

A look at *The Dream and Its Amplification*

Nancy Swift Furlotti

“The fourteen chapters in *The Dream and Its Amplification* illustrate the many ways in which the meaning of dreams can be deepened by a variety of approaches to amplification. Each of the contributors to this volume has chosen a particular direction, whether art and poetry, myth and fairytale, culture and religion, or initiation to the stages of our life, to paint a kaleidoscopic gestalt of the dream and its amplification.”

Picking up this book, this world of dreams, we are offered direction, guidance through example, encouragement to explore and use our imagination. But first, do we pass silently by the sleeping giant on the cover, or do we awaken him? Do we delve into the crystal blue water that washes away our blurred vision and leads us down into the realm of psyche and of dreams? Yes, we open the door and embark on a journey through the minds of fourteen Psychoanalysts. Run! some might say, but no, curiosity compels us to remain and go inside. We encounter our first dream image-- a cow that at first has no milk while standing outside the walls of Jerusalem, boiling in a pot, transforming itself in the cooking vessel of our dream work. Transformed, it releases an overflow of milk that sweeps us into the next chapter by **Michael Conforti** where we enjoy the heartfelt connection of sharing pane e' vino. Here we question how to recognize what carries true value. The simple Italian meal reflects a universal ritual that gives meaning to life. Meaning is found through struggle, through fear, through perseverance.



Figure 1 Drawing of circus snake, boy and mother by Tom Singer

With the help of an important big dream that arrived at just the right time, **Tom Singer** tells the story of his personal and very touching inner journey. The key image in the dream is a *circus snake*, which Tom thoroughly amplifies and weaves into his life understanding, making sense of his experience 40 years ago teaching in Greece and almost failing his first year of medical school. Amplification led him onto his path.

Here the road turns and we are taken into the realm of instinct where two **Nancys, Qualls-Corbett and I—the other Nancy**-- explore cases of feminine development leading to the *Hieros Gamos*, the union of masculine and feminine. Nancy Qualls-Corbett follows the thread of her patient's soul, recognized as the one of many that makes up a magnificent tapestry, in the interweaving of the personal psyches with the cosmic night. This creates a far greater design, the world's psyche, the World soul. Her patient follows her path to Eros, back to her

feminine roots. I follow this same thread but through the path of initiation offered up by the dream voice in the form of wild cats and crowned snakes. Panthers, tigers, snakes—act as the shaman initiators of a woman at important times in her life, bringing her closer to wholeness. I will talk a bit more about this later.



Figure 2 Hercules recognizing his son Telephus in Arcadia. National Museum of Naples, photo by AGD

Moving to art, our next contributor, **Christian Gaillard** meanders through his amplification of a painting from Herculaneum in his chapter called, *A*

Dream of Arcadia. Christian enlivens a very old painting as one would a dream on a surprising labyrinthine journey of amplification, allowing the painting itself to speak, and by asking questions, he leads the reader to the “background of an encounter between a man and a woman, between a woman and a man.”

Poetry calls us, whispering from the depths, from the belly of the moon. She is a muse of the moon speaking the poetry of dreamtime. **Naomi Lowinsky**, the wild horse girl, observing the battle between sun and moon, a Faust Woman, capturing and molding the murmurings that bubble in the waters of dreamtime.

Into the mythic, **Ken Kimmel** brings us a Maya shaman, a daykeeper and seer who stands at the edge of consciousness, close to the Dreaming Tree, the World Tree, the Tree of Sacrifice, watching for the dreams that bring healing, initiation, and divination. Into the forests where Swiss legends arise—do we know gold when we see it or do we mistake it for coal? **Gotti Isler** takes leads us to find the simple answer that reveals nothing less than the *unus mundus*.



Figure 3 From the film, *Avatar* directed by James Cameron, 2009.



Figure 4 *Aditi, Hindu goddess of the void, statuette, iron, 19th Century.*

Monika Wikman soars into the night sky that acts as the alchemical mirror of Sophia's dreaming body within, opening us up to connection with the world soul. But can we tolerate the darkness we perceive there, like the image of Aditi, Hindu goddess of the void?

"Dreams always follow the mouth," quotes **Henry Abramovitch** as he takes us on an historical journey of Jewish approaches to dreaming. Watch what you say about a dream, it may alter a person's life-- warnings and encouragements. It is not an easy affair. The Old Testament only contained 12 dreams—but what dreams they were! Henry knew what it meant when in a dream

world, the descent, the call from without, the journey, the release, and the coming to knowledge.

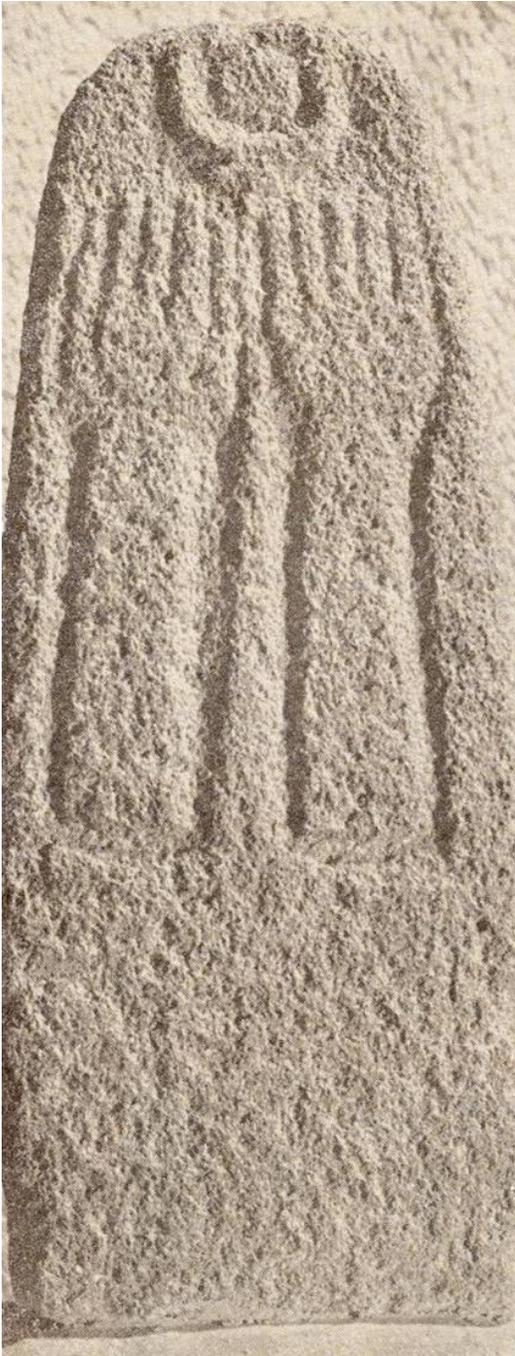


Figure 6 The Upstretched Hands of Tanit at Tel Hazor

We now return to our historical time with **Erel Shalit's** touching chapter in which he amplifies three dreams in times of crisis, times of war, when the ego was pushed beyond its capabilities by the world, and the dream content struggles to compensate. The principles of Eros and Thanatos play hand in hand at such times, just as they did in in the Dream of Four Hands in the Crossroads. Hands were cut off, hands were tied, hands were emerging up through the asphalt. The helplessness, the frozen ego, psyche as enemy-shadow, post-traumatic dreaming needs the healing that can begin by relating to the image through amplificatory reflection and understanding. **Gilda Frantz** delves into the personal story of Dreams of Sudden Death, the dreams both she and her husband had prior to his death, and dreams of impending catastrophe before

the death of her granddaughter. She follows the psyche's threat through these

unbelievably shocking and sad experiences, making sense of them, finding meaning in what would have otherwise remained tragic. Gilda was “called” to write this chapter. When I asked her to be a contributor, she literally sat down and wrote it all that night!

A kaleidoscope of dream images, each contributor seeing them through their own lens. Turn the scope and a different imagination is activated, a different view of life, a different viewpoint of the archetypes that influences our dreams and our lives. Thank you all who are here reading this, and thank you to those who are absent, to all the ancestors who have given us the resources we need to understand the language of dreams. I hope you enjoy weaving your own journey through this book that opens up the magical world of dream-time.