Yes, and nothing that she owns or nothing that she possesses would protect her from the dangers of the ocean or the cliff. That's beyond human power to insulate yourself from. It's like death. It doesn't matter how rich you are, you're still going to die and nobody can protect you from that. So that kind of feeling, life is fierce for everybody in some ways.

55. So this is her setup. I am comfortable, but there's a vast world out there and it's much bigger than me. And if I'm not careful, it could crush me. But it's a beautiful day and I'm enjoying myself. So you have to actually... That's interesting. You have to have the right attitude of respect. It's like awe, if you're in the presence of the gods, you should relate to them with awe. You're supposed to... The religious text require that you regard the gods with awe and respect, otherwise they may punish you. So it's this bit of a situation like that. Don't be too pleased with your possessions, because in front of God they don't amount to anything. You have to respect the... It's a big truth. They're bigger than you, something like that.

56. Speaker 3: Well then with that in mind Speaker 1, can I say it makes it even more poignant that behind her is this nice house. It's a grounding force. With a garden, that's like roots. You put your roots down in the soil, that kind of thing. A grounding force for her. Caught up in the awe of being out there by a cliff. And I don't know who the lady was, but I get those feelings standing near a cliff as well, that something, that some force is going to pull me off. If I'm not careful. And she's got it doubly so with falling off a cliff and then a ocean below her, which is this whole sense of awesomeness. But yet she's got this grounding force behind her.

57. Speaker 1: Yes. Right. And the tension between them is somehow the point of the dream I would say, the tension between those two realities. Now we're going to have to see, remember to look back and see how that fits.

58. Then a shiny object appears to be closing in. It approaches me from above. And it's a flying saucer. So what do we got here? Where is it coming from?

59. Speaker 5: Another world.

60. Speaker 1: Yes, apparently another world. So even beyond the ocean, up into the sky, to the next system of planets or whatever, something really celestial. So again, we have a kind of God-like reality coming close.

61. Speaker 17: And we haven't even gotten to the deep voice from above.

62. Speaker 1: About to get there. Right. And is there anything else? I mean, it's like a like a God and yet it's also a flying saucer. What do we make of this?

63. Speaker 5: Like a caricature. I don't know why, it's like a stereotypical UFO. The way it's described in the literature.

64. Speaker 10: Its pretty dramatic. This UFO comes and stops right above her while she's standing on the cliff. My thought is that she needs something to get her attention. And I'm assuming she... I don't know.

65. Speaker 4: There's also, just like we're talking about, standing on the cliff. There's also a vulnerability, she's kind of just out in the open.

66. Speaker 1: Yes. And the UFO is above her. So you actually have the X axis and the Y axis. Right. The UX axis is water in-house, the horizontal axis. But the vertical axis is defined too. So she's kind of pinned in the middle and the center of the graph between the X and Y dimension. So it's a very kind of particular position she's in.

67. Speaker 9: Yes. The UFO, she doesn't describe what it is but the classic UFO looks like metal of some sort or shiny. And it's in the air. You get the air element and the steel element. But also, thinking about the ocean and the grounding behind. And then it's like, okay, this is now something has come... Something outside of me, bigger than me, outside of this world is coming into my consciousness. It's coming into my view. I'm being illuminated. She says it's a light. I'm being... Something is illuminating me. I'm about to be illuminated.

68. Speaker 1: Yes, it's from the vastness of elsewhere. But it has a message. It's going to... And it's right above her head. So it's beaming a message into her brain symbolically. So it's coming with specific information.

69. Speaker 9: Like the seventh chakra or something.

70. Speaker 3: But can we say it's some... It's not unfamiliar. She recognizes it as a classic saucer shaped UFO. You know what we see in comic books and movies?

71. Speaker 1: Yes. Well yes, she recognizes it, but it's still other worldly, isn't it? It's like an angel came down and the wings were flying, the wings were spread out behind the angel. So you know what it is. But you never saw one before.

72. Speaker 13: Another amplification that I would offer is Christ's baptism with John the Baptist in the gospel where Christ is in the river at the edge of the land, in the water, he's baptized. And from the heavens, a loud booming voice says, this is my son and whom I'm well pleased. And the dove descends directly above his head. And the heavens open up above him. So that's an amplification. I just wanted to contribute. And in the Christ story, that's kind of like the beginning, that's the offset where the Christ is made known to the world, at least to that general audience. And then from there you have his ministry.

73. Speaker 1: Yes, and he's anointed by this. And it seems like she's being anointed by this angel who speaks in a deep voice. You shall make amends with this person. So it's a voice from the heavens, literally voice from the heavens. So again, the eternal world is speaking to her. She's human. She's in the mortal world with her house and her garden. But the heavens are speaking to her, the God is speaking.

74. Speaker 5: She doesn't seem so surprised. I don't know, there's something strange that in a way, it's like a Hollywood setting. It's something like a movie setting, she's in this space and there is a spaceship coming and she's pretty cool. She waits until something is delivered to her. It's like she's not so involved in the whole thing.There's no personal feeling coming out from her.

75. Speaker 1: But then that's interesting. Because she's cool in the beginning and then she panics.

76. Speaker 5: Then she panics when she receives the message.

77. Speaker 1: At first it's just dangled down like a business card. So that repeats what you just said, Speaker 5. It looks like something very ordinary, a business card. But then it turns out there's nothing written on the business card. So that's weird. And nothing written on either side. So there's something almost humorous about that. God has and given you a card and it looks like a business card. But lo and behold, there's nothing written on it.

78. Speaker 5: So that's why I said also caricature rather, it brings me a feeling of a movie rather than a reality where the person is involved until a certain point where she… She has a thought. When she has a thought, then her thought gets her involved into the action.

79. Speaker 1: But it's interesting, what it makes her think about is something that doesn't seem too momentous. It's her flatmate and she'd had a fight with her flatmate. So that's really weird, isn't it? This very, very, very dramatic setting is apparently referring to a business card and a fight with a flat mate. I mean, it's not like you had an irreparable battle with your spouse and your whole life is going to change. It's a flat mate. It can be replaced if necessary.

80. Speaker 3: Speaker 1, can... I don't know what's this going to sound or mean, but the spaceship itself, it speaks so it's... There's not... A voice comes from out of the middle of it. I hear a deep voice as if the spaceship now takes on lips because then it lowers a business card as if the spaceship now is a hand. It's a voice and a hand. I don't know whether that's stretching a point, but that's what came to mind.

81. Speaker 1: Well, it's really like God, isn't it? It's like God is speaking and God can move things around however he likes. It's really remarkable. But then it's a business card and it's a flat mate, so that's weird. These are small things. So there's very, very personal ordinary things, the kind of things that you would deal with in your house. So again, there's this huge contrast between the god and the business card.

82. Speaker 16: The business card is almost funny. It's so little.

83. Speaker 1: Yes. But she has a clear direction and she takes it, you shall make amends with this person. So the voice speaks in [inaudible 00:35:56] tones. It seems to be saying something deep. And she takes it as a very, very serious obligation, a clear sign that I had to reach out to her and make peace. So I rush inside the house and start looking for something that would help me make contact with her. She tries, she feels compelled. She takes it seriously, and she rushes inside to try and do it. Seems like she could get this person on the phone and talk to her, and maybe things would be okay.

84. Speaker 13: I have a question before we get to this next section, the blank card, the disembodied voice, would it be astute, accurate to kind of say that this is an intuitive experience in the dream? And perhaps the dreamer is in an ego state? Usually more sensate. And so in this unconscious way, more intuitive things are happening. You're handed a blank business card, but you know what it's about, already without being told. And there's a voice telling you what to do, and they're not saying exact details what has to be done, but you're intuiting it. Just putting that out there to see what you think.

85. Speaker 1: I think you're right. There's something intuitive going on, meaning is somehow apparent to her. She knows the meaning. Yes. I don't know what to make of it, but yes.

86. And it's got the right attitude. She treats it with awe. She takes it very seriously. She's got the right attitude. And furthermore, she rushes to take action. So these are very positive things. She's relating to the God with the right attitude. And she's willing to assert herself to do what she's supposed to do. So she's willing to participate in this appropriately.

87. But then suddenly I sense an uncomfortable presence. Those two things that I just mentioned would have to do with her ego strength and her ego position is appropriate to the situation. She's not out on left field, she's not doing something ridiculous. But then suddenly an uncomfortable presence. Voices screaming a horror movie. So now what? She wasn't horrified by the flying saucer, but now she's horrified by the voices. And again, horror movie. Somebody, you said it was a movie. Somebody said that. You said that, Speaker 5 I think. So indeed. Here we have a soundtrack in a horror movie. So what does that add to it? If it's a horror movie, let's think about that. What is that? It depicts something terrible, but it's not... But it's tongue and cheek, right? It's not really happening.

88. Speaker 6: And it almost feels like it was a demon, but I wouldn't think of a demon as a translucent person.

89. Speaker 1: I just want to... Before we get to the translucent person, I just want to stay with the horror movie because she didn't have to say like a horror movie. That's a very specific statement. A horror movie is, you know, you have corpses and heads cut off and blood spreading out of her neck. Dramatic mayhem, right?

90. Speaker 9: Oh, I would say a horror movie is meant to elicit some type of really shocking response of fear. I mean, there may or may not be blood. I mean, you think about psycho, that's horror. You don't really see blood splatter, but as opposed to gore. So horror is very specific. It's meant to be like, I'm just making this...

91. Speaker 1: But it's also meant to be fake. It's not like you're watching a terrible disaster where a lot of people got killed. It's supposed to.

92. Speaker 9: It's for entertainment.

94. Speaker 1: It's for entertainment. It's supposed to make you feel a lot, but it's not supposed to be quite true. It's like symbolic and it's not educational. It's not supposed to educate you about the seriousness of life. It's supposed to give you a thrill. Be fun. They're supposed to be fun.

95. Speaker 16: I think someone who says they hear the soundtrack for a horror movie might be scared, not thinking it's funny.

96. Speaker 1: Well, that's true, but there's something there of it's not true. It's not the real thing. It's a movie.

97. Speaker 3: I was thinking that people who enjoy... And that's the word I want to target, enjoy horror movies because it's for their enjoyment, there's this sense in which they enjoy being terrified, that things coming out of the... Walking through walls, or as she puts it here, a sense of an uncomfortable presence. That's something that you hear, you feel there's something walking in the room. It's dark, but there's a sense of impending doom or danger and they like it.

98. Speaker 1: It's interesting though, because as I read further, it reminds me that actually she is terrified and she thanks God she wakes up. So it's a nightmare-ish experience. And when you have a nightmare, that's not the same as a horror movie, when you have... A nightmare is not fun. You really are terrified for a while until you wake up. So it's a little different from a horror movie. A nightmare is something feels worse than that because you think it's true.

99. Speaker 13: Usually in a horror movie, you start hearing the creepy music immediately before the scary thing happens. So this kind of the impending doom feeling, there's something, I don't know. I don't know what it's going to be, but it's going to happen. It's going to scare me. Possibly another intuitive moment for this person.

100. Speaker 1: So there's this person, she had a fight with her flat mate. She's compelled to make peace with her, but when she tries to, there's this apparition, a translucent person as if made out of glass. Now that's the climax of the dream, isn't it? That's the most terrifying thing. So what have we got? A translucent person. You can see through their body, but you can see their body, but it's transparent.

101. Speaker 9: When I think of translucent person. I think of couple things like there's no substance or there's no soul. Or I think of a jellyfish that's translucent in the water.

102. Speaker 13: A ghost or a kind of self that has not a lot of strength.

103. Speaker 1: It's not portrayed as weak. Translucent doesn't mean without substance because glass is hard, but it's translucent, transparent even. So it could be hard. It's not necessarily weak, but it sure as hell, the light goes through it as if made out of glass. And it's a person, it's not just a goblet. That would be translucent, but it wouldn't scare you. So it's a person, it's a moving, breathing thing.

104. Speaker 6: It's so interesting to me because it's this extraterrestrial God-like force telling her to make amends with this flatmate. So who knows what the relationship is. And then when she's trying to do that, she understands, she's ferociously trying to do that, and something comes and says, no, this other type of force and not says no, but scares her away from it or sidetracks her certainly from her mission.

105. Speaker 4: There's part of it that reminds me of Ebenezer Scrooge kind of... I don't know how they described it, but Christmas ghost of your past or something to that effect, coming in from seemingly nowhere and having you look at what's happened in your past.

106. Speaker 1: Yes, It's really a puzzle here. It's like, what are we supposed to make? What is going on?

107. Speaker 3: This translucent person, and she says, as if made out of glass. And if I put the two together, then with the right amount of pressure, I don't know how much that would be, it's breakable, this translucent being, it can be shattered. It's not made out of iron.

108. Speaker 1: Right, but she's terrified by it. So there's something very scary. Transparent means you can see through it. It's almost like being able to see what's in somebody's mind. If we were transparent, we'd be able to read each other's minds and you could see what's in it. If their body were transparent, you'd be able to see their lungs and their heart and their intestines. So it’s as though you can see into the personal psychology of this weird creature, and that's terrifying. The scene on the outside, in the beginning, it was so external, you were only looking at the surfaces of everything. But now she's inside and here’s a person that you can look right through.

109. Speaker 5: Well, she has run inside the house. If it's her house and disappears, is it part of herself? This thing coming out. And she realizes that it's, to her right. To me, it's like a feeling... She senses something uncomfortable, its the first time she's sensing something. Before it's like she's not sensing. She sees all these beautiful things and then these weird, amazing voices. And she senses now. It's like she's out there and then now suddenly she's in the house and there is horror.

110. Speaker 1: Yes. On the inside the of the house, on the inside of her, there's something dark, or not dark exactly, but uncanny.

111. Speaker 5: Well, something that horrifies her.

112. Speaker 1: Horrifying. Yes, uncanny. So yes, she's gone from the external world to the internal, and she's terrified.

113. Speaker 3: And can I say she... The contrast between the outside world, which was a sunny day, clear and light. And now she's on the inside. And horror movies tend to be dark. So there's vivid contrast between the two aspects of herself.

114. Speaker 1: And it's interior. Everything about it speaks to the interior. It's the interior of the house. You can see the interior of this creature's body, person's body. So it's all about being able to look inside, really. If you're outside in the sun, you can sunbathe and you're very much in your skin, living in your skin. But she's now living in her psychological interior, I think. And she's frightened.

115. And it has to do with relationship because it has to do with needing to deal with this roommate. Apparently she had a fight with her and walked out and said, I'm not your friend anymore. You have to leave at the end of the month. And she thought she could deal with it that way, but no, the voice says, no, you have to deal. So she goes back, tries to deal, tries to communicate, and then she sees even more interiority in it and becomes very frightened, because that's what happens.

116. Once you get into relationships, then you have to deal with your inner psychology. That's what committed relationships, that's one of their biggest benefits is they force you to grapple with your own true nature because you can't get along with another person unless you grapple with yourself. So that's what's happening to her. She's being forced into the interior.

117. Speaker 5: Well, she's been forced to deal with a relationship. She's been told from both to deal with the relationship. And when she tries to do it, she's horrified. With her interior.

118. Speaker 1: She discovers something about herself, which she probably would prefer not to know. Yes, I think that's kind of a sense.

119. Speaker 13: It's almost like the projection that the dreamer put onto their roommate, which might have caused... The fight has come back home. To confront the dreamer.

120. Speaker 1: Yes, that's right. When you finally understand what's going on, then you're embarrassed because your own underwear is showing, you can see things about yourself that you would prefer to project onto your roommate.

121. Speaker 3: And Speaker 1, can I say, I don't know if we're there at this point, but I can't get away from the UFO and the voice and the card as a moral compass, that she has a moral compass.

122. Speaker 1: That's right. It's like the 10 Commandments, isn't it?

123. Speaker 3: Telling her that you have to make amends. You have to fix this. It’s appearance to her. It's just amazing to me.

124. Speaker 1: Because right in the beginning, she could be just enjoying her upper middle class life and the sunny day and the beautiful view and the beautiful garden. But now God has come and said, you have to make amends. So she has to be moral and then she's frightened.

125. Speaker 3: I would think this is a part of her in terms of her upbringing. It wouldn't surprise me if we heard that she has this sense of relationship with others. You need to make amends if that's what's necessary. But she was ignoring it, perhaps.

126. Speaker 7: Could it be that everything being high could also be that she, in a way thinks she's right or better than?

127. Speaker 1: Or above. If you're living a beautiful life, if you're living on an expensive house in the Riviera, you are living a beautiful life and you've had your Botox and your hair is beautifully... You've been to the hairdresser, you can live in your skin. You can live in your exterior comfort. But then the moral conscience comes in and she's forced to the interior. And so awaken, screaming pure terror, very afraid. So now let's try to understand why is this dreamer having this dream now? What is going on do we think in this person that she needs to have this dream? What is it trying to help her with?

128. Speaker 16: I mean, on a literal level, it seems like she's torn between some courageous spiritual feeling of, I should make amends for this mess I've had with a friend. And then the terror that it's going to turn into a horror movie.

129. Speaker 1: But I think there's a bigger framework here. It's sounding quite biblical to me. It's like passages in the Bible. I don't know them well enough, but somebody might be able to help us out. There are passages about the... It's the Old Testament, the wealth and beautiful clothes and privilege count for nothing. And in the end, we're just human beings and we're responsible to our maker. We have to let go of our arrogance and our beautiful life and face the fact that even though we're rich in the things of God, we're just mortal like everybody else. What are some of those passages? Somebody knows?

130. Speaker 3: Well, that would be more New Testament where Jesus is saying things about be more intent... Instead of getting caught up in the things, the material things in life. Pay attention more to the spiritual aspect of life. Where it says that it's easier for a... Again, I'm going to get it backwards now, a rich man to go through a eye of a needle, and the poor then to get into the kingdom of God. Because he's caught up in his riches. And then there's another one where Jesus says, give every cell everything you have, give it to the poor and then come follow me. And the guy couldn't do it.

131. Speaker 1: Yes. There is something in the Old Testament too. I just can't remember...

132. Speaker 3: I can't think of one off the top of my head. Yes. But I know that's a lot of New Testament.

133. Speaker 1: Yes, you're right. Yes. So it's something I think it's like that.

134. Speaker 3: Well, I'll tell you one with ….., he was king of Babylon. And he ended up an animal scratching in the wilderness. He was reduced to that.

135. Speaker 1: Yes, exactly. It's something like that, I think, modern version. So I think it's a she, I guess it's a she. She's being advised by the unconscious to not take all of this good life, California beautiful life too seriously, because there are more serious psychological issues that everybody has to face, including you. And you should know about that and you're scared of them, you're frightened of them as you should be. So give up the ways of mammon and come follow Jesus. Something like that. I'm just joking. I don't mean that. It's not like that. It's like, let's look at the interior.

136. Speaker 3: Well listen to the voice. Listen to that voice that said, make amends.

137. Speaker 6: There's some guilt there. And then there's a higher calling.

138. Speaker 1: Yes, guilt and higher calling. Okay. Now let's stop now because we leave ourselves half an hour to explore... Yes. No, tell us about this.

**The Bringer’s information and our ensuing discussion**

139. Speaker 2: So it's Thomas, at the time that he had the dream, I think he was perhaps 27, over 28 years old. But indeed, he's privileged and coming from upper class family and really well educated, really smart person, and connected and equipped with different tools from spirituality, to music, to art. But at the time, its I think a year or so after he moved to Switzerland to study in university, so we are studying together at this time, and he made some wrong choices regarding his relationship with other people.

140. So he had a few friends, and which with two of them he was living in an apartment. And he made wrong choices in a sense that he actually... One of them, the girl that he realized that the dream is about her. They were actually really good friends and coming from both Brazil, so coming from the same region so they bonded really good. But because of these issues, he had a fight and he just ran away from the house without saying anything. And the day after, he took all his stuff out. And I remember that he left many issues open without facing them and just running away and moved to a much better, fancier place in the city center. And so a luxury option. And then I think as he realized as well, he had to go back and make some modifications in his behavior in how he treated other people.

141. Speaker 3: I have a question. Speaker 2, you mentioned, he was spiritually educated? What do you mean by that?

142. Speaker 2: So he was actually educated both in the Jewish school or Jewish house and Christian house. So these pictures or these images is not unfamiliar to him. So that's why I think he wasn't surprised by seeing an object coming from top or taking it ….. , so to speak.

143. Speaker 1: So he had a spiritual education, but he wasn't living up to it at the time when he took that action.

144. Speaker 16: Interesting that we got into the discussion of, is it Old Testament or New Testament when that's part of his story.

145. Speaker 9: It's as though the dream is a call to maturity and the maturing doesn't happen without suffering. And perhaps some horror inner horror about looking at oneself. Even in retrospect.

146. Speaker 1: Yes. So feeling guilty and feeling bad for what you've done is a necessary part of maturing.

147. Speaker 3: And can we say that his description of what was going on inside the house in terms of it being like a horror movie with this translucent glass-like being, is a description of his inner self. He looks like a horror mover in other words, inside. At least he was behaving that way in this relationship,

148. Speaker 1: He's horrified to see what's inside himself, right? He sees what he did and feels horrified by it. That he did that thing. That's what you're saying. I'm just rephrasing it. But you're absolutely right.

149. Speaker 14: When you talk, it's interesting... Because when you talk about... He talks about all these voices, it sounds like all that he conflicts kind of with more than one of his roommates about it. He left a lot of loose ends there. But I don't know if that was the case. It just sort of sounded like that when he was describing it, that it was a conflict about this one relationship. But there was a lot of conflicts there that he ran away from. And all these voices were screaming at him. These were all these unresolved conflicts, this is in respect to one.

150. Speaker 1: Do you have a response to that Speaker 2?

151. Speaker 2: I would say yes. So it seemed like he wasn't much ready to face the outer world at the time that he arrived at the school. So it was partly to being a bit fragile. And also because of the language barrier to the Swiss-German speaking community. He wasn't experiencing really stable days, I would say. And that was... We could see it from outside as well. So it wasn't really a mystery. I think you are right in a sense that there was not only this complex, but maybe many complex at the same time. But yes, I would agree with that.

152. Speaker 13: Speaker 2, do we know what it was that the flatmate did that caused this big rift between them? What behaviors really upset this person so much?

153. Speaker 2: It was a projection, I would say, not a real harm from the flatmate, because the other person was a friend of mine as well. So I was somehow informed about the dynamic between them. So basically a mature behavior wouldn't be anything like what has happened there. So yes.

154. Speaker 1: He was projecting his something onto the flat mate.

155. Speaker 3: Go ahead, dear. Go ahead Speaker 5.

156. Speaker 5: Oh, thank you. So I was wondering, before he encountered in a way, had an encounter with this dream or before the fight, would you say that this person was somehow arrogant, a little bit? Like looking from above the people and then we were talking about the ocean view and the collective. Well, was he looking at the collective of the world from somewhere above? It was above. And then he goes in and it just flips completely.

157. Speaker 3: I would say so, maybe as a protective mechanism to in a strange community or a new society, but...

158. Speaker 5: Encountering without humility or in inquiry you arrive somewhere and you inquire how things are. Whereas you know may also...

159. Speaker 3: That is correct. Yes.

160. Speaker 17: Kind of be little bit of a devil's advocate here. Because what I feel is this all makes sense. He did something, he regretted it, maybe didn't want to admit it, his unconscious popped up and gave him this message, go make amends. But as far as the interpretation goes, I think it's such a rich, beautiful artistic dream, rich in detail. And we've distilled it to a kind of moralistic message. Be a good person, do what you should be doing. And I'm wondering if... And I'm not a therapist or anything myself, I have a strong, interest in doing. But I'm wondering if you're facing someone in therapy that says, okay, well yes, I know I did something bad, but I have this resistance. I can't go back.

161. It may not be the case with a specific person. What would the dream say using the glass person? But something that, what do I do to break out of my resistance? I think this whole glass person thing is a bit of a image of the resistance. He was about to get to the phone and that whole drama interrupted him. So what do I do about it? I know I have to go back and talk, but I just can't face that person with the dream and give any clues in that direction.

162. Speaker 1: You're positing a lot of resistance, but actually I don't know that, I think that's something that you're imposing upon the dream. Because actually this dreamer is not very resistant. He accepts the message. He knows what it is, and he agrees to do it immediately. He doesn't resist. He goes inside and tries frantically to comply with the message. So he's not resisting. I don't think we're moralizing... I don't think we're just imposing morality on the dream or on the dreamer. I would not agree with that. I think that the dream is manifesting a moral opinion that ultimately arose within the dreamer and is portrayed. After all the flying saucer and the voice that's all coming somehow from the dreamer. So something inside the dreamer is saying, wait a minute, buddy, you left a mess behind you. And you can't do that. You have to go back and deal.

163. And I don't think that's so much moralizing. It's just saying that's an emotional necessity. You can't really not do that. I mean, we've talked biblical, but I think what we're doing when we do that, when we go to the Bible, we're looking for vivid imagery about this psychological issue and I think that's what the Bible is for anyway, to give us this visual imagery of symbolic dynamics. So I think the issue is to help the dreamer become aware of the intensity of the conflict, which is within him and of the urgency of dealing with it, and not be distracted by the beautiful day and the sunshine, because there is darkness inside and you do have to deal with it. Otherwise you're going to be miserable anyway.

164. Speaker 17: But if I were dealing with this person, if I were their therapist, I'd say, but I can hear how scary it is and leave them... We would work on how scary it was. Not the you should go do it part. They already said that part. They think they should do it.

165. Speaker 1: Yes. And I don't mean to be dictating what the dreamer should be doing. I'm just trying to give voice to what I think the dream is saying.

166. Speaker 17: You think about the reaction, the intense reaction of terror, waking up with rapid heartbeat and terror. I can't help but feel sad, enormous sadness and wonder about shame. That is the person, instead of being able to have remorse and regret stuck in a place of shame. And what would be so terrible in facing our darkness, in facing our flaws. Because that's a very big reaction. And it's sad to be have to me, such shame that you'd have to stop the process hide and be terrified.

167. Speaker 1: But wait a second, Speaker 17. I don't know that I see shame here. I don't know that saying shame is portrayed in this dream. Fear is portrayed, but I don't know about shame. That may be protection.

168. Speaker 17: Fear of projection. That's what I mean. Absolutely could be projection. It feels strongly that way because I'm feeling so sad. And wonder though about the fear, fear of what?

169. Speaker 1: Of the inner life I think, fear of being able to see into a person's into a person's interior. I think the setting of the dream is the outer life. But then he's directed towards the inner life and he's afraid of it. He's terrified of it, perhaps unnecessarily so. I think he's afraid of the end of life. I think the dream is intended to motivate him. Okay, you're terrified, but you still have to deal with it. Be a man, show up, deal with your behavior.

170. Speaker 5: May I ask Speaker 2 something about the very end of the dream or of the text? We don't know whether the last sentence which he says, it was the last time I had this sort of dream from which I would wake up screaming. Is it something he says retrospectively or something that happens there?

171. Speaker 2: No, this is when...

172. Speaker 5: When he wakes up.

173. Speaker 2: I think this is what he added to a dream. When he sends this dream to me, that's what he adds to it. To give it a context.

174. Speaker 5: As a commentary at the end. So it's not something that he says to himself when he's waking up?

175. Speaker 2: No.

176. Speaker 5: Okay.

177. Speaker 1: It was in the dream. Are you saying?

178. Speaker 2: No, when he was awake.

179. Speaker 1: It is said when he is awake, it's not in the dream. It's what he said about the dream. I don't know what it means. It was the last time I had this sort of dream from which I would wake up screaming, thank God, I don't even know what that means. Maybe he's saying just recently I had a dream like this and I woke up screaming and thank God I woke up and realized it was just a dream. I don't know. I'm not sure what he's saying.

180. One thing that strikes me is, we are just a bunch of people who don't know each other. And we sat down together to talk about this dream, and suddenly we're plunged into deep moral discussions of the human condition. I mean, it's deep and profound and we're all drawn into it together. So it's kind of like what those biblical stories were for in the first place, to put people in touch with their inner life.

181. Speaker 5: I felt very much like that with a previous dream, that it was very obvious to me, this feeling, and that I was sharing very much feelings with a dreamer, although I didn't identify with a dreamer at all, but I could really sense the dreamer. And that was quite miraculous. It felt quite miraculous that I could be in a position like that. So I was sharing a common humanity and I could just sense it.

Very much. Yes. And it's what you're saying, I think,

182. Speaker 1: And it has to do with the purpose of dreams. This is what dreams are for, they're pieces of mythology, if you like, little pieces, personal mythology. And we talk about them with each other. And as we do, we cultivate our inner life and become more sophisticated in terms of our relationship with ourself and our relationship with other people. So it's this remarkable... It's so potent, I guess is what we're saying. Right? It's so potent.

183. Speaker 3: This is Speaker 3, and I don't know whether I'm imposing, but what's rummaging around in my head is that said, Suddenly I sense an uncomfortable presence. And if I were to put a parenthetical statement, I would say, and I turned around and it was me.

184. Speaker 1: Yes.

185. Speaker 17: It also occurred to me that in terms of as a group of people from very diverse backgrounds, somehow we're reading a dream where a U F O represents God, and we're fine with it. It's some point in time that we would take that as a reasonable image.

186. Speaker 1: And there's another thing, some of us are in Germany, some are in London, some are in New York, other parts, somebody's in California, and it's only Zoom. It's like the most ephemeral of mediums and of agreements that we'll be together. And yet we're deep, deep into common humanity and our human condition that we're sharing with each other, so the dream is a deeply humanizing force that transcends, it circles the globe literally and transcends all the divisions of age, background, whatever, and geography, and puts us in touch with the deeper things in life that are so important. And it's so old-fashioned. I mean, I know we are using Zoom, but this is so old-fashioned. This could be a conversation in Babylon when we're collating the Old Testament. We could be having this kind of conversation, and yet it's happening now and taking us to the same place.

187. And it's what hunter-gatherers must have done around the campfire. They talked about their dreams. They didn't have any television. They didn't have any books. They didn't have any theater. They didn't have music except the music they made, but they could talk, and I'm sure they did. They talked about their dreams to each other. And if you read some of the tales of the bushmen from South Africa who were really hunter gatherer society and their tales have been preserved. They're remarkably like this. And remarkably use these images, this kind of imagery. And that's what they had to talk about. And they had a lot of leisure and a lot of time to talk to each other. And this is how personality could be cultivated by this conversation. And it's open ended, its not like a book of rules that you have to learn and then you got to write, it's endlessly speculative.

188. Speaker 5: Creative.

189. Speaker 1: Creative. Yes. And evokes so many different parts of ourselves.

190. Speaker 13: I just want to offer a couple of other inspirations from the images of this dream that are coming to me. One is the blank business card as being the unfinished business that the dreamer has and the UFO as we're talking about and I'm only over, in my mind, I'm thinking of a bright silvery mercurious or mercury as being the messenger of the gods. And so here comes mercury in all its silvery glory to deliver this message from the God. I think that's what really cool.

191. Speaker 1: Beautiful. Mercury's right there. Yes.

192. Speaker 3: And you can't get away from the Old Testament reference to you. You must make amends. Thou shalt ….. that you shall make amends. And a voice, deep at that.

193. Speaker 6: I'm just wondering if I missed it somewhere along the way, but is there any particular union reference that you would recommend to us as we take a deeper dive studying into this work?

194. Speaker 1: Yes, there is actually, this is a book, I'll email you. There's a book by a Frenchman, a French analyst translated from the French, and it's a very nice introduction to union psychology that is brief and deep and much better than anything I've read elsewhere.

195. Speaker 6: Thank you so much. I ..., but I never know quite where to go and he's very hard to read, his own work.

196. Speaker 1: This will be helpful. I think you'll like it. I'll send it to everybody.

197. Speaker 3: Speaker 2, could I ask you another question about this young man?

198. Speaker 1: Yes.

199. Speaker 3: And I don't even know if it's applicable, but at the very beginning where he's standing out on this cliff, on this sunny day, it's almost like there's a saying, I've got the world in a bottle and the stopper in my hands. Did he have a outward persona or presentation of himself as if he were high and mighty and above the common person? What kind of presentation of himself did he make to the outer world?

200. Speaker 2: Not an easy question to answer for me, because I didn't analyze him actually. And I'm not an psychologist, so I really do not know how to answer to be fair to him as well. But to me as a friend, he always has been a nice person. So I really felt comfortable being around him. And I think other people didn't get that nose up behavior as you would expect for such a description that you gave, seeing from those people. But maybe in his head, I do not know. I don't know how to answer to be both fair and precise.

201. Speaker 3: Okay, thanks.

202. Speaker 1: That's such a thoughtful and sensitive answer. Doesn't sound like an American answer. That sounds like a European answer. Excuse me for a minute. Being facetious.

203. The other thing I really love about this process is in the beginning this really seemed incomprehensible for quite a while, and then suddenly the meaning jumps out, it begins to mean something.