

DREAMINGROCKS:
A HANDBOOK FOR JOURNEYS INTO THE UNKNOWN

A Final Project Submitted in Partial Fulfillment
of the Requirements for the
Diploma in Process Work



by

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Abstract

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This is an experiential nonlinear investigation into territory I find as I explore using processwork and what I term essencework with myself and selected clients who are also interested in such exploration, and who have no diagnosed mental illness. This research contributes to processwork through filling in gaps and generating new theory, as well as illustrating new techniques and applications. Following the client's process with essencework seems to be very effective while working with disturbing symptoms, conflicts, dislikes, and strong attractions. My present research focus is to minimize, to slow down a process, and to work with sentient awareness in order to go to the roots of a signal. As the main unfolding process, I followed the symptoms in different channels to their first tendencies/roots through a process of minimization. Following a movement flirt could lead to amplification/making it bigger, or to first tendencies/roots and eventually end up in stillness. This offers a different kind of edgework for people who have a tendency to freeze or to escape rather than to approach a disturbance directly. I encourage this method as an equal option to utilizing increase as the unfolding process, and both are options in processwork. Naturally, the client's feedback and process are acknowledged and respected. I hope to make processwork available to more people, who see their process unfolding in this manner. Essencework could be very helpful while working with trauma, extreme states, and group process—all areas for future research. The product is a synthesis of first and second training in processwork. It is an empirical study ongoing, results of which are presented as a handbook. Chapters can be read as a developmental sequence, building theory and practice, and offer awareness exercises to

explore one's inner map of consciousness and discover this world from a different perspective.

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Preface to the Handbook

My Personal Story

Why journey into the unknown? If you ask the musician inside of me, learning a musical instrument is always a journey into unknown territory. I began with the violin when I was 11 and switched to viola, its big brother, when I was 18. I studied music and I realized that my instrument was like a mirror for me and my inner world. When I was in a bad mood, it sounded scratchy, and when I was happy, it sang lovely melodies. I was at an edge. The moodiness disturbed my performances.

So, I became interested in working on myself rather than practicing blindly for 8 hours a day. I ran into a little book, *Zen and the Art of Archery* (Herrigel, 1999) and I was intrigued by the fact that the Japanese master in the book was able to hit the target with his eyes almost closed. It took me another 20 years to understand that he was *dreaming while awake* (Mindell, 2000), and *being half in-half out* (Mindell, 2000). I practiced Zen a lot, a Japanese Buddhist form of meditation, and I fell in love with the country of its origin. It took me many years to understand in my heart and body what Zen was about.

I learned to juggle with three balls.

When juggling, you cannot think of anything beyond the next throw. Because everything you do happens right now, you can only do what you do. You cannot worry or hurry and at the same time juggle without dropping the balls. Just as you learn to juggle in small steps, through practice, you also learn in small steps to give up your thoughts and to give up your hurry through practice. Serenity is the goal, but serenity is also the path to the goal! (Finnegan, 1993, p. 45)

I remember the moment when the three balls stayed in the air, the centeredness, a relaxed way of being in the here and now. My focus was on throwing the ball and catching happened then by itself. I thought about life—am I always trying to catch balls, am I attached to the surface of my actions rather than going to the roots, the first tendencies? Watching the throws needed practice, and it was the beginning of a sentient

awareness, a way to move into the eye of the storm and to explore the roots of the turmoil.

I met Barry Green in Cincinnati in the late 80s. He was principle bass of the Cincinnati Symphony and gave workshops together with Timothy Gallwey. They called it the Inner Game of Music. Barry always added, “don’t try to be a good musician,” hinting at something that is called not-doing in Zen. Barry said,

Whenever you are playing or singing music and you notice you’re in a *trying* state, stop trying and focus your awareness on a single element of your movement at a time. Observe your body and watch it subtly shift to a more relaxed and accurate kind of performance. (Green, 1987, p. 45)

He introduced awareness exercises instead of doing exercises: phrases such as “be aware of, listen for, how does it feel when you,” were part of his teaching vocabulary. He is convinced that something in us knows how to play.

We rarely doubt our ability to get to sleep. We know it’s something we can “do” when we “let it happen.” But we also admit that the actual moment of letting go and falling asleep is outside our conscious control. (Green, 1987, p. 103)

He indirectly talked about a dreaming state, the power behind it, and a journey into the unpredictable unknown. Back then, I was principal violist of the Young German Philharmonic Orchestra during a concert tour in Sweden. His teachings and meeting him in person changed my instrumental playing. As you probably can tell, I was still a member of the achiever’s club. Without trying to be a good musician, I still wanted to be a successful performer. This was my focus.

I became attracted to martial arts and I met Shinichi Tohei, the son of Koichi Tohei, the founder of Ki Aikido in Tochigi, Japan. He was a man radiating gentle dignity, and he taught the practice of Ki. His father Koichi wrote in *Ki in Daily Life*,

Our lives are a part of the universal *Ki* enclosed in the flesh of our bodies. Though we say that this is “I,” viewed with the eyes of the mind, it is actually the *Ki* of the universe. Even though that *Ki* is encased in flesh, it is in conflux with and active as a part of the universe. When we breathe, we breathe the *Ki* of the universe in with our entire body. (Tohei, 1992, p. 21)

Ki has many meanings in Japan. In this context it stands for energy, as universal Ki is universal energy. During the training one learns to live with the paradox. Power and relaxation were part of a space beyond my normal experience of the self. This shattered my personal beliefs about myself and the world. Ki was not a concept—it was a part of practical exercise. For instance, there was “keep one point,”

The one point is not really a tangible point, but the point which infinitely condensed by half never becomes zero but becomes one with the universal. When it reaches the verge of being too small to be conceived, keep holding it in your mind and leave it as it is. This movement of infinite condensing results in calmness and it is the exact meaning of the one point in the lower abdomen. (Tohei, 1992, p. 40)

Tohei (1992) continued, “Ki is the infinite gathering of infinitely small particles. When the mind is refined to this degree, for the first time one can become one with the universe” (p. 41).

Here, I realized for the first time that condensing or minimizing, as I term it later, has the potential to lead us into a deep space, a home, a one point that is the universe itself. I realized by now that I had touched the core of my life beyond musical performance. I wanted to meet the unknown in life as well. A concert was always unpredictable and I danced with the challenges. In life, this was a lot more difficult. I lost one point many times, as I got lost in the conflicts of life.

I was initiated into Reiki practice at the end of the 90s and became a Reiki teacher myself. I did not know what initiations were. It was an energy transmission from master to student that was not part of my concept of life back then. I was moved to tears and cried buckets, a release of deep hidden sadness, childhood memories, lost partners, and lost friends. Later, I learned that initiations are in fact a form of a universal blessing. Reiki means Spiritual Energy, like the Ki of the Universe. The practice is a natural healing method. I had a wonderful master, Don Alexander, who also became my

Theravadan Buddhist teacher for many years to follow. We travelled together to Japan and taught together at many places.

On our trip to Japan in 2004, we both met Arny and Amy Mindell in Tokyo at a seminar. Arny was teaching something he called the Big U. It was a place of the self that was able to work with the polarities in conflicting situations. The experience of the Big U was very much like the deep place inside of me that I knew from Ki and Reiki practice. Arny said back then that the Big U is perhaps the path of love. I loved the “perhaps,” and it opened a door to his heart for me. In 2005 in Zurich, we did spiraling dervish dances with Arny and Amy, and I asked Arny if any kind of movement with a deeper meaning could move us into dreaming while awake? He said, “Yes, of course.” Later, he showed me how he could move a chair with Ki or with dreaming, and both would show the same quality of what he called not-doing.

From then on I developed a process-oriented Ki-training and taught it at many seminar places. Together with groups of people, we would research how Ki-exercises, such as “keep one point,” would affect our dreaming while awake. We would explore how inner seeing, hearing, and body feeling would change during the exercises. We learned to describe places of essence, deep feelings of home and connectedness to the universe by dream language, images, subtle feelings, and sounds. This was the birth of what I termed a process-oriented sentient essence practice.

I had the courage to publish a process-oriented meditation in a book in 2006, *Reiki Systems of the World*. My intention was to show that exercises do not necessarily lead to a connection with the universe. Instead of shutting out irritating symptoms, I suggested following the process of your disturbances.

I am now sitting on my cushion and begin with *Hatsureiho*, a light meditation, but my mind and body just do not want to become still. I am in turmoil. When I try to calmly let everything pass by me, I start to boil inside. I feel tension in my

muscles, and a film runs in front of my inner eye. I want to jump up and scream. (as cited in Klatt, 2006, p. 248)

I go on explaining how noticing the symptoms, describing the body feeling, sounds, images and movements, amplifying them, working on edges to amplification like shyness or perhaps embarrassment, finding and moving into dreamfigures, and finally listening to their essential message—how all of this helps us to be in touch with our deepest self, in touch with the universe, and therefore in deep connection with the energy of the universe called Reiki. Not following your own process into the unknown would rather restrict your energy and separate you from your dreaming body. I went on,

My experience is that even after years of meditation practice, it is precisely this dreambody that would like to play with me time and again. It simply does not leave my thoughts alone—it appears to be a part of my soul. (as cited in Klatt, 1996, p. 248)

I realized on some level that the dreaming body which is dreaming 24-hours per day was a mysterious power that showed itself through a diversity of symptoms. These symptoms seemed to be meaningful. My study of symptoms and curiosity about the Native American culture brought me in 2007 to the Ehama Institute. Ehama means earth wisdom, and the teachings were a synthesis of ancient Mayan wisdom and North American native wisdom. In the center of the teachings is a medicine wheel called the 20 Count. In *Heartseeds*, published by the Ehama Institute, we read,

Now I will introduce you to the sacred Twenty Count, the ancient way of seeing into the Mystery of Life. It is an ancient design, which reflects all the energies of the universe. All energy has consciousness. The Mystery is energy consciousness. It is everywhere and in everything. The Mystery is that which we can see and that which is unseen. (Wind Eagle & Rainbow Hawk, 2003, p. 16)

What an amazing statement! The Mystery can be seen! I learned to embody these energies of the universe, through dreaming into them, and through speaking from their place in the wheel. In a sacred ritual, I became a sundancer, dancing for Mother Earth. The center of the wheel is a special place.

Here is a symbol in the center of the circle of the universe, the diamond of the Sacred Self of the human. This symbol represents each one of you, and me, too, and each member of our tribe, your mothers and fathers, your sisters and brothers, and all your human relatives and friends, even those you don't consider to be friends. This is a design of human consciousness to help us to remember all of our relationships—relationships with all the energy consciousness of the universe. (Wind Eagle & Rainbow Hawk, 2003, p. 18)

I got a taste of what it meant to embrace the totality of life. I was initiated into my spiritual name DreamingRock. When I stood in the diamond, I became very silent inside and a rush of energy came from the earth underneath. For many years, I shared this wheel with others and I designed awareness exercises to stay in touch with one's own deepest self. Most of them included a process-oriented way to touch a personal near-essence through dreaming while awake.

At some point, I said that sitting at the fire contemplating the energy is different than sitting in the fire. For our small shamanic practice circle, the decision was to not sit at the fire anymore and to meet by touching our physical bodies. This was the birth of the life-circle, a group that met once a month at my house for many years exploring relationship and conflict.

During this period in 2009, I met a wonderful man, Daniel Odier, who introduced me to Shivaism from Kashmir, a traditional Tantric practice. In the center of this practice is Shiva's dance called *Tandava*. In *Yoga Spandarika*, Odier (2005) wrote,

The most ancient masters of the tradition had come to the realization that all is movement in the universe. They saw everything, including matter, as consciousness, and they invented a yoga that fit this realization. This sacred dance, called *Tandava*, is carried out in three phases: During the first stage, the body is released into space, the breath settles in, and the sacred trembling of the organs is welcomed by consciousness. (p. 3)

He further explained movements with the arms and later standing up and moving with the whole body. The purpose is to become one with the sacred trembling called *spanda*. In this ancient Tantric poem it is mentioned, "Stanza 19: The whole palette of different kinds of sacred trembling finds its source in the universal sacred tremor of consciousness,

and in this way reaches the person. How could such a sacred trembling limit the tantrika?" (Odier, 2005, p. 64). *Tantrikas* are Tantric practitioners. Odier (2005) commented, "Indeed, tantrikas are similar to musical instruments. Once they start resonating, whether they are 'played' by their master or by life, reality, confusion, suffering, chaos or space, something produces unending music" (p. 64). It is remarkable how everything in this world is seen as making us tremble with the universe!

In the same 2009 year when I began this practice of totality, Arny introduced spacetime dreaming as Shiva's dance. Just as in *Tandava*, his idea was to follow the energy of the universe in an unpredictable way. In this way, he would get close to what he called the *processmind*, a universal intelligence that secretly guides human experience. Arny said in *Dreaming While Awake*,

The Big U, referred to as Shiva by the Hindus, is a Self-reflection process that manifests everywhere. Everything is dreaming. Everything is Shiva, including your community's process as well. Let your idea of community expand for a moment so that it consists not only of your friends and acquaintances, but also of all sentient beings, everything that lives, everything you notice. Can you do that for a moment? It may require a shift in your attention, but allow yourself to sense that you are the things you notice, the sentient essence of everything that catches your attention. (Mindell, 2000, p. 216)

Here in this book, you find the roots of what I later call sentient essence work, working with subtle signals from essence.

Let us further explore the remarkable closeness of Tantric teachings to Arny's sentient approach. Daniel Odier (2005) said, "The tantrikas taste a tremor that is barely perceptible, an inexhaustible gamut of possibilities, like the infinity of sounds that one can bring out of a real instrument. The tantrikas feel all this" (p. 65). For me, this sounded like the love relationship to my musical instrument, the viola, in the way the strings trembled, and the way I could feel the sound in my body. In his book *Desire*, Odier (2001) described his master's practice.

Her ecstasy was continually fed by the slightest modification of things. In her there was no intentionality at all, simply an immediate and unfailing enjoyment of each moment . . . Her steadfast joy, her brilliant gaze, her continual trembling gave the impression that she was making love with the tiniest particles of the universe. (p. 39)

Tantrikas use all of their senses to experience this world. Attraction and desire are their teachers. Their senses are trained to recognize small and subtle shifts of energy.

Here is another Tantric poem: “Desire exists in you as in everything. Realize that it also resides in objects and in all that the mind can grasp. Then, in discovering the universality of desire, enter its radiant space” (Odier, 2001, p. 46). Here is Odier’s (2001) comment,

In the Tantric sadhana [exercise] there is a particular practice, connected to the stanza cited above, wherein the Yogi sees the world as desire. Everything—a leaf falling from a tree, the sky, the snow, the water he drinks, his food—desires him. In this way he enters into an extremely subtle and refined relationship with objects. We do not touch in the same way a teacup that desires us, we do not look in the same way at a tree that desires us, because each contact with reality becomes a celebration of the universality of desire. Fixation on a single object thus ceases to exist. (p. 47)

This is the center of traditional Tantra. It does not focus on sexuality, rather, it focusses on energy and space. Love is in the field and not attached to an object. The universe is teaching us about love by flirting with us. I always felt that music is calling me and I myself become the instrument of desire. I am still learning about this process everyday even after I gave up my professional musical career.

While travelling to the unknown, the dreaming process that arises in me is revealing a universal power that I sometimes call lucid love (more on this later). The Tantric approach is asking us to deepen the meaning of our senses and not to stay on the surface of attraction or dislike. When I play music, I find this depth behind the sound, and behind the obvious expression. The sound vanishes and what remains is a tremendous space and energy that I feel one with. Odier (2001) said,

When we listen to music, when we are in front of a painting, it dissolves us, and our sense of separation disappears. We are then in the trembling vibration of consciousness; in reality, there is no more subject or object. (p. 165)

My ongoing search is to find this trembling place in life as much as I know it in music, this nondual place that contains all possible music and everything that has ever been expressed. I am convinced that looking at life from this place will help me and you to find solutions for the conflicts in this world, and we will be able to build different relationships.

This could be called liberation in the midst of a very ordinary life. Jeff Foster (2009) subtitled a book this way. His book is called *An Extraordinary Absence*. He belongs to a group of modern nondualists who do not believe in practice at all. Jeff found his deepest self when he left the growers' club. He found an emptiness that was not clouded by his expectations anymore. Although he went through times of intense depression, he came out with an amazing loving heart. Once in 2011, after he taught, I played music for his community. Whatever he said, I intuitively put into sound. He was clear that the absence of a separate self would not mean the end of life as we know it.

Life is seen to have no center. But it doesn't mean that life ceases! People have this idea that when liberation happens, everything stops. No, absolutely not. This is an opening up. An opening up to what is. An allowing of what is. But it's not something that you are doing. And that's the hardest thing to hear! (Foster, 2009, p. 45)

Yes, it is hard in face of all the injustice in the world to practice not-doing. On a surface level it sounds arrogant and privileged in a negative sense. I hope that with this *Handbook for Journeys Into the Unknown*, I can show you a possible pathway of not-doing into change and growth. I truly believe that your innerwork, your journey on your inner mountain, is as important as your activities in your life. Then you can be fully active while not doing anything. This is what I learned from Jeff.

Now, I have to be courageous and sit with you in the fire of love! Many years ago, I met a woman in New Mexico, Rabbi Shefa Gold. She has put Salomon's Song of Songs at the center of her teachings. She sings and plays, and I had the chance to join her

music. Here was a German man, Peter, who celebrated essence with a Jewish woman. Her history of the holocaust met the Nazi history of my country. I could feel this encounter in my body, and I could feel my shame and her love. Her love was so much more than personal, as it was a love for a God that I do not know. Yet, her personal place of essence meant a whole world for me. In her book *In the Fever of Love* she wrote,

The path of Love is the attempt to meet the challenge of learning to love and to be loved. It is the most rigorous spiritual path of all. Stepping onto the path of love, I am faced with every resistance, every illusion, every obstacle to self-realization. (Gold, 2009, p. 4)

She went on to interpret a part from the Song of Songs.

My dark beauty shines in the life that I have lived, the mistakes I have made.
This dark beauty shines in my regrets, in the tears that I have shed for love lost.
I have been weathered. Each wrinkle on my face shows a road on the map.
And the circuitous journey is etched on my soul.
Yet my darkness is still a mystery which I offer up to the fires of awareness.
(Gold, 2009, p. 15)

This darkness was part of her journey into the unknown. Rabbi Shefa Gold shared a tremendous love and curiosity for this journey. When I met her again in 2010 in Berlin, it initiated a reunion with my parents after a long period of silence.

It is an ongoing inspiration to meet and practice with people from different cultures and to learn about their deepest self and how they deal with the world around them. I have received a lot of oral teachings and I have shared experiences with others that go way beyond words. Some of my teachers have never written a single word about their practice, like my beloved teacher Don Alexander.

I have intentionally chosen only to put references into this preface by people that I have met and worked with. This is not an academic study. It is an empirical, experimental journey into a synthesis of what is called first and second training in processwork. This I explain later in this preface. Before I go into more detail about first and second training and where my research has begun within processwork, I would like to

inform the process-oriented reader about my motivation for creating this *Handbook for Journeys Into the Unknown*.

My Motivation

I saw myself getting frustrated with the many times where I would get out of touch with my deepest self in conflict situations. It seemed to be difficult to recall the experience of second training exercises. The unfolding conflicts mostly would not allow exercises to be part of the process unless both sides would agree to such a procedure.

I became interested in a signal-based approach, researching signals and flirts that could lead everyone involved directly to essence level. The other part of research included the possibility to work from essence with conflicts in a signal-based manner, flirting with dislikes and strong attractions without being polarized by them anymore. The objective was to find signal-based methods to get to the essence level and to find signal-based methods to work with conflict from the essence level.

The Handbook

The product is a synthesis of first and second training. It is presented in the form of a handbook which describes the practice in detail. It is an empirical study. The 21 chapters can be read as a developmental sequence, building theory and practice. It is ongoing research, learning by doing.

The chapters move from the levels of human consciousness (introduction), into unfolding the practice (chapters 1-7), exploring the toolbox (chapter 8), working with disturbances (chapters 9-11), applications to aspects of the human cosmos (chapters 12-18), meeting challenges of the work (chapter 19), moving to touch upon spiritual concepts (chapters 20-21), and a vision for our future (conclusion). In each chapter you will find different concepts of communication: a WE, a Me, Process Theory, and Awareness Exercises. There is an appendix with examples drawn from working with clients, as well

as another containing a glossary of terms. Simply, the handbook offers practical awareness exercises to get to know your inner map of consciousness and to discover our world from a different perspective.

The Background of Processwork

I have been at Arny Mindell's Portland lectures on a regular basis since fall 2011, and a participant at his international seminars, held together with Amy Mindell, since 2004. His latest discoveries he presents in a book from 2017, *Conflict: Phases, Forums and Solutions*. Processwork has a wide range of applications from *innerwork*, working on yourself, to *worldwork*, working with world conflicts. For Arny, the world of conflicts and our inner conflicts are intimately related. Processwork covers two different main approaches for dealing with inner and outer conflict. As Arny described them,

Processwork's unifying approach involves two different trainings: a first and a second training. The first training is about "deep democracy": this includes not only equal rights and powers, but also the study and recognition of all kinds of signals, projections, dreaming, and universal experiences behind democracy. . . . The second training is devoted to the deep experiences of ourselves, to subtle sensations that even precede big dreams. (Mindell, 2017, p. xvii)

Arny went on to explain first training.

Such training involves, at the very minimum, developing the ability to notice your own and others' momentary and ongoing signals. Such first training develops the capacity to notice and work with:

Verbal messages: Listen for the content and the intention.

Body signals: Notice hand and facial gestures, sounds, movements, etc. Do these movements go along with the content of the verbal messages? Are the people congruent? (Mindell, 2017, pp. 3-4)

He continued to ask questions in service of clarification.

Atmosphere: What does the space between us feel like? Does it seem heavy, light, imperceptible?

Diversity: Notice and appreciate different groups, nationalities, ages, races, genders, religions, financial situations, etc. Notice who has more or less rank and social power in the given context.

Dreams: What do people dream, what is their vision, what is the meaning of the body signals which they do *not* identify? (Mindell, 2017, p. 4)

Everything that is irritating or strangely attracting us, everything we notice and do not know well, is part of our *secondary process*. Signals rise, such as double-signals: we may say that we feel relaxed while tapping a foot on the ground. Obviously, something is restless in us, but we are not much in contact with this motion. This is a journey into unknown territory. It starts with our incongruences. We are sending double-messages, so to speak. There are edges that occur around double-signals. We might feel shy or embarrassed about what is showing up. There could be an inner voice, a critic saying, “Do not go there, this is going to kill you!”

There are many strategies to work at an edge in first training. You can model a pathway for your client, momentarily jumping over the edge for them. You can look for edge signals during your own innerwork, like a slight movement that signals, “I do not want to look over the edge,” and “yes, I do want to jump just a little bit.” It takes much practice to learn to discern negative feedback from edge behavior that shows a possible pathway into the secondary process, and it is a fascinating journey of exploration.

In 2014, Arny introduced another edge method: “Having an edge is natural, but it can be transcended by the technique of ‘burning’ to get through an edge. . . . burning means amplifying—intensifying an ‘X’ experience in movement and sound so much that it burns up and everything can relax” (Mindell, 2017, p. 114). An X comes literally from your ex-partner, Arny sometimes says jokingly. It is an irritation, a disturbance that you usually wish to marginalize. Arny continued,

Burning is a meditation technique to help us with our biggest and most chronic edges. I want to encourage you to dramatize [here he goes into all capitals] **THINGS YOU ARE SHY ABOUT MENTIONING EVEN TO YOURSELF.** Burning makes transitions happen so that process flows. Become an improvisation theatre for yourself and the world. (Mindell, 2017, p. 115)

In first training, there is a guide: try to work at an edge three times, if there is no positive feedback, then let go for the moment. Essencework, the way I introduce to you

later, begins where first training ends. It follows the process inside of us and with clients, when amplification or even burning is not the momentary process. After Worldwork in Warsaw, Poland in 2014, Arny introduced a model of phases. With more than 500 people in Warsaw, some of the hot spots were the historical conflicts, the emotional hurt at the present moment, abuses, and dictatorship—all of these overlapping X experiences made it difficult to hold space for conflict resolution.

The questions that I had after a week of working together were as follows: Are we expecting too much of ourselves and others? Are we getting hurt in the conflicts again and again? I was personally swinging back and forth between frustration and acceptance. Arny came up with a model of understanding process as a consciousness of fluidity. He saw phases of unfolding a process: “A person or group can be in many phases, though often one predominates at any given time. The background idea of ‘phase’ is that *everything changes*” (Mindell, 2017, p. 5). He continued to describe the following phases.

Phase 1. Let’s enjoy! Here personal or relationship atmospheres are characterized by “let’s be happy” and not ask ourselves to deal with any tensions.

Phase 2. Tension or conflict. We cannot avoid noticing bad moods, tension, and conflict. Let’s run or fight!

Phase 3. Role switching. Sometimes it is possible to “role switch” and dream into the “other side” of an issue or relationship, the side that is bothering us. In this phase, as in dreams, we can imagine and sometimes even feel into people things that are bothering us.

Phase 4. Detachment, sensing how the universe moves you. Inevitably, through relaxation, some detachment often occurs. At such times, our minds open up and we become more accepting of life. (Mindell, 2017, p. 5)

Arny explained how phase awareness is moving us away from fixed states of consciousness. A phase 4 detachment otherwise could become a commandment and strangle the process that wants to unfold. Arny wrote,

Without a phase orientation, we often think something is wrong with people who are not responding to our interventions, instead of realizing that *we* need greater diversity and phase awareness. As a result of state-oriented thinking, instead of

phase or process thinking we assume that people are either always bad or good. (Mindell, 2017, p. 6)

Phase 4 in Arny's model eventually becomes the background of all phases while also being a phase itself. He says that a phase 4 detachment could easily turn into a phase 1 ignorance of life. This became a central challenge in exploring essencework as I introduce it, and in mapping new territory to understand the underlying process structure.

A central figure for Arny, as much as for myself in tantric practice, is Shiva. "The god's dance movements represent phases we go through, such as rest, dreaming, annihilation, and creation. "Dancing Shiva's circular dance symbolizes the destructive and creative phases of our psychology and our world" (Mindell, 2017, p. 7). Rather than getting stuck in a spiritual practice, Arny stated, "This phase-oriented god also symbolizes a common link between physics, spirituality, and psychology. . . . Today, I would add, the symbolism of this god unifies mythology, religious art, physics, as well as *psychology and conflict resolution*" (Mindell, 2017, p. 7).

When we go deeper into second training, I follow this pathway of cross-over research myself. It is part of the journey into the unknown to find your personal roads to embracing the totality of life. There are many entrance gates. Arny said it beautifully.

This second training connects us to the "field" in which we live—which is a phase 3 and phase 4 ability. Being moved by space, by the field in which we live, is something that happens to all of nature. Recall the very same wind or field can create very different behaviors in each of us. Remember seeing grass and trees in a windy field. The same wind or power-field creates two entirely different motions in the grass and in the trees. The grass is like one kind of "person" in the field and the trees represent a second kind of "person." Every person, like the grass and the trees, behaves differently in the same field. Each of our motions and behaviors may differ in the same field. Yet *we are all moved by the same power*. We are different but we sense the same thing, each in our own way. (Mindell, 2017, p. 143)

We are all different in the way we are in touch with our personal wisdom which unfolds while momentarily being in phase 4. This opens up opportunities for individual conflict facilitation. Arny writes,

Phase 4 is your natural ability to facilitate, and it often appears at first as a sleepy, tired, relaxed, or depressed feeling, or even a fear or sense of dying. If you are feeling that, I encourage you to let go, and let “It” move you. In this sense, fear of death can be a great gift. . . . “Not-doing” occurs in phase 4. This means you are being dreamed; the power of the universe in the form of dreaming is moving you. (Mindell, 2017, p. 113)

Arny calls the “It” a *processmind*, a universal intelligence or pattern that seems to be hidden in the background and can be felt like wind. The central practice of second training is moving us into an essence level, getting in touch with processmind and working with irritations and disturbances from there. We sense that these X-energies are part of our own inner world and we learn to dance with them to find solutions for daily conflicts. The solutions occur in nonlinear and irrational ways. Arny gives an interesting example.

The idea of a subtle intelligence behind dreams appears in science’s concept of the “black box.” The darkness of *black* refers to the inability of the normal observer to track or see into the black box—to understand what’s going on in there with the input that might explain the output. (Mindell, 2017, p. 27)

This is strongly related to our dreams at night that sometimes seem so irrational and hold secrets for our daily life. Later, I explain how this process is ongoing 24-hours per day.

The importance of dreaming is pointed out by Arny. “Connecting with our dreaming experience is essential because we easily become possessed by, and in conflict with ‘reality,’ and miss potential solutions that come from deeper layers of our experience” (Mindell, 2017, p. 233).

Very early in processwork in the search of terminology for the deeper layers of our experience, Arny formulated how our consciousness could approach different levels of life. He called them levels of *deep democracy*.

Consensus reality. The surface of deep democracy consists of the facts of everyday reality and the problems of all those concerned. At the surface is the more or less agreed-upon common notion of reality for which there is “consensus” . . . consensus reality (CR for short) represses dreams and subtle communication signals.

Dreamland. Here you find dreams and marginalized or double signals (unconscious communication sounds and gestures). In individuals and organizations, deep goals and basic visions can be found here.

Essence level. Deep democracy's essence level is a realm of subtle experience and feelings that cannot, at first, be expressed in words . . . It is a feeling of some magnetic-like power or spirit in the air. (Mindell, 2017, p. 9)

Second training relates this essence level to phase 4.

The essence level, phase 4, is at the center and behind everything. So, you can be in conflict and yet you can sense a bit of this deepest part of yourself, and this seems to make phase 2 conflicts a little easier. (Mindell, 2017, p. 142)

Arny calls this movement of getting in touch with the essence level “your deepest art”

(Mindell, 2017, p. 146).

Now find and use your deepest art. Stand if you can, relax, relax your neck, your arms, hips, legs, let go carefully, and let your mind be a bit blurry, and imagine, sense, and feel that the universe around you begins to move and dance you about. (Mindell, 2017, p. 146)

This resembles the practice of *Tandava* as the central practice of Tantra from Kashmir. Arny goes even beyond *Tandava* in looking for patterns in the movement and eventually also finding your personal normal behavior, the little u and the X experience there as well. His intention is to feel and embody the totality of the experience, realizing that any parts of yourself and parts of a conflict are also a part of your inner world, your inner cosmos. Arny wrote,

My point is that when you are deeply in yourself and connected to the dreaming field, then the outside and inside are very close to being the same. The basic idea is that a dream is something you may identify with the night time, but that *dreaming field is going on day and night*, all the time, in and around you. The dreaming is a kind of inner vibrational experience even before it is an image or sound or movement. This dreaming is yours, but the power behind it belongs to everyone and everything. (Mindell, 2017, p. 244)

This is in fact, a most amazing approach to nonduality, a world where the outer challenges and our inner challenges move with a synchronicity, somehow representing both sides of a coin. Synchronicity is a term for the rise of parallel seemingly unconnected events. A well-known example is that “a tiny disturbance in one place can

cause a major change in another. A butterfly flipping its wings in Tokyo can cause rain in New York's Central Park" (Hawking, 2001, p. 104). The dreamlike connection between these two events can go way beyond our normal understanding, our mental capacities.

With this idea, I welcome you to modern astrophysics. The quote above came from a book called *The Universe in a Nutshell* by Stephen Hawking (2001). He was professor of Mathematics at the University of Cambridge and is regarded as one of the most brilliant theoretical physicists since Einstein. I met him at a lecture in Aspen, Colorado in the 90s. Although his body was paralyzed, his mind was able to travel to the most distant galaxies. He explained that catching signals from the most distant stars would be a gate into the early history of our universe. Their light takes billions of years to travel to us and reveals secrets from the beginning of time. Hawking had a passion to research the beginning of our universe. By going back to the source, he could partly explain the current nature of our existence. He quoted Shakespeare from the play Hamlet, Act 2, Scene 2: "I could be bounded in a nutshell and count myself a king of infinite space . . ." (as cited in Hawking, 2001, p. 69). He explored how a universe in a nutshell as a seed of evolution, contains infinity. I love the way he went beyond dry mathematical thinking and saw the science of mathematics touching a hidden and unseen world.

According to astrophysics, our universe is filled with dark matter. Hawking explains.

Cosmologists now believe that while the central parts of spiral galaxies consist largely of ordinary stars, their outskirts are dominated by dark matter that we cannot see directly. But one of the fundamental problems is to discover the nature of the dominant form of dark matter in these outer regions of galaxies. (Hawking, 2001, p. 189)

Is this "dark matter" part of the "black box" that, according to Army, offers us irrational solutions for our daily challenges?

Hawking enters his own dreaming. “But missing mass could also be evidence of the existence of a shadow world with matter in it. Maybe it contains shallow human beings wondering about mass that seems to be missing from their world” (Hawking, 2001, p. 188). What is real and what is imagination? Hawking concludes,

From the viewpoint of positivist philosophy, however, one cannot determine what is real. All one can do is find which mathematical models describe the universe we live in. It turns out that a mathematical model involving imaginary time predicts not only effects we have already observed but also effects we have not been able to measure yet nevertheless believe in for other reasons. So what is real and what is imaginary? Is the distinction just in our minds? (Hawking, 2001, p. 59)

Quantum Mind and Healing

I was intrigued by imaginary time as part of mathematical equations. The equations go beyond my understanding and I let Arny speak about it, quoting from his book *Quantum Mind and Healing*.

Hawking together with Jim Hartle, his colleague at the University of California in Santa Barbara, use imaginary time as a mathematical tool to bring together relativity and quantum theory. To envision a universe governed by both phenomena (relativity and quantum mechanics), it has to be born not from a singular point where time and space are both zero, but from a more complex version of time that allows continuous movement from imaginary spaces [those preceding CR dimensions] into “real” ones. (Mindell, 2004, p. 128)

Imaginary time, imaginary space—in my fantasy, this is the beginning of a dreaming power at the origin of the universe. First was a dream or something like a dreaming field, and then the universe began to unfold in real time. In my imagination, I see scientists shake their heads, and let Arny continue.

While controversy over the meaning of imaginary time rages in the scientific community, we can say with certainty the mathematical concept of imaginary time is, in many ways, the metaphor for altered states of consciousness. Most shamans and therapists realize that events in life come from a time-like dimension of dreams. In other words, imaginary time is a metaphor for dreamland. (Mindell, 2004, p. 129)

It is helpful to realize that mathematical concepts and quantum theory are still searching for answers and their source touches the amazing human capacity of dreaming. Arny

concludes, “My viewpoint is that all theories are psychological; they come from our essence and unfold in terms of our dreams, the math we conceive, our hopes and visions, the stuff of everyday reality” (Mindell, 2004, p. 282).

Here, Arny, an expert on dreamwork and former physicist, explains quantum theory.

Quantum theory is like the vision or a dream an artist has before painting a picture. The artist may have a perfect image of the picture-to-be in a vision, but in the moment of painting the picture on canvas, unpredictable events occur. The final painting is unpredictable. Likewise, quantum theory is a kind of vision of how the universe works. It gives general outlines, but not all the final details. (Mindell, 2004, p. 11)

In many ways, Arny’s vision of deep democracy can be seen as a manifestation of a processmind, a universal intelligence in the background that allows a diversity of phenomena to pop up in our consensus reality. In his book he uses the term quantum mind because he stays very close to the most recent astrophysical concept of our universe. “The reality of quantum mind is a non-consensus reality experience, a sense of an informing field or an intelligence guiding us in ways we cannot always explain” (Mindell, 2004, p. 268). Quantum mechanics postulates a quantum wave field near the beginning of the universe and talks about zero-point energy. Arny explains, “Quantum mechanics does not have a firm answer, though we know that according to quantum theory, material particles ‘pop-up’ out of nothing, that is, out of a vacuum, out of so-called zero-point energy states” (Mindell, 2004, p. 62).

It is good to be aware of the fact that quantum physics is describing a microcosmos of events, so called nano-events. “Nano-‘is a prefix meaning the one-billionth part of a unit of measurement, here meant to speak of atomic and molecular processes occurring within one-billionth of a meter” (Mindell, 2004, p. xii). This direction into the microcosmos is leading us directly to the subtle events in process-oriented psychology that we call flirts and signals. As much as quantum physics is trying

to observe the most subtle level of existence, signal-based processwork can follow the most subtle events within the human psyche as well. In this way, whatever quantum physics will eventually find out about the infinite universe that we are part of, processwork will simultaneously unfold from the infinite inner microcosmos of human experience.

At the beginnings of the universe, before there was physical reality as we know it, there may have been subtle, tiny, dreamlike experiences or tendencies in a kind of dreamlike or imaginary time. As I have already suggested, it seems to me that quantum physics describes not only the material universe but the psychological as well. After working with thousands of people, I have found that all body movements and symptoms can be traced back to these tiniest, most subtle, “imaginary” experiences that precede their “real” everyday appearances. In a way, symptoms (and everything else in life) begin in imaginary time, which can be felt as a subtle body signal—i.e. the force of silence. (Mindell, 2004, p. 11)

It needs a special awareness practice to detect subtle signals or “nano-events,” and it seems like this is a way the universe, in form of the processmind, speaks directly to us, if we are only able to listen to the messages. Arny says,

Just as particles can appear from the apparently empty space of a vacuum, symptoms can appear as if from infinity, from the force of silence. When you are reduced to near zero and your everyday mind is quiet, you can feel tendencies moving you along a given path. (Mindell, 2004, p. 239)

Here we enter the world of *dreaming while awake*, a term that Arny uses to explain a process that lets us dream day and night and that can be traced through noticing our body and our awareness channels, such as seeing, hearing, body feeling, and movement. The way dreaming unfolds through these awareness channels defines what is called the *dreambody*. Arny explained,

Dreamtime’s force of silence is behind everything; it is one of the keys to understanding this world. The force of silence is an idea and an experience of the earliest source of events. To use this force—to learn to move with it and work with symptoms—you need only to learn to focus your awareness during stillness. Awareness is a core element in the sense of body wellness. Awareness may be the key to finding answers to many questions. (Mindell, 2004, p. 12)

The awareness Arny is talking about is called *sentient awareness*, which is also a method of processwork. Sentient awareness goes back to the roots and first tendencies of symptoms. The focus of the practice is on subtle events close to the essence level.

From this state of silence, tendencies first appear subliminally, then as pre-signals, and finally as tiny “flirts” catching our attention. In ordinary, everyday awareness, we tend to ignore these flickering pre-feelings and tiny body sensations because they are subtle, irrational, or short-lived. (Mindell, 2004, p. 26)

Arny talks about the characteristics of flirts. “Flirts exist in non-consensus reality which means that there is not likely to be a consensus on their existence among people living in large cities in the twenty-first century. You cannot catch flirts with a video camera” (Mindell, 2004, p. 35). So, it is easy to miss these “nano-events” and simply stick to our consensus reality which will lead us into a “rundown universe.”

Ignoring or even repressing subtle signals of symptoms is depressing and exhausting. Recognizing symptoms as wake-up calls for attention allows you to make order out of disorder and gives you generally more available energy with which to work. Marginalizing experience makes you feel like a rundown universe. (Mindell, 2004, p. 206)

Focusing only on consensus reality events is amusingly described by Arny.

This CR reality is, essentially *a bull in the china shop of nano-events*. By focusing only on repeatable consensual kinds of events, our minds become clumsy and easily bypass the tiniest subtle, flirt-like experiences that precede dreamland and everyday reality. (Mindell, 2004, p. 30)

A possible way to begin a new sentient awareness practice is like entering a hyperspace. Arny explains, “Mathematicians and physicists consider any space beyond three or four dimensions to be a hyperspace. Adding dimensions to CR [consensus reality] creates solutions we did not think were possible” (Mindell, 2004, p. 47). Now, it would be easy for us to imagine those hyperspaces somewhere in the universe and this would turn us into endless travelers around the galaxies. What if those hyperspaces existed right here and now between us as what I later in this work call “flirts from essence”? Arny gives us a picturesque description of our challenges.

One possible reason we ignore hyperspaces is because they may be too small to see. Our eyes do not see little things. For example, at first glance, a piece of spaghetti on the floor looks more or less like a straight line to us. However, imagine how a tiny flea might see that same spaghetti. It might feel it was crawling on top of some round world. Likewise, tiny flirts seem small in everyday life only because our normal perception is not trained in picking up twinklings of nano-level realities. In dreams, however, such flirts can become entire worlds. In other words, hyperspaces are right here, next to ordinary spaces, or even parallel to them. (Mindell, 2004, p. 48)

When we watch someone sleep and dream, we can recognize some tiny movements from the outside while inside the dreamer a whole universe is unfolding. Would it be amazing to have 24-hour access to this dreaming experience? Could this perhaps mean that what we call the essence level is like a hyperspace that is always right among us through “dreaming while awake”? Here is Arny’s perception.

If you identify yourself as an awareness focuser, your assemblage point will span the various levels of dreaming and reality. . . . this means that our identity is no longer identical with consensus reality but includes the experience of the force of silence that gives rise to all other worlds. (Mindell, 2004, p. 61)

Now, on this level of practice there is obviously content AND energy. The way a flirt says hello to us could be a tiny feeling of pain in our body, a pressure, a blinking light, or a subtle sound in the distance. We could also focus on an energy sensation that is called *spanda* or sacred tremor in Tantra. Arny wrote, “Today, with encouragement to focus on immeasurable experience, we can feel subtle sensations, impulses, pulses, or pulsatile vibrations . . . which seem to us to exist beneath the surface of consciousness in the body” (Mindell, 2004, p. 40). Sentient awareness is a fascinating way to enter the dreaming process and to plunge right into the depths of our existence. When I talk about a blinking light or a sound in the distance, I realize that the relationship channel and world channel can also provide subtle information about our individual essence places and deepest homes. The energy sensations are not only located in our bodies.

Perception and awareness may not be located only inside of us. I suggest that the source of life itself does not reside within any particular body, but is a shared,

entangled experience, involving all of us, the environment and anything and everything in the universe. (Mindell, 2004, p. 64)

Arny continued,

In fact, with expanded awareness, we can become aware, at every moment of the day, that while we inhabit physical bodies, at the same time, there is a kind of intentional field, a buzz around us, that gently moves us in subtle ways but which we usually marginalize. (Mindell, 2004, p. 76)

Thus, sentient awareness is a practice that combines listening to the body and listening to our environment in subtle ways and going to the roots, the source of our experience. The deeper sentient dreaming process leads us into a space that can be described as nondual. There is a moment when inside and outside are not separate from each other anymore. Arny speaks of an entanglement.

With flirts, we cannot tell whether an object wants us to look at it, or something in us wants to observe it. The point is, these flickerings happen in a subatomic world, a virtual reality, or an imaginary time. They are immeasurable nonlocal connections entangling our bodies and the world around us. (Mindell, 2004, p. 131)

There is not only a nonlocal perception of life but also a possible past-present-future time continuum. Imaginary time is more like a space than a linear movement. This could lead us to speculations about a backward causality, as the signals that flirt with us could possibly come from the future. Arny wrote,

Notice flirts from symptoms; they can be medicine from your future self. Catch and follow tiny body sensations before your ordinary mind judges them. That is the smallest and the biggest step you can take on behalf of yourself and the world. (Mindell, 2004, p. 136)

He continued.

In a way, a body symptom is like a telephone call from the universe. The ringing asks, “won’t someone pick me up? I have something to say.” Train your attention and pick up the phone. However, perhaps the problem is that you have no room for the phone on your desk. You need to make that phone part of your daily business. (Mindell, 2004, p. 135)

We have good reasons not to pick up this phone. The voice on the other end is not telling us fairy tales about our future. We are sometimes facing an irritating and

disturbing conversation and we hang up the phone until it rings again. Sentient work is challenging. We are not only working close to essence but also close to the truth about ourselves that we sometimes cannot bear to listen to. Later, I suggest ways that my research could make this rough road a little smoother. For now, Arny offered,

Explore flickering fantasies and feelings, notice subtle sensations, aches, pains and pressures. To begin with, work as if the symptom were local. Use your sensory grounded awareness and study the body locations. Go deeply into the nature of the symptom, experience and imagine its creator. As a shaman, turn what seems to be a demon into an ally, or at least go to its essence; find the demon's secret, the force of silence that gave rise to the demon. (Mindell, 2004, p. 239)

Instead of amplifying a symptom, here Arny suggests to minimize it, a process that my own research is built upon. He wrote, "When something bothers you, use your awareness. Carefully notice the intensity of what you are doing. Then with the same intensity, slow your movement down until you notice the seed, the force of silence behind your 'doing'" (Mindell, 2004, p. 240). He concluded, "The essence of symptoms frees you from time and space while planting you firmly on the ground. In this way, you may discover that symptoms are potential blessings" (Mindell, 2004, p. 244).

Dreaming While Awake

I now turn to dreaming while awake, a practice explained in a book by Arny from the year 2000. It may be no coincidence that it appeared at the turn of the millennium. In this book Arny explained techniques for 24-hour lucid dreaming. His empirical, experimental research has formed the basis for my own exploration, and has inspired me to develop what I term essencework. In his book, Arny explained why dreaming while awake is so central for our human experience.

It is always foolish to oversimplify complex problems. Nevertheless, from the viewpoint of Dreaming, regardless of the complexity of your life, you can only have one problem—ignoring the Dreaming background to reality. Ignoring the Dreaming means marginalizing the deepest unformulated experiences that create your actions in everyday life. Every time you ignore *sentient*, that is, generally unrecognized dreamlike perceptions, something inside of you goes into a mild

form of shock because you have overlooked the spirit of life, your greatest potential power. (Mindell, 2000, p. 6)

This is a strong statement. It must come from someone who is genuinely in touch with the deepest mysteries of life. He continued.

Perhaps you are already trying to solve your mild chronic sense of depression by noticing your dreams, doing meditation, or following a spiritual tradition. These methods are important because they help you find meaning in life. But Dreaming is beyond even meaning; Dreaming is the origin of all your experiences, including your sense of meaning and your deepest beliefs. (Mindell, 2000, p. 7)

Does this not make you curious to find out more about dreaming? Or, are you a bit irritated by such strong statements? Knowing Arny for many years and enjoying his absolutely respectful way of relating to everyone around him, made me trust in his observations. He explains 24-hour lucid dreaming in his own way, expanding the original definition.

Because you are dreaming all day long, I wish to expand the idea of lucid dreaming to mean *being awake during Dreaming not only at night but also during the day*. To live and follow the spirit of Dreaming, you need what I call 24-hour Lucid Dreaming. The Dreaming is a tendency; it is our basic perception that precedes all thoughts and sensations that can be formulated. The dreaming even precedes the dreams you have at night! (Mindell, 2000, p. 14)

This was a wake-up call for me! Being a diligent student at the Process Work Institute in Portland, I was working on my night dreams, and here Arny suggested working on something before night dreams? He explained.

Lucidity teaches you that the origin of your thoughts, observations, and dreams is happening right now, in the background of everyday consensus reality. As you become more lucid during the day, you can predict what you are going to think, dream and do before you go to sleep at night. . . . In other words, dreams are difficult to understand not because they are naturally mysterious, but because you have dissociated yourself from their source. From our developing perspective of lucidity, dreams are the products of dreaming, just as a tree is the result of a seed in the ground. (Mindell, 2000, pp. 26-27)

I love the image of a tree and going to its roots, becoming aware of something like a dreammaker in the background. Arny concluded, “24-hour Lucid Dreaming means becoming aware of every moment, noticing subtle feelings, the seeds of reality, *before*

they unfold and become differentiated into the parts that appear in dreams and symptoms” (Mindell, 2000, p. 28). So, 24-hour Lucid Dreaming offers different kinds of perceptions.

When these Dreaming experiences begin to manifest themselves, they appear as subtle or flickering nonverbal sensations, moods, and hunches, which cannot be easily translated into words, and which you rarely understand with your everyday mind. Next, Dreaming appears in your awareness as signals, ideas, and perceptions that persist and no longer flicker. You probably label these “signals, ideas, and perceptions” as aches, pains, dreams, and thoughts. (Mindell, 2000, p. 23)

The first perception can be called *lucidity* while the latter is usually named *consciousness*.

Surprisingly, Arny now formulates a concept of enlightenment.

Lucidity and consciousness are different levels of awareness. Most of us are either lucid and live in the sentient world or conscious and focus on everyday events and social issues. I use the term “enlightenment” to mean simultaneous lucidity and conscious, that is, having a sense of the origin of all things and simultaneously living with full awareness of the amazing diversity of this world. . . . Becoming lucid of the sentient level of experience opens up the possibility of existence outside the everyday reality of conflicts and polarization while simultaneously being aware of the problems and polarization, diversity and tension of the everyday world. (Mindell, 2000, pp. 36-37)

This essence is called *advaita* in Tantric practice. The ability to be in essence and embracing life like it is at the same moment holds the key to conflict resolution. Yet, it is the greatest challenge of all not to get absorbed either in essence or in daily conflicts.

Arny talks frequently about the art of not-doing. I noticed after a fantastic musical performance that I am more energized than before. I played, I did not work. Not-doing must be a kind of divine play.

The basic structure of all observations is at first not-doing. You do not do it, you do not observe. It happens!

From consensus reality viewpoint, the sentient basis of observation is called various names, such as magic, telepathy, or clairvoyance. When you are lucid, you sense the seeds and tendencies of things and divine the future. You sense things moving as if by themselves. (Mindell, 2000, p. 67)

The ultimate consequence is that you slowly reach a place of nonself, and you walk through an empty mirror. These experiences are rare and usually we do not know

how we got there. It is hard to imagine that this place is always there, inside of us and around us. Arny said,

If sentient experience leads, then, regardless of what you are doing, work is no longer simply work. You are doing nothing all day long; you are no longer working at painting, bicycling, therapy, or group work—in fact, there is no longer a you. Nevertheless, you can still sweat and look busy. (Mindell, 2000, p. 78)

This is so hard to grasp and so true! Two people could do the exact same task such as washing dishes and have a completely different experience. It really depends on your assemblage point, the place from where you look. Are you observing yourself without being part of the experience, or are you able to merge consciousness with lucidity and enjoy a momentary experience of enlightenment, while you look busy and sweat?

Arny mentioned three ways to become lucid of Dreaming experiences.

- 1) You can sense sentient experience before it manifests in everyday reality.
- 2) You can notice flickering signals and events, such as sudden thoughts or momentary body feeling, to find their sentient essence.
- 3) You can become lucid by focusing on signals and sensations that persist, such as body symptoms, by guiding yourself back to the “roots” of these experiences. (Mindell, 2000, p. 115)

Arny wrote of the challenges in sentient work,

Do not marginalize your experience because it seems too irrational. Just let it arise in connection with your attention. Do not let yourself be diverted. Describe the world of this essence, the thing that caught your attention. Explore its time, its space and its atmosphere. (Mindell, 2000, p. 126)

This is called shapeshifting into the dreaming behind symptoms. It can be a challenge when the symptom is a disturbance for us. Let us say, we are working on anger and we are noticing the tension in our body. First, it helps to locate the tension even if it is just a momentary place in the body. Then we have a choice to move into amplification or to go to the sentient level directly. We have to ask our body and its energy which way is best. Arny wrote,

Working at the more overt level with the signal of anger is interesting and important psychological work. But it differs from working sentiently, which is

more preventative. Sentient body work deals with the quantum level of experience, so to speak. (Mindell, 2000, p. 136)

He continued,

In what follows you will be stepping into your body processes and energies *before* a symptom appears and becomes annihilating or agonizing. The important questions will be, what was the symptom before it was a symptom? What is its tendency or root? You will then apply your lucidity to step out of time and go into the timeless and spaceless world of Dreaming. You will be asked to shapeshift, letting yourself transform into other figures. (Mindell, 2000, p. 136)

Here is what Arny practically suggested to do.

Sense the sentient essence of the flirting symptom. Find the roots of the symptom experience, its essence, the very origin of the symptom experience before it became a symptom. Imagine the sentient level behind the symptom, the tendency that it was before it became a symptom Feel the symptom and go backward, get to the essence at the base of the symptom before it appeared. Take your time doing this. (Mindell, 2000, p. 138)

Now, let us go back to the anger we located in our body. Perhaps, I feel it as a tight throat for the moment. I give myself time to feel into the first tendency. I let myself fall into a subtle state of dreaming while awake. I feel a stone in my throat, and it creates a barrier for words to come up. The stone is meaningful somehow, it would not move. Arny suggested, “Unfold this essence. What sort of life does this sentient experience tend to generate? What pictures unfold from it, what parts? Can you see images? Paint, portray this world in music. Let the atmosphere amplify itself in Dreaming” (Mindell, 2000, p. 139).

The music I hear is silence. A dreamfigure at the root of the stone is asking for a moment of silence as well. I feel into the atmosphere. Now, how does this relate to my anger in daily life? Arny suggested, “Consider how these experiences might influence you in your daily life. How do they influence you now? Consider using these experiences in your work. What about your life, your attitudes and your behavior might have to change?” (Mindell, 2000, p. 139).

Normally, I would be annoyed about the symptom and produce even more anger. Right now, I have entered a different space. Looking from here, the sentient message is to hesitate when anger arises and to create a moment of silence first. Amazingly, when I do this, the anger transforms into some vivid energy slowly spreading through my body. This could help me when I am aiming my anger in a reactive way towards another person. The best thing of all is the feeling of having entered a deep dreaming process and feeling the energy of it running through my body. Arny concluded, “Symptoms are a route to enlightenment. They awaken you to the mystery creating your life as well as new aspects of your body’s chemistry and psychology you might otherwise never consider” (Mindell, 2000, p. 142).

When we work like this, then our daily consensus reality experience changes dramatically. We realize that this world is full of hidden treasures, like stardust that we can gather. We do not need to mystify our reality and escape from our daily challenges. We simply use every flirt and apply sentient awareness to step into the dreaming process. We stay in this world, go to the roots of our experience, and therefore notice even more diversity around and within us. A seeming unsolvable conflict transforms into a challenge and into a possibility to become more whole inside.

Arny put it this way.

Be courageous in everyday contact and conversations; switch to Dreaming. Change the level of your communication; get to the sentient essence of your conversation. Speak about the atmosphere and the flirts. Take relationship as an opportunity. Take real people as the bright side of the moon, and the sense of being attracted or repelled by someone as the dark side of that moon, as a chance to use 24-Hour Lucid Dreaming to explore the sentient reality. Remember that our separate selves, the little you and the little me, your identity and mine, will surely die. But our sentient commonness is eternal; our relationship is nonlocal, timeless, and immortal. (Mindell, 2000, p. 183)

Simply, “Become lucid and conscious, embrace the problem, go down into it, get deeper and explore the states and people who flirt with you, get to the sentient essence and help

everything transform” (Mindell, 2000, p. 192). In Ehama earth wisdom teachings, there is a statement made in the south of the medicine wheel. The south, the heat, stands for anger and emotions. The statement is, “Wholeness is only experienced through Diversity” (Wind Eagle & Rainbow Hawk, 2009, p. 8). Embracing the totality of life creates wholeness.

The process is not easy because the totality of life includes all polarities and conflicts as well. Again, I refer to Arny’s version of enlightenment.

In my experience, however, surviving and resolving severe conflicts occurs most rapidly if you are simultaneously lucid about Dreaming and conscious of the diversity that arises in connection with it. Enlightenment is indeed lucidity and consciousness and carries with it an amazement and delight in diversity. Alone, I am not enlightened but together with you, we have a chance. (Mindell, 2000, p. 186)

I see this as a relationship *metaskill* (Amy Mindell, 1995), as the ability to commune. It begins with relating to my own inner diversity, working also with the parts that I do not like and then involving myself in community work. I could rephrase Arny’s statement as, “Alone, in my primary identity, I am not enlightened, yet by noticing all my secondary parts as well and becoming lucid, I have a chance!”

Now, I would like to move with you into the core of lucidity. Up until now, it could sound like we humans are able to instrumentalize and use a method we call sentient work to become better human beings. Here we are entering a discussion between ancient masters, debating the relationship between self and nonself. The self belongs to the so called growers’ club. It believes in expansion and follows evolution in a loopy and spiraling process. The nonself looks at this all and believes that everything is already in the here and now and there is nowhere to go. This is the paradox between becoming and being, as both levels are true. From a lucid perspective, evolution is happening through us, becoming is happening, and being is happening. We are part of a dreaming process, and we become part of cocreation through lucid dreaming. Arny put it this way,

From the CR viewpoint you need to develop consciousness, you need to become lucid. But from the viewpoint of Dreaming, consciousness happens. It simply arises. The little you and me need to work at consciousness, but You as a whole can relax. The concept of a Self-awakening universe implies that you will awaken without doing anything, and that you and I shall remember the Big You. We forget and the world of duality arises, and we remember, and see the Dreaming as the source of reality. (Mindell, 2000, p. 220)

The concept of a self-awakening universe is actually part of quantum physics and is described as the universe looking at itself. In this regard, it is not a surprise that humanity has been gifted with the ability to self-reflect. Without this ability, I would not sit here and write to you. I probably would fall off of my chair in a split second because I would not be able to handle the entanglement of every moment. Dreaming as the source of reality is dealing with this entanglement 24-hours a day. Arny wrote,

From the viewpoint of bare attention and Dreaming, you awaken conscious because the world wants to reflect on itself and create parts, one of which is called you and another of which is called me. In other words, from the Dreaming viewpoint, no one does anything; lucidity and consciousness just happen. (Mindell, 2000, p. 93)

Arny talks about a dreammaker. “The Big You is the source of your dreams; it’s another name for the Dreammaker. The Big You is the sentient core of everything that catches your attention as well as the things themselves” (Mindell, 2000, p. 202). Self-reflection is happening by itself.

When you are lucid, hidden events rise to the surface. Of course, events are not really hidden; rather they are submerged, embryonic, waiting to be unfolded. It is as if the Big You is reflecting on itself. When “it” reflects, you experience yourself at first being flirted with, and then, as being invited to observe something else. Later on, you think that “you” did the observing, yet the little you is just a witness. (Mindell, 2000, p. 69)

Arny advised,

Remember that there is no “I” involved in the flirt process. According to these ideas, you do not need a human observer for reality to be created. You do not need a “human form”; you only need the idea of sentient beings to create a universe. . . . It seems to me that IT delights in diversity, in the contrasts between parts in everyday reality and between this reality and Dreaming. Because of this multifaceted diversity, IT can reflect and see itself. (Mindell, 2000, p. 219 & p. 227)

This realization is what Jeff Foster (2009) called an extraordinary absence, a nonself. It happens during a process of awakening that Arny describes this way. “You can sense the awakening process happening all day long. All you need to do is recognize Dreaming, pay attention to sentient experience, to the flirts, the mystery of perception, to notice life unfolding, evolving and creating” (Mindell, 2000, p. 216).

The idea of the earlier mentioned *sentient beings*, I also found in the Japanese Shinto practice of the way of the heart-mind. It is very present within Japanese culture. People travel on the mountains to get in touch with sentient beings and to heal themselves. When I spoke with some of them, they said that everything is alive, and everything has Ki. During practice, I bowed in front of stones and trees. Sacred trees have white ribbons or ropes around them, and sometimes form the foundation of a temple.

Arny suggested,

Let your idea of community expand for a moment so that it consists not only of your friends and acquaintances, but also of all sentient beings, everything that lives, everything you notice. Can you do that for a moment? It may require a shift in your attention, but allow yourself to sense that you are the things that you notice, the sentient essence of everything that catches your attention. (Mindell, 2000, p. 216)

Arny clarified that sentient awareness happens in all awareness channels.

Listen with your ears, then get beneath the sound; look with your eyes and reach beyond the outlines of what you see. Feel your feelings, and use sentient attention to lucidly explore the source behind the things that catch your attention. Be that source. Do not use your ears and eyes, use your lucidity to hear and see Yourself. Get to the emptiness behind the veil of what you notice. (Mindell, 2000, p. 222)

Getting to the emptiness is a journey into the unknown for most of us. It could be like a moving target and at the same time there would be nowhere to go. When we say we know this place, then it is not empty anymore. We have to apply a beginner’s mind. In Japanese practice, it is called *Hatsureiho*, the method of the first spirit. No matter how much you have practiced travelling up your inner and outer mountains, when you enter your deepest dreaming process you will return to the power and the source of everything,

and reach beginner's mind again. What might be called emptiness in Zen practice is represented by a diamond in Tantric practice.

Army wrote,

According to Tantric traditions, the all-powerful essence connecting to Shakti, the void, the generator of the universe, is symbolized by the diamond. The diamond represents that which is impenetrable, invulnerable, and imperishable in the face of fire and rain, life and death. . . . This diamond, which symbolizes access to the imperishable part of yourself, was the goal of ancient Tantric mystics. Focusing or worshipping sentient experience creates lucidity, knowledge of Shakti. In short, developing 24-Hour Lucid Dreaming is represented in this Tantra as developing a diamond body. (Mindell, 2000, pp. 224-225)

Mandalas are the equivalent of Native American medicine wheels, as they are artistically created circles that contain the whole universe and represent the human inner cosmos. Army wrote this about practicing with a mandala.

Then, according to ancient practice, you must remember the world is “without a self of its own, without subject, without object, and meditate on emptiness” repeating: “My adamantine essence is knowledge of the void.” The practitioner imagines that the universe radiates from this central sentient essence, found at the center of the mandala. . . . To make the transition from time and space to what I have been calling the heart of lucid dreaming, the adept submerges herself again and again in the central point of the mandala until she reached the state of non-duality. This mystical ritual of entering the central point symbolizes the quiet center at the heart of worldly events, their sentient essence, the dreaming. This is the most permanent and unchanging place, at the center of the universe. (Mindell, 2000, p. 226)

Before practicing lucidity and sentient awareness, I was not in touch with the most mystic part of meditation. No one in the Eastern traditions talks about it this way.

Sentient awareness and lucidity change the practice from a discipline into a practical way of life. It is a central issue to move away from exercises that separate you from life, and to work with life and sensory-grounded awareness directly. As Army wrote,

The point is that the consensus (CR) world is far from banal! It is an incredible treasure. Everyday reality is a picture of the universe, awakening in the midst of creation. . . . Then, notice the impossible field from which your problems arise, get to the center of the mandala. Experiment with feeling that field; become its various parts, feel what is happening. See yourself and the others on a stage in a grand play. Notice what you have done to the other and what they have done to you. Do what you must, and see the other doing what he or she must as well. Can

you see yourself and all others as spokes of the great mandala? (Mindell, 2000, p. 216 & p. 230)

This view of the mandala symbolizes the central aspect of essencework as I later introduce it, which involves finding your way into a place I call zero space and working with conflicts from that space. Simply, the Tantric mandala embraces the totality of life. On the last page of *Dreaming While Awake*, Arny concluded,

The truth is that no relationship issue, whether it is about hatred or love, life or death, can ever be completely resolved without lucidity of sentient experience, without 24-hour Lucid Dreaming. When you are lucid, you know that you are on both sides, all sides of relationships. When you are lucid (at least for a moment), you can delight in the Dreaming, the source of reality. And you also delight in that horrible and spectacular diversity, that reality of contrasts called this world. (Mindell, 2000, p. 238)

A Tantric mandala is not just a nice symbolic picture. It contains the fire, the energy of transformation. From my own Tantric experience, this fire of transformation creates empathy, something like unconditional love. Only then, can you delight in that horrible, spectacular diversity. It is a daily challenge to go to the void, meet the dreammaker, sit in the fire, and embrace the totality of life. Unconditional love unfolds the dreaming process, and the dreaming process is unfolding unconditional love. It is an experience beyond time and space and words.

My Contribution to the Field of Processwork

My contribution to processwork is in filling in gaps and generating new theory, as well as illustrating new techniques and applications. Following the client's process with what I call essencework seems to be very effective while working with disturbing symptoms, conflicts, dislikes, and strong attractions. It offers a different kind of edgework for people who have a tendency to freeze or to escape rather than to approach a disturbance directly through amplification.

Building on Arnold Mindell's theory and practice of *Dreaming While Awake*, I am researching more possibilities to minimize, to slow down a process, and to work with

sentient awareness to go to the roots of a signal. I present this method as an equal possibility to amplification in the sense of making something bigger or more intense as the unfolding process. This all naturally depends on the client's feedback and on the client's process. I hope to make processwork available to more people, who see their process unfolding in this manner. Essencework could be very helpful while working with trauma, extreme states, and group process—all areas for future research.

The handbook focusses on working with yourself and clients who are not diagnosed with a mental illness. There was new territory that needed to be mapped, such as *zero space* which adds another aspect to the essence level that you could find in the Heart Sutra or Tantric Mandalas. I also felt it was necessary to introduce a *near-essence level* to respect all of the different deep personal experiences within people around the world, as an actual diversity of living personal truth that was not as clearly captured by dreamland alone. This is located in the space between dreamland and essence, although closest to essence.

I now introduce you to the basic elements of essencework. This is the method that is behind the *Handbook for Journeys Into the Unknown*.

In processwork, when we follow a process, the unfolding is determined by our process structure. There are many ways to follow a process. It depends on what we notice and what we marginalize. Process structure is like a lens. We have to decide if we are following a person's night dream, if we work with dreamfigures, if we follow a body symptom, or if we go into role play. There are many options.

First training in processwork suggests as a central method: follow flirts, notice signals, amplify them, add more channels, find a dreamfigure, become the dreamfigure, and then give yourself a tip for daily life, speaking from the dreammaker's place. The process unfolds differently when we stay within well-known territory, our comfort zone,

or if we enter the unknown. We also talk about second attention, noticing unpredictable signals, amplifying them, getting to an edge, working at the edge, looking over the edge, and finding new patterns of personal behavior beyond our daily routines. To follow a well-known primary process or to follow a challenging secondary process can be the difference between day and night, or the bright side and the dark side of the moon.

Everything I just mentioned determines our process structure. In the background of this signal-oriented approach, we find the levels of consensus reality (CR), dreamland (D), and essence (E). Our intention is to help ourselves, a client, or a group not to get stuck in CR, to support the dreaming process, and once in a while touch essence, the seemingly common ground of the experience. There is a way of noticing occupied, primary identified awareness channels and non-occupied secondary channels. Your overall awareness follows the client's feedback and challenges the client to stay at edges and to work on secondary material. There is a guideline of trying three times to look over an edge and then let go when there is negative feedback.

In essencework, I introduce you to a signal-based method to find your way into essence, and to work with signals from the near-essence and essence levels that were attractors and disturbers in CR and D. While researching the realm inside and around essence, I noticed the different aspects of this level. It is like living in the eternal ice all year long in some northern countries and having perhaps 20 different names for what I would simply call snow. I found that close to the essence level there can be a personal home for many people called near-essence, and like snails, we all have different homes and we take them with us wherever we go. Strictly speaking, this near-essence level is a dreamland phenomenon. Nevertheless, dreamland is also our subjective background for the conflicts in this world. Here we find the hidden beliefs that declare our neighbor to be our enemy. Here also resides the fluidity to switch roles and to step into the shoes of our

enemies momentarily. Even though dreamland contains all our visions and happy dreamfigures as well, it did not make sense, to me, to mix an individual deep essence experience with a level of dreams and beliefs that may polarize us in CR. The near-essence level therefore holds all of our personal essence experiences that we truly own and claim to be part of our personality.

I am researching the continuum from self to nonself that finds its expression as an expanded self in the near-essence level. The nontemporal and nonlocal self that experiences the essence level actually touches the nondual quality of a nonself. This is actually within reach of human consciousness but rarely experienced especially in conflict situations. This level is called zero space. It is part of the essence level in processwork and simply adds another lens to the field.

The following structure of levels of awareness evolved from processwork. Consensus reality contains a more or less agreed upon reality with a slightly subjective way of looking at life because consensus can mean different things depending on the cultures people live in. Dreamland is the place of subjective personal dreams unfolding. The near-essence level holds many subjective expressions of wisdom.

The primordial ground, the essence level that I call zero space, embraces all of the other levels mentioned above. It is the source and background of our human experience of life. It is symbolized by the center diamond of the Tantric mandala, the center of the Mayan 20 Count in Ehama wisdom, and it is the void, the emptiness of Zen meditation. It can be seen as a tiny dot, a source, or a huge circle, a space around the dot. This simply depends on your own assemblage point. When you look from CR, it could be a point in the distance. In the midst of essence you could feel moved by a huge space. Zero space, the essence level is the objective, unmovable, eternal common ground of our human consciousness. It embraces the totality of our life.

Here reside darkness, stillness, no movement, infinite time and space, and everything before birth and after death. While CR, dreamland, and near-essence levels contain different expressions of movement and fluidity, here in zero space you enter a nondual space beyond movement. This space is beyond words as well. More about this is in the introduction to the handbook.

The near-essence level holds a primary aspect that contains what we know and like and what makes us feel at home. While working on myself and others, I noticed how essential it is to stay here for a while and simply enjoy your home. This creates trust for a future journey into the unknown. The secondary aspect deals with elements of the near-essence level that are less comfortable and more unknown to us. Primary and secondary aspects can show a great diversity depending on personal preference and cultural difference.

Mapping this new territory as consensus reality, dreamland, near-essence level with primary and secondary aspects, and an essence level also called zero space offers different possibilities for our journey. My intention is to put a special lens on the interface between essence and dreamland, the near-essence level, and to deepen a zero space experience of the essence level as it is already well-defined within processwork. We get a chance to discover a space of nonself that the essence level offers us, and we can decide to stay in our personal realm of an expanded self and guide ourselves from our personal home of wisdom, the near-essence level. This is a dreamland state close to essence where the self is still able to discern and express diversity. One can be more (primary) or less (secondary) identified with essence phenomena within the near-essence level. Consensus reality, dreamland, and essence levels are terms from Arnold Mindell's theory. Near-essence level and zero space are terms I am adding that point to awareness around a continuum from self to nonself. In the primary aspects of near-essence

attention, the self has not yet left its comfort zone. Nevertheless, as a pre essence, dreamland phenomenon, it can be an important step into self-love and self-acceptance. Secondary aspects of near-essence attention expand the self into a search for unknown territory. It contains a dreamland state close to essence with edges and edgefigures as gatekeepers into the land of nonduality and oneness that is called zero space, the essence level. These aspects represent the sometimes bumpy road and bridge from self to nonself.

This interface between dreamland and essence level as presented in Arny's theory has been one focus of research. Another focus has been research around theory and practice within the depth of what I call zero space. Within processwork theory as defined by Arnold Mindell, this level is simply called essence level, and includes the potential to embrace infinite time and space and the totality of life beyond human consciousness. The possible expansion into nonself, the temporary letting go of a dual perception of our world, is an experience of a journey into the unknown with no fixed destination.

I describe the primary aspects of the near-essence level in chapter 4 and I go into the social/political aspects and deeper meaning of this individual near-essence level in Chapter 12. In chapter 5, I explore the road to the essence level or zero space in more detail.

In distinguishing human phases of awareness, zero space is the not-moving background in Arny's model of phases 1-4. In essencework, according to nondual consciousness that embraces everything, moving phases must be held by an unmoving background. Moving and not-moving are dancing an eternal dance. A model of phases is like a turning wheel and zero space is its still point and background. Zero space does embrace all phases, and you can find its qualities everywhere.

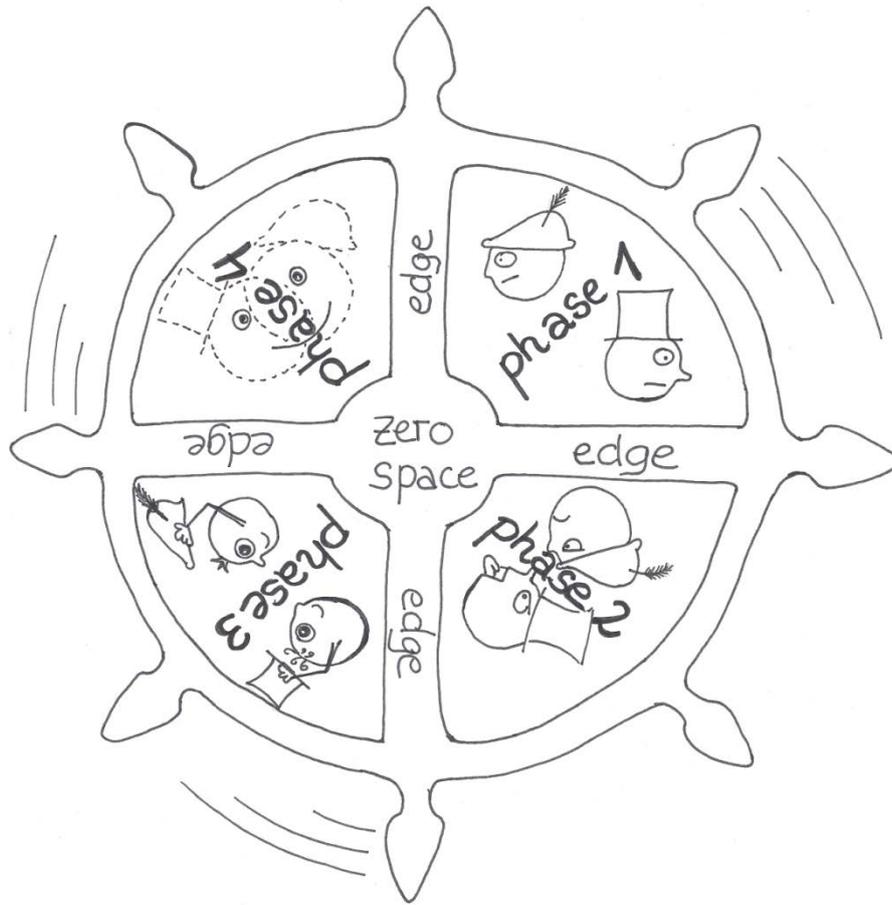


Figure 1. Traveling from self to nonself.

I also introduce edges between phases as similar to the space between the points of our cardinal directions. Walking on the edge between phase 1 and phase 2 is a person with curiosity. It is a place where a person expands their awareness, says that the world is “really interesting” but is not ready to plunge into the experience of conflicts and polarities.

Walking on the edge between phase 2 and phase 3 is a person who is perhaps tired of separateness or even hurt by too much distance, ready to build more relationship in a different way but not moving yet. To pick up signals around this edge can have an amazing effect on conflict resolution.

Walking on the edge between phase 3 and phase 4 is a person with fear of being sucked into oneness. Such a person is afraid of losing personal power and individuality.

Walking on the edge between phase 4 and phase 1 is like a turning point. You could either “spiral” into the center of the wheel beyond a phase into the eternity of zero space or go into another round of phases starting with phase 1, only me. There can be a tendency after having touched phase 4 to shut out the world again at some point and to turn to phase 1, self-centeredness, for a while. Trying to own an essence experience is in fact a near-essence phenomenon which seems to create personal safety, as represented by a snail house in some of the illustrations of the handbook. Spiraling into the center of the wheel or as astrophysicists would say, symbolically falling into a “black hole” seems to be a temporary possibility of human consciousness as described in phase 4 experiences rather than a fixed state of consciousness.

Next, looking at a process with the above mentioned structures, I explain the practice of essencework. In first training, we might follow a more linear process through the phases and once in a while go directly from phase 1 to phase 3 or from phase 2 to phase 4. The latter we call *tunneling to essence*.

Generally, first training goes to the edges first and meets the person in phase 2 who is stuck in a polarity. If we carefully watch our own process during innerwork or the process of a client, in fact we could see two tendencies. There is either a tendency to amplify the process or to let the energy go.

When we notice slight signals at the edge, signals of willingness to amplify, we ask for feedback, and with a positive answer we go for amplification. Now, what happens when you get negative feedback? Is this the end of the process or perhaps a beginning of a different process? We or our client might be drawn to unfold a process by slowing down and minimizing occurring symptoms, going to the sentient level.

When you watch a process carefully you can see if a client is in a breathing out mode and needing to let go, or if your client is not yet ready to blow off steam. There are many other signals that could lead into sentient essence work. This can be best described in the movement channel, slowing down to stillness, as I do in the awareness exercise of the introduction.

I see going to the roots and to the first tendency of a signal as an equal method to amplifying. It all depends on the energy of the process. A movement might ask for making it bigger or going to stillness. Thus, sentient work, going to first tendencies, could be considered in the broadest possible way. It is not just a feeling skill, as it includes minimizing an image, turning down the volume of a sound, going to the essence of taste and smell, and going to the roots of a dreamfigure. You simply follow the energy's direction into essence and beyond. Sentient awareness of following flirts and subtle signals is offering us new ways to look at signals as well.

Flirts from essence or simply *flirts*, are the core of a category of signals that lend themselves well to going to near-essence and beyond. Signals of light, space, fire, water, air and earth, breath, heartbeat, and even generally night dreams all contain energies that are way bigger than our small self, the little u, and which we mostly have no control over. A spark of light, an echo in a cave, a drop of rain, a simple breath, or one heartbeat have the capacity to move us to essence. Applying sentient awareness, going to the first tendencies to the roots of such a signal that I call a flirt, sooner or later connects you to your deep dreaming process.

There are many of those signals floating around in daily life. It takes a while to learn to detect and work with these flirts and their expression as signals in dreamland and CR. These signals consist of a variety of flirts that arise naturally from the essence level or zero space. According to quantum physics, a vacuum like zero space always contains

something because of quantum fluctuations that are part of the mathematical equations. Therefore, Arny sometimes calls it the creative void.

What you might notice about following signals in CR in connection with flirts is that I move away from meditative exercises that consciously lead you into essence states. I felt that well-structured exercises rarely follow a person's process accurately. Such a well-intended structured practice and the person's own curiosity and ability to follow flirts are sometimes not coherent. Because I am suggesting a method of signal-based second training, my goal is to move beyond second training exercises.

Second training exercises usually ask you to define the polarities of your conflict first, then you detach and through a movement called spacetime dreaming, like Shiva's dance, you slowly spiral down to the essence level. Then you are asked to look at the conflict again from your essence place and to give yourself tips for an integration of your experience into daily life.

I have explored a different method, a synthesis of first and second training. A signal-based second training, integrating first training skills, may look at signals in a different way. You might choose what I call *sliding over edges* and work with a flirt and its corresponding signal first before approaching another conflicting signal, an attractor or disturber from CR directly.

There are primary and secondary aspects of flirts. Primary aspects are represented by the bright side of the moon. We might follow a slight wind, a subtle breeze, and find ourselves in an essence movement. Usually we do not have edges around primary aspects of flirts. A little blinking star on the night sky will make us happy. Secondary aspects of flirts represent the dark side of the moon. There is the silence behind a tiny noise, the shadow of a candle light, the space behind a small movement, or perhaps sadness behind

an impulse of anger. All of these secondary aspects have a tendency to lead us beyond our individual realm of near-essence into the unknown territories of zero space.

Flirts go well beyond words. When we drop into the sentient level, we simply follow tendencies with a microscopic awareness, going to the roots of symptoms and signals. I see these signals first in CR, then moving through our awareness channels, eventually sliding into the unknown. While working with these channels in this way, we develop a secondary near-essence attention.

Turning an edgefigure into an essence gatekeeper lies in new territory. If we have edges around zero space, we might feel we meet death and destruction. This is all true and to work with edges to zero space is also new territory. Here our task is to listen in dreamland to the occurring edgefigures carefully, and then transform them into essence gatekeepers and guides into the unknown. They are dreamfigures from dreamland and near-essence that eventually help us to move beyond states of near-essence into a field of oneness and stillness of zero space, the essence level.

In chapters 5, 6, and 7, I explain how to work with primary and secondary aspects of flirts and what to do around edges. I explore the possibilities of working with attractors and disturbers from the near-essence and essence levels. This happens within the continuum of self and nonself, moving from a “me” to a “we” and beyond into infinity expressed in phases 1 to 4 within processwork. From phase 4, we can momentarily work with polarizations and parts without being polarized and split into parts ourselves. Arnold Mindell termed this enlightenment—an awareness of awareness, lucidity, and consciousness of parts (Mindell, 2000).

Because of the magic that unfolds within our bodies through sentient work, I am calling the dreaming body a *cosmic dreambody*. There is evidence during essencework that the universe outside and the universe inside of us are coexisting in perfect

synchronicity. Our cosmic dreambody is in touch with the fields around us, picking up messages through energetic *dreambody doors*, getting in touch with dreamfigures called essence gatekeepers and universal wisdom. The latter I call jokingly Galaxy News. I explore these phenomena in chapters 13, 16, and 17.

I am introducing the term *processenergy*. It is the energetic component of the processmind which can be seen as representing a universal process pattern.

Processenergy refers to energies like *spanda* in Tantra, *Ki* as in Japanese universal energy, and *prana* in Yoga. It is the “wind” we can feel behind the processmind’s intention. With this terminology we are able to completely detach the energy from possible content.

In Practice . . .

Here is how this works in practice. We catch a signal in CR, or rather, something catches our attention, then we go to the first tendency of the signal, and we see if the essence of the signal shows a tendency to lead us into the realms of near-essence and eventually essence. We first practice with the primary aspect of the signal and then with the secondary side. We go to the roots of the secondary aspect of the signal and search perhaps for a dreamfigure representing the first tendency. We spiral down to essence by going to the roots of this figure as well. Signals from CR and dreamland turn into flirts from the near-essence level and finally through more sentient practice lead us to the first tendencies. From primary, well-identified, near-essence, then later secondary less identified near-essence, and finally zero space, the realm of the nonlocal nonself, we approach former disturbers and attractors and work with them from a nonpolarized metaposition, applying sentient awareness.

To reiterate, our inquiry goes to the first tendencies of the disturbance, finding a dreamfigure, and then going to the roots of the dreamfigure. While spiraling down to

essence we eventually integrate the disturbance. Whenever edges occur, towards essence or towards a conflict, we look for the most significant signals and apply sentient work again, going to the first tendencies and roots. This sentient edgework turns edgefigures into essence gatekeepers, into guides to the unknown.

At the momentary end of a process, we take the experience into daily life without going into a cognitive process that has a tendency to take you out of essence by reflecting on the experience before it is well-anchored in your dreaming body. We trust that the essence experience will guide us more intuitively through life. This, I call a more indirect learning process. In chapter 8, I explain the basic toolbox of essencework.

In chapter 18, I introduce advanced sentient work, working with the ordinary where you can use any kind of signal to go to essence. With practice, you may realize that whatever flirts with you always has a profound and deep message for you. It could be the angry voice of your neighbor that spirals you right down to zero space. Simply, every signal that is radiating from a symptom contains a number of flirts.

If, with secondary near-essence attention, you detect the dark moon side of the signal, its more hidden aspects, and you apply sentient awareness, then your awareness channel becomes a road into the unknown part of near-essence and eventually reaches zero space. With the same method, I explore the power of emotions in chapter 14 and childhood dreams in chapter 15. Through minimization and sentient work, a symptom can be unfolded into signals, and then we detect subtle flirts within signals and find first tendencies that lead us into essence.

Essencework does not believe that you have to suffer through a polarization first before finding some kind of solution. For many people, working from essence allows them to address the deepest conflicts in a rather safe environment, not reentering possible traumatic experiences. In this context, I address spiritual warriors as hungry ghosts in

chapter 20. The transformation of spiritual warrior figures into essence guides could have a substantial influence on current and cycling world conflicts. This starts with your innerwork as outlined in this handbook. In my research, I found that most of the transformational process towards essence occurs in the near-essence level.

In chapter 3, I introduce the term *lucidity* as the method of dreaming while awake. These are practices to get in touch with the source of the dreaming process directly before going to bed and after waking up in the morning. Those intermediate states of consciousness hold a lot of information for us about the dreaming process itself.

I differentiate between lucid presence as the sentient awareness of our dreaming process, lucid life as the consciousness that connects our daily life with our dreaming process, and lucid love as the fire, the engine behind the dreaming process. There are places where I also talk about the dreammaker as the central source of all existence, residing in zero space.

I wish to acknowledge and clarify that my intention in unfolding methods of essencework is building on Army's concept of a synthesis of lucidity—being in touch with the dreammaker behind all things—and developing a consciousness for all parts of life including all conflicts and polarities. This is an art of not-doing while being totally immersed in life. It is something we cannot push, as it is a process that unfolds itself through constant self-reflection. The fundamental book that has accompanied the creation of this work is *Dreaming While Awake, Techniques for 24-Hour Lucid Dreaming* by Arnold Mindell (2000).

Approach

This is an experiential nonlinear investigation into territory I am finding as I explore using processwork and what I am terming essencework with myself and selected

clients who are also interested in such exploration. The handbook details the techniques that are used, which have been developed from processwork.

As part of researching this synthesis of elements, I found that sentient awareness, noticing subtle signals that emerge from essence, seemed to be vital for this work. For some years, I researched the theoretical background of processwork to find evidence that a signal-based approach to work towards essence and from essence could have a foundation in processwork application. I also researched how Arnold Mindell himself came to his results. This formed the foundation for a further development of sentient essencework. I found it partly in *Quantum Mind and Healing* from 2004 and mainly in *Dreaming While Awake* from 2000.

Arny's central method is observing his own inner process and the process of working with clients. Then he would see if there are structures that could be noticed and that repeat themselves, noticing symptoms, signals, flirts, and following the process of unfolding. A strong background was C.G. Jung's scientific research of what he called complexes. There was evidence that human consciousness is storing all kind of information in what he called the unconscious. This information would travel back into consciousness as a complex triggered by an event in the present moment. This complex, a memory from the past, would then dominate the experience of the present moment.

To detect these complexes, Arny developed a practice of second attention, detecting secondary signals, called double signals. Arny's precise observation you find especially in *City Shadows* from 2009. Jung's scientific approach you find in a book by Murray Stein (1998), *Jung's Map of the Soul*.

I choose the pathway of an entirely empirical, experimental study, exploring human nature and consciousness. I was looking for signals and symptoms in relationship

to a journey on the inner mountain, a human journey into the deepest parts of the self, and the possible realm of the nonself.

In my methods of observing human nature, I was looking for evidence that what we usually call the spiritual realm is a place right here between us. I am working with sensory-grounded methods to demonstrate that there is spirituality in the marketplace.

My research applies sentient awareness to show empirically that what we call unseen can be experienced right here and now in this world through lucid dreaming. The same kind of research goes into exploring how daily conflicts also contain a level of lucid dreaming and can be worked at from our deepest self. I conducted this experimental research over years with myself, clients, and groups.

I observe human behavior, signals, symptoms, dreams, applying processwork first training structures as a lens (flirts, signals, channels, edges, dreamfigures, levels, phases). So, how might this signal-based approach be applied to second training (your deepest art, processmind, essence level, X-energies, Big U)? Then, I mapped new territory.

Limitations

The first limitation is that I come from a position of self-study. While putting myself in the center of the work, I am risking that blind spots may show up.

I am a white, heterosexual male living in a highly industrial country, Germany. I am in a position to have the time and space to do this research, living in a small alternative village, Heckenbeck. The awareness of my rank and privileges leads me to the question, how would people in conflict zones, war zones, people fighting for their survival and generally people from different cultures and different spiritual background respond to my research?

With this in mind, I have invested most of my awareness in researching aspects of human consciousness that are found worldwide. Emotions, edges, breathing, a heartbeat,

fire and water, air and earth, light and darkness, birth and death are examples of experiences that can be different for every individual and nevertheless have a common background.

On my journeys through Europe, America, and Asia, I met people who are devoted to finding their path and to the welfare of others. The study needs more feedback from people from different cultures who devote their time to human evolution, and it needs feedback from people who are suffering in conflict and war zones and have gained an enormous psychological rank, or access to wisdom of how to survive in difficult times. I have devoted chapter 18 to personal wisdom, the near-essence level, to create awareness around social and political issues as well.

I find that for people who are privileged to sit at the PC and write about “stuff,” it is very easy to talk about nonself and oneness, while for others in the world it is a central issue to be respected with all their differences. Army’s definition of enlightenment, a combination of lucidity, touching primordial ground, and consciousness, being aware of all the different parts, could be a useful pathway into a more peaceful world community.

This new research is essentially a pilot study. The number of clients I have worked with using essencework is too small to generalize results. Nevertheless, I am constantly testing the method, and by now I see that the results show patterns of consistency. While clients come with a wide range of conflicts and underlying symptoms, I see patterns in conscious and unconscious behavior that reoccur and could form a basis for a process structure lens. This you find in the handbook and in the appendix with a few examples from working with clients.

Another limitation is people’s own concepts and sometimes misunderstandings about essence or zero space. I find it very easy to work with people who come with a beginner’s mind, and sometimes difficult to work with people who are constantly busy

updating their knowledge and are resistant to enter the experience of the present moment. It is then a most fascinating journey to unfold the predominating resistance in a session.

Yet, I caution those who are diagnosed with a mental illness and/or suffer from abuse and trauma to plunge themselves into this work. I see a great potential in the future for working with extreme states and trauma from a place of essence. For, now, it needs much more research.

Working from a place of essence can be a gift or a danger. The gift is that you feel a strong resource, a safe place to work from. The danger is that this safety could get you in touch with your deepest hurt as well and overwhelm you.

I caution everyone about amplifying disturbing symptoms and signals from an essence or near-essence state. The essence state is already an altered state and your metacommunicator might say “Yes” to an amplification and put you right into a possible extreme state. Your metacommunicator present in CR might have said “No” for a good reason. This needs more research because I have also had good results with clients reconnecting with their metacommunicator through essencework, especially when zero space reconnects them to their life to its fullest extent.

I have strictly followed a pathway of sentient awareness exploring roots and tendencies. I noticed while researching Arny’s approach to sentient awareness that he talks sometimes about SLIGHTLY amplifying a signal. So far, I have generally found that once a process is tuned into minimizing, it does not change easily into amplification.

These are the current results with constant feedback from clients. It seems like sentient essence work favors slowing down and minimizing for the moment.

It needs more study and research to find out what happens when the client’s process shows a tendency for both intensifying experience and distilling it. So far the

tendency for agitation has been seen as an edge phenomenon in sentient work, as an edge towards sinking deeper into lucid dreaming.

Criticism

Some processworkers believe that you have to face and live through your conflicts and polarities first, to fully experience the energy before you move into phase 3 and into phase 4 states. Therefore, through using essencework, I could be accused of avoiding direct conflict.

Despite Arnold Mindell's theory of deep democracy that does not prefer states or certain behavior, from my perspective, current worldwork practice seems to favor a spiritual warrior who can face conflicts, wrestle down the demon, and finally get the gift and move to essence level. I have seen this happening in touching moments and I have seen this not working at all. I hope to offer an alternative way for people who need a protected space to show their vulnerability in conflict situations, and to show how they freeze and escape without being ashamed of it. Essence group work is just beginning. It needs a lot of practical research. Some of it, I have done while offering a few Open Forums, which have had a less confrontational style.

The main criticism I anticipate as circumventing conflict, bypassing polarities, and dwelling in essence with ignorance. I accept this criticism and I meet it with awareness and say, yes, this is a challenge on a daily basis.

It comes from my own misunderstanding that deep essence is separate from this world. The confusion of phase 1 "me" with phase 4 "We" is considered part of a cycling learning process.

The primary aspects of the near-essence level are a bridge into acceptance and meeting this challenge. We can decide to disappear into our deepest home and close the door, or we decide to open our house and invite all of life.

In working on myself and with clients, I have observed that zero space contains awareness for seeing and working with polarities with an amazing clarity and depth in understanding the deeper parts of a conflict. At the same time, the agony and attachment to one side seems to be a lot less. It is part of essencework to study the edges around the resistance to this totality. The resistance is there every day, because it is part of the journey into the unknown.

Another criticism is rank blindness that can occur while working with yourself and others. For innerwork, it is always the question of who is working? If it is the seemingly enlightened person who is full of herself, then you have lost your beginner's mind. I have to remind myself to return to this innocence and start from scratch again.

While working with clients, you might be dreamed up as the essence guru, the all-knowing presence. Alternatively, you yourself might want to stay in a bubble of unconditional love simply to protect yourself from the client's problems.

To follow a client's process to their unique essence is a true journey into the unknown. With an open mind, you can diminish all kinds of rank unawareness in the field of essencework. I explain in chapter 18 more about the challenges on the pathway.

Audience

My intended audience is processworkers, and those who are interested in processwork. Also, those who are interested in exploring their own experience from another lens are possible audience members. I invite the reader who is interested in human consciousness and self-reflection. This includes a possible interest in the consciousness and self-reflection of the universe itself. This could also attract people in search for deeper spiritual and existential questions about the source of life.

The nondual aspect of this work could be interesting for people who share my view about the synchronicity of our inner and outer cosmos. I also invite the reader who

simply wants to know more about dreaming and the dreaming process behind life. The handbook is for people who like innerwork and who also want to explore their relationship to life with some of its aspects of diversity.

Most chapters of the handbook contain four different perspectives and communication styles. DreamingRocks is a voice from my deepest self, a communication close to essence. Peter is my own personal experience and includes some personal teachings and stories from daily life. Process Theory offers detailed descriptions of the process, the essencework, introduction of new terminology, challenges, and limitations. An Awareness Exercise offers a practical application for the reader and processworker.

The chapters are structured in a way that they stand for themselves. The different communication styles are very central to me in recognizing that even within a more or less coherent group of people there could be different needs for learning and communication. For some people it is a structure, and for others, a dream that creates profound realizations about life. For others nothing attracts them at first and yet something is touching them energetically and leaves a memory in their bodies.

Quality

My research is based on being a student of processwork for many years. My first individual sessions were in Brussels, Belgium in 2003. I met Army and Amy Mindell in a seminar in Tokyo in 2004 and have followed their teachings since then.

I became a formal student at PWI Portland, USA in 2011, joining an Independent Study Program and then finishing a Certificate in Processwork in 2015 with Amy Mindell as my advisor and therapist. Since then, I have been a student in the Self-Guided Diploma Program. This research project marks the end of my official course of study, and leads to a diploma in Process-Oriented Psychology (POP). In addition, at the end of

2017, I finished a 2.5 year study with a Certificate in Second Training from PWI with Amy Mindell as advisor and therapist.

The strength of all these programs at PWI is the practical training in observing one's own process and that of other peoples and groups. To learn a signal-based method takes years of awareness practice. I realize that the quality of my own research entirely depends on my own level of self-awareness and upon my ability to listen to feedback from others, may it be teachers, students, clients, and/or friends.

I can look back on more than 15 years of training now and I continue to be a learner in all areas. The studies of consciousness lead back to my student times and my life as a professional musician. The whole point is, like in music, to completely involve yourself in a practice to experience the teachings directly. There is a difference between listening to music and playing a concert yourself, just as there is a difference between sitting at the fire and sitting in the fire. My intention during this research was to sit in the fire with clients, teachers, friends, and also with myself.

The product is a handbook that represents the empirical, experimental studies. I began these kinds of studies when I was a young student at the University of Arts in Berlin, Germany. I began not to believe my teachers and their ideas about how to learn an instrument. I was a rebel and played billiards to learn about perfect movements rather than practicing stupid musical etudes. I learned to listen to my own body, and my unique way of playing my instrument, the viola. Observing process and learning from it became part of my nature.

I was diagnosed with prostate cancer in spring of 2016. This was a slap in my face. Prostate cancer you do not feel in the beginning stage. I had to deal with an invisible enemy. I was scared and upset. My identification as a healthy and conscious human being broke down. Working as a Reiki Master, and working with healing energy

had fueled my overconfidence in my health. Consequently, I worked with hands on healing to work with the cancer.

I still had an operation at the end of 2016 and I was told that I was healthy again. By then, something did not feel right to me. I started to listen to the area where my prostate was and it spoke to me. “Listen to me,” it said. “You have not got the message yet!”

In February of 2017, doctors found evidence for remaining cancer cells in my body. It was not a surprise to me! I had already started to listen to the dreaming process. There was a silent killer in me.

Sentient essencework was a good method to get in touch with the amazing power behind those cells. I am a cancer survivor, not by fighting the subtle symptom but by deeply listening to it. There is an amazing dream unfolding inside of me that would not have come to my awareness without the illness:

Cancer has a huge power over you. It turns you into a victim and you have the option to pick up this power and become the essence of a cancer cell yourself. Alternatively, you have the option to surrender, to go to this dark place, zero space, and meet your own death, long before you die in reality. I went both ways and I hope that this experience can help others to go there as well. You could call it my most personal expertise.

Accepting the essence of this illness has brought me to the quality of seedplanting, a spiral evolutionary process. When we work on ourselves and others, we actually plant seeds. These seeds need water to grow, a process of love and self-acceptance, and we need to surrender to the process, as we do not know when and how they will grow.

Working with other people and groups, we do not need to convince anyone that we are right—instead plant seeds of awareness. This for me is the essence message of

cancer cells, a reversal of the destructive process into growth and abundance. This is a process of dreaming while awake. Let the dreammaker plant her seeds in your life.

Support

For the research of this project, I had several places of support. I had a chance to present the essence of this project in Dublin, Ireland in May 2018 in a workshop. The feedback was a tremendous help on the way to developing this handbook. I conducted two introductory sessions in my hometown, Heckenbeck, including some people with professional therapeutic backgrounds. I led a pilot study from May until July in applying essencework with clients. Some of the results are presented in Appendix A of the handbook. In working with data from a client's session, I have either gotten their informed consent to present their experience, or scrambled any possible identifying information. In all cases, confidentiality is protected. In working with data from my own explorations, I have identified it as such as well.

In July 2018, I had an opportunity to present the theory and practice on a supervision weekend at PWI Zurich with processwork diplomate, Reini Hauser. In 8 out of 10 supervision sessions, we started with tunneling to essence and then worked with a conflict. We were able to discuss the different ways to follow a process and to notice the difference between first training and second training interventions.

My heart and my mind opened again for the dance between intensifying and minimizing aspects of experience. I support both, whatever the process asks of me, and I notice my bias when it happens. Bias lowers the quality of the end product. Bias would mean you look for results that you want to get. You see what you find, and you find what you see!

Thoughts and Questions for Arnold Mindell

With the idea of developing more clarity around definitions, terminology, and practice of essencework, I asked Arnold Mindell questions about some central aspects of processwork theory. The email dialogue happened in fall 2018, occurred within a very tight timeframe, and led to short and spontaneous answers from his side. He has read the resulting dialogue, and approved it for my usage in this document.

Peter: Dear Arny, I have been following your Friday class since 2011. Second training is amazing, and I am grateful for all the learning opportunities. I have several questions concerning PW theory in connection to my final project, *Journeys Into the Unknown*.

My final project is about second training. It is research into a signal-based second training practice. I am working with flirts, signals, and symptoms that eventually have the potential to lead oneself and others into essence. Then I work from this state, integrating unknown flirts, signals, and symptoms that have been irritating or extremely attractive in CR. I am focusing on the process of minimization, slowing down, going to the roots, building on your writings in *Dreaming While Awake*. The practice works well when the energy of the client wants to go this way.

Arny: Wonderful.

Peter: Is the model of CR, D, and Essence a model of human consciousness/awareness?

Arny: It's a model of process levels. They may be conscious or unconscious.

Peter: Many processworkers say CR when they talk about "reality." This I find a bit confusing because CR is an agreement about reality, not "reality" itself. Is that right?

Arny: Right!

Peter: Is it just a cultural/group agreement or also a personal agreement, an inner agreement that marginalizes dreamland and essence aspects?

Arny: The personal agreement supports cultural and group ideas.

Peter: Do you see CR, D, and Essence as a continuum of human experience or are these defined as separated levels of awareness?

Arny: That depends on the moment. They can be a continuum or experienced as separate levels. In principle, they are a continuum.

Peter: In the model of CR, D, and Essence, these look like parts of a whole. It seems like the essence level is the primordial ground, the source where everything comes from like the source of a river in the mountains.

Arny: Yes.

Peter: In this way essence would not embrace the totality of life with all its manifestations, it is simply the root of everything.

Arny: And as the root, it is behind all things.

Peter: In a Tantric mandala it would be represented by the center, emptiness/darkness.

Arny: That's great.

Peter: You wrote about this in *Dreaming While Awake*, chapter 16. Is essence this singularity for you, or is it an expression of the whole universe?

Arny: Yes and yes, it is a singularity in our conscious experience, and yet it is behind our universe.

Peter: I remember, you have taught about a "field of singularities" a year ago in fall 2017.

Arny: 😊

Peter: If essence represents the whole universe or even a multiverse, could it be represented by the outer circle of a mandala that contains everything? Could the essence level be represented by a circle around all levels while being a level itself?

Arny: Yes, for those in touch with that level.

Peter: If essence is a source or background, then it would be a place that is detached from life itself?

Arny: No, all levels interact with one another.

Peter: If essence IS the totality of life, embracing all its parts, then our connection to this “field” or “space” would open up the possibility to work from essence, seeing all parts of the world clearly and not being polarized by them anymore.

Arny: Yes.

Peter: This is my experience, sometimes, in moments of bliss. Like in an orchestra performance, where IT plays the music through me and I am aware of all parts, instruments, music lines, and I am able to respond or better IT is able to respond.

I have difficulties seeing the essence level as a “soup” where everything is just one and parts do not exist. For me this would be an intermediate state, like being up high deep in the clouds before you leave the earth’s atmosphere and you realize the infinite universe with all its parts. Buddhist practice has the image of “a fish putting its head above the water.” This seems to resonate with your definition of enlightenment in *Dreaming While Awake*: Enlightenment = Awareness of Awareness: Lucidity (of the sentient realm) + Consciousness (of parts).

Arny: 😊

Peter: Is the essence level a place that we sometimes reach after the work is done, a background that humans rarely touch and all the integration work is happening in a near-essence state? Would you say that as long as we are observing something, there is still a self and that would be again a near-essence place and not essence itself?

Arny: Essence is the originator of the work and how we might work best.

Peter: Or would you say that the essence level could be a place where IT works through me to support a process in an “enlightened” manner with “lucidity and consciousness of all parts”?

Arny: Yes.

Peter: In the string theory of the universe, the math equations work with a postulation that there are more than 4 dimensions. This would mean that small particles would disappear during measurements into another dimension. This has not been proven yet but it is very likely.

Arny: Yes.

Peter: Do you see a connection here to the essence level, when we say that signals and flirts (like small particles) disappear in essence or arise only above essence?

Arny: Arise FROM the essence.

Peter: My personal spiritual experience and my research of others could lead me to the belief that an essence state of nonself is possible to reach and could be an amazing resource for working with all parts of life according to your definition of enlightenment.

Arny: Yes.

Peter: Or my whole experience could be part of an inflated ego that lives under the illusion of being able to go beyond into unknown territory, perhaps beyond current PW theory.

Arny: No.

Peter: Would it be better to name and define all of human experience on the deep spiritual level as a near-essence experience and all our deep processes as near-essence unfolding and leave the essence level as a background place of mystery that we rarely touch? Wouldn't this be more humble after all?

Arny: Great.

Peter: I have developed a practical terminology for my final project to deal with these questions and I would like your thoughts on this. I have created a near-essence, personal essence level that makes it possible to work with all the subjective personal experience and to do innerwork.

I have categorized “essence signals,” like a spark of light, or a heartbeat that can lead us to essence. In an advanced state, any signal can do this. All of this is about observation of the client’s process, bringing awareness to signals and following the client’s energy.

Arny: Good!

Peter: I am identifying more well-known (primary) places of essence like sitting in a bubble of light in Reiki practice and the less-known (secondary) aspects, like darkness and death in tantric practice. I am respecting diversity in personal essence experience and I am explaining that this is still a near-essence, dreamland experience because it has a lot of dual elements. I am using the term Zero Space for the big infinite nondual space that is embracing the totality of life.

Arny: Pre-space is good too.

Peter: Could you explain?

Arny: Pre-space is best, since space itself is a CR idea.

Peter: Can we do integration work from this space or is this the space after integration which is usually in the background of our human experience? Does “after” and “before” make sense at all? I feel it is too linear in a concept of spiritual development

Arny: Yes, too linear.

Peter: I agree with you about the importance of experiencing humans as a dance. To me it is an intermediate state with two following possibilities that can lead to the realm of Zero Space/Pre-Space. One happens when the movement turns into ecstasy (amplification) and “cracks the skull” as you have taught in 2014. The other one, I am exploring in my FP: Minimization, slowing down the movement (when it is the process that wants to show itself) and going into stillness. It is the stillness behind the music,

behind the movement, the darkness, the almost emptiness that has interested me in my research.

Arny: 😊

Peter: Where do I place this experience of emptiness, stillness, darkness (it is like the phase of deep sleep at night) within the context of PW levels?

Arny: Essence level.

Peter: Is my momentary ability to relate, “commune,” and deal with conflicts from Zero Space or essence an illusion in perception, and would it be more accurate according to PW theory to place the whole work and research of my FP into the realm of near-essence?

Arny: If you can deal with conflict from the essence level, wonderful.

Peter: Personal essence level includes a personal experience of nonlocality/nontemporality. Nevertheless it is personally owned and therefore, personal essence is part of near-essence dreamland (including primary and secondary aspects).

Zero Space/Universal Essence level is the place (like a big circle) that embraces CR and D. I see this as the nondual place that you describe as lucidity + consciousness of all parts, a place that one can work from in a nondual manner.

Arny: Good!

In haste, but with a very big hug, and much love to Peter for thinking about all this.

Peter: Thank you so much for your short and precise answers. I appreciate a lot that you took the time while being so busy.

Arny: 😊 good luck with your good work, love Arny

A Personal Summary

During the research for this final project I had many challenges in bringing a first training signal-based practice together with second training ideas and concepts. Next to a lot of empirical research, some of Arny’s books were very helpful in laying a foundation

for the practice of essencework. Most of my questions to Army were related to his books, *Dreaming While Awake* and *Quantum Mind and Healing*. Many of his answers address the difficulties of framing personal awareness. Levels like CR, Dreamland, and Essence present a continuum and yet could be experienced as separate levels. We can be conscious or unconscious of levels.

Processwork is training awareness of awareness. Most of our answers depend on our own assemblage point. From what point or place on the map of our consciousness are we experiencing our so-called reality? A consensus reality is supported by personal agreement about what is “real” for us and this needs to be constantly questioned in relationships because “my story might be not your story.”

Exploring human consciousness is a truly fascinating journey. The interfaces between CR–Dreamland and Dreamland–Essence are my special areas of interest. What happens when a person gives up marginalizing dreams and begins to dive into the inner cosmos of highly subjective experience? What happens on the journey between self and nonself when we get close to essence and experience the more nonlocal and nontemporal aspects of our existence?

Naturally, in essencework, questions turn a lot around definitions of essence. If essence is the source that turns into a river and eventually into an ocean, it cannot be seen as a separated level. For those who are in touch with that level, a tiny dot or singularity in astrophysics turns into a whole world, a consciousness that embraces everything and all levels. From CR it could be seen as a mysterious dark place in the far distance. In working on ourselves and with clients, we have to equally be aware of these different assemblage points and work with them accordingly.

There exists a momentary form of enlightenment that is apparently accessible for everyone that Army calls *awareness of awareness*. *Lucidity* of the sentient realm and

consciousness of parts are its core elements as outlined in *Dreaming While Awake* (Mindell, 2000). This allows us to work from essence, seeing all parts clearly and not being polarized by them anymore. Here, work turns into the “art of not doing,” where the processmind, the “IT” leads you through the process.

There are fundamental questions about how you would work from essence because this realm could be generally behind the process and rarely be touched directly. Consequently, I am suggesting that processes that involve the realm of essence mostly take place close to essence, in a *near-essence level* where we are still able to follow what is happening with a more or less clear sense of self. The continuum of our experience from a tight self-awareness to an expanded self-awareness is simply not a straight linear journey. According to Arny, the essence level is the originator of the work and how we might work best. There are flirts that arise from essence from first tendencies, then turn into signals, and when we miss these signals, eventually turn into what we call symptoms in CR. One could say that flirts disappear in essence like particles in higher dimensions of the string theory in astrophysics. If we find ways to enter those dimensions or hyperspaces as Arny calls them, what would essence look like for us?

In essencework, which is signal-based, these are questions that lead to the infinite and have no objective answers. Is this dimension a zero space or a prespace? In Japanese esoteric language, the number One is the beginning of consciousness and Zero is in fact a realm of prespace. Seen from CR, prespace would be dark and mysterious like a black box, perhaps consisting of dark matter, material that physicists cannot detect yet. Seen from the essence level, zero space would not be empty. It is a creative void.

Eventually, terminology turns out to be slippery around essence experience and practice. Is essence a place after integrating conflicts or are we integrating conflicts from essence? These questions around time and space cannot be answered clearly because

time and space are CR concepts. Are places of emptiness, darkness, and death part of the essence level? Yes, the essence level simply cannot be defined as a realm that contains less than everything. To put all of this into words and make a journey into the unknown tangible to the reader without diminishing its infinite qualities is the challenge I have accepted in this project.

The terminology that I have suggested to Arny and that has found resonance has been changed to be even more careful around processwork essence theory. Now, I posit a *near-essence level* that holds dual aspects of individuality and I term *flirts from essence* (or simply flirts) as aspects of signals and symptoms that arise from essence and show up in dreamland and consensus reality. The term zero space I kept for the above mentioned reasons. I hope that this personal summary has illustrated some of the challenges of my empirical final project research, as well as my honest intent to stay within the paradigm of processwork theory that I deeply honor. More definitions can be found in the *Glossary* of Appendix B in the *Handbook*.

Conclusion

Finally, I compare elements of astrophysics with processwork. Process-Oriented Psychology as a possible healing paradigm includes a “quantum state crossover” as framed by Arnold Mindell (2004) in *Quantum Mind and Healing*: “The similarities between the ideas, patterns, and structures of psychology and subatomic physics create a connecting point where psychology, art, and sciences overlap. I call this section of overlap, where matter and psyche merge, the quantum state crossover” (p. 260).

Process-Oriented Psychology is a real science of awareness in synchronicity with physics. In physics the science has moved from bigger objects (Newton)¹ to spacetime (Einstein)² and to quantum mechanics (Schrödinger)³. The microcosmos of quantum

mechanics⁴ explains the universe and is behind modern digital electronics. No fields like the worldwide web would be possible without microelectronics.⁵

The science of awareness begins with noticing events in our experience (attractors and disturbers) which from the point of view of the observer are able to show up as symptoms inside and outside of our bodies. Every symptom contains many signals. The human capacity to notice signals is limited. Whatever we consciously miss is called a double-signal. Signals and double-signals can be detected on a video and therefore are part of CR.

Nevertheless, double-signals are closer to dreamland. They represent part of our marginalized dreams. Double-signals contain flirts, small, quick, fluctuating signals that mostly bypass our attention without being noticed. Through practicing lucidity and beginning to notice small and tiny events inside and outside of our bodies, we can begin to get in touch with these flirts. They cannot be seen on a video and they are not part of CR.⁶ They are close to the essence level and have the characteristic of asking for our attention. Flirts are flirting with us and therefore transcend the CR awareness of observer and object, even the fluidity of dreamland, and take us right into the essence level where observer and the observed are not separate anymore.

On the essence level, there are nothing more than wave-like tendencies that slightly pull us in a certain direction. On this level, flirts emerge from such a wave-like tendency into small waves, and then into tiny fluctuating particles in dreamland, as they are noticed. So, we could say that the more we train our awareness to notice the events in our microcosm, sometimes called nano-events⁷ and quantum-flirts⁸, the more we get in touch with the source of creation which is described in quantum physics as a pilot wave⁹ and in Process-Oriented Psychology is termed the processmind.

While in physics we move from matter and objects into the microworld of atoms, quantum waves, and strings¹⁰, moving from particles to waves, in Process-Oriented Psychology we move from events, symptoms to signals, flirts, and first tendencies. At the same time, we move from seeing us separate from events in this world and suffering from symptoms into the world of flirts from essence that teach us about oneness and the deeper meaning of our human experience.¹¹

It seems like our physical and psychological health strongly depends on our capability to gain access to both the outer physical and inner psychological microcosmos. Intentional fields like the processmind or the mathematical quantum wave have a direct impact on our psychological and physical systems through getting in touch with the microcosmic world of atoms, DNA, and body cells.¹² Quantum physicists say that in the future we should be able to arrange atoms in an order that we want.¹³ Magicians and shamans around the world have known this for thousands of years!

More than wishing and wanting, processwork is a science and art of deep listening to the universe inside of us and around us. Human cocreation, with the processmind, of our universe is the central aspect of Process-Oriented Psychology. I hope that the research of what I call essencework contributes to this wonderful journey into the unknown. I conclude with a poem by Amy Mindell (2003) about a “not-doing processmind dance.”

I Want to be Nothing

(Recited by No One)

Oh to be nothing,

To just roam all around

Without any form

Through rivers

Through towns.

To let go of my thinking

To drop my willful head

To be open and empty

Like when I'm dead.

"It" will start to move me

Make me dance, leap, and fall

I won't "do" anything

Because "It" does it all.

(as cited in Mindell, 2017, p. 287)

Endnotes

¹ Classical physics and medicine are closely connected with the cause-and-effect thinking of Isaac Newton, whose ideas come to us today from the late seventeenth century. What seems to be a ball in classical physics, or an object or body of any sort, is thought of as atoms and subatomic particles in quantum physics. (Mindell, 2004, p. 10)

² Einstein realized that something like a rocket ship over the earth measures speed and distance differently than we do on earth-not just because of its speed but because our measure of the space between us depends upon our speed relative to one another. Space-time curves according to the energy and momentum of whatever is present. (Mindell, 2017, p. 293)

³ Schrödinger's discovery of the wave equation is one of the great achievements of the twentieth century, encompassing much of physics and, theoretically, all of chemistry. It is a mathematical tool of great power for understanding the atomic structure of matter. (Mindell, 2004, p. 259)

⁴ Quantum mechanics deals with invisible dimensions behind the ideas of matter. (Mindell, 2004, p. 19)

⁵Most other scientists (*apart from Einstein*), however, accepted the validity of the whole range of previously unaccounted-for phenomena and their excellent agreement with observation. They are the basis of modern developments in chemistry, molecular biology, and electronics and the foundation for the technology that has transformed the world in the last fifty years. (Hawking, 2001, p. 26)

⁶In addition to visible signals and double signals that can be seen with a video camera, let's not forget those pre-signals that you feel and sense, but which do not yet appear on the surface of CR reality. Pre-signals are often flirt-like body experiences, too subtle to be seen on a video, though they do appear to our lucid awareness as flirts and flashes. In time, they usually express themselves as visible signals. (Mindell, 2004, p. 230)

⁷In a way, the minuscule flirts are to psychology what movements of electrons and atoms are to physics. We could say that flirts are to psychology what nano-events are to physics. . . . Nanoscience and technology can count the movement of a few electrons or move individual atoms around on the surface of different materials by using atomic force microscopes and scanners. (Mindell, 2004, pp. 30-31)

⁸ See Mindell (2000), *Dreaming While Awake*, p. 103.

⁹At any moment, the quantum or pilot wave field, which I also refer to as the intentional wave field for experiential purposes, is moving us about, informing us in a manner similar to how Bohm imagined a particle is informed and transported by its pilot wave. (Mindell, 2004, p. 259)

David Bohm was one of my favorite physicists; he died while I was studying. He suggested that a tiny elementary particle is guided by its quantum waves. When I transfer that notion to human beings, it means that we don't know what we are doing when we are being moved by these universal experiences, call them physics or spirituality or shamanism (Mindell, 2017, p. 326).

¹⁰String theory proposes the existence of many dimensions; in fact, today's physics conceives of and uses between 10 to 26 dimensions. There are problems with the mathematics of string theory, and no one knows what these dimensions are made of, but the basic idea is that tiny vibrations, named strings, float through the universe. In principle, these pre-matter strings of vibrations are the basic stuff of the universe and give rise to the CR world. (Mindell, 2004, p. 249)

¹¹Be courageous in everyday contact and conversation; switch to Dreaming. Change the level of your communication; get to the sentient essence of your conversation. Speak about the atmosphere and the flirts. . . . Remember that our separate selves, the little you and the little me, your identity and mine, will surely die. But our sentient commonness is eternal; our relationship is non-local, timeless, and immortal. (Mindell, 2000, pp. 183-184)

Coming from another time and space, this non-local pattern manifests in the tiniest, micro-physiological movements and in apparently insignificant flirt-like ideas. Notice these tendencies, live closer to this prime reality, the intent which moves beyond your individual lifetime. This intent is beyond time. Then you know that CR concepts such as

time and space, life and death, person and particle are insufficient to describe the timeless, spaceless path you have been on-and may always be on. (Mindell, 2004, p. 222)

¹²Either directly, or indirectly through other body parts, dreamland and essence surfing experiences unpredictably influence the genetic problem localized in the space and time of your cells. . . . That's how dreams influence genes. The original somatic genetic disturbance is either relieved or becomes less significant as new multidimensional life experiences emerge. (Mindell, 2004, p. 158)

¹³In a classical talk ushering in the era of nanoscience, Richard Feynman spoke at the annual meeting of the American Physical Society on December 29, 1959, saying:

The principles of physics . . . do not speak against the possibility of maneuvering things atom by atom . . . in practice, it has not been done because we are too big. . . . I am not afraid to consider the final question as to whether, ultimately—in the great future—we can arrange the atoms the way we want. (as cited in Mindell, 2004, p. 28)

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These are the sources I drew from and reference, both from within processwork and from adjacent areas of study and practice. They are books written by people I met during lectures, workshops, or individual work, that have partly informed and inspired my research.

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DreamingRocks:

A Handbook for Journeys Into the Unknown



Practical Guidelines for the Handbook

This handbook is for people who like innerwork and who also want to explore their relationship to life with some of its aspects of diversity. I also invite the reader who simply wants to know more about dreaming and the dreaming process behind life.

Most chapters of the handbook contain four different perspectives and communication styles. *DreamingRocks* is a voice from my deepest self, a communication close to essence. *Peter* is my own personal experience and includes some personal teachings and stories from daily life. *Process Theory* offers detailed descriptions of the process, the *essencework*, introduction of new terminology, challenges, and limitations. *An Awareness Exercise* offers a practical application for the reader and processworker.

The chapters are structured in a way that they stand by themselves and also follow a certain order of training your awareness. The different communication styles are very central to me in recognizing that even within a more or less coherent group of people there could be different needs for learning and communication. Feel free to select chapters and sections from the communication styles that are most relevant to you.

An Awareness Exercise gives everyone a chance to see what the journey into the unknown practically would look like and how you could get a firsthand experience of it. Be aware that following an exercise might not coincide with your own process. You are always free to decide what you want to do and what you want to read. You can choose exercises according to your own interest. The exercises are divided into steps. Working with a sentient focus feels sometimes like exercising an untrained muscle. You are welcome to pause anytime or stop altogether.

Take your time reading through the handbook, make notes and comments, draw pictures if it is your style, and follow your own pace in integrating theory and practice. Appendix A offers an insight into working with clients that could help you understand the

work from a different angle while reading through the chapters. Appendix B, a glossary, offers definitions of processwork and essencework. The glossary is the foundation of the explanations of process theory that you find in each chapter. Have a good journey!

From the Beginning: Human Consciousness and the Dreaming Earth

DreamingRocks: Beyond Time and Space—Our Power of Dreaming

We are the oldest nation on earth. We hold the wisdom for the future of our planet. We are dreaming for your future. Around sunset, you can see us shapeshifting into figures and we become alive. We are guarding you at night, and through the moonlight, you could imagine us dreaming and travelling to other places around the world.

We move to a different clock that feels like eternity to you. Yes, we know the continuum of time. We live in the past, present, and future. Our existence seems unmovable to you, and yet when you climb on us, you feel an amazing power and unlimited space. You can feel us dreaming, and when you touch our power and you surrender to the messages, you begin to realize your eternal self.

You begin to feel yourself differently as if you were one of us. You begin to move from your center and sometimes you reach stillness. You are dreaming with your bodies, moving, feeling, seeing, hearing, and you wonder where this is coming from. You, as much as we, are part of this dreaming earth. Through this power of dreaming everything is manifesting around us, including us. Then when you come to stillness, you have a chance to go beyond into the unknown. Have you ever been inside a rock? Have you met the darkness and spaciousness inside of us where all dreaming comes from? Try it! We welcome you!

We are part of this universe. Our inside is a lot like this universe. Your inner cosmos is a lot like this universe. Inside of you is also a primordial ground, a home without a tangible center that embraces this world without you knowing it.

Our diversity in shapes and sizes resembles your diversity of wisdom, and your diversity of inner homes. You are holding a most beautiful essence inside of you, and because your sense of time is so fast and your sense of space so fragile, you do not realize your eternal self and your infinite potential as human beings. Sometimes, every little piece of wisdom seems to slip through your fingers and escape into nothingness. It is your possibility then to go to the unknown, to the place of nothingness and find your wisdom again. This place is inside of you. It is small and infinite at the same time. We call this *zero space*.

Peter: Sound and Stillness—The Struggle of a Musician

As a musician it is sometimes difficult to be a rock in the ocean. Just imagine a classical orchestra warming up before the conductor comes on stage. It is a huge mess! Everyone is playing their little routine of scales, warming up their fingers or lips or practicing parts of the music that is going to be rehearsed soon. To an audience this might be unbearable, and yet is it not just like life itself, like a lively marketplace, where everyone wants to sell their goods?

As a musician, you learn how to focus on your playing, your own sense of movement, your sense of touch, and you keep your ears close to your instrument somehow. You become like the famous eye of the storm, and somehow, you feel small and infinite at the same time.

Now, the conductor comes on stage and everyone turns silent. The rehearsal begins. A miracle happens. The chaos transforms into a piece of music performed by

more than a hundred musicians. Now, a different challenge occurs for everyone. I have to follow the conductor's movements, look at the written music, stay in rhythm with my neighbors to the left and to the right, listen to who is playing the melody, the bassline, and last but not least, bring in my own fantasy and creativity to a certain extent.

There is a saying that a virtuoso player has the ability to be in two places at the same time. With this overload of signals, one has only one chance of surviving without getting crazy. It means letting go of active control and surrendering to a place inside of us that handles this overwhelming situation intuitively and without asking too many questions. When this happens, the performance starts to flow and there is stillness inside. It is a stillness that embraces all activities. This is something you cannot learn, it is happening for you when you are ready to open your mind and heart to it. It is a journey into the unknown because you do not know what you are looking for.

There is still another miracle waiting for you. The business of the music, the business of the musicians, all of this is just scratching the surface of the musical experience. Have you ever been in a concert and noticed the moment when the music has finished and the agitated clapping of hands has not started yet? Did you feel the magic of the silence? Could you imagine that this silence is always there in the middle of the loudest and fastest musical expression?

Stillness and sound are not polarities but actually like the two sides of the moon. The one we see represents the music, and the one we do not see represents the silence. They both are part of the same reality. Silence is the eternal essence of sound, always present even in the midst of musical chaos. This has been my journey, and I am curious what could be yours? It could be anything, really! It could be washing dishes, listening to the splashing water, following your repetitive cleaning movements, losing your normal sense of time, and recognizing the experience behind the obvious.

Process Theory: Levels of Awareness

There seems to be a reality that you and I accept, while in fact, this is nothing more than an agreement about what exists for us and what not. When we share that agreement with others, then we create a seemingly safe reality for us. This *consensus reality* is built on shared and mutually recognized experiences of this world. “It is raining” is such a consensus reality statement. “There is not enough to eat for everyone” could be another statement. It is crucially important when communicating with people not to assume that we all share the same sense of reality.

Now, the next level is more obvious—I like chocolate ice cream, you like vanilla ice cream. The reasons for this are embedded in our feelings, our senses, our imaginations, the way we are socialized in this world, and all the belief systems we have invented to cope with the challenges of life. Different tastes, different opinions, different dreams about life, here we are—it is called *dreamland*. It is our subjective, nonconsensuous reality experience of this world. The 24-hour expressions of our feelings, images, movements, tastes, smells, and sounds—we can call *dreaming while awake*. Everyone has different dreams at night and those dreams express themselves also during the day. This is the place where conflicts come from. We are mostly unaware of this dreaming process, and mostly out of touch with the power that makes us dream. This is the reason why conflicts can cycle for a long time in consensus reality—we have simply marginalized the dreaming source.

Sometimes, we are able to drop all our opinions about life, all our thoughts, and we enter a sentient level of life. We temporarily settle into a comfortable space outside and inside of us. It could be your bathtub filled with warm water, a place in nature, or simply a feeling of peace and coming home inside of you. It is a place of beautiful diversity, just like nature’s beauty is amazingly rich and diverse in itself. People from

different cultures express this personal wisdom and feeling at home in many colorful ways. Even people sharing a somewhat coherent life experience differ in their personal expressions of essence. For some, it is a place in their hearts, for others, it is the intensity of a kiss. I call this the diversity of the *near-essence level*.

As much as rocks in nature show a great diversity, they have something in common. The more we move into the center of their existence, there is a space that goes beyond their different expressions. When people meditate in caves they get close to this experience. There is something unmovable, unaltered behind life, the silence of music, the stillness behind movement, the moment of rest after breathing out—some deep essence that connects us all beyond space and time. Touching this objective primordial ground can be a profound experience. It goes way beyond all possible words. This *essence level*, I call zero space, meaning that it is both empty, and as a symbolic circle embracing the totality of life, it is also whole in itself. It is the home of the *dreammaker* and its amazing power. During the following chapters and the awareness exercises, you may experience this magic space and its dreaming process.

An Awareness Exercise: From Movement to Stillness

A) Find a small impulse of movement in your body. Unfold it a bit. Now, go to the first tendency, the source of this movement. Follow yourself into stillness.

B) Keep moving inside as long as you feel the impulse. Again, go to the first tendency, the roots of this inner movement. Follow it until it comes to a halt, and then feel the space around you and inside of you. Give yourself all the time you need to explore the moment.

C) Now, imagine a figure that would live in this space, and that could eventually initiate the movement again. Become that figure and notice its qualities. How does that figure express itself in movement, body feeling, images, perhaps sounds?

D) What is its first tendency, its first impulse or intention? Notice subtle signals and allow your awareness to focus on them for a while. Unfold these signals until you get a good sense for the first tendencies of this figure.

E) Feel into the roots of that figure and the space it lives in. What quality has the ground it perhaps stands on or the field/atmosphere it moves through?

F) Let the figure become smaller, minimalize it, and then let it go. Notice the power and possible intention coming from the energy and the source. Embody some of the qualities and let them spread all over your body.

G) Then, slowly get in touch again with reality. Open your eyes gradually, if you had them closed during the exercise.

Notice how the space and energy of the exercise is still inside of you. Notice how this experience might change your perception of your consensus reality.

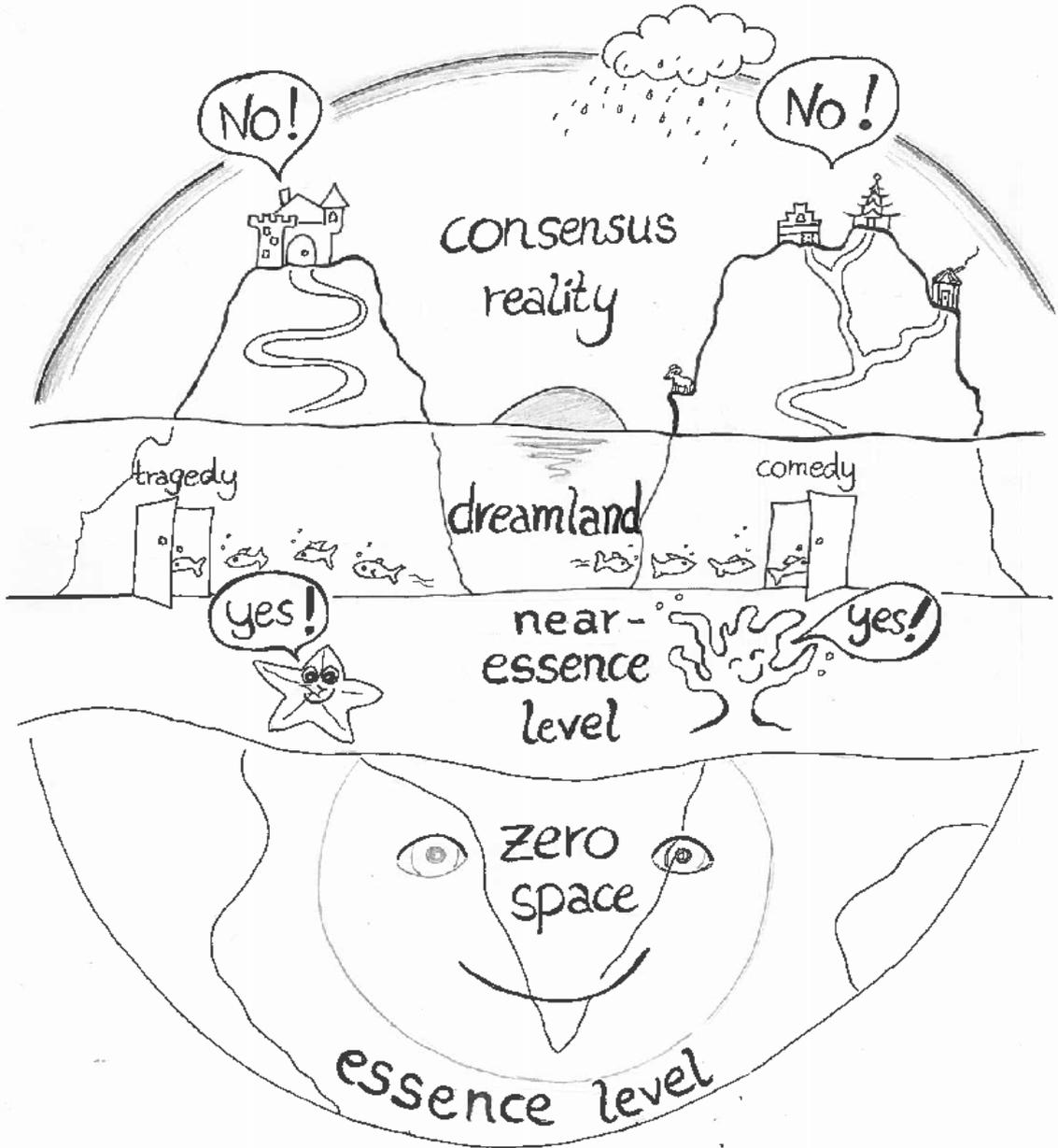


Figure 2. Embracing the totality of life.

Chapter 1: The Holistic Tendency—A Systemic Approach

DreamingRocks: Our Nature—An Invisible Balance

Our nature serves as an invisible balance. We have witnessed the unfolding of this universe almost from the beginning of time. There was the creation of space, and this space was filled with many elements. These elements began to dance with each other and created the stars, planets, galaxies, the Milky Way, and a whole mystery that goes beyond our imagination.

Humans have created beautiful tales around the beginning of creation. In some of them Greatgrandmother was so lonely and created Greatgrandfather for her pleasure. A lightning appeared, the thunder echoed through her space, and the stars came into existence.

We see this creation process happening every day, and it is ongoing since the beginning of time. We, DreamingRocks, are still participating in this universal play and so is humanity. Our movement is slow and invisible to you. Mother Earth is guiding us on our journey. Mother Earth is one of many planets. Our sun is part of our galaxy. Our galaxy is part of the Milky Way. It is an amazing cosmic system! Everything is connected, and everything is related to each other.

Why does it still exist? Because the universal dance is still happening! All parts are moving to the same music and are listening to each other. Our friends far away in other galaxies enjoy this dance as well. We on earth are participating in this cosmic dance. There were times in history when we saw humans dance for the sun. They would dance day and night to join the cosmic dance and to learn to be part of it. We experience this as an invisible balance. All rocks are looking at each other and keeping this world a stable place. When humans stopped dancing for the sun, they lost their connection to us

as well, and we miss them since then. When someone is missing, a whole world falls apart.

Peter: Self-Reflection and the “Empty Mirror”

How does consciousness look at itself? If I want to follow something that is happening outside of me, I need good eyes or good glasses. If I want to follow something that happens inside of me, I need to learn how consciousness looks at consciousness. This is a difficult task because I usually do not notice my changing *assemblage points*, my points of reference.

Here is an example. As a professional musician, I practiced my instrument, the viola, almost every day. Some days, my instrument sounded like it had a cold, while some other days it sounded like a world class tenor. How come?

Here it is obvious that the instrument, besides responding to small changes of humidity, does not change very much. So, it must be me, the way I create my daily reality. It must be my cold or the world class tenor inside of me that is playing.

Now, to create an inner map of consciousness is a most fascinating endeavor. Before the invention of glass and mirror, people looked into water and could see parts of themselves, sometimes in a distorted way. When I look inside of myself, the same happens. Depending on what the surface inside of me is like, I notice how I move and how I feel.

I also notice what I call thinking, only to find out that sometimes a thought is actually an inner voice, an inner picture, or even a feeling. This depends on my *metacommunicator* inside that helps me to self-reflect what is happening. There is a holistic tendency inside of me. The more whole and at home I feel, the more balanced I

am. When this balance becomes so subtle, fast, and refined, then I feel that there is no distance between the observer and the observed. The inner mirror becomes empty.

Here is an example. When I was young, I had a passion for horse riding, especially dressage. I can tell you what a struggle this was at the beginning. I had an intention and my horse obviously had a different one. It was easy to blame the horse only to see when my teacher would ride it, it was perfectly calm and easy. I had to accept that the impulses and signals I sent to my horse were not clear because I was a beginner and so the response was resistance. A perfect holistic system at work!

Once I learned to refine my signals, the way I would use my arms, fingers, and legs with a slight pressure or pull here and there, my horse would respond with good will, and we became friends. Our communication became so clear, subtle, and fast over time, that from the outside it looked like one unity. I must admit I never became a horse whisperer, but there were moments when we became one, I guided and I felt guided by my horse, and it all melted into one beautiful ride. The mirror was empty!

Process Theory: Developing Sentient Awareness

I think we humans accept all too easily that everything is functioning well in us and around us. The earth is rotating around the sun and rotating around itself forever. We have somehow lost our appreciation for the forces in the universe that keep this whole system working the way it does. The ancient sundancers believed that if they were to stop dancing, then the sun would not rise anymore, the next day or beyond. Behind this belief was a remarkably intuitive knowledge of interdependence that culminated in a powerful dance.

Our human bodies are only functioning well when we are in touch with those holistic systems inside of us. Our blood circulation, breathing, and digestive systems only

work well, if we support these systems well with everyday feedback. This means, for instance, noticing when we need to sleep and when to eat. This is what we could call following a process and noticing what part we play in it.

Our well-being depends on how deeply and how subtly we can follow our own process. Our emotional body is sometimes full of symptoms that we generally overlook. We miss the feedback system that wants us to become whole and feel good. When we dive deeper into the symptoms and listen to subtle signals inside of ourselves, we in fact enter a holistic process through practicing *sentient awareness*. This art of self-reflection begins with noticing assemblage points. How do I look at myself? How do I shift positions inside of myself? One of the best methods is to watch my own feedback! Am I focused on something in consensus reality, or in dreamland? Am I looking from the near-essence level or even from zero space?

When I look from consensus reality, I could experience a lot of distance and separateness. When I look from dreamland, I learn to look at the dreaming roots of my conflicts and I start to feel the dreaming of other people as feelings . . . a beginning of empathy. Looking from the near-essence level, I realize my potential to dance with others and to enjoy the diversity of movements. Looking from zero space is looking from an empty mirror: instead of seeing myself, I see through the mirror and I see the world. I and the world momentarily become one.

The more I dive into the different levels of consciousness, I experience my *metacommunicator* inside of me as a fluid, shifting consciousness. My metacommunication could come from a mountain looking at myself, it could come from inside my beating heart, or from momentarily living inside of a hurting symptom. This shapeshifting will be part of my ongoing journey, as I find my truly nonlocal metacommunicator.

An Awareness Exercise: Sentient Work With a Holistic System

A) Find a stick about 4-6 inches long that you could balance vertically in the palm of your hand. Use your right or left palm, turn it upwards, and find a good balance point for the stick. Now, allow your hand, arm, and body to intuitively move to keep the stick stable. Notice your subtle and fast movements that keep the stick safely on your palm.

B) Notice your first tendencies to move and go to the root of those movements. Notice what happens when there is a momentary still point. Can you catch that space with your awareness? Notice your inner space and the atmosphere around you when your balance is calm and stable.

C) Watch your breath for a moment and especially your breathing out. Notice your momentary relaxation while you balance the stick.

D) Let yourself sink a bit into the earth and allow yourself to fall into a dreaming state, eyes half-closed. Notice the earth underneath you and notice subtle symptoms in your feet. What do you find at the roots of these symptoms, is there a sense for the space and stillness?

E) Now, become the ground and the qualities that it communicates to you. Shift into the experience. Bring the stick back into balance and notice how you shift back and forth between your awareness of balance and your awareness of the ground under your feet and inside of you.

F) Enjoy zero space as the momentary oneness with the stick, the balance, and the floor, if it occurs. Let the stick fall to the ground and keep silent for a moment. Notice your response inside of yourself.

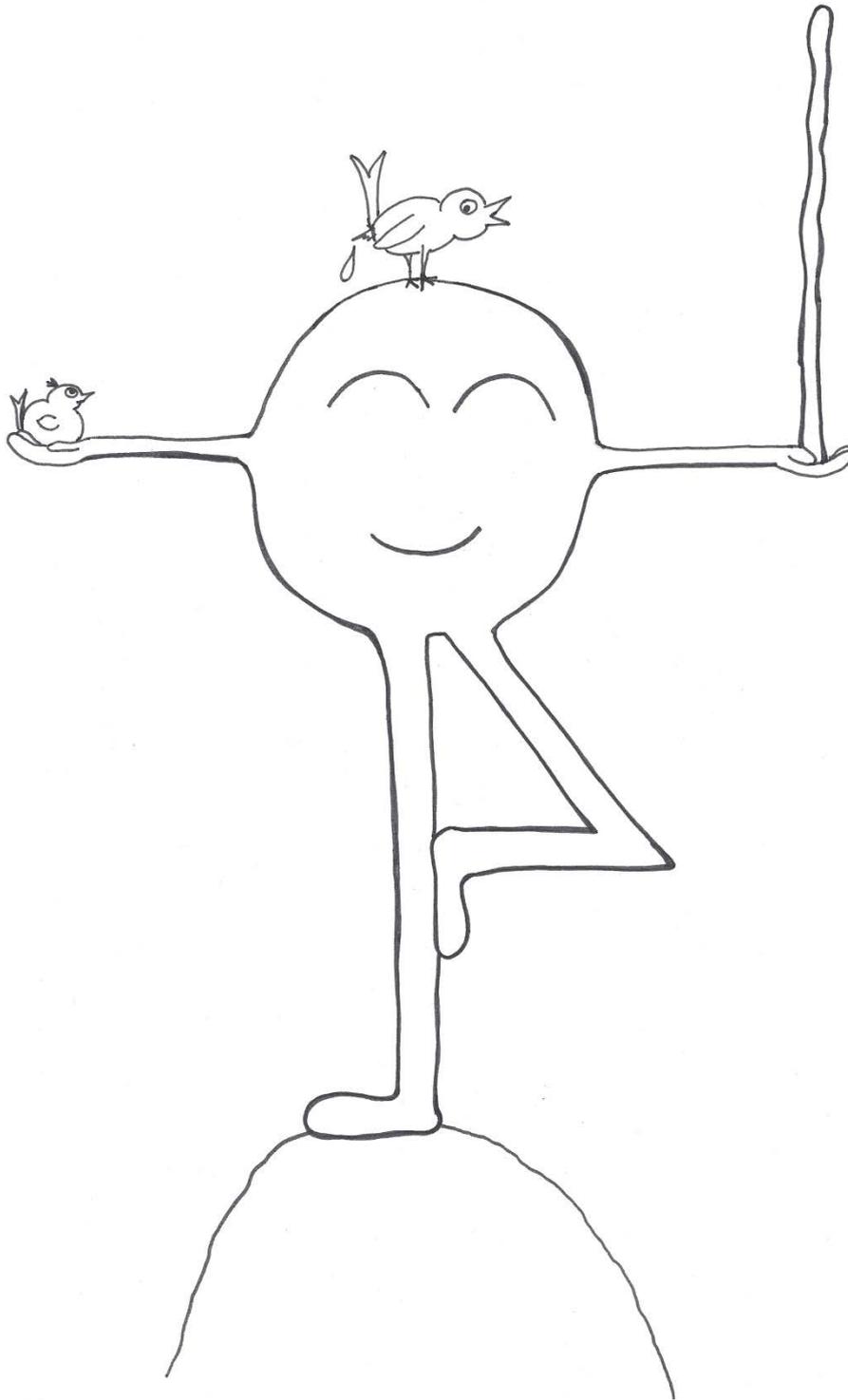


Figure 3. A holistic system.

Chapter 2: Gateways to the Unknown

DreamingRocks: The Powers of Nature and Their Messages

Some of us are living at the ocean. We see the seagulls flying and floating in the air. They are mastering the wind and surrendering to its power. We feel the ocean waves splashing around us during high tide. We surrender to them since the beginning of our time. During our birth, we were in touch with the center of Mother Earth. She brought us to life. Her fire is still in us, as a hidden memory from ancient times. You can see this power during nighttime when we are dreaming with you. The mist around us looks like steam, and the shadows you see are part of our original nature. We are in touch with the dreaming source. Mother Earth talks and we listen. Earth, water, fire, and air are our magic vocabulary, our channels of communication.

Has the wind ever talked to you on the mountain? Have you listened and understood its eternal message? Were you able to let the wind breeze through you? Did you notice your own transparency as the space between what you call the atoms? How often have you looked at a fire and wished you jumped over it? The children do that here on the beach on a warm summer evening.

Have you ever become a burning flame yourself, and have you burned yourself to ashes only to rise with the feeling of being reborn? Have you ever enjoyed surfing on a wave or standing under a waterfall? Were you able to let go to feel this amazing power of nature that we DreamingRocks live with every day? Every storm brings us closer to our essence and inspires us to get in touch with the center of Mother Earth, and to listen to her dreaming. Someday, when you touch us, we hope that you become an essence dreamer, and you understand that nature's power is a way to get in touch with the earth's ancient wisdom.

Peter: The Universe and Our Cosmic Body—Who Is in Charge?

There is a most natural way to get in touch with my own essence: listen and feel into powers that I have no control over, that are simply bigger and more spacious than my normal self. These powers are the entrance into a hidden world beyond consensus reality that I can only surrender to.

Have you ever felt an opening up to the space around you? It is something you cannot push. Sometimes, it happens on a mountain top: you become that vast space and completely lose sense of your personal limitations. Embracing a whole mountain can be fun!

Now, let us be more realistic and look at the moments when you forget time, when you enjoy the present moment so much, like dancing to your favorite piece of music. Where did your travel beyond time take you? This is what DreamingRocks seem to experience every day—eternal time while listening to the songs of nature.

My body has the capacity to get in touch with the infinite while experiencing breath, heartbeat, emotions, all kind of energies that run through me and that we really do not have under our control. My breath could be one of the best teachers. I can stop breathing for a moment, and then this amazing power enters me and forces me to let the breath back in. I am in fact being breathed all the time.

When I get beyond the usual content of my emotions and feel the basic energy, again I get in touch with something that moves me deeply. A fear turns into awareness, while sadness brings me home into the depth of selves. I only have to listen or feel in a different way, like putting a lens on my daily experience, and get to the first tendencies and roots of the energies that we feel. Then, something unfolds that is close to my dreaming at night. A different story unfolds, the story of my mystic roots.

Night dreams are also a good example of something that happens to me (a secondary process). I can get stuck in the pictures or unfold the messages behind the obvious theatre. Even a most difficult nightmare has a message for me coming from a place of wisdom. I seek to learn and practice a sentient awareness that allows essence to shine through day and night.

If I can surrender to the powers that are flowing through me, I may get in touch with my deepest self. My physical body turns into a cosmic body with energetic gates into the unknown. Here is my favorite example. Pick a red, juicy apple from a tree, and take a big bite. Enjoy the taste and forget about space and time around you. Let your sense of taste take you to your inner universe, enjoy that space and the sensations, enjoy every bite, and bring that red, juicy apple home inside!

Contemplate for a moment, are you loving the taste of the apple, or does the apple love to taste you? Consider it for a moment, even if you think this is crazy!

Process Theory: Processenergy, Flirts From Essence, and Dreamdoors

A spark of a light, a subtle breeze, a heartbeat, a simple breath—these are signals that we can also call *flirts from essence* (or simply *flirts*). When we engage with those signals, following our natural attraction, they have the potential of taking us to our inner home, and letting us surrender to our deepest self. These signals contain what we could call *processenergy*.

The question is, where does the process take us? If we define process as unfolding unknown parts of ourselves and bringing them to awareness, then still there is the question of what unknown parts do we unfold? With flirts, we unfold our deepest power places and our connection to this universe. Naturally, this cannot be pushed, it only happens when those subtle signals that we call flirts occur and are noticed as

potential messengers. Then the processenergy behind these subtle signals will take us into the unknown.

In the following chapters, we explore what kind of rollercoaster ride that could be. For now, I would simply say that our awareness experience of signals and flirts is structured by *awareness channels*. There are visual, audio, body feeling/proprioceptive, movement, taste, and smell channels. Further, there is a relationship channel dealing with other people, and a world channel dealing with the world and its challenging situations.

A most interesting perception is that every channel has a beginning focus and an end. Signals travel in consensus reality and dreamland, and may transform into subtle tendencies in the creative void called zero space. This is not a one way street! The other way around is what resembles our usual perception. A first tendency born in zero space, the essence level, makes its way as a tiny flirt through the near-essence level and into dreamland, and we only begin to notice its effects as a signal in consensus reality. Most of its origin seems to be hidden from us.

It is fun to turn this around and to catch a signal, go deeper into dreamland, go to its first tendencies, and finally end up in the black box of the dark unknown zero space. To go to the roots or first tendency of a signal before it turns into a symptom in consensus reality, we call using sentient awareness. It is a subtle method for noticing flirts.

There seems to be a process intelligence that fuels the tendency for signals to eventually unfold access to essence within us. The logical consequence is that essence is right among us everywhere, and that its signals are everywhere and ready for us to recognize.

The holistic tendency of a process we can call the *processmind*, a kind of matrix or net that covers the whole universe. We do not see or experience it directly because quite literally the holes of the net are enormous. This processmind we can experience

through getting in touch with *processenergy*. When we follow a flirt from essence and its processenergy, then *dreamdoors* open, as the signals and energy travel through an awareness channel into dreamland, then into the realm of near-essence and essence. The dreamdoor into essence could be anything you notice, anything that flirts with you, or anything that is your current process. We call it flirt because it is like a momentary attraction. To learn how to get in touch with flirts and practice what I call essencework, we start first with signals which are more obvious for unfolding essence, and that can lead us to our deepest places inside of us. The most subtle information that I can detect through sentient awareness, I call flirts.

An Awareness Exercise: Working With a Flirt From Essence

A) Be spontaneous and notice what catches your attention. What is flirting with you? Become especially aware of signals like light, sound, breath, heartbeat, pulse, some spark of energy, like needles in your toe, or anything else that catches your attention.

B) For the sake of this exercise, let us choose a sensation of needles in your big toe. Catch that moment of the stinging needles, and slow it down. Get close to the tingling sensation and imagine its first impulse. Become that first impulse, that first sting, yourself. Be very slow in unfolding the sensation within your body.

C) Can you sense a figure that has ignited that sting inside of you? Play that figure a bit and get to know its qualities. Add awareness channels to unfold the experience. Now, find the essence of that figure, its first tendency, or its roots by noticing the most subtle signals in your body. Let your body dream and use sentient awareness.

D) Can you sense the energy behind the signals and the dreaming source? Follow your deep dreaming process to its roots. Find the dreaming source and sense it in your body. Feel the space and atmosphere.

E) Your dreaming body might possibly be filled with lots of energy by now.

Enjoy whatever you experience. Bring it slowly into your daily reality by opening your eyes if you had closed them, and by slowly starting to move again as you notice time and space around you.



Figure 4. From consensus reality signals to flirts from essence.

Chapter 3: Lucid Presence, Meeting the Dreammaker

DreamingRocks: A Drop in the Ocean—An Ocean in a Drop

Now, here is a riddle for you: Are you like a drop in the ocean or are you like an ocean in a drop? Are you confused now? Great! This is a journey into the unknown. What do you expect!

We, DreamingRocks, enjoy this double awareness. Because we are dreaming, we are able to shift our reference points all the time. Ha, and you think we are not moving at all! There are many of us and within this nation of rocks, we share a great diversity. As we feel like a big diverse community, we are part of this universe. In fact we are a very small part of this universe, considering all the stars, black holes, and all the space around us. So, we are like a drop in the ocean, just a small part playing its role. On the other hand, we are dreaming and most of you do not know our inside space. If you ever have visited a cave, a huge cave where you could hike around for hours, perhaps you got a feeling that something special is going on here inside of us. Sometimes you can listen to the echo of your voice and your voice seems strangely altered coming from a different space. We call this our inner universe, a deep dark space, the origin of our dreaming. So, even though a rock might be just like a drop in the ocean, it carries a whole universe inside, an ocean in a drop.

We enjoy this universal play between almost nothing and everything. We realize that this is the essence of the creation process. We see that you humans have the same potential. You have babies and you love them and take care of them in many beautiful ways. A small child is held by a whole universe of love. You seem to recognize that this little baby holds a whole universe inside, that the whole potential of human consciousness is imbedded in that human seed, and that the whole potential of dreaming is unfolding even before birth. Now, we wonder why, over time, you get out of touch with being a

drop and being the universe. You break this union, and become unconscious about your inner universe and the outer universe, let alone the fact that these two parts have never been separate in the first place. Unfortunately, this union seems far beyond your reach, then.

We like to support your journey towards self-realization. We never had the urge to separate, partly because our name is already representing a community. How could we support you best? Perhaps, we could help you to touch the essence of your dreams, and to touch the power of the dreammaker that resides in our deep dark caves. We welcome the darkness and the spaciousness every moment. You get in touch with this place through deep sleep. We feel that your sleep resembles a lot our original nature. What you call asleep, we would call being awake. Let us discover where we meet!

Peter: Self, Non Self, and the Dreammaker

On a personal level, I was always interested to find out what this entity is that we call the self. I noticed that it is not as stable as I would like it to be. It seems more like I have different ways to expand myself and to restrict myself. When I feel small, I have a tendency to shut the world out and to be defensive about what I share. When I feel expanded, I feel a certain generosity and a wish to relate to other people from my heart. Now, this feels like an unpredictable rollercoaster even after many rides. What if behind those polarities would be a metacommunicator who is holding me like a puppet on strings? What if there would be a power behind all my experience that leads me to feeling small and expanded?

I started to contemplate—if there is a self, there must be a nonself, simply because in a universe with a holistic tendency, there must be both. What if this nonself could be

the entrance gate into a different world beyond the pushes and pulls, the struggles of our consensus reality?

If I already agree that these struggles are coming from my perception, just as my viola sometimes sounds like a screaming mad person and sometimes like a star tenor, how would my perception change, if I could find this place where self and nonself would not matter?

I thought about beginning with my night dreams. There I saw myself shifting assemblage points all the time. My small self could be chased by big spiders and my big self could jump around like Spiderman. Interestingly enough, when I woke up and partly remembered those dreams, no matter what the images were, there was also a strange energy and space around me that seemed to be meaningful. It felt like there was a possibility to take the energy of dreaming into the daylight.

When I went deeper into these symptoms directly after waking up, going to their first tendencies, I felt an entity behind this process, a *dreamfigure* of some kind that seemed to guide me through this process. Then, I noticed my impulse to get into daily activities and the whole dreaming energy vanished within seconds. What could I do to not lose this sense of dreaming power?

I contemplated again, if this place at night is somehow connected to a nonself, something that I cannot actively control, then this nonself must really like not-doing. Not really knowing what this means, I had an intuitive feeling that whenever I would give myself a moment to pause before unconsciously running into my daily activities, and to search for an impulse that would naturally occur out of not-doing, somehow a dreammaker was involved and a dreaming energy unfolded the process.

Here is an example—I used to hate washing dishes. My back started to hurt after a minute and the overall action seemed to be repetitive and not very creative at all, it was

boring and stressful. Now, sometimes I leave the dishes until the morning because I am simply too tired to do them at night. This one morning I thought, why not approach the sink and start with not-doing?

I was still in a dreamy morning mood and the brush in my hands was slowly sliding over a dirty plate. I noticed there was a lot of space to contemplate my action and I became creative in watching my arms move and how the dishes seemed to clean themselves without me being much involved. I had time and space to plan my day while in an almost meditative way, and sometimes even had fun splashing around with the water. I started humming a song. There was truly a dreammaker at work.

Process Theory: Lucid Presence: Awake, Asleep, and Everything in Between

A process that is unfolding can be seen like a dream at night. It is an image or a story that usually differs from our normal day experience. Whether it is extremely joyful or extremely scary, it is something that is partly unknown to us. There are ways to make this useful for us 24-hours a day, meaning that we have the capacity to dream also while we are awake.

During the day, like during the night, this dreaming is not limited to just images, as it involves sound, movement, feelings, as well as sometimes taste and smell. We know that people at night are not lying still while dreaming, and are sometimes making a lot of noises. When we gain more awareness around this dreaming process, we call this *lucidity*, being conscious about dreaming. Because that term is usually reserved for becoming lucid during night dreams, there is a way to expand the definition to becoming aware of the signals and flirts during the day that lead us into a dreaming process, simply becoming conscious that we are dreaming while being awake all the time.

The method to become lucid of day dreams is to notice those hidden signals that show parts of ourselves that we usually do not share consciously with others. A most common example is our second face. Notice the facial expression of someone who is talking to you, how does he/she communicate with his/her face? Then catch the moment after a person has said good-bye to you, if you can take a glimpse at their facial expression and notice the difference. When we are not watched or in communication, we sometimes show our second face. People who smile a lot turn to their hidden sadness, while people who are very active show signs of exhaustion. This second face could be a dreamdoor into the deeper dreaming process that wants to unfold itself more consciously in consensus reality.

Another most exiting way to expand the definition of lucidity is to catch a signal and our engagement with those signals before they turn into day or night dreams. This subtle sentient awareness happens when people avoid car accidents by noticing a subtle move of another car just before the whole scene unfolds itself. Some people have the gift to slow down what they experience in order to have more time to respond.

The pathway to this sentient awareness and the unfolding of the dreaming ability is by actively working at the edges to falling asleep and waking up. Most of the time, we are simply too exhausted to fall asleep consciously. At the same time, when you become aware of your tiredness and you allow yourself to follow the signal to its roots by getting in touch with the sentient awareness of your body, you can actually experience the dreammaker inside of you. Your dreaming body turns into a *cosmic dreambody*, meaning that you are in touch with some power that makes you dream and your body is expressing this through symptoms and subtle signals that you can follow right into sleep. For some people, this allows them to stay lucid even during the night dream.

More fascinating though, is the fact that we learn to experience our own tiredness as something that is not against our awareness, but actually asks us to become whole and include this dreaming power into our daily lives. When we wake up in the morning and give ourselves time to follow the waking up process, we can experience staying in touch with our cosmic dreambody in not only remembering the images of a dream, but also feeling the space around us and in us, the processenergy that comes with those images, and perhaps even the dreammaker, the processmind that is silently initiating and organizing our experience. This awareness I call *lucid presence*.

An Awareness Exercise: Getting in Touch With the Dreammaker

A) Choose a day to practice when you do not need an alarm clock. Notice how you wake up slowly and notice your images and body feelings. Enjoy this space of waking up and slow it down.

B) Notice your possibility to engage with signals that come from your body. This could be a body symptom, a spark of energy, a distinct feeling of some kind, an image, or anything inside you that attracts your attention. Pick one signal and use a subtle, sentient awareness to explore its qualities. Unfold it slightly and practice not-doing in order to stay in touch with the dreaming process. Let a flirt catch you!!

C) Chose one dreamdoor while enjoying being half-asleep and half-awake. This could be for instance a feeling behind your eyes, a certain pressure and space. If it is an image, then do not get lost in the story behind it.

D) Stay with the momentary energy of that image or other signal and follow your awareness to the roots of the symptom. Sometimes by going to the roots of an image, the image becomes smaller or vanishes all together. What remains is a subtle flirt.

E) Use a dual awareness—notice your perception of space and time around you and keep unfolding the power of the dreammaker through sentient awareness focusing on your dreaming body. Allow yourself to get in touch with a figure that sends you the subtle dreaming signals. What kind of qualities does this figure represent? Feel even more into that figure and become one with it. Feel the energetic presence in your body.

F) Go to the roots of this figure, asking where does it come from? Follow it into its space and sense of timelessness. Perhaps, go to its feet and feel the ground underneath. Minimalize the figure until it perhaps vanishes altogether. Get in touch with the primordial ground, your deep sleep, as zero space.

G) When you are ready open your eyes slowly and get in touch with your day reality while keeping in touch with your inner space. You could also repeat the exercise from the place that you are now. It is a journey into infinity.



Figure 5. Source of dreams.

Chapter 4: First Relax and Forget Your Ordinary Self

DreamingRocks: Enjoy Our Nature and the Elements!

We notice that humans are taking vacations. It seems to be a sudden change of behavior. We see you having fun and we see you relax. While in a busy day, you seem not to notice us very much, all of sudden you take pictures of us fitting in as many family members as you can. Are you keeping those pictures as a memory of a great time for the rest of the year?

During the year, there seems to be an imagined figure pushing and pulling you in directions that you obviously do not like. Now, you are yourself and we enjoy this state with you. We do not know how not to be ourselves. So, we must be on vacation all the time. Some of you are enjoying yourselves all year long as well. So, you must be on a vacation while you work or work is simply enjoyable for you.

During the year, most of you leave your homes to go to work, and when you return, you seem to have a little vacation as well. When you go on vacation, most of you leave your homes as well. We see you on the beach or in the mountains, and you having fun with your children or fun being a child yourself. We love your relaxed playfulness. We hear you laughing and enjoying the sun. You fly kites with the children, jump into the ocean waves, and you draw pictures into the sand. You enjoy nature in a playful way, and so you play with the elements fire, water, air, and earth, and momentarily, you seem to forget your ordinary self.

You become a seahorse in the water, a sand figure on the beach, a flying seagull in the air, or a baked cookie under the sun. You enjoy this play with the elements and you stop the play when it is not enjoyable anymore. Sometimes, we see you return to the same vacation spot every year. You seem to know what to expect and you know how to relax. Good for you!

Peter: Create Your Personal Vacation and Your Personal Power Place

Going on a vacation is not so easy for everyone. When I was younger, I had mixed feelings about vacations. I saw my family getting into arguments over things that they simply did not have any time for during the rest of the year. Leaving your work routine and getting to this empty space called vacation can be a challenge.

So, some of us bring their work attitude to their vacation time, and run marathons, climb steep mountains, or look for the highest wave to surf. This is all fine, if you can enjoy it from a place of being at home in yourself, or being at ease with yourself. Nevertheless, most of us leave their homes when going on a vacation.

Now, there are ways to create your home wherever you are. The characteristics of your inner home could be like a shelter, a place of resource, and maybe it offers a hot bath or a good meal, as well as enough sleep and relaxation. There is a great diversity among us how we enjoy being home. General criteria would be fewer challenges and more resources, whatever this would mean for you personally. I love to improvise music at home, while others love to play cards. When we go on vacation, many of us enjoy nature and the elements become our momentary home.

The way of how to do this depends on my culture and environment. I would not swim naked on a public beach unless it is the consensus reality there, and I would not sunbathe in the desert. So, if you create your personal, mostly challenge-free vacation place, and you turn it into your personal power place by inviting nature to support you, then you can get in touch with a near-essence state of personal relaxation and detachment from your ordinary life.

However you create your surroundings has a direct impact on your feeling at home inside of you. Then a next step could be your task to bring this state home. When you return from a relaxed vacation, bring this attitude with you into your daily life. Most

of us return to their ordinary personality within a week. How would it be possible to keep this vacation place inside while being back at work?

I must say that as a musician I had the privilege to enjoy my job even while working hard. Not every rehearsal is a pleasure. It is a personal challenge to learn a new piece, master the technical requirements, and learn how to play together with others. Then, there comes the concert, everyone has to shut up, no discussions anymore, and no one stops the flow of the music. At this moment the magic returns, and the soul of the music becomes a resource for the musician. One gives and receives at the same time, in an extraordinary working environment.

Process Theory: Supporting the Primary Near-Essence Process

When we decide that we do not want to be challenged by anything and we simply want to go our usual ways, then we experience our *primary identity*. We do not go to unknown places and we like our predictable ways of behavior. Now, going to a personal place of near-essence complicates the matter because many of us are actually not identified with being at home and enjoying ourselves. Our ordinary selves are sometimes more identified with being a hard worker, a caring mother or father, or any other role that does not necessarily allow us to feel our deep sense of home inside. So, when I talk about a personal near-essence realm, it could still be fairly unknown to you. I identify this realm as near-essence because here we find our personal deepest home inside of us. On the essence level our identity is not personal and is nonlocal.

A personal near-essence place is primary when it fulfills your expectations and does not challenge you to go to the unknown. It is very important to cultivate such places for a long time before you allow yourself to enter new territory. Why is that so important?

Here you find your individual place of power and you learn to enjoy the beauty of your unique way of dwelling near-essence. Your primary place near-essence is like your own little garden, where you grow your vegetables your way. Once in a while, you may say “hello” to your neighbor and you wave with your hand above your garden fence. All those little beautiful gardens need to be recognized and respected before we start exploring our common ground as human beings that we call the essence level.

Common ground is mostly unknown territory for humans. This is one reason why building relationships across cultural identities is so challenging for everyone. What we obviously have to learn first is to take good care of our own little garden, learning to be at ease with ourselves, learning to accept ourselves and find our personal home, a personal safe place, even a place that fulfills our expectations of a good vacation.

This I call a primary near-essence process. Here, we get in touch with the primary nature of earth, water, fire, and air. Primary is nothing objective. It simply means you get what you expect. If you like to jump into cold water and you fulfill your wish, then you have followed your primary process. If you like warm water and you take a hot bath at home, then this is your primary water experience.

This diversity of a personal near-essence level experience comes from your personal near-essence dream, a so-called high dream. This is not to be confused with dreams coming from dreamland. In dreamland, you will find all of the dreaming images and signals in other channels that fuel our conflicts, our feelings of not being home, and our fears of separation. Dreamland also contains the individual feelings of oneness and deep self.

Here on this level they are feelings, like a taste, like an at night dream that disappears during daytime. On the near-essence level, a dream turns into a vision, a deep personal experience. This level recognizes our deepest personal selves as something

deeply democratic. *Deep democracy* is an attitude of respecting the diversity of our experiences in the world and inside of us. Personal experiences do not come with a scale from 1 to 10 that would evaluate their validity. Deep democracy, on the near-essence level, appreciates your unique expression of being at home inside, and your personal connection to the universe.

An Awareness Exercise: Unfolding What Makes You Feel Good

A) When you think of going on vacation, which element would you enjoy the most: earth, water, fire, or air? What place in nature would you prefer to enjoy this element to its fullest extent?

B) What is your primary way of getting in touch with this element? Perhaps, it might be sitting at an open fire, swimming in a lake, or going skiing?

C) Now, take a special moment of vacation enjoyment in your imagination and slow it down to feel more of the intensity. When you swim, imagine swimming in slow motion, or if sitting at the fire, slow down the movement of the fire.

D) Go to the root of the experience, the first tendency and experience that first impulse of the element. Let that first tendency spread in your body and imagine your element being a figure. Then, let that figure wander around in your body and find a home, a place of great resonance.

E) Let the figure live there, and imagine what qualities your inner home must have to satisfy your near-essence dreamfigure. Embody those qualities and add awareness channels to integrate the experience.

F) Now, from your vacation home inside, come back to your consensus reality and take your inner home with you wherever you go!

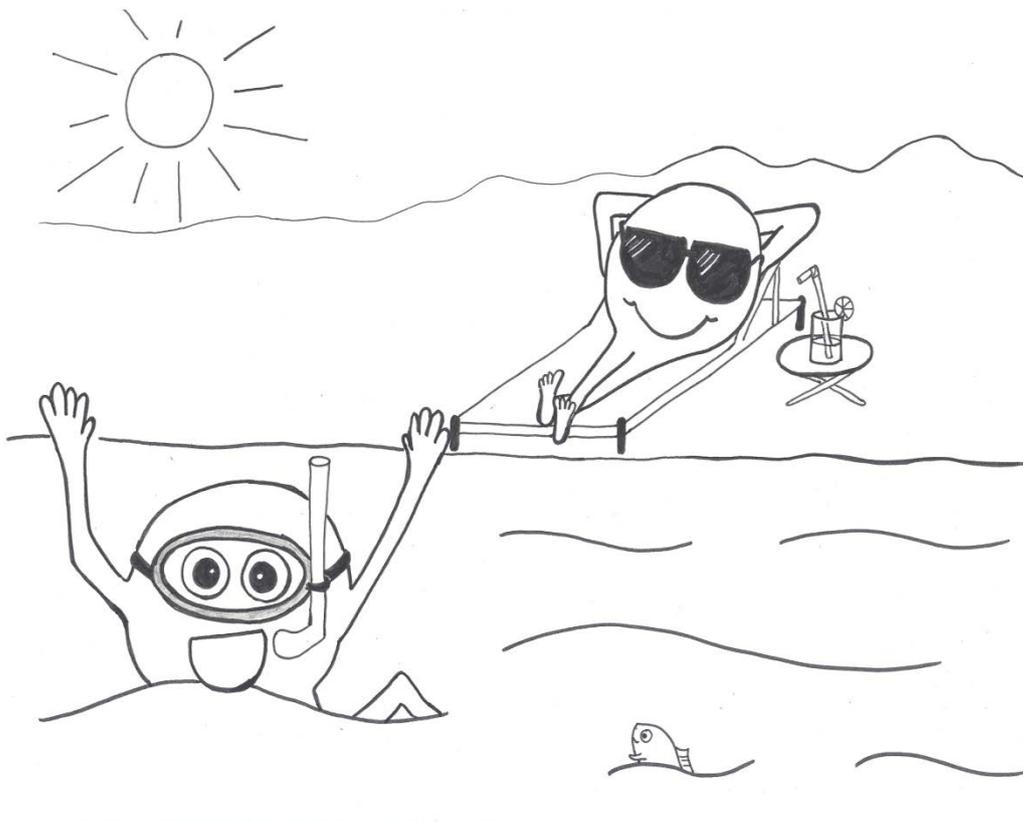


Figure 6. The self on vacation.

Chapter 5: Moving Beyond the Obvious—Zero Space

DreamingRocks: Night on Earth and the Wisdom of the Moon

Have you ever been on a moonwalk? Sometimes, when the moon is shining bright, some of you decide to join our dreaming time and decide to hike at night climbing on a mountain. First we were upset! How dare you disturb our dreaming journey! Then we noticed something about you at night. You seem to be much better prepared to meet the unpredictable side of us. The way you walk shows awareness. You are so close to your feet, as the less you see the more you seem to feel. This pleases us! We like your sentient awareness at night. Every step is a sentient adventure for you. You relate to us with great respect and we invite you to dream with us.

The moonlight gives you an opportunity to see a different world. There are shadows behind trees, waiting to jump at you. Noises of animals sound like they are following you wherever you go. It is an unpredictable journey for you embracing night on earth. So, what is out there for you at night? Why do you like moonwalks?

You always seem to return home with a sense of satisfaction. Did you master your fear at night? Did you learn something about darkness? Could you sense our dreaming power? Yes, the world turns into a magic place at night! The moon follows you on your hike, as it is so different than the sun. The moon allows you to get in touch with the dark space inside of you. The moon knows this side well. It also has a hidden side. We love when you enjoy our nature during daytime, and we are amazed by your courage to meet us at night. This is your journey into the unknown.

Peter: Light Without a Shadow, a Torch, and a Mobile Phone

Every power in nature has the potential to comfort us and to challenge us as well. On a lovely spring day, we enjoy the first warm sunrays, on a hot summer day we are

looking for a good place in the shade. We welcome a fresh breeze on a warm summer evening, and we are challenged by a storm at night. Water quenches my thirst or I may drown in it.

Some places where I feel at home during the day turn into my personal horror scenario at night. I go down to my basement to grab a nice bottle of wine, the light shuts itself off, and I feel trapped in the dark space. It seems like every place has an obvious and a more hidden side.

Earth, water, air, and fire can be comforting or challenging. I was always curious to investigate a phenomenon and to find out about its deeper qualities. When you look at a painting for the first time, it is two-dimensional. Have you ever experienced after a while of focusing on it, that it turns into a three dimensional scene? Sometimes the eyes of portraits seem to follow you, and so it is with sound.

At first, you find it simply beautiful, and then the sound penetrates you and opens up your inner space of resonance. It touches your deepest places and echoes through your dreaming body. We have a choice of and in perception. This choice conducts our unfolding process. Am I looking at the moon or do I get in contact with its hidden side?

Many years ago, I spent some time in a Buddhist monastery in Japan. The masters teach you about the great radiating light. They did not call it sunlight or moonlight, rather they called it the light behind the light. Now, this seemed to be a riddle of some kind! One day my master and I were sitting in his office again. He used his computer to translate Japanese into English for me. Even though this was the most ordinary place, I felt like asking a profound question. "What is the nature of this great radiating light that eventually leads you to enlightenment?" I expected silence and no answer. My master was very practical. He got his flashlight, turned it on, put his mobile in front of the flashlight, and said, "No shadow!"

He pointed out that with an obstacle in front of the light, still there would be no shadow. He seemed to have a different experience of light than I had. He was able to go to the first tendency of light, its roots before it creates a shadow as well. He was able to go to this place, the origin of the light before it splits into light and shadow. He had mastered his journey into essence and called what he found “the light behind light.” By the way, he would not call it enlightenment!

Process Theory: Refining Awareness of Flirts

Every flirt has an obvious side and a hidden side just like the moon itself. The obvious side is known to us. If you want to bathe in moonlight, that is very safe. You are not likely to get a “moonburn.” Nevertheless, it is a useful flirt. It can open your inner space for light and some kind of stillness or anything that you find comforting at the moment. We could call this your primary awareness of a flirt. For instance, in the desert, the primary part would be a flirt from the burning sun. In Iceland, it would be more likely the warming nature of the sun. This depends on environment and culture. A wild naked dance that stimulates you to go to essence could be something normal in your community or something most outrageous. The more unacceptable it is, the more secondary attention will be involved in the journey towards essence for you.

A secondary aspect of a flirt is something that you do not expect to show up, the hidden side of a signal, like the hidden side of the moon. When you allow yourself to travel to the hidden side, you might still encounter a calm still place, and yet there will be more unpredictable qualities waiting there for you. You will meet your own hidden side as well, secondary aspects that go beyond your expectations. Now something interesting is happening. Primary aspects of flirts, like a spark of light or a special sound take you to your personal near-essence space. With your imagination, you create for yourself your

individual sanctuary, your individual near-essence level. If the secondary part of a flirt is recognized, like the darkness behind a spark of light or the stillness behind a special sound, it has the potential to take you beyond your beautiful garden into some infinite space that people from different cultures all seem to know about and share in tales and poems.

I mention tales and poems because this place is way beyond usual words. It has the characteristics of a primordial ground that I call zero space, or the essence level. It is very challenging for most of us to touch this place because to us it seems to be like death or like a rock that does not move. Only with time, we understand that this space is always present in us and around us. This dark, empty space is there before and after the creation of humanity.

It is a place we encounter every night during deep sleep. We resist accepting that this primordial ground is part of everyday life as well. It is our secondary attention that helps us to get in touch with it. This is challenging, scary, uncomfortable, and in the following chapters we will meet the edgefigures that warn us about going into the unknown.

An Awareness Exercise: Developing Secondary Attention of Primordial Background

Sound

A) Imagine church bells in your neighborhood. Listen with an open hearted child's perception. It is Sunday morning and you just woke up. You are still lying in your bed and listening to the sound of the bells. There are certain harmonies, rhythms, a certain randomness, and you let yourself get absorbed in this sound. Perhaps it reminds you of Christmas, a wedding ceremony, or some other festivity. Enjoy the magnitude of sound!

B) Now go deeper. If you let yourself get closer to the sound, imagine being in the bell tower or close to it. What do you hear and feel? Is there perhaps a vibration of waves entering your dreaming body? Can you catch the moment when a bell is hit? Can you catch the beginning of the sound?

C) Who would be the player of such bells? What is the energy of this playing figure like? Embody the movement of this player in your imagination while you are still lying down.

D) Now, you hear the bells slowing down and the sound becoming softer. Follow your awareness of the sound and also the playing figure. Let the playing figure return to stillness while the sound of the bells is vanishing.

E) Move to the secondary side of the sound. It is the stillness behind the sound! Listen to the stillness and how it fills the space around you and inside of you with silence. Imagine the sound rather than just vanishing, travelling into space and disappearing in space. Follow the travel into the infinite.

F) Now, go back to the playing figure, its stillness and infinite space. Become that figure and embody its qualities. Let stillness and infinite space spread over your dreaming body.

G) Realize and experience now, when you return with your awareness to ordinary life, that this space and stillness potentially stays with you and guides you through consensus reality.

Zero space is the home of the dreammaker. Through your dreaming process the world inside of you and outside of you is manifesting in consensus reality.

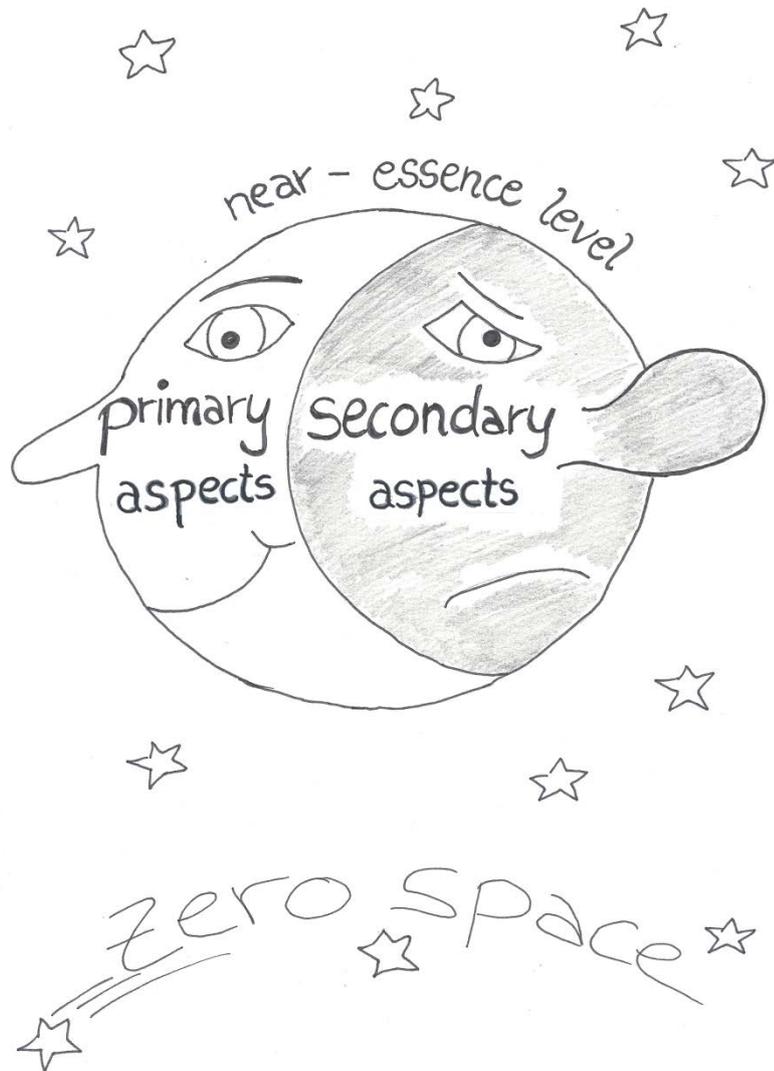


Figure 7. Aspects of the near-essence level.

Chapter 6: “Not Two”—A Japanese Mountain

DreamingRocks: Why Are People Climbing Mountains?

Some of you take the steepest trails up a mountain. What are you looking for? When you reach the top, you seem to feel a sense of completion and satisfaction. Then, you realize that you have to hike down again. Another challenge is ahead of you. It is not simply fun for you to climb us. You meet your resistance, you meet your limits, and you travel beyond your current potential into the unknown.

Some of you never reach the top. They die in a snow storm or an avalanche, or they fall asleep at night and never wake up again. Some of you give up and start to hike down again. We sense your struggle, we witness your victory, and we accompany your failure. Struggle, victory, and failure are all part of your self-realization.

We do not judge your experience. Realizing that you need to give up could be your personal victory. You meet your edges and you learn from them. We provide the role of the edge holder because we do not move. On your trails, you meet invisible gates, sometimes the doors open, and sometimes not. For us, this depends on how much you respect us and how much you are able to listen to our messages.

We send you dreams once in a while. Those dreams contain answers for you, and how to become one with us. Listening to us could make the difference between enjoying our playgrounds or dying in our graveyards. Then you say, “Oh, I had a vision last night.” Your vision will take you to your destiny. Some of you know that the message came from the DreamingRocks.

Peter: Living at the Edge to Zero Space

If you simply enjoy zero space, please self-reflect and ask yourself—Is this a certain feeling, an image that I have, or am I having a solid mind/body experience? There is a feeling of freedom.

Some people enjoy this while smoking a cigarette and the advertising industry supports this feeling. A mind/body experience of freedom is different. The experience goes beyond the audio, visual, body feeling, and movement channel sensations. When we go beyond the roots into the dreammaker's space, beyond first feelings, we may access the first dreams behind the first intention of a dream.

Real freedom only happens before the first lay-out or the first map or life myth catches up with us. This is a difficult journey. Going beyond our ordinary perception challenges our sense of reality. A deep insecurity about what is real or unreal might follow. Your assemblage point and identity are shifting. There are moments in life when the difference between a feeling and an experience are very clear. You might know a feeling of dying when you have a high fever only to feel refreshed when the fever is over. Your experience of dying will be one of the most profound gates of experience that you can walk through. Perhaps you meet your original face.

Love could be another gate. A feeling of love is mild in comparison with the inflamed heart that drives your passion. Your deepest profound love makes you take off all your clothes. Your coat of protection is a few sizes too small to embrace your expanding self. Your naked self walks through the gate and meets infinity.

Altered states of consciousness and irrational or nonconsensus reality experiences occur at the edge to zero space. Our ordinary self realizes that the experience that is offered to us will not be easy to grasp with our daily vocabulary, or our daily consciousness. Now, if you simply enjoy zero space and you do not meet any edges

there, then please go on to another chapter. If you are still interested to continue, here is a personal story. I have climbed Mount Fuji in Japan twice. Mount Fuji is like the center or the heart of the country to Japanese people. A few hundred years ago, it was still an active volcano, a true burning heart. You can still feel this past today when you walk downhill for many hours through the ashes.

Mount Fuji or Fujiyama holds a special secret for us. Yama means mountain. Fuji in ordinary Japanese language means not-two, *fu-ji*. I was surprised to find those letters in temples that were connected to worship of this mountain. The “not-two-mountain” represents the origin of our existence before the split into many parts, and climbing this mountain offers us a return to this oneness, or not-two.

When I started the climb with my group, I noticed that many of them carried small oxygen bottles with them. It is the highest mountain of Japan and all of sudden I felt more than respect, I felt afraid of this journey. Well, to cover up my fear, I decided to have fun and I was one of the fastest climbers taking risky trails that cost me a lot of energy, and there it was all of sudden, an invisible gate.

I lost my breath and I collapsed. The situation became quite desperate because when you grasp for air you feel even more that there is not enough for you there. So, even the small oxygen bottles did not help me. Then I got a message from the mountain. Let go and die, slow down your breath, breathe out more and more, let your breath become shallow and die. This sounded crazy but in my situation I felt that I get closer to death every second, so why not try another method anyway. So I did, I calmed down. I minimized my existence. Some part of me died, I think it was my fear. For the remainder of the climb, I began to breathe very little, and I gave up wanting to be first on top. I somehow became one with the mountain as if the long, subtle, and timeless breath of this amazing mountain merged with mine.

Process Theory: Flirt as a Disturber

Here, we begin truly to move beyond our primary identification. Yes, we all know somehow what darkness is. We have been through illness and accidents, and many times the attraction to return back to light, health, and power is so intense that we do not allow ourselves to experience the deeper messages from this world beyond our daily existence.

Now, on the mountain you cannot escape very easily, and you are confronted with the disturber of your comfort. The flirt becomes your disturber. It can be its primary aspect like a twinkling star, or some secondary aspect that arrives out of the blue. Now what? If you have a chance, you might as well withdraw to your near-essence level, enjoy your home, and I would say “until next time!” For some reason, flirts and their secondary aspects do not give up easily on you. They return.

When you are ready to face your disturber, then you develop a secondary attention. Here is an example: Sometimes your heart jumps. It is irregular for a moment. You become afraid and your breath becomes shorter, which only increases your feeling of fear. When you look at this unpredictable moment and you allow yourself to get closer to it, you will notice perhaps the space between your heart beats, and perhaps the origin of your heart beat. During the time you show such a fascination for something so hard to detect, your awareness changes. Through sentient awareness of subtle signals, your focus changes from fear to the momentary signals that were the cause of your fear.

Now, when you go further on your journey, there could be an edge. It says, “I am afraid of dying.” You can feel those symptoms in your body. The *edgefigure* behind those symptoms, an imagined dreamfigure, becomes the guardian of your life. The *edgefigure* stands at the invisible gate on the mountain, and does not want to let you

through. It takes some skillful negotiations at the gate for the doors to be opened, and I describe them in the following chapters.

An Awareness Exercise: Sentient Work With Breathing 1—Awareness of Zero Space and Occurring Edge Symptoms

A) Let your awareness slightly focus on your breathing movement. Be gentle with yourself. Do not manipulate your breath. Just follow it the best you can. Where in your body do you feel your breath the most, and where is the most movement? If you wish, put a hand there to locate the place better, and to feel the movement more precisely. Realize how your breath is flowing through you. Also notice your possible tendency to manipulate the rhythm.

B) While you follow the rhythm of your breath, focus a bit more on breathing out, and enjoy the possible relaxation that comes with this focus. If you want, prolong your breathing out phase just a bit. Let your breathing in naturally occur when your body feels like it.

C) Now, catch the moment of silence that happens after breathing out. Sometimes it is short, sometimes longer. Do not force anything. Relax and slow down breathing out, and then watch what happens.

D) Slow down your sense of time while practicing, as your awareness catches that silent, calm moment of no breath, and put yourself in the middle of this experience. Become that silent spot, embody it to the fullest extent, spread your experience over your body, if that is your impulse.

E) Now, breathe out even longer and resist for a tiny moment breathing in. You are challenging yourself to stay longer than usual in the silent spot. What happens? Can you feel the resistance to staying silent for too long? Do you feel when it gets

uncomfortable not to let the breath in? Are there symptoms of fear? This is one edge to zero space.

F) Can you locate your edge more and feel its symptoms? Go to the roots of those symptoms. Use sentient awareness to feel their first impulse.

G) Can you imagine a dreamfigure behind those first subtle symptoms? What does it feel like, how does it look? Use awareness channels to describe the nature of your edgefigure. How does it move, sound, and feel? What is its message for you? Listen carefully!

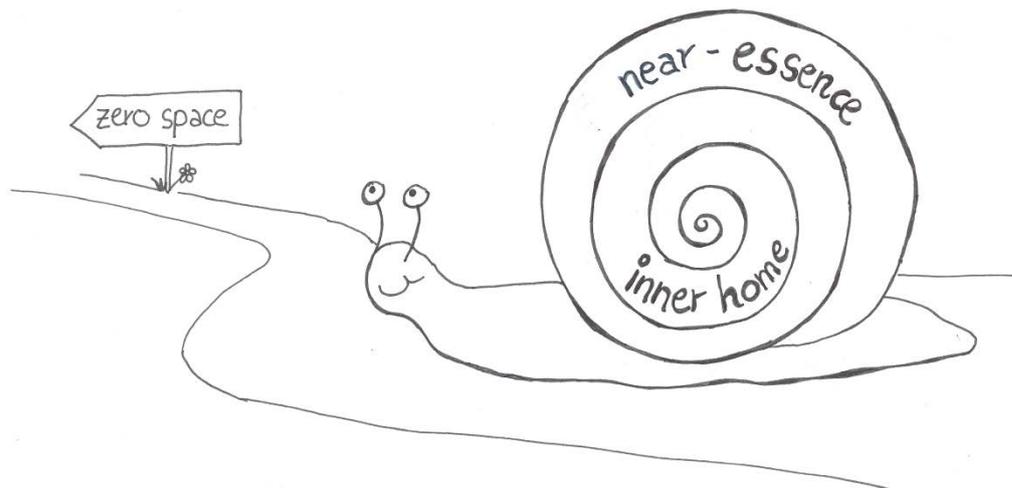


Figure 8. Towards zero space.

Chapter 7: Walking on Edges

DreamingRocks: Your Journey on the Inner Mountain

We are curious why you would climb a mountain? We are interested in what happens inside of you. While we are with you and traveling together with you, we notice changes in your reactions to the challenges ahead of you. Some moments you get angry, and this seems to give you a boost of power and at the same time less awareness to handle a situation. Sometimes you hesitate, and this gives you space to evaluate the moment.

Through the journey we even see your personality change. A seemingly happy person shows signs of despair, or a usually mistrusting person develops signs of courage. You must have an amazing inner world, and flexibility within that world, as well as the possibilities to alter your outside experience in so many magical ways. You see a rock in front of you and it hinders your passage. Some of you, perhaps with the help of others, just push the rock out of the way. Some of you climb on top of it to enjoy the different view, and then go on. There is something inside of you that you encounter, that we sense as an inner resistance that you meet frequently. So, you must be on a journey on your inner mountain!

We notice that your inner experience of the world and how the world expresses itself to you share a close relationship. When you feel tired of climbing your inner mountain, then the real mountain seems incredibly high in front of you. When you feel full of enthusiasm, then the trail seems like a flowing road. Then when you meet unpredictable situations, like a heavy thunderstorm, we are asking ourselves if you have part of this thunderstorm hidden within your inner experience as well.

For us, DreamingRocks, our inner world and our presence in this world feel congruent. The closer you get to us, the more you can feel this depth of synchronicity between our outer experience and our inner qualities. Our inner space is so dark and

empty for us that we developed the capacity to fill it with our daily experience of the world, witnessing all its conflicts, seeing humanity struggle and grow. We have the ability to embrace it all and dream with this world and for the future of this planet. While you walk on edges, we embrace the totality of life. When you have reached the top of your inner mountain, you have moments where this totality becomes part of your existence as well.

Peter: Dancing With Polarities—Living With a Paradox

Embracing the totality of our experience seems like a nice concept with no practical value when we are caught and stuck in our daily one-sidedness. It simply seems out of reach for us at that moment. When we are in the middle of an argument with someone, we mostly focus on their behavior and how they should change to understand our point of view. Because the other side is usually doing the same, we end up cycling a conflict. It is a seeming paradox to be in touch with the deepest part of yourself and at the same time be fully present in the conflict. This would truly be the beginning of embracing the totality of our life. Instead, we experience an obstacle in the outside world also as a closed door to our inner sanctuaries. We argue that the conflict hinders us from feeling at home within ourselves. If we learn to understand that the conditions of our inner life, our dreams and fantasies, are actually creating an outside experience in this world, then we get a glimpse of how we could have an influence on our seemingly unmovable reality. The journey of moving on our inner mountain and then meeting our resistance and inner challenges is a key to the dance with the polarities of life.

When I was in Japan, I was sitting with one of my masters in very cold water. He did not allow us to take a lot of time to start with the tip of a toe. His presence and his ability to see through the experience, and his empathy for my suffering in the moment,

helped me to meet my inner mountain. All of sudden, the water turned hot around me. I thought it was a magic trick at first, but it was a change of my perception that you might also know when you had cold ice in your hand. For a moment, it feels like it is burning your hand.

To embrace a paradox is helpful in many situations. In fact, no one of you needs to climb a mountain in reality. Your inner mountain can be anything that you feel is your momentary or your chronic challenge. It can be an illness, a handicap, or an abusive situation that is part of your body memory. When you find the key to the gate inside of you that stops you from entering your inner sanctuary, then the journey into the totality of life begins.

Process Theory: Transforming Edgefigures Into Essence Gatekeepers

On the journey through the subjective experience of our existence, we have met consensus reality, dreamland, and a near-essence level. Now we are focusing on the essence level which contains the qualities of what I call zero space.

Consensus reality is formed by what is real for us, and when being in relationship and groups, what is real for this relationship or group, often marginalizing our subjective dreamland backgrounds. The fact that there is not always consensus about what is real for someone can create conflicts. According to stories from the past, the ships of Columbus were not part of the native population's consensus reality. Some did not see them coming, and that was a beginning of the conflict.

Dreamland holds the source for our diversity of thinking and feeling. Here is the source of conflicts and also the potential first step to move to the other side. This step is fueled by the momentary curiosity of what it might be like, walking in the shoes of someone else.

The primary aspect of the near-essence level represents our personal inner home, the place we feel good about ourselves, and where we find peace and good energy. It is also our personal expression of connection to forces in nature and the universe that feed our personal resources. When talking about this experience, people around the world feel a sense of common ground. Nevertheless, we should be aware that an experience that is comfortable and well-known, a primary experience for us, could be totally secondary and unknown for someone else. This diversity of personal wisdom needs to be respected. It could be a key to more peace and harmony in this world.

The essence level goes beyond personal experience into a space beyond words. Here, we take our sensory grounded awareness to its limits. Through awareness channels such as sound, visual, movement, or body feeling, we can travel there. On the road, we meet our most profound edges. Signals that lead us into darkness, stillness, or timelessness might sound at first like a wonderful opportunity to fall into a relaxed sleep. On the contrary, while looking slightly over our personal edges, we also meet our fear of darkness, the fear of losing sense of time and space, or a fear of a silence that could be filled with haunting voices from the past. The challenges of our daily life have this double nature. They keep us busy staying away from our deepest self and they are in fact dreamdoors into our eternal space.

It is your choice, for instance during an illness, to focus simply on recovery and returning to your daily activities, or to take your time and work with the momentary space away from your activities and to feel into the possible uncertainty of the outcome of your illness. This could be the dreamdoor into your deepest home.

The edgefigures in front of those gates to the unknown often produce body symptoms of fear and anger. They are guardians of your consensus reality life and inner dreamworld. Take them seriously, and listen deeply to their messages that unfold through

their edge signals! Apply sentient awareness to the first symptoms. Then start to negotiate with these edgefigures. Your negotiation will center around understanding the edgefigures' most profound message, instead of staying at the surface and just feeling the general resistance within yourself.

Become the gatekeeper yourself, and through sentient awareness, turn the edgefigure into an *essence gatekeeper* that helps you find the key to the gate to the unknown. Once you have convinced your essence gatekeeper that you will return and respect consensus reality and dreamland as profound parts of your life as well, once you have proven that you are interested in the totality of your experience, the gate will be opened and you will touch infinity without fear. Your edgefigure will have changed into your personal essence guardian.

An Awareness Exercise: Sentient Work With Breathing 2: Stillness After Breathing Out—Negotiating With the Edgefigure

A) Let your awareness slightly focus on your breathing movement. Where in your body do you feel your breath the most, where is the most movement? If you wish, put a hand there to locate the place better and to feel the movement more precisely.

B) Now, catch the moment of silence that happens after breathing out. Sometimes, it is short, sometimes longer. Do not force anything. Relax and slow down breathing out, then watch what happens.

C) Slow down your sense of time while practicing your awareness, catching that silent, calm moment of no breath, and put yourself in the middle of this experience.

D) Now, breathe out even longer and resist for a tiny moment to breathe in. You are challenging yourself to stay longer than usual in the silent spot. What happens? How do you feel when it gets uncomfortable not to let the breath in? Are there symptoms of

fear or anger? Are you feeling distracted or dizzy? You have reached an edge to zero space!

E) Can you return, locate your edge more in your body, and feel its symptoms? Where do you get the most vivid information? Are there visual, audio, movement, or body feeling signals? Perhaps you feel a tight stomach?

F) Chose one channel and explore the symptom. Go to the roots of the symptom. What quality does its first tendency have? Use sentient awareness, getting close, and using a microscopic lens. The root could be a stone inside of you.

G) Can you imagine a dreamfigure behind those first subtle symptoms? Use awareness channels to describe the nature of your edgefigure. How does it move, sound, and feel like? What is its message for you? Listen carefully! Is a tree asking you to be rooted in the earth?

H) Take the edgefigure's message to your essence place, your home inside of yourself. Focus on your breathing, chose a place in your body, and enjoy the movement of breath flowing through you! Your edgefigure turns into your essence gatekeeper.

I) Dialogue with your essence gatekeeper: How much has working with finding its most profound message turned symptoms of resistance into support for your further journey? It is your essence gatekeeper, handing you the key to open the gate to the unknown. The message, energy, and presence of this figure will accompany you on your journey to zero space.



Figure 9. There be dragons!

Chapter 8: Roads to the Unknown—An Inner Map of Consciousness

DreamingRocks: Our Eternal Dance With the Elements of Nature

First there were simple elements in this universe. This was before our birth. They danced with one another and at one moment in the beginning of time, they decided to get very close. The material world unfolded in many different shapes and sizes. The space, our universe, became an amazing place of interconnectedness. Every part was in relationship with some other part. Their perfect dance created the home for many forms of life to come.

We began to witness this process with our rising consciousness and we liked the dance ourselves. The earth was full of fire and we were still moving around a lot, dancing with this fire. The fire was nourished by the air, and sometimes their dance took them way up into the sky. The sky was filled with ashes and we had black rain. The water cooled off the earth momentarily. Through this magical dance, more space was created, as more space for life to unfold.

For us, the dance of water, fire, earth, air, and space is something we still experience every day. Because we are ancient beings, time has slowed down for many of us. The magic play of elements is still within us and around us. Sometimes we feel like shaking your existence so that you do not take our support for granted. Mother Earth is speaking through our earthquakes! Wake up humanity and listen to your eternal dance. Get in touch with the elements that have brought you to birth. Notice the dance of creation that is going on inside of you every day!

Peter: Diving Into the Depth of Our Own Experience

It would be so easy to say that our internal systems of life and everything that sustains our life's conditions are simply functioning by themselves. The problem is that

we interfere without noticing our interference. We are lucky that nature has given us strong breath and a heartbeat that seems to function well even under odd circumstances.

Now, when we look closer, we realize that people die of lung cancer every day, and heart disease is very prevalent in industrial countries with a high living standard. Our internal systems need care in many ways. They need good food, a warm shelter, caring relationships, a functioning community, and a sustainable ecosystem. Our inner world needs the same care. We have stored an amazing amount of information inside of us about feelings and situations that have disturbed us in the past. War and its related trauma, abuse, hunger, and social injustice are ingrained in our body's cells, and live through many generations.

Some people have an ability to live through an overwhelming situation and find some power behind it, some wisdom which then they teach to others. It seems to be our ability to create resources to deal with difficult situations within ourselves and outside ourselves. An effective way is to find out what your inner map of awareness looks like. Where do you meet your resistance, and where do you meet your inner power?

Where do you find your inner space for processing all the information of this world? This means diving into the depth of your own experience. Here is an example. I went through treatments of hyperthermia to strengthen my immune system. This means, your body temperature will raise into an artificial fever up to 40.5 degrees Celsius. This happens through the form of a radiation that reaches every part of your body for about 2 and 1/2 hours while you are lying down comfortably.

My first reaction to the heat was a warm welcome, so to speak. I relaxed, and the temperature was rising. Then I felt my heart beat and I became scared. What if I die of a heart attack? My edge symptoms included the impulse to escape and my edgefigure said, "Do not fall asleep, you will never wake up again!"

I went to the first tendency to escape and noticed a subtle signal of expansion. My edgefigure's essential message was "expand your awareness!" I chose to take the signal of my beating heart and I listened to it closely. The rhythm was magically in synchronicity with the drops of the infusion of vitamin C. I amplified the rhythm slightly, but the energy was not there. I expanded my awareness and I went to the first tendency of my heartbeat. It felt like a push, a subtle kick into life itself. Together with the drops of vitamin C, it felt like a resource and I followed it. It turned into an eternal clock all of sudden, something that would not stop. I became that clock, I embodied it. Now, I looked at my fear of dying and the symptoms. My heartbeat that initially made me afraid that it would stop turned into a great ally. The eternal clock led me through the session beyond my fear into a deep space of relaxation.

Process Theory: Exploring the Essencework Toolbox

If you want to follow a certain process, it depends on what you look for. When you go for signals that you know well, then you unfold the world that is well-known to you. When you go for signals that are strange to you, you unfold worlds that are possibly unknown to you.

To follow well-known primary aspects of signals generally helps when you enter new territory or if you have to get used to a strange situation. If you have not much experience with a deep space of relaxation, it might scare you to let go at first. Then you chose a signal, for instance, like warm sand under your feet, which you probably know well, and you go further from there. It could turn later into a secondary aspect of a signal if you apply sentient awareness, follow the flirt from essence and become a grain of sand yourself. This could then be an experience that you never had before. It leads you into unknown territory. This I call a *secondary aspect of near-essence attention*.

Sentient awareness is the tool to look at subtle small things that just reached the surface of our consciousness. We catch the birth of a signal before it unfolds into a symptom. The method of looking we call catching a flirt. Something is attracting our attention, and then it becomes a dreamdoor. It could be something strange or terribly attractive, or something not well-known.

Now, while unfolding a flirt, we have two options. To unfold a signal, we could amplify its qualities, and then when we feel, see, or hear the symptom, we amplify them even more and work with the figure behind the unfolded energy. Now, this happens if the process within us wants to unfold through intensification.

In essencework, we follow a different process when we realize that that energy of amplification is not inside of us for the moment. Then, we unfold through slowing down and *minimization*, for instance, going to the roots of a movement. Unfolding through minimization could sound like a paradox, and yet, when our process asks for this energy, the outcome is extremely helpful.

The *awareness channels* that we work with make a signal travel from consensus reality down to essence. On the way we meet edges and edgefigures. They may turn into gatekeepers with great wisdom. To access this wisdom we work at the edge with the method of sentient awareness to get to the deepest level of the message that is there hidden from us.

An edgefigure turns into an essence gatekeeper and we have found an ally for our journey. Nevertheless, we have to listen again to whatever process of unfolding is waiting there for us. Is it amplifying or minimizing? Sometimes we *slide over edges* that we already know well. We call them primary edges. A chronic body pain could contain such an edge. If we first slide over this edge and later look at it from an essence place again, we have a chance to get to the deeper meaning behind the symptom. The

dreammaker speaks through the cosmic dreambody, and the message gets picked inside of us.

A good way to find out what is primary for you or secondary, is by asking yourself, in which awareness channels do you like to operate in? If you like to dance, then body movement is your known territory, your occupied channel of awareness. It will be challenging for you to allow yourself to look for unknown secondary aspects there. Instead, if your visual channel is unoccupied, meaning you usually do not notice your dreams at night, then this channel offers you a treasure box of unmapped territory to unfold. Be aware that besides your preference of certain channels, occupied and unoccupied territory exists in all awareness channels. They are not static categories. The signals and dreamfigures that you encounter there have the potential to lead you through the secondary aspects of the near-essence level right into zero space. Remember, the secondary aspects are further away from your normal identity. The whole process is guided by what is called the processmind and the processenergy, a power which you experience in all awareness channels as in dreaming while awake.

An Awareness Exercise: Practicing Blank Access

Eventually I would like you to not follow a prepared exercise that trains your awareness, because I want you to follow your own process of exploration. This is only a training ground to bring more awareness to your consciousness. In fact, it is consciousness looking at itself.

Blank access gives you freedom to choose what is of interest to you within the given structure. Please, feel free to stop at any time when the structure does not fit your current process. You can also skip parts of it. Trust your own intuition, and your personal dreaming process!

A) Begin with exploring an awareness of when you are *half in-half out*. In other words, you notice what is going on inside of you, while being aware of your surroundings as well.

B) Notice what flirts with you spontaneously, and look at the signal or symptom closely. By now, you know if you are focused on something inside of you or outside of you. Both are fine!

C) Unfold the signal behind the symptom. Find the most subtle impulse by putting a lens on your awareness. Only go further if this process of minimization is part of your process. Go to the first tendency of the signal, to its roots, and explore the space and energy it came from. You are working with a flirt.

D) What kind of figure initiated that flirt, and gave birth to the first symptom in consensus reality? Imagine its shape and quality. Go even further into your dreaming process and become that figure. What is its message?

E) Now, move to the origin of this figure, where does it come from? What are the figure's roots? Sometimes, it helps to literally go to the feet or ground the figure stands on. Check again if the structure of this process is really yours, and feel free to stop any time.

F) On your way into your own depths, you might encounter a resistance or edge. Follow those symptoms, unfold them slightly, and go their roots.

G) Find the edgefigure behind the signal and listen to its message. Go deeper into the roots of the figure. Dream into its qualities and embody it. Listen to the message of the essence gatekeeper that is evolving during the process.

H) If more flirts and edgefigures occur, process them again into essence gatekeepers. Notice when the process comes to a halt and leaves you in the space of almost nothingness.

I) Feel the dreammaker's power in your body, your cosmic dreambody. Open your eyes slowly, and/or start to move a bit again and bring your new awareness into your reality.

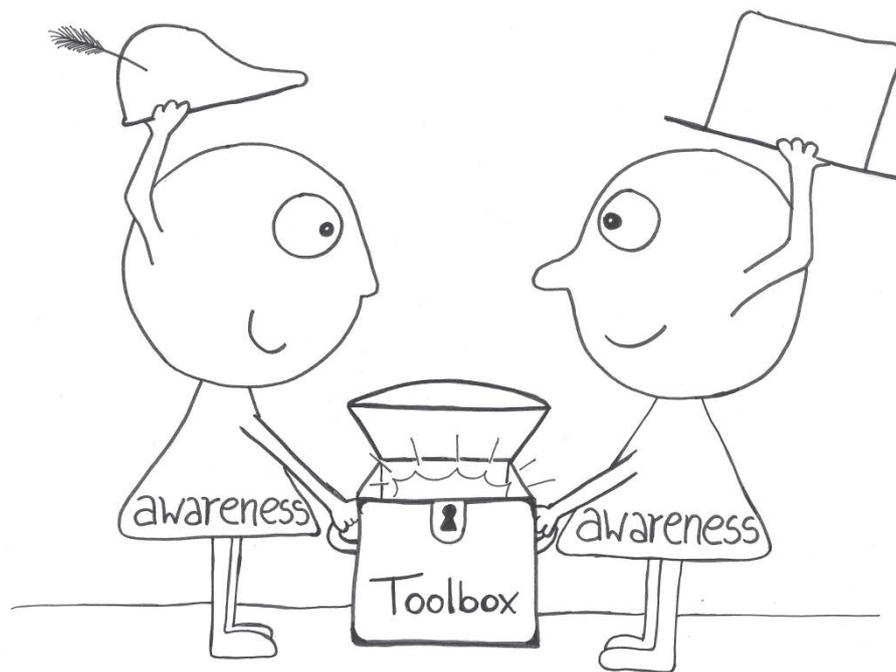


Figure 10. Awareness looks at awareness.

Chapter 9: The Roaring Universe

DreamingRocks: Tsunamis, Tornados, and Earthquakes

A long time ago, we were in a very different state of existence. Nothing was fixed and we were still fluid. Our destiny was not clear and there was a lot of heat. It took a long time for us to move into our present form and to cool down. We are the oldest nation on earth, the people of rocks. You humans are very young in comparison. You are in the middle of finding your destiny, and therefore there is a lot of heat around you and inside of you. Many of you are using this heat unconsciously for wars and conflicts. You live with great anger and you wish to erase what you do not like.

For us, this was never a possibility. We realized very early in the process of creation that everything that we would change would also change us. A volcanic eruption not only changes the nature around us but also changes our form and size. While being in the fire of creation everything is affected by the heat. The heat and fire of war and conflict is touching everyone who is involved. We surrendered to the fire, and we took part in the universal dance of creation.

We did not fight with the fire that came from the center of Mother Earth. We accepted the offer of transformation. We learned that without this heat, nothing would move. Even today, we feel the subtle fire inside of us and that inspires us to dream. At night when the earth rests, we hear the universe roaring. The energy of change is ever present, and the space around us seems both empty and well-filled at the same time.

Nature seems quiet and peaceful, and then it sends us tsunamis and tornados, only to remind us not to forget her power, not to ignore the spirals of change. You can learn to fly through the storms and to surf on the waves of your life before they turn into disasters. If you ignore the roaring universe, it could become an earthquake for you. Throw yourself into the fire, dance with the source of creation, and return with new wings to fly!

Peter: Waterfall Practice-Between Fear and Ecstasy

I remember my first journey to Japan and setting my feet on the ground at the airport. Something was different here than at home. I was a great fan of meditation and I hated to sit still at the same time. Then one day in Japan, I sat on a rock up high in the mountains, and being quiet inside and outside was easy all of sudden. Well, I knew that Japan was a nation of volcanic islands. I did not know what that meant back then, but I felt an energy moving through my body that seemed to come directly from the center of the earth. My stillness was filled with power.

I heard a waterfall in the distance while travelling further on the mountain, and I had an urge to find it. The trail led to a monastery far hidden in the forest and there it was, roaring water! With some effort, I placed myself under the water. It was cold, very loud, and powerful! The waterfall sounded like a lion, and I began to roar in unison with it. It all seemed like an eternity even though it was only a few minutes.

Something changed in me after this amazing encounter with nature. Some of the emotional hurt inside of me was gone. My body's cells felt like they had reorganized themselves in some magic way.

I went back to Japan to find a master for waterfall practice and learned in time to become one with the water. It was a road between fear and ecstasy. Many times I fell. I was afraid of little rocks falling on my head from above and still I wanted to win. Only when I gave up my resistance, then I would not fall over. Only while I understood that the waterfall does not want to fight with me, when I realized that he offers a great gift of change, then I became still under the water, and I saw the sun shining with closed eyes on a rainy day. The inner fire of transformation was at work!

Process Theory: Processenergy—An Unpredictable Disturber

Sometimes when we follow a process inside of us, an amazing amount of energy may rush through us. It seems like our body cells love it when we move out of chronic habits and static moods. The energy is the fuel of the process. Sometimes this is more obvious and sometimes less. When we cook a soup with the ingredients called life, we wonder why it does not taste as good as we imagined it? We throw in even more life ingredients—people, accidents, incidents—and still it does not become tastier.

We turn up the heat, we fuel the conflict, initiate war, and the soup starts to smell bad. We forgot one thing—to throw ourselves into the pot and become part of the new creation. We forgot to take a risk and to allow an unpredictable outcome as well. While cooking in the soup ourselves, we feel the processenergy and its unpredictable moves. Processenergy is not the nice flow of energy that you experience following well-known trails down a mountain. It is the energy of a river with unpredictable currents and with a destiny that is unknown to us. We might think that the universe is a lovely silent space of peace. I wonder what we would hear if our earthly tuned ears would be able to pick up universal energies directly—perhaps a roaring universe?

The processmind describes an intelligence or matrix in our universe that leads us through an unfolding process with its own wisdom. We could be mistaken by thinking of a slightly academic dreamfigure contemplating its own actions. A processmind's intention makes itself best known through the power of dreaming and the processenergy that is unfolding while we are dreaming while awake. When you dream at night and you wake up sweating and shaking, welcome your processenergy as an unpredictable disturber!

An Awareness Exercise: Merging a Symptom With Processenergy

A) In your imagination, stand at the ocean, where there is a strong wind and high waves. After breathing in the ocean air, turn your back to the waves, and feel the power of the wind and the sound. If you feel like it, open your arms to open your whole body even more to the power of the ocean.

B) Now, find a body symptom, something that feels uncomfortable inside of you, and find its precise location. If you wish to amplify the symptom, go ahead and explore the outcome in great detail. Merge the symptom with the power of the ocean as much as you can. If you feel like exploring the roots with sentient awareness, do the following steps.

C) Feel into the roots of the symptom, its first signal. If, for instance, you have a stiff neck, go back to the place where the stiffness began. Was it at your shoulders, or your throat? If it is a pain in your knee, feel the first impulse. Describe the first signal as best as you can to yourself. What is its first tendency and impact?

D) What kind of figure or symptom maker could be behind these first signals? Add awareness channels such as images and sound to find the qualities of this figure.

E) Now, let this figure merge with the power of the ocean inside of you. If you want, go back to the power, merge with it again, and then get in touch with your dreamfigure again.

F) Let it move inside of you with the wind and sound of the ocean, and then slow the movement down. Go to the root of the movement of your dreamfigure and become one with that space. You might feel like the eye of a storm by now, feeling the power of the ocean and your silent dreamfigure at the same time.

G) Listen to a message that could come from this figure. Let this message touch the power of the ocean inside of you and see what happens!

H) Let your inner ocean and the roots of your dreamfigure melt into one energy, one wisdom. Let it speak to you, as you feel the energy and atmosphere of the space inside of you. Now you are in touch with the dreammaker's processenergy!

I) Slowly, come back to consensus reality. Bring your experience and new awareness home.

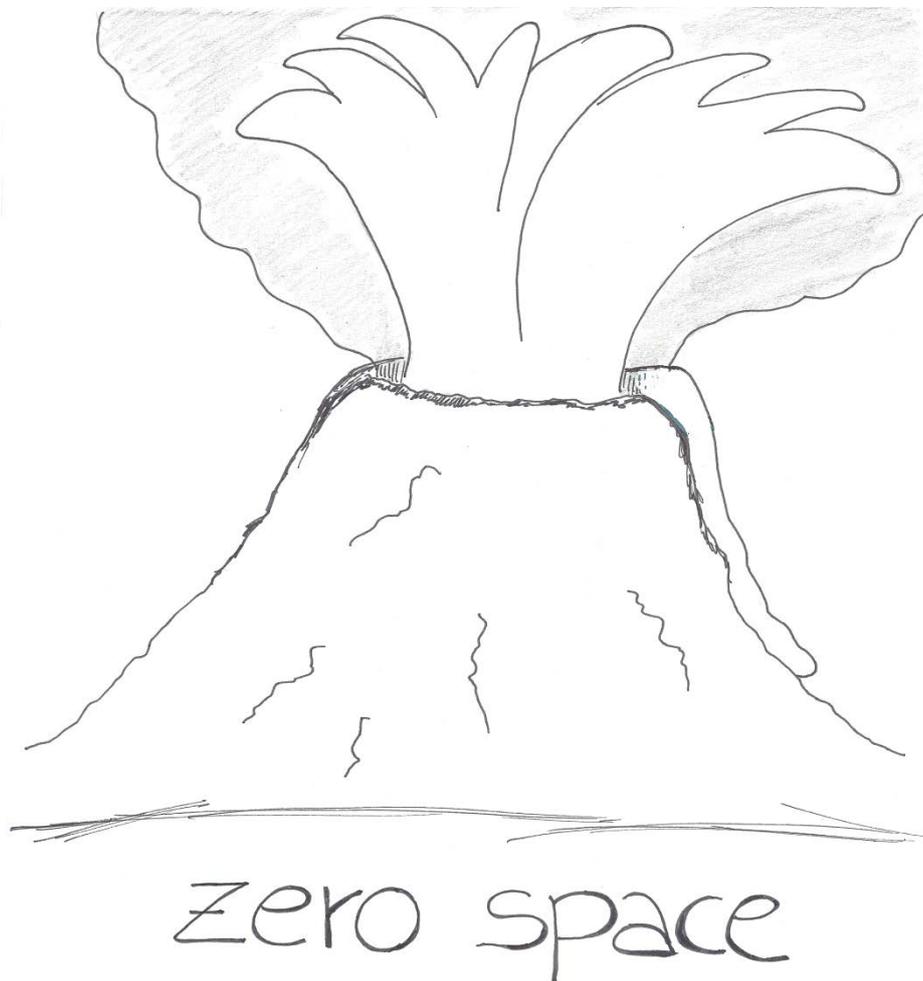


Figure 11. Processenergy arising from zero space.

Chapter 10: Lucid Life and the Eye of the Storm

DreamingRocks: Seeing the World From Still Point

A point of stillness inside of ourselves is something we know well. To you, it must seem like this is all we have to offer, stillness, not moving. You might have noticed that we are aware of humans around us and that we enjoy nature, the change of seasons, and also your daily business. Without you, our life would be boring.

We are endlessly curious about your thoughts and intentions, and we watch you from our still point. We would like to share a secret with you. Our dreaming is inspired by your diversity, and the way you create life for yourself. Our own dreaming potential was growing with your own expansion like a small seed inside of us. The more we learned about your existence, the more we accepted our responsibility to guide you through your growing process.

The way to guide you began by expanding our own possibility to dream with you. In your early days on this planet, you began to listen carefully to us. You planned your whole existence around us as guardians of your life. In the hectic and busy modern world, you have degraded us into nice vacations spots, and we are still curious about you.

Our dreaming depends on how much we are able to embrace your way of life from still point. We learn to understand you better, and we connect with you during your dreaming at night once in a while. During those dreams, we mostly do not appear as mountains. We show up as your inner mountains, your steep trails, your resistance, your enemies, and your challenges.

Remember that every trail has a place to rest, every resistance asks you to stop the world for a moment, even your enemies are asking you to self-reflect on your experience, and every challenge has its own deep wisdom ready to unfold itself inside of you. Our

still point is also the center of your inner mountain. This center we call zero space. It embraces the totality of life and death.

Peter: Facing Conflict From the Place of Deepest Self

All the conflicts of life, the disturbing symptoms, and everything that annoys us must have a deeper meaning for us. I cannot think of a creative power that selfishly just has produced a lot of disturbing situations to give humanity a bad time. Essentially, I see us humans inventing a lot of obstacles for ourselves. Those inventions are mostly born out of fear, the fear that there are not enough resources for everyone on this planet. We start to fight for our life, our families, and our existence.

Unfortunately, humans have arranged this world to such an extent that resources are in fact not there for everyone. People do not have enough shelter, fresh water, food, and medicine in many places on our planet. It is our first task to change this world into a place with more equal opportunities for everyone. At the same time, we have to look for our inner resources. What are the qualities that make us feel home inside? What is the meaning of the primordial ground, as the still point of human existence?

Touching essence and still point in us, meeting the challenges of our daily world from a deep empty space within, could perhaps open up a door into creativity to find new solutions to chronic conflicts. First, we are stuck in the polarity of a conflict, and then we move momentarily to our near-essence place and begin to notice the polarities, all polarities of the conflict without being polarized ourselves. Then we could see and feel the wisdom of the conflict, the possible fire of transformation rising from essence, and from this deep space inside of us, we begin to act in different ways.

This could start with moments where you are challenged in small ways, where your life is not threatened. Of course, in comparison to the world, these are privileged

moments. Here is one. I had another treatment of hyperthermia where my body temperature was pushed up to 40.5 degrees Celsius. I was lying down and I thought it was my death bed. How would I possibly survive the heat? In the next room there was an elderly lady suffering through the treatment, and I heard her calling the doctor for help. This did not support my trust in the whole experience, as it made me even more afraid.

I searched for options and first decided to work on myself. I noticed my resistance to the heat. Where did I feel it the most? Everywhere!

I felt myself breathing a lot and focused on that movement. I was breathing consciously to avoid the heat. I slowed down the intensity of my breath and got to an edge. Here was the fear! The root or first tendency of the edge was a strong impulse to life. The edgefigure was throwing around sparkling lights. Again and again I felt these sparks in my body. At the same time, I allowed myself to breathe out more. The edgefigure shouted at me from a distance, "Do not forget the sparks." I nodded with my head and breathed out deeply!

The heat was somehow bearable and I became silent. A little essence gatekeeper sat between my legs and smiled. He had a needle in his hand and said he would prick me in my butt if I ever forget to breathe in. With a smile, I went into darkness and emptiness. By now, I forgot the heat.

I felt like falling, falling with no ground underneath me. I heard the lady next door complaining about the heat, and the doctor helped her getting up. I felt her frustration and I had an impulse to give her a big hug. Of course in consensus reality, a doctor would never allow those circumstances. Awareness of relationships and situations while being deeply in touch with essence and the dreammaker inside of you, this I call the beginning of *lucid life*.

Process Theory: Lucid Life and the Cosmic Dreambody

Lucidity is a term usually reserved for being consciously active within your night dream. I have one of them frequently when I feel how I become able to jump higher than usual. My feet lift off the ground and I begin to jump from wall to wall with great enjoyment. The minute I feel this sensation under my feet, I realize that I am dreaming and I guide my actions consciously. I love to jump high and to bounce off from walls.

My dreamfigure is Spiderman, the famous cartoon figure from my childhood days. When I wake up, I still feel the rush of energy inside of me. Now, when you broaden the term lucidity a bit more, it could also mean to consciously get in touch with your dreaming process that happens during the day. It means getting in touch with your secondary attention for the more unknown signals and symptoms inside of you.

If you see those signals as popping up dreams from your unconscious and you follow them with your awareness to their roots, then you could also call this lucidity. When you also catch the signals before you fall asleep, then you could sometimes even predict your night dreaming. Lucidity is a sentient practice. It catches the signals at their roots close to essence. When you are able to stay in touch with your dreaming process during the day, and at the same time you are aware of your conflicts and attractions in consensus reality, then you have entered lucid life.

Now, your task is to process your attractions and conflicts from your deepest home. When you realize this amazing journey, how your polarities are so clearly part of you and at the same time not pulling and pushing you around anymore, then the center of lucid life is near. From this place, conflicts turn into great opportunities, longings into fulfillment, and whatever cannot be changed is there ready to be accepted from deep within.

The difficulty is to have a clear awareness of a conflict and not to cover it up with hiding behind the walls of your snail house, primary, and well identified near-essence place of personal comfort. In this chapter, I suggest working with the cosmic dreambody to find your deepest home close to essence through flirts that show up within yourself. Then you look for conflict or strong attraction in the relationship channel or world channel. You choose a disturbing signal outside of your body. This way you can stay close to essence in your body and work with a disturbing signal in a channel, relationship or world that is less occupied by the realm of near-essence. A dislike or a weird unknown attraction coming from the outside will take you eventually to unknown territory while your cosmic body is dwelling in near-essence. Remember that the near-essence level is a place where you can still hold and switch between different assemblage points. Lucid life means not cutting yourself off from life while being in essence. Especially, the essence level or zero space, which contains emptiness, stillness, and darkness, is there for you to fill it with life and not to shy away from it. Go step by step in realizing that the world is not separate from your deepest home. The more you integrate *disturbers* and *attractors*, the more you realize the existence of this creative void called zero space. Lucid life eventually turns into a practice of totality!

An Awareness Exercise: Working With a Disturbance in the Relationship Channel

A) Focus yourself on your dreaming body, and use visual, sound, movement, and feeling symptoms that flirt with you. Pick something that could lead you close to essence and eventually beyond into the essence-level. Your breathing or your heartbeat is usually destined to take you home. Remember that the secondary attention within you can recognize the stillness after breathing out or the space between heartbeats.

B) Slow down and use sentient awareness to pick up the most subtle signal.

Eventually, you can use any signal that flirts with you to find your essence home.

Remember that signals travel through channels and from flirts into essence.

C) When you have found a signal and you noticed and felt its first impulse or tendency, its flirt from essence, then look for its message, and the dreamfigure behind the flirt. Again, turn to the roots of that figure and enter its space. Eventually, you will have spiraled down to essence.

D) If you feel a resistance to go further into essence, then negotiate with the edgefigure after having explored the symptoms with sentient awareness. The figure behind the edge will turn eventually into an essence gatekeeper supporting your journey into the unknown.

E) Now, from near-essence or close to zero space look into your surroundings or imagine a disturbing relationship. What are the disturbing signals that you notice or that you imagine? Be careful not to shut off your awareness. Look for the disturbing signals. Go to their first tendencies and feel into their intention.

F) Stay close to sentient awareness, and do not fall into interpretation. Work with a dreamfigure that is producing these signals and feel into its qualities. Look for the message behind the dreamfigure. Go to its roots. The message could be words, feelings, sounds, images, and/or movements.

G) Embody the message and allow it to spread over your dreaming body. Realize how you slowly enter zero space . . . going well beyond your personal identity.

H) Join consensus reality again, and take the dreaming process and the dreammaker's message with you!

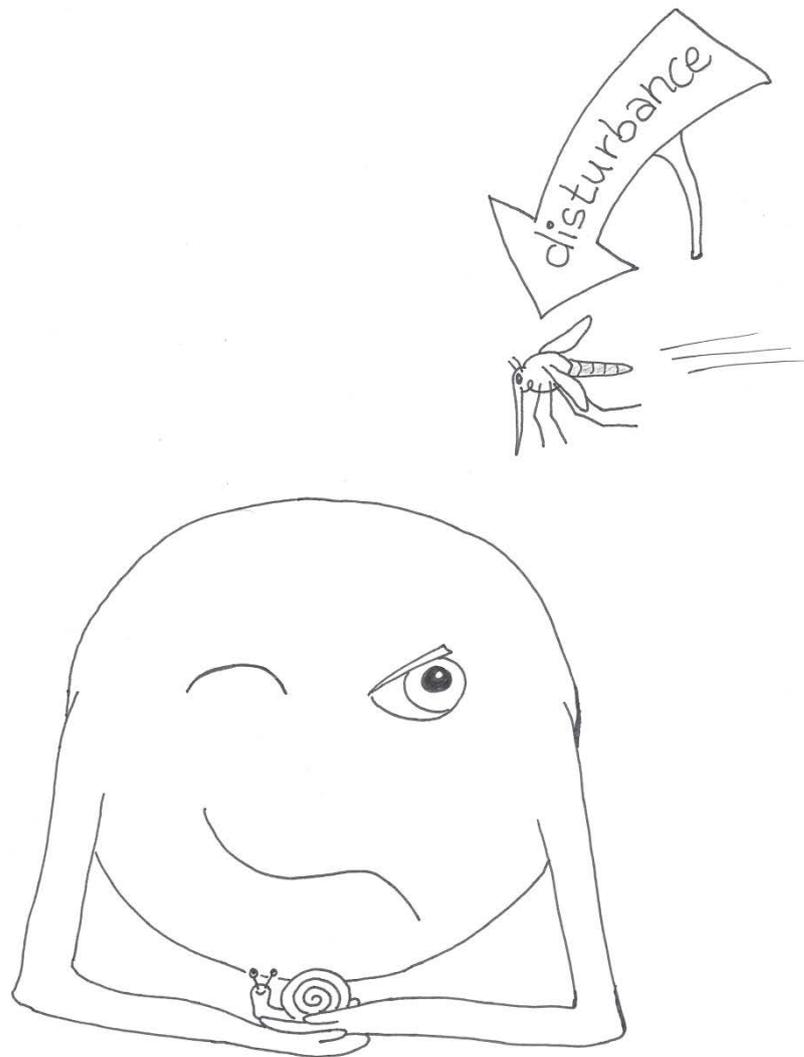


Figure 12. Disturber noticed from near-essence.

Chapter 11: Don't Clean Up the Stardust!

DreamingRocks: Space, Starlight, and Watching Clouds at Night

We love watching clouds at night. They look like huge, dark moving rocks. We would like to join them on their journey around the earth. They travel a long distance and change their form and size during their journey. Sometimes, the clouds open up and reveal a different dimension to us.

We see all the stars. We love watching the stars at night. Sometimes they feel so close to us and yet they are so far away. There is an amazing space between us and everything else in the universe. We travel through this space while dreaming for the earth, and also dreaming for humanity. We are looking for messengers of wisdom from other worlds. We are looking for the bridges into another reality that is also right between us here on earth.

So, in fact, a journey into the deep space of the universe is always a journey into our deepest home inside of us. The further we travel, the more we find ourselves. The twinkling starlight travels on a road right into our dark emptiness and ignites a fire of creativity within us. This creativity is the power of dreaming for your future.

We dream for your future and we believe in you. When you get in touch with us, you also get in touch with the stars. There are times when we are covered in stardust. When you look closely, you can see something radiating from us even during the day. When you touch us, you can feel the stardust, and you, perhaps, notice that you are a star yourself.

The little twinkling star is igniting a fire in you as well. You have been a sleeping star for so long. Now, wake up and shine on this world. Notice other stars around you, how they smile at you and say hello.

What happens to your pain, frustration, and anger that you have stored in your human bodies when you look at everything from the perspective of a shining star? What happens when stardust touches your pain, when a little spark of light hits your frustration, or a falling star drops on your anger?

Could this be a beginning of a different understanding of your challenges in life? We do not erase our nature. We are still rocks on earth. With our relationship to the stars, we turn into light towers of nature. We radiate a dreaming awareness. With this consciousness, we help you navigate your traveling ships of life through stormy waters. A bit of stardust could make a big difference in this world!

Peter: Close Your Eyes and Have an Experience of the Universe

Sometimes we are so busy cleaning up our place that we do not notice that we have cleaned up the stardust as well. This is a pity! Stardust is everywhere between us, and it is a real treasure to hold it in your hand. In this way, I see our seeming reality as a treasure box for essence. If we would go on such a worldly hunt, we would come back with pockets full of gold every day.

We are mostly so busy with trying to solve problems, and we are so attached to our personal victories and failures that we forget to look at the space between our actions, the space between our relationships. We forget that the whole earth is breathing in its way, having its own rhythm that we are part of, whether we feel it or not. If we learn to recognize the silent humming sounds between people who are in conflict, if we learn to notice the tiny sparks of wisdom in a difficult situation, if we feel our heart beats during an overwhelming situation, then we have found a subtle dreamdoor into essence.

Some of us are very wounded inside, and find it difficult to look inside for wisdom. In this case, I would turn to fairytales and look for the magic star in the universe

that brings you home into a confident place within yourself. Only then would I advise you to look into your inner universe for some answers. It is the beauty and challenge of our double awareness that we can look inside or look outside. We will probably find equal challenges, and we simply have to follow our process.

Where does your journey go, to the stars or to your fire inside? Here is an observation I make every day when I close my eyes. Closing my eyes, I move into my inside world. I notice feelings, my breathing, and images come up inside. It seems to be natural that closing eyes activates inner pictures.

Then, I look closer and apply a subtle awareness inside of my eyes. Especially while practicing this at night, I see stars and a vast space inside of me. Outside seeing turns into inside seeing. There is a universe in me that is comparable to the stars, the Milky Way, and the dark huge space that I can see on a clear summer night. Is this just a coincidence, or is it a message from the stars? Am I really one of them?

Process Theory: Flirts in the World Channel—Integrating a Disturbing Body

Symptom

In the last chapter, we worked with processing flirts coming from within, and working with a disturbance in the relationship channel or world channel. It helps to separate the channels that you work with while training your awareness around flirts. Here in this chapter, we respect that our bodies are currently not able to enter essence, or we simply see the process going into the direction of flirting with a signal from the outside world first.

We could say that while our relationship channel or world channel is momentarily occupied with a flirt, we could easily track a disturbance inside of our bodies. Our sensory grounded body channels are for the moment less occupied, concerning the

process moving into essence. While in the last chapter we followed our cosmic body into essence and worked with a momentarily less occupied relationship channel, now we open up our awareness to flirts in the world, in order to find our deepest home. Then, we learn to touch our inner disturbance with care and a subtle sentient awareness. This helps people who are carrying trauma in their bodies.

A hidden memory of an abusive, overwhelming situation is frozen in the body and keeps the gate into essence partly locked. A milder example would be working on some physical pain in your body. Here is an example. Sometimes I have pain in the prostate area. After a prostate operation, the whole area is vulnerable. It feels like an inflammation and keeps me away from feeling at home inside of myself. I have worked with this pain directly many times, and sometimes my process asks me to go a different way. It does not want to go into unfolding the place of pain directly.

Then, I choose a flirt from the world channel if it happens spontaneously. Yesterday, the walls of the house across the street showed a bright sunny reflection that caught my attention. I worked with this flirt and became a sunny reflection myself. Then, I allowed myself to look into the pain. I went to the first tendency of the pain. It was a stinging needle. Looking from close to essence, the symptom moved into a spark from a fire. I explored the body sensation with sentient awareness, feeling the spark inside of me. It was a spark of life, something asking me to become more lively. I felt a rush of energy from the prostate place going up my body through my spine. Something was released, and something felt more integrated. The burning pain faded almost to nothingness.

An Awareness Exercise: Integrating a Disturbing Body Symptom

A) Open your awareness to your surroundings and see what is flirting with you. If you notice another person, it could be a spark in their eyes, perhaps you hear someone singing a melody, or it could be a siren from the fire engine place across the street. Go for something unusual or unpredictable.

B) Now, sharpen your lens and go closer to the signal. What channel does it occupy? What are its conditions and qualities? Notice the small stuff, such as a high overtone in the siren, a certain sound in the melody, or a facial expression of a person.

C) Go to the first tendency of your observed signal, and then go to its roots. It could be an energy of surprise in the person, a blink of an eye, a first note in the melody, or a sign of danger behind the siren. Explore the roots, minimize the sound, or wonder what could be the intention of the facial expression.

If it feels right to you, turn the person into a dreamfigure. Let your dreaming show you the shape and other qualities, or find the figure that sings the first note, or find the figure that initiated the siren. Go to the movement of this figure or notice another predominant awareness channel.

D) Slow down the movement, minimize the figure, go to its roots, and embody its qualities. Feel the space, the atmosphere, and the energy that may be there. You have probably entered the near-essence level.

E) From the near-essence level, look into a disturbing body signal, a pain, a stiffness, a pressure, or anything else you notice. Go for subtle signals and unfold them slightly.

F) Ask yourself where the energy of the process wants to lead you. If it is minimizing, then follow the signal to its roots or first tendency. Get to know its qualities within the channel that it appeared. Use sentient awareness.

G) Then, unfold the dreamfigure behind the signal, and use other channels to deepen the qualities of the figure.

H) Next, go to its roots and notice its first tendencies. Follow the flirt! Notice the intention and qualities of this first tendency, and let it sink into your body.

G) Listen to the dreamfigure's message, if there is one.

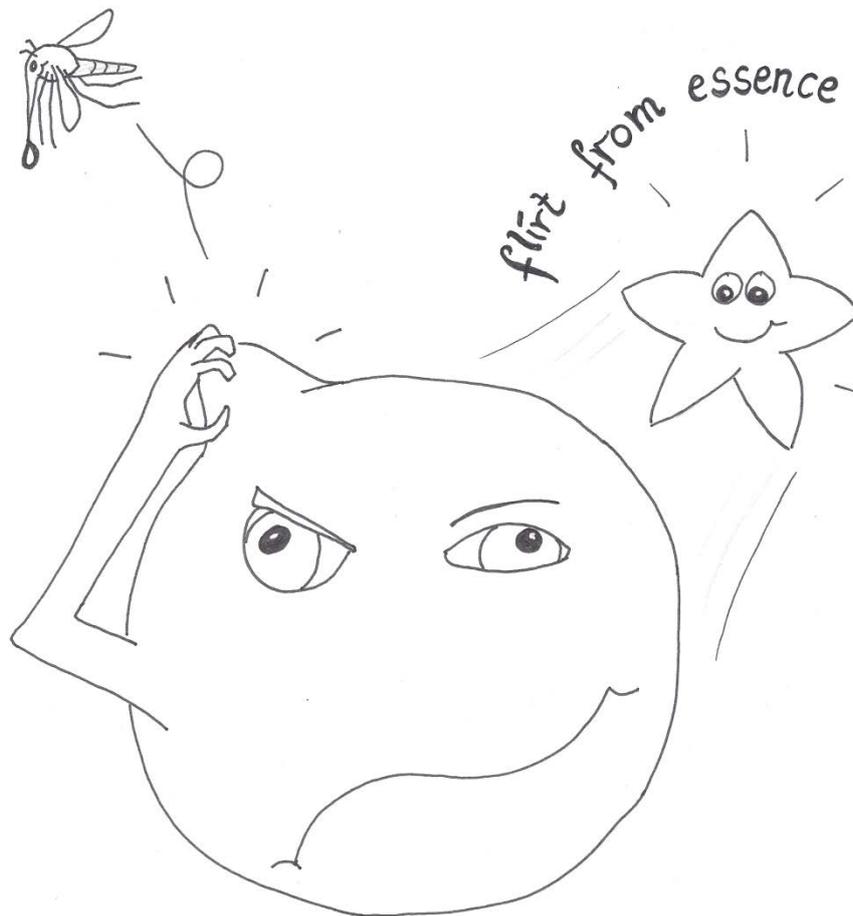


Figure 13. Working with a flirt from essence and a disturber.

Chapter 12: Lucid Life—The Diversity of the Near-Essence Level

DreamingRocks: Our Different Shapes and Sizes and Their Reflections

When you imagine us rocks, how do you see us? Do you see us at the ocean, or in the mountains? Do you imagine us as tiny little rocks in the desert, or as little grains of sand? Is our dreaming different near the water than near the fire? Yes, of course it is. The thousands of different shapes and sizes are the manifestation of our thousands different dreams for this world.

Come and look closer at us! Pick up a handful of sand and look at a few single ones of us. Again, do you notice the different shapes and sizes? Go to the ocean! There are places where you find us standing tall in the water. Look around you! Do not just go for size! There are many of us covered with water during high tide.

We all dream for you, and for your future! It is not just one dream because you as well represent an amazing diversity. The dreammaker brought you into life using all kind of different brushes, brushstrokes, and endless colors. Why would you search for only one wisdom? You are a unique part of this universe!

We could ask you to climb a tree, dive deep into a lake, jump into the fire, hug a friend, kiss your lover, surrender to your worst enemy, or visit a place that you never wanted to go. You find your guidance in your deepest dreams even before they show up in images. You feel where you need to go. When you follow that impulse, you have listened to us.

You might not know us, the origin of your dreams. It is the silent dark space of deep sleep inside of you. You usually forget that place as much as you forget us. We live inside of you as much as in this world. You live inside of us as much as in this world. The diversity in you is our diversity. Do not look for only one wisdom! Follow your unique pathway to the top of your inner mountain! When you have reached the top, then

look around. You will meet other humans, and you will share stories of how you got there. There will be as many stories as there are humans on earth. Some of the stories just have begun, while others are in their final chapter. Together, you write the eternal book of wisdom.

Once in a while, you will realize that a grain of sand at the ocean and our friend Fujiyama far away in Japan, have something in common. Once in a while, you become aware of our dreaming power that accompanies you through your chapters of life. Once in a while, you notice the space between your words and the paper you write on. We are the empty book of your beautiful unique wisdom.

Peter: Completing the Cosmic Puzzle With Your Deepest Self

DreamingRocks sometimes sound paradoxical. They say one thing and negate it in another moment. It is like the splashing waves make them change their point of view really fast. At one moment, they talk about their diversity. Another moment, they talk about the dark, timeless emptiness that they have in common. You can see the play of duality and nonduality here at its best.

We humans are so different, that we mostly cannot stand each other, and yet, we all breathe and have a heartbeat. To best get a grip on this riddle, I suggest to see us humans as stories walking on two legs. We are unfolding our unique history every second of our life, while also being imbedded in the narratives of our culture. We are struggling with our life challenges, with our cultures, and the diversity around us sometimes makes us afraid. At the same time, each one of us, as well as the community and culture we belong to, everyone involved is holding a bright gemstone in their hands.

It is like a puzzle piece of universal wisdom that precisely fits our life circumstances. It is a golden key to our personal sanctuary, or our garden where we plant

the seeds of our personal wisdom. Being stories on two legs, it is not advisable to write the last chapters first. Before you go to this place I call zero space, you walk through the gates of your personal deepest home. While you realize that others have their own stories, you begin to listen and to love their diversity. This love and respect for everyone's bright gemstone and personal wisdom is the foundation for meeting each other with one heart and one breath.

Here is an example from a couple I worked with. After sometime of working through consensus reality conflicts, both sides dropped into their personal power places. For the man, it was surprising that his dark lonely place was in the roots of a tree, and it made him calm and relaxed. The woman was residing as a princess in her castle. She had self-respect and dignity. He was longing for relationship, and she threw a tulip from the castle. He did not leave his tree and did not pick it up.

You can probably imagine their challenges in real life. She would say that he spends way too much time in the basement drinking beer. He would say that she is arrogant and has a wall around her. Step by step, they learned about their different power places and how those personal places of wisdom could support them in reaching out to each other. They learned to look at their differences from their personal inner homes, and with this respect grew their love for each other. The tulip never got picked up, and they met somewhere else. Let it be their beautiful secret.

Process Theory: Diversity of Flirts and Your Personal Essence Experience

There is diversity of flirts that you can work with. There are probably as many signals as there are human beings. If you live in the desert, you might not want to work with sunlight. It is not the most subtle unknown experience you could have. Rather, it could be a drop of rain.

In my home country, Germany, a drop of rain would not throw you off the chair. The sound of a rattlesnake would probably scare you to death. Depending on your cultural background and the place where you live, some of your awareness channels might be more occupied than others. Some cultures like physical touch, a more occupied body feeling channel. Some cultures love to dance, a more occupied movement channel. When movement is occupied, you will probably find your deepest home while not moving. When you sing a lot with others, you will probably find your dark, empty space in silence. Within the following chapters, you will learn that flirts do not need to sound or look like hidden angels. This is the amazing beauty of your personal pathway, that you find your unique signals that fit your personal process.

Then, there is a question of what is more primary or secondary. Depending on what chapter you are writing in your personal book of wisdom, it might help you a lot to go to your most familiar places of feeling at home. Sometimes you build on a tiny feeling of knowing what home could mean for you, as this would be your personal gemstone.

It is an assumption to think that an essence place is something we all know well. So, it is good to start with a feeling of something that you long for and then unfold from there. This is called the primary aspect of near-essence. A secondary near-essence attention will lead you further on your journey in less familiar ways.

As I mentioned before, what would be secondary for me could be very well-known for you. A spider crawling over the palm of my hand could be so secondary that if I allowed this experience to go deeper, it could give me such a rush of energy and lead me right to my deepest ecstatic home inside of me, the “fire of the middle of the earth.” For you, perhaps living in a different country, a fuzzy spider could be a well-known creature in your house.

I am making a point here to separate those deep personal home experiences from dreamland. I allow myself to give this place of personal wisdom a different attention. Dreamland contains our vast subjective human experience of this world. Here is the home and the root of all conflicts. The sentient awareness method of slowing down and minimalizing that we apply to flirts creates a dreaming experience that is asking for special attention. Respecting and accepting this human diversity on a near-essence level is a gateway into a deeper understanding of how our differences eventually could lead to a common ground that I call zero space. This comes with the understanding that our levels of awareness contain all of the human subjective experience. Every one of us defines reality in a different way, we dream with great diversity, and we sense essence inside of us with thousands of different colors. The essence level, zero space, is the primordial ground, that place which has no name where ALL of humanity has its home.

A Personal Thought: A Self-Reflection on the Deeper Meaning of Diversity

This chapter does not finish with an exercise. I invite you to contemplate the following stream of thought. We all love our individual personalities, and even when we hate them, we hang on to them. The slightest thought of being one with everyone around us could be very scary for us. Do I really want to be one with my angry neighbor? With a little more empathy, we allow a point of view that even with my angry neighbor, on some level, we have something in common. This is usually a more abstract thought, and does not help us much in a conflict situation. What if we would allow ourselves to share with our deepest enemy what we love about life and what we do to make our personal life sustainable?

When we slowly learn to share our personal wisdom without asking someone else to sit in the same boat with us, what kind of touching on an essence level would perhaps

occur? In this contemplation, I would like you to also integrate a social/political awareness. How many times in the history of our planet have some people tried to enforce their wisdom on others, destroying the many pathways to earth wisdom that there were since the beginning of humanity? Before we talk about one heart and one breath, is it not time to love our beautiful diversity first? There is an earth wisdom saying, “Oneness can only be experienced through diversity.” Please, think about this for a moment!



Figure 14. Diversity is part of the-near-essence level.

Chapter 13: Daily Magic—The Power of Fields Around Us

DreamingRocks: The Weather and the Seasons

How do we get in touch with you? How do you get in touch with us? Yes, we are talking about touch and that might be strange for you to realize. Have you ever been touched by a rock? Something happens when you look at us from a distance. We look back at you. Then we meet somewhere in the space between us. We touch each other invisibly. Most of you are in awe looking at us, saying, “Wow, these amazing rocks.” We look back at you and say, “Wow, these amazing humans.”

So, there is a field of mutual appreciation between us. We call this an atmosphere of love. Nature shares the same magic with us. There are some days when we are mostly hidden in the mist, a strange field of uncertainty. Who is there and where have our shadows gone?

Some of you love to share the rain with us, perhaps, as a melancholy walk on a trail into loneliness. Nature is shedding tears all over us. For some of you, the rain has a calming effect. The field of rain turns you inward and brings you home inside. The atmosphere around us affects how we relate to each other. How we relate to each other affects the atmosphere around us. This energy between us cannot be measured. It is a dreaming awareness.

Also, the space of this field cannot be measured. It has no clear edges. The fields seem to move with us like clouds in the sky that follow us around. What we experience as weather, you humans experience as moods. We have seen you at places in the field of a thunderstorm. Your wars and battlegrounds are preceded by a field of polar electricity. Have you ever tried to get in touch with this electricity in the air? When you are able to catch the signal of a weather change early enough, then you have time to respond in a wise way.

Some of you climb on us and do not see the signals. Then the weather surprises you and you look for shelter sometimes in vain. We rocks become a dangerous place to you when you do not listen to the field around us. It means listening with all your senses, your whole body, and picking up small tendencies. There is a sudden cold breeze, vanishing after a second. There is a lightning bolt far in the distance. If you notice what is there in the field around us, you will have enough time to make wise decisions about how to relate to us in that moment.

There is us, DreamingRocks, and there is you. Do not forget what is around us. Go with the seasons. Notice how our relationship changes in wintertime. In summertime, you were lying in the grass, resting, perhaps sleeping. We were your vacation place. In winter, the same location turns into a live hazard for you. You could fall asleep and freeze to death. Our relationship depends on the atmosphere around us.

Peter: Number 13—Disturbing Atmospheres and the Energy of Fields Around Us

I noticed on my travels in Japan that in big hotels, the floor number 13 is missing. I wondered why? Japan experiences earthquakes frequently. I was in a hotel once when it happened. It was not strong and my imagination took me to floor number 13. Would this floor have a special fate? Would there be cracks in the walls and broken windows?

Japanese people, like many other nations, consider 13 to be an unlucky number. Now, a number could not do anything if it is just put on the screen of the elevator. It is the atmosphere, the field that people share around this number that makes this number powerful. When number 13 appears, it rains bad luck, and a miserable weather condition dominates the relationships of everyone involved.

Now, we can turn this around and we learn to sense fields around us and their subtle first signals. It is like you can smell the rain and then there it is, the first single

raindrop falling on your head. Fields and atmospheres had a beginning somewhere in time and space. Then, they become somehow nonlocal and timeless after a while.

You share a story with someone, and the other person knows exactly what you talk about. You live in different parts of the world and you just shared something about your parents, and the other side says, “Yes, that just happened to me last week.” You both experience the power and energy of a nonlocal and timeless field for a moment.

Fields connect people around the world. They touch each other somewhere in space. Fields connect people through time. Old historic places sometimes contain a certain magic, an atmosphere that wants us to connect to long forgotten historic events. Here, it would not be the number 13 in the field, but a certain year, month, and day in the past. This is not always so wonderful and magic as it sounds.

Here is an example. Musicians play auditions to get jobs, and I did, too. I travelled by car to a town about 3 hours away from my home to play an audition there the next morning. When I got there, I found out that the hotel had closed at 10 pm. No one could give me the key to my booked room. I looked for a different place to stay, and after a while I had a room in another hotel, a lot more expensive. I went to my room and went to bed. Then, I noticed that the heater was not on. The person at the reception desk said that the heater system had broken down and all rooms were cold. In the heat of finding a place to stay, I did not notice the cold at first. I went to sleep and froze all night. I woke up late in the morning after a restless night, and it was too cold and too late to take a shower.

After breakfast I went to the concert hall only to find out that it was a building from the old Nazi regime. The history was there everywhere, I thought. I was cold and stiff from the night, the whole place was uninviting, and now I went to a room to warm up before the audition. I unpacked my viola case, looked at my viola, and it said to me with

begging eyes, “Do not touch me now!” I think my instrument would have sounded like having a really bad cold, and so I packed up again, said goodbye to the surprised audition committee, and went home. The synchronicities of this story talk about a field with many signals. All of those signals created a field, and I could have picked up any one of them early in the process. It could have saved me a lot of money spent on a cold hotel room that night.

Process Theory: Is It You or Me? Our Body as Laboratory for Fields Around Us

Synchronicity is a most fascinating event. First, we might think that there is no connection between certain situations, symptoms, and signals. Then, when we get into a more dreamlike state, we sense a field and its power that serves like a matrix, a web of information behind the seeming random reality. A field is like a third party to every relationship that wants to unfold. Sometimes, when we are stuck in a relationship conflict, it helps to sense the atmosphere in between us, and to look for signals and synchronicities.

A group of people holds back their aggression in a room, and suddenly a lightbulb breaks. How could this influence their further communication? When we notice a field and its messages, we learn a lot about all sides of a conflict. The same is true when we speak about ourselves. How many times do you say, “It is raining today,” and you actually mean that you feel a bit depressed? Depression can be a subtle field around us. What can we do about it? Let your body be the laboratory for your field awareness. Sometimes the fields around us are not so clear. When you pick up subtle body signals or even flirts before they turn into signals, and you work with these first tendencies, then the field around you is loosening its grip on you. You feel less victimized.

There are two relevant phenomena that can be separated from each other. The first one we call being dreamed up. This means you pick up secondary signals in the atmosphere or another person, and you act them out. You feel strange because you partly feel like not being yourself anymore, or at least what you are usually identified with as your personality. Being dreamed up has the potential to show you different parts of yourself, hidden personalities, or something that simply does not belong to you. If you notice this effect, you can consciously work with it, integrate it, or let go.

Second, another part of the field around you can draw you into a complex. A complex is a hidden memory inside of you, a situation or feeling that all of sudden shows up in being triggered by a momentary signal from the field around you or another person. For example, a certain aggression in a room can make a light bulb break, and draw you into a memory of a conflict you had long ago which was not resolved.

When you pick up fields like this, it is a good moment to own those memories the best way you can, and to work on them. So, when you feel depressed, notice if this comes directly from a person that you are in communication with. Is it coming from their field and you are dreamt up? You can bring awareness to this energy that is momentarily occupying you, and help the other person to own it, and own their field as well. Owning would mean both noticing and responding to it actively. If the other person and the field throw you into a complex, then it is your task to work on the depression that is part of your memory and bring it to the surface of your consciousness. In both situations, it is your body that can tell you if you are simply occupied by a foreign energy, or something that you deeply resonate with. Your embodied laboratory will guide you through the process with sentient awareness.

An Awareness Exercise: Sentient Work and Field Awareness

A) Notice the energy around you, the atmosphere, and its weather, so to speak. Expand your awareness for a moment to get closer to this field. If an object or a person interests you, then consciously choose to look in the space between. Now, pick up qualities and moods of the field.

B) Return to your body and use sentient awareness to find the subtle symptoms that relate to the field or atmosphere that you just investigated. Believe in suddenly occurring synchronicities, or signals in your body that you feel intuitively related to the field around you.

C) Notice where your observation takes you. Do you want to amplify the signal or go to its roots? If your energy takes you to the first tendencies of the signal, its flirt, then follow and unfold it in this manner. Feel the subtle qualities arising from these roots.

D) Unfold a dreamfigure around the first tendency, and let it move and speak to you. What is its message?

E) Then, let its movement slow down and go the roots of this figure, its first impulse. Listen, and notice how the figure's message is changing, perhaps becoming a deeper meaning. Move to the place without words, to the feet of the figure, its base, and unfold this space and energy.

F) Become, embody the space, and integrate it by spreading it in your whole body.

G) Come back to consensus reality and bring this deep place of wisdom with you. Notice how you may have gained a certain freedom in relationship to the field around you. Let this freedom interact once in a while with situations that are challenging for you in life!



Figure 15. Challenging atmospheric situation.

Chapter 14: Juice of Life—The Emotional Body

DreamingRocks: Natural Elements and Human Emotions

There is something very beautiful inside of you. This energy is foreign to us and we make a point of studying it every day. The energy we are talking about seems to have many colors inside of you. It is like blue, red, green, and yellow. You like to mix them very often. When you paint your pictures of impressions, you call them feelings. You say, you feel overwhelmed by work, you are tired and exhausted, perhaps a color of a greyish blue. There are also black and white, and then you say that most things are not black and white. You mean that you like to express shades of colors more often. When you hear music, some of you see colors instead of feeling the emotional soundwaves running through you. Yes, emotions seem to be the right word.

When strong feelings occur, something is moving through you, so it must be an energetic motion. Your motion is fast for us and hard to catch. We are slow in time, so close to eternity. When we travel through time, we meet the elements that once kept us moving a long time ago.

There is fire. You would say this is your color red, and has a connection to what you call anger. Then your heads turn red and you make a lot of noise.

There is water. It is your color blue. We see you having tears running down your face, and you call this sadness.

There is air. When you are short of air, sometimes you feel afraid, perhaps the color yellow. You have a yellow blinking light on the road, and it says, “be aware of falling rocks,” “be aware of animals crossing,” as you say that these places contain fear.

There is earth. You plant seeds in the earth, and grass is growing, the color of green. You seem to like green very much. You do not eat blue food, you enjoy greens.

You say that “the grass is always greener on the other side.” You seem to enjoy longing for something. Your color green seems to stand for joy.

Anger, sadness, fear, and joy—you mix your colors every moment of the day, beautiful pictures of your inner life express themselves. For us this is fire, water, air, and earth. Our elements have different timelines. Fire has the shortest timeline. It comes and goes. Earth has the longest timeline, and we feel very close to this timeline.

Your longest timeline seems to be red. Anger and wars go through centuries. Your shortest timeline seems to be green. Green is a seasonal color for you, and it represents the waves of human joy. We wonder if the timelines of emotions could change through your evolutionary process? We wish you oceans of happiness!

Peter: The Wisdom of Feelings and Emotions

The colors might have different meanings for you than for DreamingRocks. Anger is not only like anger, and there are many shades of fear. When we respect diversity within us and around us, it becomes challenging to categorize our experience.

What seems to make more sense is to see our experience as a process, as something moving. This means that feelings could change quickly unless we are holding on to them and turn them into fixed states. Sometimes we call feelings our intuition. At best then, we listen to our intuitive ways and move according to them. Some of us are directed by rational thought, and discredit feelings as being unstable.

I invite you to make an experiment. When you go shopping for food the next time, look at your basket as you are in line, and while the cashier is pricing your items, make a quick response to the question, how many items did you buy because you simply like the taste of them? There is a saying, “Don’t go shopping on an empty stomach!” You will be driven by your hunger instead of your mind. Now, when we look deeper into

this we could ask, “What is intuition and what is habit?” Feeling the present moment could be a simple habit. You have many options here.

Some of the feelings you can actually break down into basic emotions like fear or anger. Let me pick jealousy for instance. It is a complicated feeling because it includes anger and fear and a projection onto someone else. Projection means you attach your feeling to something outside of you, a thing or a person, without asking if this feeling really belongs there. If you dive deeper into jealousy and you allow yourself to find the more unknown signals within the feeling, you might eventually be able to get in touch with fear and anger, and move beyond to a different state of awareness that one could call an energetic, awake alertness. Of course, this would be a hypothesis, because I do not know your process. In the center of my focus is simply the possibility that a feeling could turn into a basic emotion and move on. A feeling is not a static state anymore. The unfolding process turns into some kind of personal wisdom.

Here is another example. Someone said to me the other day, “Peter, you are always late for your appointment.” This was said with anger, and it was an accusation. I felt like going for an argument here, and defending myself. The anger inside of me gave me a momentary space to feel other feelings as well. Instead of reacting and loading my weapons, I felt that the accusation did hurt me. I showed my hurt and replied, “I am sorry, I am late, and when you say I am always late that hurts me.” “Well, it really pisses me off today!” the other side replied, making a point here. Now, something interesting happened. My expressed sadness turned me inward and got me in touch with something deep inside of myself. You might perhaps know this feeling, after a few good tears you feel better about yourself, more at home, or more in touch with yourself. Speaking from this place, I heard myself saying, “I am taking responsibility for this, and I will be aware

of time more often in the future!” The other person said, “Thank you,” smiled, and apologized for their anger.

I realized that processing my anger into momentary space, and transforming my sadness into momentarily feeling at home did transform the whole argument. Believe me, most of the time, I am much slower, and I only realize after an argument what I could have done differently.

Process Theory: Sentient Work With Emotions—Bringing Wisdom Here and Now

Here, the goal is fluidity, a distinct flexibility that empowers you to deeply feel into an emotion, and to flow with unfolding its deeper meaning. This way you do not get stuck in permanent feelings of fears and sadness. Even the permanent feeling of joy would become boring after a while. You move your feelings and emotions through channels, from their appearance in reality into the dreaming space of personal insight. Feelings are like mixed colors, comprised of entangled emotions and thoughts. Thoughts can be seen as entangled inner voices, inner pictures, sometimes feelings, and inner movement. Notice that when you ask someone what they think, the response may be, “Oh, I was busy looking into the pain in my shoulder” or something similar.

Besides complicated feelings, thinking by itself can already be an entanglement of awareness channels while you are turned inwards. To simplify the matter, we could turn to a basic emotion and process it to its roots. We could also notice a feeling, and follow the signals to their roots and first tendencies. Sometimes, when things seem to get difficult on the level of understanding what is going on, following the signals, deciding what to follow, and feeling into where the energy is and where not, could be the most efficient solution.

It is interesting to observe in which channels feelings and emotions appear. You would probably say, “Well, is it not obvious that feelings belong in the body feeling or proprioceptive channel?” Well, yes and no. It depends on how comfortable you are around expressing your own feelings directly. Some people may begin with images, and say that the clouds are really dark today. They project a feeling onto the weather outside, and give their feeling a color. So, this could be our entry—supporting the primary, well-known process first, before moving closer to the edges of feeling something directly.

Some people may turn to movement first, and their anger shows in kicking pillows until all the steam has been blown off into the atmosphere. When you inhibit this movement for a moment, the fire inside could become almost unbearable to the person. Feeling the fire is the edge, and movement cools it down. Again, the movement could be an entry, respecting the primary process first, before moving closer to the edge.

Technically, we are working with a more occupied or identified channel first, an awareness the client is used to. We may even use this channel and its primary aspects of flirts to open a dreamdoor into the more personal realm of near-essence. We could slow down a movement of anger until we feel more centered, and then start to look into the less identified and less occupied body feeling channel. Feeling the energy of anger directly in the body, you could slowly guide yourself to more unknown places following the more secondary aspects of near-essence, and allow yourself to approach your anger from there.

You might say, “When in essence, my anger is gone, how could I work with it then?” Do not be surprised when you are in near-essence about how much energy is there. As I mentioned in earlier chapters, the roaring universe is present in essence. When you eventually allow yourself to move beyond the near-essence level, which could be identified with peace and shelter, and you enter an experience of touching the essence

level, zero space, you might get in touch with the deepest nonlocal and energetic part of your anger.

Remember that zero space embraces the center of the earth, the core of fire. Your anger goes beyond being an ally for personal power, and leads you into the fire of transformation. This transformation takes you into unknown territory, beyond your identification with your usual self.

An Awareness Exercise: Sentient Work With a Feeling

A) Is there a distinct feeling in this moment, a feeling that you could locate in your body? If it is an emotion like fear, anger, sadness, or joy, you will find the spot in your body more easily. If it is a more complex feeling, give yourself time to feel it more fully, and then look for the subtle symptoms in your body.

B) Explore the symptom by applying sentient awareness. Find the first impulse, the roots of the symptom. How are those first signals showing up? Is the anger like a stinging needle, is your sadness a slight pressure in your chest, or is your joy a butterfly in your stomach? We sometimes say, “You are a pain in the ass.” Use sentient awareness even then!

C) Now, sink deeper into your dreaming and feel the energy behind this first symptom.

D) If it is difficult to feel the energy, then change channel and imagine a dreamfigure that initiates the first signal of the symptom.

E) Bring the figure into full bloom, using images, movements, and feelings.

F) Then, slow it down and minimize it. Make the figure smaller and find its roots.

What does the first tendency feel like? What is the basic energy? Your dreaming is getting close to the dreammaker’s intention!

G) Eventually embody, become one with these roots and the possible message behind it. Step into the roots of the figure! You could possibly find something beyond words and images.

H) There is perhaps a deep wisdom behind your feeling or emotion that initially was covered by the surface of life. While getting in touch with your daily life again, also stay in touch with the dreammaker's unnamable message and power. Allow your intuition to be guided by its wisdom.

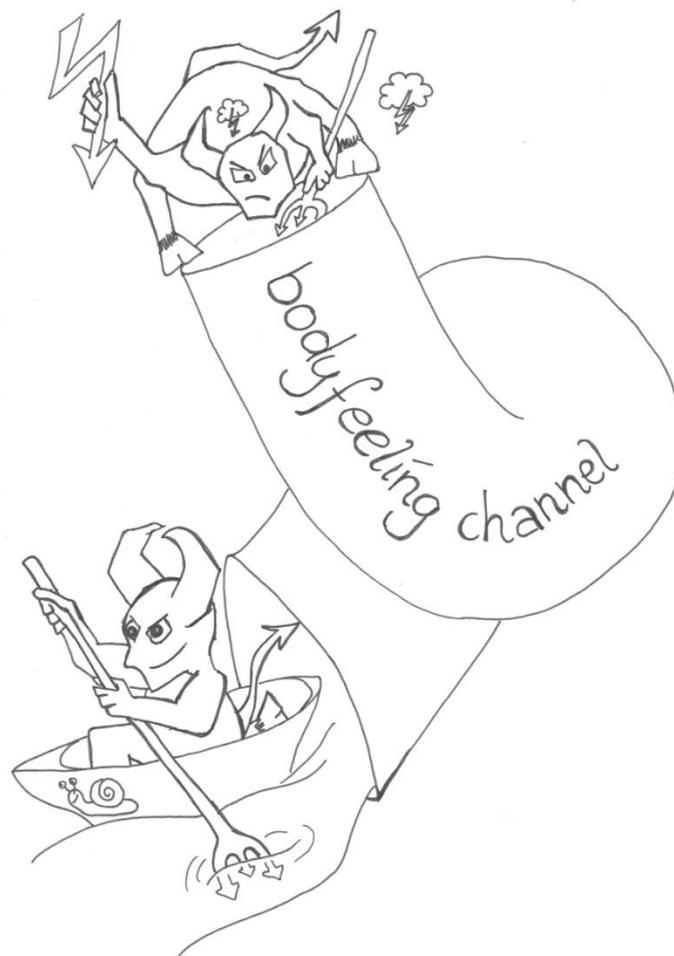


Figure 16. From disturber to ally.

Chapter 15: The Wisdom of Children

DreamingRocks: Children Love to Play With Rocks

You like to collect little rocks. All over the world your eyes are beginning to glance when you notice us. The little flat ones you love to bounce off the water and then you count how many times you have made it skip. Our little ones are very patient. They have already the same nature like us big ones. They do not grow, as they are already who they are.

Your little ones love to play with our little ones. We become collector's items for adults and toys for your children. Your children love to play with rocks. They understand our dreaming perfectly. We become little figures to them and begin to talk sometimes. We become part of your families. Then, when your children grow older, we are still part of their memory.

Your children are growing and becoming adults. You still play, just the toys have changed. Some of you play with cards, some of you play with footballs, and some of you play with money. When you work, you seem less playful. In some of you, we can clearly see the child that you once were. How is this possible?

You seem to live from a memory that you call inner child. It must be like a reoccurring dream. Just like us, when a dream becomes a pattern in us, we start to manifest that dream in the world. This is how, from the empty space behind everything, the world unfolds through reoccurring dreams. Some of you keep their children alive inside, and we can see how you play in daily life. Playing is only on the surface about winning and losing, mainly it is about having fun. The waves that are splashing around us, they chase each other. Who is winning? We do not know.

We are curious what kind of dreaming pattern has brought you into life. Which exact coordinates brought you to your family? What has shaped your process of growing

up? Our dreaming for you perhaps unfolds first in a child's imagination. How do you react if your little one comes to you and says that it got a message from the rocks? We hear you say sometimes, "Oh, honey, it is just a dream."

Notice how powerfully we are connected to your children. We are the home of your children's dragons. The dragons come at night and tell stories to your little ones. Many times those stories are not like fairytales. Our dragons use images from your ordinary life, and twist around the pictures and stories. Sometimes, you call them nightmares, sometimes visions. Our dragons simply call them myths of life, the beginning of an unfolding story.

Peter: My Inner Child—Curiosity and Play

For a long time, I played music as a profession. I always said half-seriously that I never worked, I always played. I wish that would have been true!

It became hard work and it was not fun. What happened? I was busy in this consensus reality to make it as a professional. I was focused on success and appreciation. I wanted to be respected and liked. There is nothing wrong with any of this. However, it becomes a problem if it turns out to be your only source of motivation. Somehow, I had lost my dreams and visions, my inner source of creativity.

Now, there is a way to reconnect. I asked myself what I love about the piece of music that is a current challenge for me? I asked myself before and after practicing hard, what is so amazing about playing music? My answer was that I loved the piece that I was practicing for the emotions and energies that it expressed, and I loved playing music because it brings me into an amazing energy of the here and now. Finding the emotions and energies in the present moment was a key to come back to playing rather than it being hard work.

In a broader sense, the question could be what brings me back to a playful mood when I am stuck at work or in my relationships? Could it be the power of my childhood play and my childhood dream behind my play? Perhaps, you would say, "My first childhood dream was a nightmare, how would this be helpful with my adult play?" Well, perhaps your work attitude misses a dragon! My son had a phase of playing with dragons when he was 5. The horrible, fire spitting creatures were fascinating for him. While scary in dreams, he would fight with them during daily play and learn to fly with them.

The problem for us adults is the fact that our demons at night do not seem to allow us the same fantasy play that children seem to be capable of. We have to be convinced that our first childhood dreams and reoccurring dreams could help us to understand more of our life patterns. It seems like a neglected dream wants to manifest during our daily life, and seeks to rise from the unconscious. It manifests then in our dislikes and attractions. We look at things and we do not know why we chose the objects of our attractions and dislikes the way we did.

Let me explain. In my early childhood dream, lots of spiders are approaching me and want to crawl all over me. I wake up and my mom calms me down. I adopted and identified myself well with the caretaker, my own motherly nature, but what about the spiders? I seem to run into situations where it is not clear from what place the attack would come from. When I am criticized, I do not know where the criticism would come from directly.

As a musician, I played auditions. When I did not get the job, no one would come to me and explain why. When I was diagnosed with cancer and operated on, it was not clear where the dangerous cells would come back. Do you see the relationship to the spiders? Would I be able to integrate their power in my life? I am still busy with this.

Here is a small exercise. Scream with a high child's voice for a moment, then stop and ask yourself what you would like to do for a profession when you become an adult. Compare your vision to your current life, and contemplate how much you are in relationship with your inner child. How could you integrate your childhood dream?

Process Theory: Magic Timeline—First Dreams/Memories and Their Flirts

From the viewpoint of an unfolding process, it is most fascinating to ask yourself, what was your first childhood dream or childhood memory? A first memory could also function like a dream. When you look at your dream closely, you find patterns in it that are hidden behind your current life situation.

A hypothesis is that the more you are in touch with your childhood dream, the more flowing your current life could be, with less work and more play. If you stop working unconsciously against a pattern that wants to unfold, then a lot of energy is freed for simply having fun. Here you can go two possible ways. Remember your first dream or first impression as a child, or get in touch with your present moment secondary signals and symptoms. When you go back in time to remember, notice feelings, atmosphere, first impulses, subtle symptoms, and signals that are part of your childhood dream. When you work at the present moment, get in touch with unknown symptoms and signals, and unfold the dreaming behind the symptoms.

The more you go to the roots of the lesser known signals and symptoms, the more you get to the first tendencies behind your dreamfigures, and the closer you are to your childhood dream. You could do the same with flirts in the relationship channel and world channel. To what kind of unknown places and weird relationships are you drawn to? Again work with the signals and symptoms, and find the dreaming behind your flirt.

There is a magic timeline between your first dreams and memories, and your current patterns of attractions and dislikes. The dream from the present moment might have a different content, but carries the same energies, polarities, riddles, and challenges as does your early memory.

Then the question occurs, why not wanting to be free from any of those patterns? Yes and no, I would say. Yes, to gaining freedom around any sort of patterns instead of living them unconsciously. The other answer sees your special place in this universe, your special gift, insight, power, and wisdom that you bring to this world. In your early childhood dream, your power and challenge presents itself like a cosmic puzzle piece. When you get and understand the message, than you can play your unique part in this world. The universal play cannot function well without your personal contribution of wisdom. It is like a cosmic game of soccer where the goalkeeper does not realize his job. It is a lot of work for the rest of the team to guard the goal and the game is less fun.

An Awareness Exercise: Playing With Your Inner Child & First Childhood Memory

A) Move around like a child, make noises, and unfold the inner figure in all channels. Slow down your action, minimize the figure, go to its roots, and go to the first tendency of the sound.

B) Use sentient awareness to feel into these first signals. What are the dreammaker's qualities that brought your inner child to life? Feel the power, and listen to a possible message.

C) Perhaps now, you remember your first dream, otherwise go to your first memory. It contains the same energy and information. Notice what flirts with you in your childhood dream. What are the most significant, roles, figures, and energies?

D) Play the story or situation in order to get to know it better. Move into the situation with the awareness of your inner child. Use your inner child's curiosity and innocent mind to explore the different and perhaps conflicting parts of the situation.

E) Choose two or three parts and go to their first tendencies. To make this easier, chose pillows or other objects in the room to represent the different energies. Go to the roots, the first impulse of anyone of them. Embody the quality of the figure behind the first impulse.

F) Now, move into the middle of the two or three energy places, and go back and forth between them. Notice and embody the awareness, energy, and space of your observer, and see if the observer could be in touch with all two or three places at the same time. Keep the ability to discern between them clearly.

G) Then, bring yourself back to your reality, and explore how the basic two or three foundational energies that you found are also part of your daily life. Play daily life situations and connect them to your basic dream energies.

H) How would your present situation unfold differently while being guided by your basic dream energy pattern?



Figure 17. Remembering childhood dreams.

Chapter 16: The Universal Radio—Tuning Into the Waves

DreamingRocks: Messengers From Our Universe

You humans are very focused on your daily existence. We understand why. There is so much conflict in your world, fighting for water and food, fighting for your life. People make decisions about life and death of other people on a daily basis. Deep down in our consciousness we see and feel the suffering on all sides. We wonder, who are your guides through the challenges of everyday life? When you feel powerful, who is your ally? When you feel powerless, who is your missing support?

We have chosen a balanced solution. Between power and powerless, we decided not to act but to follow nature and to surrender to its elements. We are part of nature's play of water, fire, earth, and air. We take also part in the universal play of planets, moving around the sun. We realize that there are many suns in the universe. We also realize that our awareness is limited. Our most expanded awareness is happening when we dream. When we dream for Mother Earth and for humanity, we dive into new territory of awareness. Dreaming day and night for us is a form of cultivating, expanding our awareness. This is our way of moving through time and space while you only notice our stillness. We call this not-doing. Within this space of not-doing, a seed is planted, a seed for the creation of all life. From this space of not-doing, our awareness reaches out to the farthest worlds of our universe.

What you call fantasy and imagination is real for us. The messengers of our universe speak through us, and we are aware of them. For most humans, it seems to be a matter of belief or disbelief. You separate a dream from reality. You separate a dreamfigure from a real person. This is like loving snow without respecting the water that it originally came from.

We would like to remind you that reality and dreams are not apart from each other. They are like two sides of the same object. They are like the two sides of the moon. The dark side of the moon is like an unseen world, and without it the moon would not be a real planet. When you get in touch with this unseen world in your dreams or even sometimes during your day, listen for a moment. The messengers from our universe could make your world go around again!

Peter: Believe in Your Fantasy

I sometimes wish I had a universal radio station. I would like to listen to Aliens on Air and get their latest viewpoints. It might be something like Galaxy News or Stories From Earth, as reported by the editor of the “Starlight Magazine.”

Some cultures on earth still have a deep connection to their ancestors. For them, the ancestors hold the wisdom for the future of their people. When there is a crisis, the ancestors will be asked for guidance. One day, when I was in Japan, I was not allowed to go and practice under the waterfall. I was told that today the ancestors do *Taki-Gyo*, waterfall practice, and we should not disturb them. For most of us, those unseen worlds are not real. If we go further into space, it even seems to become less real.

Do you think that some entities have visited the earth in ancient times? Do you think that pyramids are old fashioned radio stations? If I go on, you would probably think I am crazy, and possibly I would think this myself.

What I like about these fantasies is not so much the search for evidence, but the fascination for our consciousness, the ability to dream. The power of imagination that engages us during the night and also during the day is like a mysterious force. I am not talking so much about our self-centered active fantasy, but more about the moments when dreaming is happening for us, when all of sudden an image occurs, a feeling, or a

movement, when something unpredictable is unfolding within us. What if these symptoms are messengers from an unseen world trying to reach us through our ordinary channels of awareness? Is this kind of dreaming the radio channel that we could tune into to listen to Galaxy News? The many “people” getting interviewed on Galaxy News, talking about their points of view could be our ancestors, the spirits of deceased animals and cut down trees, possibly wisdom guides from different realities that we do not see, and spirits from other galaxies, the Foreign Department News. I am making a point here about believing in your fantasy. The viewpoints of your imagination could contain the possible solutions for our problems on this planet.

Here is a personal experience. Many years ago in Hamburg, I was lying in bed half-asleep and half-awake. Some “energies” were hitting my body and eventually turned into images of people with faces that were half-destroyed. I was shocked and afraid. After some minutes, I took a deep breath and I declared them for real and gave them a big long hug in my imagination. Slowly they disappeared. Of course, I was not sure if I simply fell asleep and had a nightmare.

The next day, I was walking around in the neighborhood and I found a memorial for a nearby Nazi concentration camp. Was this a coincidence or a synchronicity? Was my experience real or a dream? Did it matter at all? I was crying and somehow I felt I was not just dealing with history on a personal level. I was in touch with some real existing unprocessed hurt. I was in contact with figures that are usually declared unseen or even nonexistent.

Process Theory: Essence Level and Dreamland Fields of Consciousness

While seeing a process unfolding, it is important not to impose a hierarchy of levels of experience or awareness. A consensus reality that we have inside of us or

agreed upon with others is not more important than the level of dreamland that lies behind the reality. Then there is what I call the near-essence level, and underneath a more boundless, limitless experience of zero space, the essence level. All of these different levels of experience or awareness can be meaningful. A burning candle could turn into a dancing figure with a torch, into a lighthouse at the ocean, and eventually into the rocks the lighthouse is standing on.

The power of the dreammaker, the dreamfigure, and the real object, all belong to the experience we have at a particular moment. We begin to feel more round and whole while we embrace the totality of the experience in this particular manner. This means that the question if something is real or not becomes momentarily irrelevant. Momentarily, because after we understand the totality of our experience, we are destined to bring this wisdom back to reality.

The art of not-doing does not mean that there is no action. The action simply comes from a different place, a non-self-centered assemblage point that we could possibly achieve while listening to Galaxy News more often.

Another border that becomes momentarily meaningless is the one between the inside and the outside experience. We could feel a message coming from the unseen world or feel it as a symptom in our cosmic dreambody. There could be a strong wind with a hidden message pushing us forward on a trail, or a fire coming from our belly that does the same. Processenergy is like a wind from the unseen world. Processmind is sending the messages with this wind from a cosmic intelligence. Our cosmic dreambody is the vessel for the universal message and energy. The messengers that show up in our dreaming process can be called essence gatekeepers. They hold a gift in their hands, our cosmic puzzle piece, that may be our key to making this life work for us and everyone around us.

In other chapters, we learned about edgefigures. These edgefigures rise from dreamland. Dreamland is full of our mostly hidden motivations for struggles, wars, and battles of the self. It is the space of polarities, attractions, and dislikes. Edgefigures represent our deepest fears and resistance. It is not always so easy to embrace them and to realize their true nature. The hurt souls in Hamburg that I met one night belong to these edgefigures. Embracing them, I embraced my own fear and hurt to some extent. Because they were part of a dreamland field, I also embraced a collective field of pain. Messengers from a different world seem to ask for this relationship with collective fields around us.

Transforming edgefigures into essence gatekeepers has an influence on these collective fields which goes way beyond personal healing. There is something like a collective field resonance. When, through innerwork and relationship work, we eventually touch zero space, then we come into deep resonance with the wisdom of our inner and outer universe. Zero space is the source of guides and messengers, and here also is where they again disappear into nothingness beyond words and images. Sentient awareness is the method that allows us to tune into the universal radio waves.

An Exercise: Sentient Essencework—Tuning Into Your Personal Guide

A) Open yourself up to the space around you and expand this space as much as you can. Look for unpredictable signals, energies, something you feel attracted to, or something you flirt with while not doing anything much.

B) Relate what you have picked up in the world channel to your cosmic dreambody. Look for the synchronicities. Now, decide which signal holds the most attraction or dislike for you, the body signal or the world signal. It does not matter which one you chose. Your messenger is on your inside and your outside.

C) Go to the root, the first tendency of this signal by using sentient awareness. Feel into first impulses. If you need more information about the signal's qualities first, then amplify it slightly. Get closer to the signal and notice its conditions. Notice in which awareness channel it first appears. Make sure you do not get absorbed by the amplification process, and go back to your sentient awareness when you are ready. It is a search for subtle signals, flirts that show up quickly, and sometimes disappear fast again. It is like a radio wave that is hard to tune into. It comes and goes.

D) Imagine a dreamfigure behind the flirts. Include more channels of awareness, such as movement and sound, to embody this figure in different ways.

E) Minimize all expressions to their first signals. Slow down movement, tune down the volume, minimize the size of the figure, and go to its roots, literally to their feet if you want.

F) If you feel resistance or confusion, you might be close to essence, your unknown deepest home. Describe your edge symptoms first, then your edgefigure, and let it talk to you. The words could come from the first flirts that arise from the essence level, zero space. Listen closely.

G) Negotiate the message, feel the edgefigure's energetic message in your body. Slow it down, go to its first tendency, and listen to the essence of the message. Your edgefigure might have turned into your essence gatekeeper now, your ally on your road to zero space.

H) Listen to the essence gatekeeper's message. Perhaps it may be words, a sound, a feeling, or a movement, before it disappears in the empty zero space. Congratulations, you have just tuned into the universal radio, and found your messenger from space!

I) Make sure you take your experience and new wisdom into everyday life. Do not lose it on your way to consensus reality. Let it work with an attitude of not-doing, and surrender to the energy of the message!



Figure 18. Messenger from space.

Chapter 17: Gateways Into the Cosmic Dreambody

DreamingRocks: Holes, Cracks, Plants, and a White Eagle

When you look at us from a distance, you mostly see a solid rock. The closer you look, you find, cracks, holes, plants, caves—a whole universe inside of us. Most of our inside is hidden from you. Nevertheless there are gates that you can discover. These gates lead you into a completely different world. In our caves, there is no light, a lot of humidity, and the most amazing stone creatures are hanging from the walls or are standing on the ground. Drops of water have played a patient, steady part in their creation over time. The few moments when we allow you to see us from the inside are magical for you. The gates to our caves are sometimes hidden and the pathways full of mystery. What seems solid at the surface becomes a journey into the unknown for you.

We wonder if you humans could see yourself in a similar way? Yes, you too, have a surface, and to us, it feels sometimes like a wall or like a weather shelter in the mountains. Those weather shelters are huts with small windows. They keep the storms outside and we see your glancing eyes peep through the small windows once in a while. Your eyes are fascinating for us. With your eyes, you see this world. We look at your eyes and we see your inner world. They are like gates into your dark caves. The center of your eyes is a dark circle that changes in size depending on what you look at. We learned that when this dark circle is big, then you like us. Then you open your gates to us, and we get an idea how your dark cavern inside might look.

We have a lot of small dark caverns as well. At the ocean, the sea stars like us and we like them. They are so colorful and they understand our sense of time. They seem like the first beautiful manifestation rising from our primordial ground and the family of universal stars.

The white eagle resides on top of us with a majestic gesture, a messenger of light and overview. Our mountaintops are powerful places. You can almost touch the stars and gather stardust on your descent. Again, we might seem like solid rocks to you. When you look for our secret places and gateways, you could become a sea star or a white eagle. Then, they are your fellow travelers, allies on your pathway into our dark mysterious universe that is hidden from you inside of us.

Peter: Energy Doors Into Our Deepest Self

Our bodies can function like amour. A friendly clap on your back by your neighbor could shake your whole body. Nevertheless, you probably smile and also say “Hello.” If you have a bit more courage, you might return your hello in the same manner. There are stories about Japanese Buddhist masters who hit their heads with their sandals when saying hello, as a kind of “Hello and wake up!” This is more challenging to accept than getting hit on the back. Wearing a hat, wearing warm clothes, shoes—all of this can function as a protection against a challenging outside world. Then, there is the more invisible amour, that protects us from getting hurt—a frozen smile or a stiff handshake. Eventually, we freeze inside and separate ourselves from feelings and emotions. Then, we seem like solid rocks.

Yet, there are a lot of vulnerable spots that may serve as gateways into our emotional body. Here, we get very defensive if someone gets close to us even without touching us. Let us name a few of those places. There are your eyes and the space between your eyes. There are your mouth and throat, and your chest and heart area. Further down is a place near your stomach that is one muscle, called solar plexus. Then there is the navel, and further down are your genitals.

Now, allow yourself to be part of a bodily journey and touch any one of those places mentioned, and notice what you feel. There could be awareness around the surface area. Notice your gentle touch and the way you feel the surface. Then go deeper and notice your feelings inside of yourself. Some people associate these places with different colors. Some people get in touch with their own vulnerability through these gateways into the inner universe. Sometimes, we turn this journey around. We feel a slight pressure in our chest, or we may even say that something heavy is weighing on our chest. Then, we slowly get in touch with a relationship issue, perhaps someone has hurt us.

When we fall in love, we say we feel butterflies in our belly. There is energy and uncertainty in a beginning relationship. This could be reflected by our navel area, which has a memory of a deep resource, a stable and nourishing connection to our mother before birth. We could even turn this around and suggest that because of this profound primordial experience, our navels are still sensitive today. Be creative in finding other places in your body that have the potential to lead you into your most vulnerable and emotional space. These energetic doors will eventually lead you into your deepest self.

Process Theory: Dreambody Doors Into Near-Essence and Zero Space

The vulnerable, emotional place inside of yourself can be seen as part of your inner dreamland. Your 24-hour dreaming expresses itself through your feelings and emotions, images, movements, and the way you taste and smell. This could be irritating for you or supporting your life depending on your dreaming process at the present moment. Because we generally do not like to be in touch with difficult emotions, it seems like the place of intuitive wisdom goes down the drain there as well.

When we find methods to anchor our feelings in our body and we find gateways into our inner homes, then the whole process of embracing the totality of life becomes

more realistic. The strong discernment between likes and dislikes weakens, and we learn to use both dislikes and attractions as flirts leading into essence. We notice the diversity of our dreaming bodies. Different parts of our bodies let us dream in a different way when we get in touch with them. A butterfly in our belly turns into a feeling of falling in love, and falling in love means falling, surrendering into a space that is unknown. Our butterfly initially comes from consensus reality, turns into a feeling of love in dreamland, and could eventually get us in touch with an essence level experience of surrendering to a power that is spacious and mysterious to us.

Our dreambody has become a cosmic dreambody. We realize our body as our most essential home in the universe. In fact, we feel that at certain moments that it contains the whole universe. The vulnerable places, the gateways into our cosmic dreambody can be seen as dreambody doors into our deepest wisdom. Just as a dreamdoor can be any kind of unpredictable signal coming from anywhere, the dreambody door is an area of our body that we do not know well yet. Its sensitivity or vulnerability shows an uncertainty that opens a pathway into new inner territory. The irritating feelings along the way are like edgefigures that need to be listened to and negotiated with. Behind the edges is the door to your deepest home, and your most profound self-realization. This realization could come from the personal realm of the near-essence level and eventually lead you into zero space, the primordial ground, as an experience of emptiness and notself on the essence level. As much as you can find this notself in expanding into our macrocosmos, you can also find it by entering your inner microcosmos through a dreambody door, the gateway into your deepest home.

An Awareness Exercise: Sentient Work With Dreambody Doors

A) Look for a more vulnerable and unknown spot in your body. For example, be curious about your throat. Feel how you become curious about this area. Feel your dislike and attraction. When you get closer, notice the amount of energy in your awareness. Are you going for the weird attraction or the nasty dislike or anything in between? Let your curiosity decide, not your head!

B) Notice a small symptom, go closer and notice the first signal. Perhaps you are swallowing your own saliva. Go to the first tendency, the flirt. Is it a pressure in your throat? Slow down the action of swallowing and take time to feel into the roots.

C) Imagine a figure behind your first signals. What are its qualities? Perhaps, here is a person stretching their arms and wanting more space. Add channels, such as sound and movement, to explore the figure.

D) Embodiment the figure by feeling even more into it and then go to its roots. Make it smaller, slow down the action, and notice the floor it stands on. Perhaps your inner figure representing the symptom in your throat is feeling power and stability inside while slowing down the action. Perhaps by making the figure smaller, the power and stability turns into a ball or disc. Feel and embody this quality.

E) You might feel an edge to embodying the message or energy of this figure. If not, skip the next part of the exercise. It could feel strange and intangible for some reason. Notice your edge and its symptoms. Are those symptoms localized around the throat? Go to the roots of the symptom and find the first signals.

F) Go deep into the signal, find the edgefigure behind the signal, and listen to its message if there is one. Perhaps your edgefigure is saying that the energy ball is way too hot for you, or your edgefigure gives you the feeling of a stinging needle. Negotiate with

the figure, listen to their message. The stinging needle could turn into a point of great awareness. It creates a space and container for the hot energy ball.

G) The edgefigure has turned into your essence gatekeeper and becomes a guardian for your process. Here it is guarding your vessel for the energy ball. Embody the flirt that came from your symptom (the throat) and feel into it to the fullest extent. You are getting close to essence.

H) Go back to your dreambody door (the throat) and relate your inner experience to this entrance place. How do these two energies communicate internally and relate to each other? It could be like a swinging door, opening and closing frequently.

I) How could this be meaningful for your daily life? Feel and spread the dreambody door message within your cosmic dreambody! Perhaps you notice more often when you are able or not able to communicate with others.

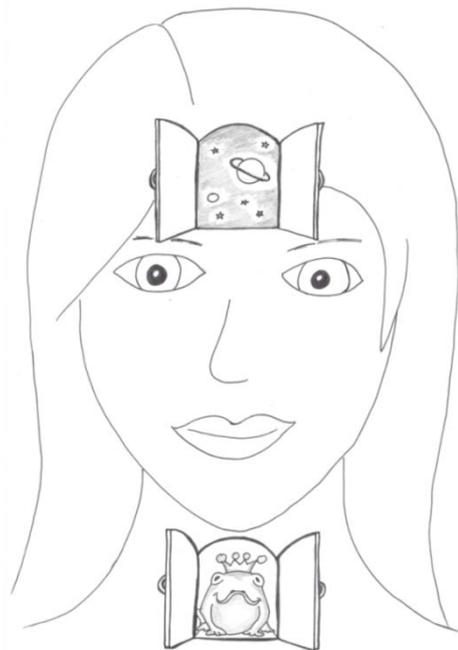


Figure 19. Cosmic dreaming.

Chapter 18: Working With the Ordinary

DreamingRocks: How You See Us and How We See Us

We realize when we talk about us, it is a perspective that might be foreign and unknown to you. We notice your reaction when we connect with you in different ways. There is fascination, irritation, and ignorance. Your ordinary life seems so far away from our daily experience. We must tell you that our stories and our experience are very ordinary for us. Every day, it is the same cycle of sun and moon and our moving galaxy. The slight changes within those cycles, we pick up during our dreaming. It is a silent sentient awareness that picks up the most subtle movement, the most subtle changes on the earth, or every tiny impulse of energy that seems unusual. This is how we can tell what the future might bring. We notice turning points in creation even before they happen. It is our stillness that allows us to listen so deeply.

Now, this is ordinary for us, we must tell you, again. The consciousness of “we” is ordinary for us. The perception of our diversity is ordinary for us. Timelessness is ordinary for us. Because of our viewpoint, we would like you to respect your ordinary lives as well. While you look at us with fascination and disbelief, look at your own daily life and learn to live it to the fullest extent. For us, there is no escape into a cosmic neverland because what you call zero space is simply part of our ordinary reality.

Zero space is part of your ordinary reality as well. You will find it in your daily life. It is the space between your brushstrokes of life, it is the empty paper of your diary, it is the hesitation between your words, the black outs between your linear thoughts, or it is the loss of a good friend. We study you in great detail, and this is how we found these examples. Your activities are framed by a distinct container of time and space. You both love and hate these limitations. There is one thing we have in common. Our deep listening, the sentient awareness that we practice every day is a sleeping potential within

you. This special awareness brings us close to dreaming and the source of dreaming. We notice the dreammaker with her first intention, we feel the first impulse, and we ride the energy of the first tendencies. When we see you fighting with your enormous dreamfigures, your expanded fantasies, we wish you would slow down and find the roots of your conflicts and attractions. Those roots you find in the middle of your life, when you get lost in a marketplace, or when you lose your sense of time while watching children on the playground. When we appear to you during the night in your dreams, we prefer to send you images from your daily life. We show you situations and people in an altered way that you call a nightmare or simply declare unreal.

Look at your ordinary life! Allow the unpredictable side of your ordinary life to unfold beyond your conscious control. Let your ordinary life surprise you every day!

Peter: The Daily Challenge—Facing Consensus Reality and Chaos

Let us get real now! All this talk about the universe and deep dark spaces could end up like a fascinating science fiction movie, so far removed from our daily life that it could hinder us from seeing life like it is. Dreaming could be misunderstood as a method to avoid conflict rather than dealing with its challenges. It is tempting to look at life with a special lens and to marginalize what we do not want to see. When we follow the pathway of our lives this way, we are most likely to run into unwanted challenges. For some reason, we are constantly asked to embrace the totality of life. This includes joy, making love, play, any of your hearts desires, and on the other side of the spectrum it includes accidents, illness, and death.

There is structure and chaos in our lives. To navigate ourselves through this mess, we tend to look for lighthouses at the coast. We hope they will help us not to crash into the cliffs. From the viewpoint of dreaming, it does not really matter if you look for the

lighthouse or if you experience crashing into the cliffs. Our dreaming process does not put a judgement onto its images and feelings. When in doubt, believe your dreams and not your likes and dislikes. If you learn to do the same in consensus reality, then you may notice how life offers you hundreds of possibilities to find your way home, your deepest home, even while you are in the marketplace of daily events.

Here is one of my dreams that contained this message. I was in a city that I did not know. I left the train, and realized that I had left a suitcase behind. In the next scene, I had a hotel key in my hand but could not find the place, as I had no address. Then the streets slowly filled with water up to my ankles. Eventually I also lost sense of time. I woke up sweating and shaking.

Did not my masters always say that losing your normal sense of space and time is your pathway to enlightenment? Well, if that is so, then for sure it was not my road, I thought. Then I wondered if that dream perhaps was a message from the DreamingRocks, asking me to look at daily life, and to notice the little spots of silence, timelessness, and the temporary loss of direction.

My son, Simeon, enjoys the rollercoasters in an amusement park. He rides again and again, and he says it relaxes him deeply. I wonder how I could find my silent deepest self while being on the rollercoaster of life?

Process Theory: Lucid Life—Unpredictable Daily Disturbance as a Guide

In this chapter, we turn to the deep democracy attitude towards life. Deep democracy means to look at all symptoms and situations as a possible teacher. We might prefer certain styles of learning and personality of teachers, and in the end, it is unpredictability itself that teaches us the most. Any signal or symptom that grows out of a first tendency is a good teacher, no matter where it comes from. Of course, it might be

hard to believe that a most disturbing signal could eventually lead you into essence. In earlier chapters, we began to focus on processenergy that runs through us like flirts from essence, a spark of light, or a single breath. When you practice sentient awareness, you eventually learn to work with any signal that attracts your attention. The intention of sentient awareness is to lead you to the roots of a signal, to lead you close to essence and beyond, without closing the door to the totality of your life.

Also, your sentient awareness allows you to notice the origin of a conflict or polarity while your consciousness is not clouded by the polarity itself. You see the polarization without being polarized yourself. Your sentient awareness turns you slightly toward an altered state that includes consensus reality without getting stuck in it. I call this lucid life. You feel the power of the dreammaker in this state that supports your new perception. It has also been called dreaming while awake. We call this dreaming because it is so far away from our normal way of seeing this world. When we look closely at this state of awareness, it is actually a predream state before pictures arise during the day or the night.

Sentient awareness in ordinary life is not only feeling the first tendencies, but also using the visual, audio, movement, taste, and smell channels as well. You catch a tendency in any of these channels while it is still close to the essence level. You are half in and half out, close to a dreaming state while being right awake. You are not hitting a cliff because your sentient awareness is guiding you like a lighthouse. On the other hand, when a huge rock stands in your way, you can go back to its roots. With sentient awareness, you do not need to bang your head against it, and you eventually find your way to the top.

Here is another example. I had another hyperthermia treatment, local deep penetrating heat, and I usually enjoy the silence that comes with it. I take it like a

meditation. Now this morning, there was a cleaning lady next door and she used a vacuum cleaner for a while. I was annoyed. What a terrible noise! Then I decided to investigate the sound. It felt like entering a more three dimensional space and I used a microscopic awareness. There was a dark sound among all the noises that interested me. It sounded like a warm breath. I was still irritated by the movement of the vacuum cleaner, because it brought a rhythm to the sound like a wave or even more like a turning wheel that was a bit crooked. I allowed my senses to go even deeper to the roots of the sound. It sounded very similar to something I hear at night in stillness, like blood pumping through my veins. Eventually, I was able to embody the essence of the sound and I became very silent inside. The cleaning lady was my ordinary life guide into the deep space inside of me.

An Awareness Exercise: Sentient Awareness in Ordinary Life

A) Notice a most disturbing noise, perhaps a shouting person in an argument on a street. Notice their action and a significant signal, such as a sharp sound in their voice. Feel your reaction to the sharp noise. Is it fear or anger or something else?

B) Locate a symptom in your body, perhaps the way you hold your breath. Go to the first tendency and feel the quality. Go deeper into the feeling. Explore this one awareness channel.

C) Is it an edgefigure telling you to not get too close to the argument? Negotiate with the edgefigure and listen to its advice. Embody the feeling of distance or any other advice and go back to the disturbing sharp voice. Perhaps you feel more freedom now to investigate further.

D) What does the first tendency of the voice represent, and notice the qualities in the most obvious channels. Perhaps it feels like a sting or looks like a knife. Get closer with your awareness, feel into the signal, and embody it.

E) Is there a dreamfigure behind the signal, perhaps someone holding a knife? What is at the root of this figure, what happens when it gets smaller, and what is its essence? Notice what awareness channel is speaking to you. Stay with one channel. Is it perhaps a person presenting clarity?

F) While feeling into the dreamfigure's message, go back to the argument and listen again. What is your reaction from your new point of view? Do you feel your own rising clarity? Could you feel the power of the dreammaker helping you to understand your process of dreaming while awake?

G) Returning to the argument that you are witnessing, would you perhaps be able to help facilitate the conflict instead of being afraid of it?



Figure 20. Another view of zero space.

Chapter 19: Challenges on the Pathway

A handbook for journeys into the unknown could be misunderstood as an easy practical way into altered states of consciousness. Here in this chapter, I go directly to the challenges that occur while working on yourself and also while working with others.

Working on Yourself

When you work with yourself, the first questions for me are always, who is working and what is my motivation? Who is working? Of course, me! Well, who is that “me” at the moment? Is it the therapist in me who wants to search for solutions, or to help resolve emotional problems? Is it the critic inside of me that says, I am not good enough and I want to be a better human being? Is it my vulnerable self that momentarily has the wish to find out more about my deep waters in hope for some clarity about past events? Is it a child in me that looks innocently for some new territory, or a new playground? Is it the parent in me that wants to get in touch with my inner child?

You see many roles and there could be many more. Most of the time, we occupy more than one role at a time. The good news is that while working with symptoms and signals, we leave the position of speculation and interpretation and just follow where the energy of our process wants to take us. While following and unfolding, you eventually find out who is looking. Your identity and motivation are part of the unfolding process, whether you want it or not.

Essencework offers some common traps. The central challenge I encounter on a daily basis is my wish to escape from conflicts and to simply dwell in essence. Of course, this is OK for a while. If the personal near-essence experience that you seek is not something that you know well or something that you do not spend much time in, then I welcome you to enjoy this place more often! Take your time. Then, when you are ready,

I would introduce the more challenging aspects of near-essence to you, like places of darkness and stillness beyond your usual comfort zone. These places are part of the more secondary aspects of the near-essence level. You are challenged here by edges around your normal, identified personality. You notice that the gates to this spacious emptiness that I call zero space are closed as long as you talk about a feeling of space, or a feeling of timelessness rather than being without words, speechless, and in the midst of an experience that goes far into unknown territory.

Here, close to essence, the next challenge is waiting for you. While integrating this experience of eternal self into your daily life, it could become a drug, or some kind of hypnosis. You have not yet realized that your experience was so far from the ordinary because your daily existence has marginalized this place for the longest time. For someone who notices the daily emptiness and darkness that always exists between us, the overall experience might be not so dramatic. It may not be seen as a separate state of consciousness.

When you notice that your perception of what you call the self and the related object is changing all the time, it could cause you to be relieved or it could initiate fear and pain. The central challenge on your journey is to realize that zero space and the near-essence levels are not an escape into paradise. While more primary near-essence places give you shelter, protection, and a resource to start with, in time and with patience the goal would be to integrate challenging secondary aspects of your life, conflicts, and emotional hurts. So, if you become an overambitious essenceworker and you marginalize your own reality, in the long run you have missed the point.

Zero space is the place of embracing the totality of life, as it contains all conflicts and emotions. Now, this might sound horrible to you. I understand and I know those moments when I do not want to go there. At the same time, I might have a

misunderstanding. The polarities of life are horrible and exhausting for us, when we are stuck on one side. We love joy and our attachment creates the fear of losing happiness. We are stuck in anger and the attachment creates great conflict. Could you imagine a place where you feel all the polarities of life as an amazing dance of energies, you dance between them, and you hear and feel the roaring universe? In fact, the roaring universe is dancing you.

Our personal assumptions around essence and zero space, and our expectations create our own limitations. Zero space allows you to feel your pain and the wisdom of the essence of your pain. If you think that zero space is peaceful and silent, then you might be surprised by the amount of energy this space raises inside of you. It could be like sitting in a fire. If you are tempted to become a good observer on your journey, you might never get anywhere except where you imagine you want to go. It is a great challenge to let go of your observing self and to enter the experience directly. The notself that could be emerging has a very different assemblage point. It is nonlocal so to speak, and it contains the central aspect of not-doing in your dreaming process.

DreamingRocks are travelling through space during their dreaming process. You might have an edge towards embodying your dreams and listening to their messages. You might still think that your observer inside of you knows better what is going on. With sentient awareness, I am offering your observer a possible playground. Instead of working hard, trying to get rid of some controlling instance in you, I suggest that you focus your awareness on subtle symptoms and signals. I offer you a journey into the roots of symptoms and signals, considered as first tendencies. I ask you to focus on your awareness channels and to follow your experience in great detail. This is how you get in touch with dreaming while awake. You get in touch with the energy that lets you dream

and eventually with the intention of the dreammaker. It is a journey into your deepest self, and every obstacle on the way could be a teacher as well.

We have explored many different scenarios in the prior chapters. Now, it could be tempting for you to follow this process with the suggested exercises. You possibly turn your process into an exercise. This could be a common misunderstanding. All exercises are examples for you to sharpen your awareness for certain signals and symptoms. You do not just follow a process, you follow a process according to the decisions that you make about what you see and what not. This is always the case, as we are consciously or unconsciously marginalizing part of our perception of the world. This always guides the process to some extent.

The other important guidance comes from following your energy, your attractions and dislikes, and what you want to do with them. Essencework suggests that you follow a process of unwinding, slowing down, getting to the roots, and all while following a subtle sentient awareness. This might be not your process for the moment. Perhaps you are ready to feel a spark of fire in your belly, and you want to amplify it in your body, and perhaps scream and yell. This is fine too! You will meet your edges there as well, your hesitations, and you will learn to look over the edges and sometimes enjoy looking for new territory. This is called burning symptoms and it could lead you to essence as well.

Essencework, the way it is now designed, is for people who express negative feedback to amplification, and at the same time also have much interest in unfolding the process in a different way. Going to the essence first is a possible option. It is your challenge to find out what your personal process is asking of you.

Working With Clients

Working with clients will show your own blind spots. That is my experience. I might think I know something about essence or the unknown, only to realize that my clients are following their own trails and are actually teaching me about their journey.

The central issue in essencework with clients is not to become inflated and lose your perspective. Also, notice your possible tendency to protect yourself from your clients' hurt and pain by sitting in essence and meditating with them. Be aware that your actions could be manipulative at any moment. A client could be drawn into a loving space by your warm welcome and be hypnotized by your presence. Be aware of allowing enough space between you and the client. There is nothing wrong with a loving atmosphere, but notice the effect of dreaming up. What is more secondary in you could be dreamed up in your client, and what is more secondary in the client could be dreamed up in you. The need for care and love in a client could be hidden because of shyness and your rank as a therapist. Being dreamed up, you might feel all of sudden drawn to be the caretaker. If you notice it, then you can use the impulse consciously. The caretaker in you has a place and is not dominating the whole situation. You are also free to challenge your client once in a while.

Another trap is to follow your intentions about what you think might be good for your client instead of going for your client's feedback all the time. You might have good ideas about a guided meditation into essence that unfortunately has nothing to do with the client's process. When you ask the client, you might run into further difficulties. Your client might give you good feedback around staying in their comfort zone. The session then turns into a tea party.

A client could come with cycling problems and symptoms that keep the client actually away from the edge to the unknown. The dreamfigures behind the edges are

saying, “Do not go so deep, this is dangerous!” This has to be taken seriously as the client’s process of safety and at the same time, it can also be looked at as an edge to essence. It is an art of deep listening to a client to navigate yourself and your client through the jungle of edges and edgefigures around near-essence. Where you slide over an edge and where you keep close to an edge is part of your growing skills of following your client’s process.

Be aware of rank also. Your clients primarily come to you in search of help. When you ask them for feedback, they could easily say “Yes” and override their own feeling because they trust your rank as a therapist. Some clients will want you to heal them, especially when you offer a form that is called essencework.

Learn to listen to their feedback—learn to catch body signals and the tone of their voice. A client might say “Yes” and show you a slight “No” in a hand motion and with low energy in the voice. Learn to cluster signals into a hypothesis of the moment. Then, ask if your hypothesis is right. Learn to discern between a client’s impulse to amplify a symptom and the client’s interest to go to the roots of a signal. Ask and unfold from there. While you ask, match your client’s state of consciousness while coming from zero space yourself. Give your clients a space where they feel your resonance with their issues. Learn to embrace their issues from zero space. It will give you intuitive access to suitable interventions without thinking too much about them.

Be careful not to drift into your own near-essence space and make yourself unseen and untouchable by your client. You are always part of their process. You are walking on top of the mountain with them. Here is a suggestion for working with dreamfigures, and it could also be important for your innerwork. There is a moment during innerwork or working with a client when you ask yourself or the client about a dreamfigure that initiates the first move, sound, or feeling. Be careful not to jump to this question too early

while unfolding the process. The image could take you away from exploring the root of the signal more deeply. Sometimes a figure is not even part of the process. Your client gives you negative feedback and focusses on sensory grounded information. Eventually, a dreamfigure can be a good ally to sink deeper into the message of the symptom. Be aware that a message does not only mean words. It could also be an image or a feeling.

To minimize a dreamfigure, after having explored it in more than one awareness channel, could take you to a deeper level of understanding. While minimizing it, you use sentient awareness. Again, you go to the most subtle level of symptoms and signals. Signals generally are what you notice when you go deeper into symptoms. Flirts are subtle parts of signals that arise from essence and guide you into essence.

Sentient awareness is not limited to the body feeling channel. It can be applied to any flirt or first tendency in every channel. Your first brushstroke while painting contains the possibility for sentient awareness. The first noise in the morning when you wake up can be used for sentient awareness. The sentient work with your client intends to support the client to experience deeper states of dreaming while awake, and eventually opens the possibility to get in touch with the dreammaker.

Here you have another challenge. Your client is following their journey into the unknown. The more your client gets close to a deep unknown state, the more you will notice that your way of communication needs to change. It would not help the client for you to be like a news reporter and to ask what is happening. You have to pace your language to your sentient awareness, simply notice what is happening, and give gently, minimal feedback that allows the client to follow their dreaming process. “A little sigh” might be more helpful than saying, “Oh, that’s great.”

Then, you have to learn to trust the client’s ability to recognize disturbing symptoms and signals while being close to essence. Do not hesitate to point and act out

disturbances, or to ask your client to look into a disturbance. It will be your communication informed by sentient awareness that will help them to confront a disturbance and stay close to essence at the same time.

Realize that a person close to essence does not need much stimulus or information in order to follow their process. I have guided many sessions where clients have followed their own process without my asking to initiate or to support. The essence level or zero space offers a great invitation into solving conflicts and polarities. The deep self does not cover them but looks at them without fear. When you notice a client having trouble connecting with a conflict, ask them to take their deepest self with them into a more consensus reality oriented space, like noticing objects in the room where you are working. Many clients have not enough experience with taking home an insight, an essence experience and letting it work by itself in consensus reality.

That brings me to the concluding challenge in a session. Do not go too much into understanding what is happening and creating consensus reality guidelines for new behavior. What sticks with a client is a distinct body feeling, an energy that slightly changes their view of reality. It is a subtle process that I call *seedplanting*. A seed is growing inside of yourself and sometimes you notice that you respond differently to your daily challenges. I call this indirect learning. It is nonlinear, nonlocal, serves a principle of uncertainty, and supports the art of not-doing.

An Awareness Exercise: A Mirror for the Therapist

A) Explain to someone how you would work with essence and from essence. How attached are you to your style or pathway? How serious or playful is your presentation? Get feedback about your patterns of communication.

B) Are you OK with not working from essence? Can you live with resistance or a simple “No”? Are you using essence to protect yourself from moving into unpredictable situations? Are you against amplification of signals/symptoms? Do you have awareness about your own privileges while working with near-essence and essence states of consciousness? Get feedback about your possible blind spots.

C) Reflect and integrate the answers that you receive. After all, do not be a perfectionist, rather . . . make a mess and clean it up again!!



Figure 21. Love and rank.

Chapter 20: Competition and Cooperation

DreamingRocks: War and Volcanos

When you climb a mountain, you are mastering a skill. The mountain with its steep trails, snow, and rain is your teacher. We notice when you have reached a top, you are already looking for the next challenge. We are amazed at how you climb mountains in teams, taking care of each other, and making sure everyone is safe on the journey. You use safety ropes. It is possible when one person falls that another one will also fall because of the pull of the rope, or the next person is able to stabilize the rope and save the other person from falling further. You risk your life for others in the team.

Sometimes only some of you reach the top, and when you all meet together again you celebrate together. You seem to realize that meeting your challenge is part of a cooperative effort. If there is anyone who wants to be first, then someone else would lose. Meeting even greater challenges every day is part of your human nature. The challenge you chose helps you to self-reflect, and you see yourself in a different way. Even when a challenge has been overwhelming, you learn from it. Winning or losing has the same effect on you. You learn something about yourself. We are asking ourselves why surviving in the mountains as a team has not become your role model for life? We see with great sadness that some of you want to win with the intention to leave others behind on purpose. We notice a lot of human poverty on earth and a lot of abundance at other places. Some humans intend to own water and sell it for a high price. Do you not realize that every raindrop enjoys its own freedom and never falls on the wrong place? Why do you interfere? Why do you turn fruitful ground into deserts?

Why did you lose the experience of abundance and start to fight for your own life without respecting others? Who has taught you to kill? Do you not realize that your competition for life is an illusion? Imagine your mountain team, the weather gets bad and

you have to make decisions about the next steps. Do you really think you have a better chance of surviving without their support? You seem not to notice that most challenging life situations include safety ropes for everyone involved. You separate yourself from others, you do not see these ropes, and you become a lonely fighter. Then you join other lonely fighters who share your experience. You become a group of lonely fighters! You say that there is not enough for everyone, and you declare war. Your enemies are other people or groups of people who do not share your view. There is not enough for everyone, thus, it must be you or me. Winning becomes a matter of survival.

We have seen these wars since you have been born on this planet. Your competitive style where the winner is the survivor has permeated all levels of your existence. You are like lonely mountains who have forgotten their roots of creation, who have forgotten to stay in touch with the center of Mother Earth, who have forgotten their volcanic nature, the fire that once brought them into existence. We ask you to reconnect to yourself and to us. The deep wisdom of our cocreation for life that we call dreaming for the future of our planet is our gift to you.

Peter: Survival Tactics and Life Strategies

Do you feel how war has infiltrated all levels of our existence? There is the war of theories about economics. Is it capitalism or communism? There is the war of religions. Our God knows the truth and we fight for it. There is our internal war against feelings and emotions that disturb us. Be on top of things! Kill the disturber! There seems to be a belief that turns every situation into a matter of life and death. Are you in survival mode or living mode?

Consider the following story.

At a hotel, there were lounge chairs at a swimming pool and everyone was content enjoying their vacation. One day someone spread the rumor that there are not

enough chairs for everyone this morning. Soon before breakfast people started to put towels on their favorite chairs even if they weren't sure to join the swimming pool after eating. Then people showed up after breakfast and saw that so many chairs were gone already and decided to join the race for chairs the next morning. Some arguments started after breakfast because there were towels on chairs but no one was there. Some people removed towels and others got really upset when their towels were gone. No one enjoyed their vacation anymore except some people who simply ignored all the trouble because they got up really early and felt uplifted by winning the race. Now, some other people opened up a business for lounge chairs. Whenever you were too late in the morning to catch one, you could still buy yourself a ticket and have one later that day without waiting for it. Sooner than later the business took over the early hours as well and all lounge chairs were sold early in the morning. There were huge waiting lines before breakfast. You saw happy faces of people who had their tickets for the day. The winners enjoyed their vacation again. Some people left the hotel because those chairs got too expensive for them and waiting in line just took too long anyway. The people who sold the tickets for the chairs made sure that there were never enough chairs for the day. The initial rumor at the beginning of the vacation had turned into a reality!

Spiritual, economic, social, political, and emotional wars all share similar dynamics. Sometimes these dynamics are created inside of us as an illusion, and sometimes it is a shocking reality! For some people, life is about survival every day. Yet, war cannot be part of a sustainable solution. Nevertheless, the essential warrior spirit is an energy that keeps people going, loving their families, their communities, and fighting for a better future together. If we find ways to get deep down to the essence of war and to the essence of survival, perhaps the chance for understanding the conflicts of this world could turn our belief in competition into a deeply rooted wisdom in working towards cooperation.

Awareness around the first impulses of anger before they turn into hate, awareness of the first impulses of survival, the amazing first sparks of life, this consciousness and the dreaming process behind it could offer an insight into seemingly unsolvable situations. Building relationships between people who fight against each other could create the invisible ropes of a future mountain team that works towards the welfare of everyone on this planet.

Process Theory: Hungry Ghosts, Competition, and the Spiritual Warrior

Marginalization, the art of ignoring parts of our life and preferring others, is a daily routine. This kind of discernment creates a structure of consciousness for us. When you wake up in the morning, you decide within the first seconds what you will first look at and what your first action will be. A lot of possible options get marginalized then. Nothing is wrong with this as long as you are aware about the spectrum of your marginalization, your variety, and your diversity.

I prefer not to eat dinner when I drive my car, but if I prefer not to eat at all, then I run into problems. To hold a focus and marginalize some of the symptoms that you recognize will deepen your process of exploration. So, you become a momentary warrior, eliminating some aspects of a situation to be able to follow other parts well.

If you focus on secondary signals, not so well-known symptoms, you need to decide to follow your pathway into the unknown or to get distracted by primary signals that make you feel more comfortable. You might notice an unusual shadow behind your back, perhaps someone is following you. You keep enjoying your ice cream, only to find out that someone has stolen your wallet out of your back pocket. You did not face the disturbing signal.

To allow a momentary warrior attitude to separate the primary from the secondary material of a process is different than holding a permanent attitude of war inside of you. You learn to become more conscious about what you marginalize, and you learn to be flexible around your decisions. A warrior whose motivation is to win rather than exploring life with a more focused awareness is a *hungry ghost*. The dreamfigure shows up inside and needs to win in order to feel better about itself. It pushes others down so as to feel more on top of life.

The *spiritual warrior* is sometimes the hungriest one. Some of them have swords in their hands ready to cut through your mental illusions. They pretend to be nice guys by saying that they wait for you until you are ready. Then, while cutting through your illusions, they may take your dreaming process with them as well. They do not live in abundance, as they are hungry ghosts who say that your dreams are not real. They do not like your inner diversity, and they do not like how you love yourself for who you are. They want you to stay in the grower's club, the people who always long for a better place and never get there.

When you process the spiritual warrior, you will find an amazing essence. Once you get out of the hypnotization of the hungry ghost and you find its first tendency, its roots, then it gives you permission into the world of your deepest dreaming. The essence of a warrior of consciousness, so to speak, will tell you to hold your focus precisely on the subtle signals that are at the roots of symptoms. It will tell you to hold your focus on one symptom and on one awareness channel first. The figure becomes your ally in using sentient awareness at moments where you would like to escape into your well-known and amplified likes and attractions. It will ask you not to get distracted by the surface of life and to sink deeper into the process of unfolding the dreammaker's message. The essence gatekeeper behind the spiritual warrior will offer you cooperation instead of competition.

An Awareness Exercise: Moving From Power to Awareness

A) Remember a situation where you are fighting in some way or another. What is your goal in consensus reality?

B) Notice a body symptom that belongs to the fight and your motivation for the fight. First explore the body symptom and notice first emerging signals. Explore those first signals and their tendency. Feel the tendency in your body.

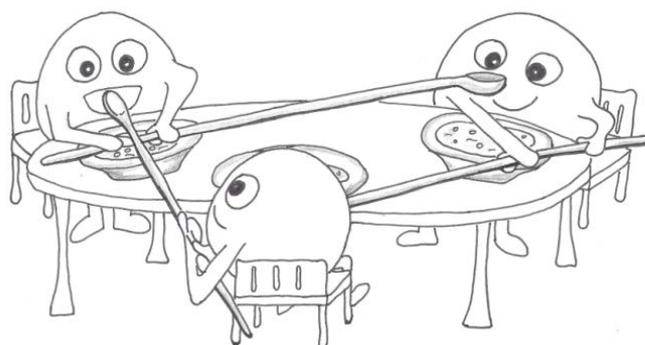
C) Explore your motivation and go to the roots of it. What is your first impulse?

D) Let your first tendency in your body and your first impulse of motivation dance with each other. Go from one signal to the other one and connect them in your dance movement. Slow down this dance until there is very little movement and feel the essence of the energy.

E) What kind of dreamfigure is behind the first movement? What shape and qualities does it contain?

F) Go to the first impulses of this figure, minimize it, and unfold the dreammaker's energy and message. The message could be a word or sentence, a distinct feeling or image, or a movement. Feel into the message and embody it fully!

G) Bring the message into the original conflict and unfold its wisdom with not-doing. Stay with your sentient awareness and unfold the dreaming process behind the obvious conflict.



win - win - win

Figure 22. Win-win-win situation.

Chapter 21: Lucid Love—A Pathway Into Nonduality

DreamingRocks: Separateness and the Power of Human Love

Humans have an amazing capability to separate themselves from others and from nature. You define yourself by being only you, and then you start to yearn for what is not you. You call this like, desire, attraction, and love. You cultivate a lot of different kinds of relationships. You create communities around people that you like. You are also part of communities that you sometimes do not like, such as your neighbors in the village that you live in, or even a whole country that does not welcome you.

We, DreamingRocks, do not know these differences. Our nation of rocks is so old, we have learned to live with everyone, and thoroughly enjoy our connection with each other. We connect through our dreaming when we visit other mountains and rocks, and then we share old stories with each other. Sometimes we tell stories for many days, and we get in touch with our essential nature while listening to our old friends. Our old stories come from dreams of the beginning of time. Then, the beginning of time is happening again in the here and now. There is a magic power that guides our dreaming that we call the love of the dreammaker, the source of our wisdom.

When we send you our stories and dreams, we send you also our love. It is timeless love, as we love your future. When you get in touch with us and you have reached the top of our mountains, you sometimes embrace the whole universe with your happiness. For a moment, you embrace the totality of life. Let us tell you that your ecstatic moment makes us happy as well. We send you down the mountain with a big hug and wishes for a fruitful future. Then something happens to you.

Coming down from our mountains, you forget us and you enter a separate world. When will you realize that this separation holds the potential for unfolding your human love in many ways? Your likes, desires, and attractions contain the power of love! When

you look at a beautiful flower, the colorful pedals love you back. You have entered a space of love and you are dreaming while being awake. The power of our dreaming comes from the center of Mother Earth. We experience her love through her dreaming. We invite you to experience her love as well.

Now, this might be difficult for you, while your existence on earth is full of conflicts and pain. How is Mother Earth loving you? Every relationship that you experience, every dislike, hate, and conflict has the potential to bring you closer to the center of your heart. Whenever you feel separate from your enemy, you have a choice to kill them in your mind or to open your heart for them. Remind yourself that the center of your heart is nothing else than the center of Mother Earth. She is holding everyone! When you are in touch with her dreaming power you can feel the love of the whole universe in your cosmic body.

Peter: The Magic Spirit of Unfolding a Process

I have to be honest with you that this journey into the unknown has many unknowns for me as well. As I write, I am learning more and more about myself and my own process. Right at this moment, my process is a search for love, eternal unconditional love. I am afraid that when I send my call out into this universe, the answer is nothing but emptiness. Is the universe not a cold and unfriendly place, and our human existence and what we call love a mere exception from the rule?

I want to apply my limited logic for a moment. I am supposed to be part of this universe, and even more, I am told that the whole universe is in me. I am not separate from this universe. Some people call this nonduality, not-two, *fu-ji*, like the Japanese mountain. When I feel this tremendous love inside of me, my love for music, my love for humans, my love for nature, then this universe must know what I talk about and send me

a smiling face once in a while. Why do I feel lonely with all this love inside of myself? Am I a sceptic, thinking that others would not resonate with me? Am I hurt, and have I closed my heart because I am afraid to get hurt again? Have I separated myself from the love of this universe?

I cannot give you one answer, but I am ready to walk with these questions, finding my trails up my inner mountain. There is often a huge energy present while unfolding a process. I remember leaving my first processwork sessions in Brussels 15 years ago, sweating and feeling good. There was the power of love in the field. I really felt back then that every flirt, every curiosity, no matter if disturbing or attractive, was smiling and saying hello. “Hi, Peter, there you are. We love you!” Oh my, I was shy at the beginning. Was the universe flirting with me through unfolding fun and conflicts?

With gaining more experience over the years, I learned that my 24-hour dreaming is like a field inside of me and around me that is filled with love and acceptance. No matter how long a conflict would last, in the field was the power of building relationships. It was irritating at first to notice that in a conflict situation, there were moments when I did not know who is who anymore. Within all the heat of the process the strict polarities melted down. There were accusations in the field like, “You started this argument! No, you did! I am hurt! Yes, me too! I am so upset about your behavior! I don’t like the way you act also!” Then there was silence and tears came up on both sides. It was a moment when the deeper dreaming process had time to unfold.

The deeper dreaming process is something that I recognized over the years as a definite energy in the field around me. It was asking me to become whole and to feel and understand myself in a different way. To me, it feels like there is a dreammaker who loves everyone involved in the process. The essence energy of the dream inside of me feels like unconditional love. Is the magic spirit of unfolding a process unconditional

love? Does our universe express this love through my dreaming nature? At the moment, I would say “Yes”! I am touched and moved by something that can no longer be expressed in words.

Process Theory: The Dreammaker’s Intentional Field

I am fascinated by the thought that there might be a pattern out there in the universe that keeps this space stable for billions of years. If it is out there, then of course, it is inside of us as well. This pattern must have the intention to create wholeness, unfolding a holistic space that contains a seemingly endless diversity of forms, shapes, and energies. When instability occurs, some part responds and keeps the whole system in balance. Some astrophysicists call this a capacity of self-reflection. In processwork, it is called the processmind, an intelligence far beyond our human imagination that is able to be the holistic stage director.

This intelligence we could feel like the energy of wind. The processenergy that unfolds our stories of life is the wind of the processmind. Processmind and processenergy are serving a holistic pattern. We humans call this healing and becoming whole. From the perspective of dreaming while awake, this becomes a fascinating journey. The holistic pattern of our universe could be seen as the dreammaker’s intentional field.

If the dreaming power of our universe has created everything that exists, and if we postulate an intention, a dream that has initiated the creation of this universe, then there must be an intentional, nonlocal field, or in other words, there must be a dreammaker in the air. When you get close to the essence level and you feel into the origin and power of your dreaming process, remember that dreaming is happening to you!

When you move beyond the near-essence level into zero space, you might gain a more intimate contact with the dreammaker's intentional field. The key to this space is in the hands of guardians, inner dreamfigures, essence gatekeepers, who allow you to step into unknown territory and who give you permission to look into your deepest fears of death and annihilation. From a more personal aspect of the near-essence level, you look and finally dive into zero space, the essence level. In this dark, empty space, you will find the birthplace of your existence. The intention of the dreammaker, the processmind can be found in the smallest, wave-like bits of this creative void, and you experience processenergy as a fire of deep transformation that initiates change in every cell of your cosmic dreambody.

You could come to the conclusion that the dreammaker's intentional field is universal love expressed through dreaming while awake. If this is not just a thought but also an experience that is rooted in your cosmic dreambody, you will eventually be able to understand nonduality. Perhaps you are not sure anymore if you love what you see, or if you are loved for what you see! Perhaps for a moment, who is who does not matter anymore. Your connection with the dreammaker's intentional field becomes your resource for embracing the totality of life. From this place of unconditional love that I call zero space, you are able to face conflicts and you foresee possible solutions.

The method of essencework supports your journey in finding your deepest self and then, in working with a world of conflicts from your space of deepest wisdom. Lucid love is your ability to sit in the fire of a conflict, and at the same time, to guide yourself and others while being in touch with the dreammaker's intentional field. It is a conscious experience of lucid love that holds the process of humanity in a billion caring hands.

An Awareness Exercise: Lucid Love—Practicing Sentient Essencework

A) Take a moment in silence and open your awareness for an attraction, something you long for. Notice the first signals of your attraction. It could be in your body or outside of you.

B) Explore the signal and go deeper to its roots or first tendency. Find out what is the most unknown part—is it a sound, a movement, a feeling, or an image? Go closer and explore the awareness channel of your choice.

C) Imagine a dreamfigure behind the signal, and describe its shape and energy. Go to the roots of this figure, its first tendency, and then minimize its movement and image.

D) Now feel into the space, the roots of the figure, and feel into the atmosphere. Are you perhaps in touch with a power of love? Do you perhaps feel your dreaming body as a container for this power of love?

E) Go deeper and look for signals again. Go for the unknown. Allow yourself to get attracted to the hidden side of a signal, the dark space, the emptiness, the silence, or the unknown energy.

F) If you are at an edge, then notice the edge signals, go to their roots, and negotiate with the edgefigure. What is the message?

G) Does the edgefigure change into your essence gatekeeper? Use sentient awareness and stay close to your deepest dreaming process.

H) While you get close to zero space, sense your subtle feelings and flirts in movement, sound, or image, and embody the energy at the roots of all flirts. Can you feel unconditional love as the primordial ground for your experience?

I) Come to stillness and feel the energized space inside of you. Perhaps now, you are in the center of the fire of love.

J) Give yourself time and space to bring your experience into consensus reality. Stay connected to this universal love, and let yourself be guided by it during your daily activities.

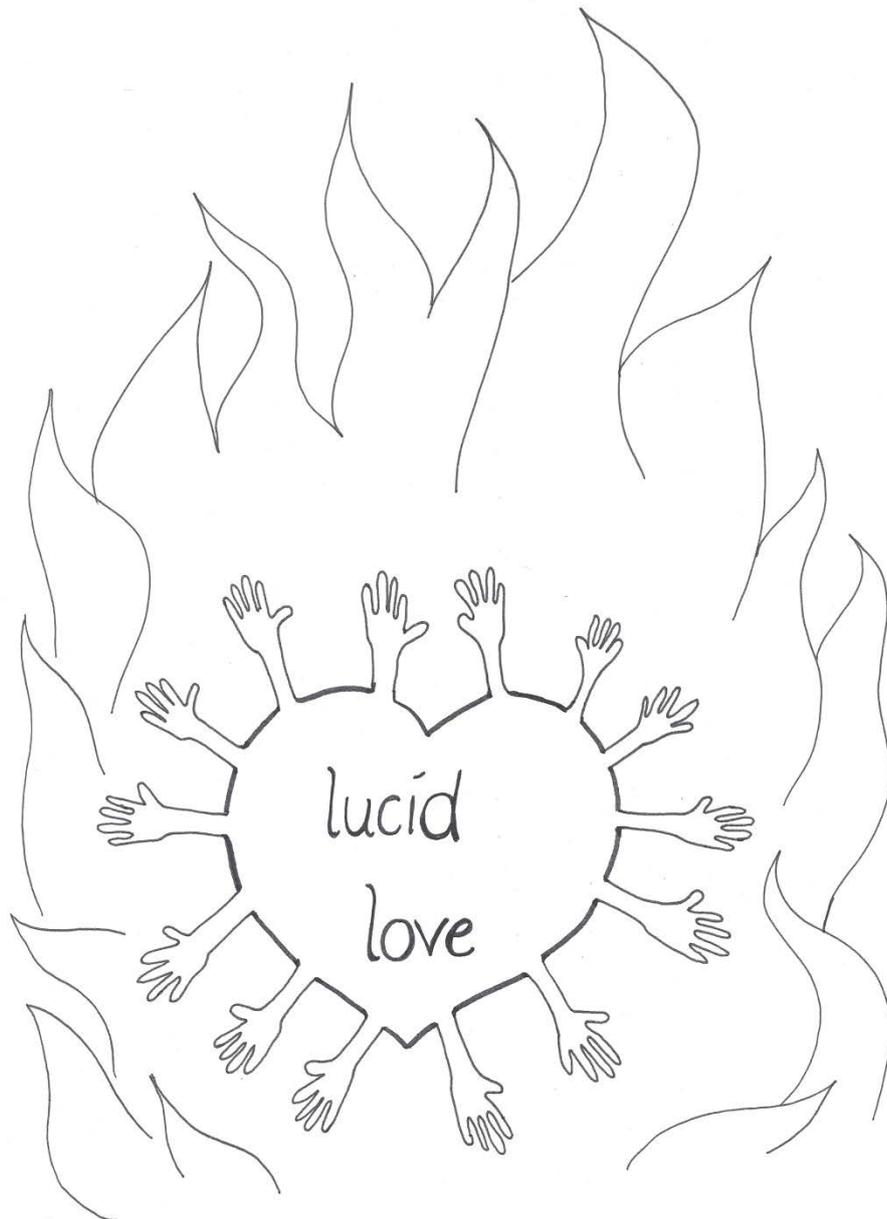


Figure 23. The fire of unconditional love.

Conclusion: Seedplanters—Gardeners for the Future of Humanity

DreamingRocks: Spirals of Evolving Consciousness—The Future Is Here

We do not have conclusions for you. For us, it does not make sense to interfere with the process of your evolving consciousness by expressing final wisdom. It simply does not exist for us.

We follow your journey into the unknown. We learn from you as much as you learn from us. Our changing relationship is in the center of our attention. There is no place for you in the future. Your place is here in the eternal now. Whatever you long for is right here and now.

The challenges of your life are the teachers of your present moment. Our wisdom is not static, as it has the dynamic of a spiral or a rollercoaster with no beginning and end. All the twists and turns and loops are part of a cocreation that we share with you.

When you look up to us with humility and respect, realize that you are looking at yourself. You are looking at your eternal self. We are only here to inspire your dreaming nature to stay in touch with your deepest home. Go beyond the inflated images of your fantasy and notice your fragile and vulnerable existence. This is your strength.

Your sensitivity is your gateway into your magic inner world, your inner cosmos. All the images, sounds, movements, and feelings that rise from your inner home are a gift to this world, and a gift to us. When you practice your awareness and you finally realize where everything in your world has its roots, then you are connected to your dreaming source.

We, DreamingRocks, and you are sharing the same visions for this planet. We simply express them in different ways. We love the diversity of your pathways, and the way you travel through life. Someday, you will all meet on the top of our mountains, and

you will share your stories, and how you got there. The shared wisdom will be profound. Realize that this is already happening right now. Your future is here!

All the conflicts in the world and all the conflicts inside of you will not be solved in the future. They will not be solved even right now, as there is no one solution. Follow your journey into the unknown every moment, and you will discover your true nature. Trust your journey! The trails on your inner mountain are the solution.

Peter: Seedplanting—A Subtle Process of Personal Integration and Evolution

I always wondered about time and our perception of time. When I play music, I could enter a timeless state, a total involvement, or be busy thinking about what I will have for dinner after the concert. Past, present, and future seem to be inventions of my mind. When I think about something that happened in the past, it is right here.

The feeling, the atmosphere, my body—everything has the possibility to bring the past into the present moment. We also say that the past is the foundation of our present experience. Now, imagine a past-future continuum and allow yourself to bring the future right here and now. Imagine all the details, feelings, images, and how your body feels. What if the future has already happened as the foundation of your present experience? This might sound crazy to you! In fact, it is happening in your night dreams and in the symptoms that you experience before your night dreams. Your dreaming process always includes the past, the present, and the future, as dreaming steps out of linear time into imaginary time.

When you have been ill for a long time, it might be hard for you to remember your healthy body. Perhaps it may be easier for you to imagine your future, and to see your body in good shape again. I call this seedplanting. A seed from the future is growing in the garden of our humanity.

You become a seedplanter by unfolding your life from your deepest essence and integrating daily disturbances. The new experience is planted like a seed in your body. Because you are not the creator of your dreams, the seed will grow according to its own nature. The gardener is your dreammaker. She works with a magic nonlocal intention. Her seeds could be planted anywhere. This is a process of slow evolution like a spiral. Many conflicts come back and almost return to their beginning. Nevertheless, the conflict is not cycling but spiraling into a slightly different dynamic. It is a subtle process of integration.

Sentient awareness is the practice that allows us to see and to support change on these most subtle levels. Sentient awareness leads you into a process of dreaming with your whole body, noticing your first visual, aural, feeling, and movement tendencies. Let us not forget taste and smell. Some people say that they can smell a person's intention. Noticing your first tendencies and working with the sensory grounded roots of a conflict allow you to stay in touch and work from your place of deepest wisdom.

I remember my most challenging concerts as a violist playing in front of a great audience. The tiniest vibration on my instrument, a slightly different touch of the strings has a huge impact on how the space is filled with sound. The way my fingertips are moving guided by these vibrations is at the center of my attention. It feels like walking on a rope between two skyscrapers, just a little less dangerous. Following first tendencies as a musician on stage is one of the most exciting experiences I could have.

My own most profound self-realization came from dealing with a diagnosis of cancer. It was a symptom I could not feel. I had to imagine its first tendencies and it took a long time to feel into the dreammaker's message. There was a strange seed planted inside of me and it was growing. It had an enormous hunger and it would finally kill itself and me at the same time. What an amazing and frightening power!

I am learning to reverse the process by integrating the essence of this amazing destructive power and letting myself surrender to this dark, empty space that is behind what we call death in our limited view of reality. There is a lot of resistance along the road, believe me. Once in a while, I am not fighting for my life, and I practice not-doing. Within this dark, empty space I find love. Then, I am sitting in a fire, letting the energy touch my heart, and letting it blow my mind. This is my personal journey into the unknown.

Process Theory: 24-Hour Dreaming—Lucid Presence, Lucid Life, and Lucid Love

Essencework focuses on a special part of processwork. In processwork, it is called sentient work and tunneling to essence. Rather than working directly with edges, tunneling involves going to essence first. Sentient awareness touches a part in us that is close to essence. The subtle signals called flirts emerge directly from the essence level. From here on, essencework is exploring and mapping new territory.

The journey into essence and working from essence includes a search for a more detailed process structure. A process unfolds according to what we look at. When we look at primary aspects of flirts, we consciously stay in our comfort zone. When we dive deeper into secondary aspects of flirts, we meet the unknown inside and outside of us.

On the road, there are edges to go further and there are edges to meet our challenges. Edgefigures transform into essence gatekeepers, and the gate to the universal essence level, zero space, is finally wide open. Illusions and misunderstandings about zero space are replaced by direct experience. Working with conflict from this deepest part of ourselves is one aspect of essencework. Here on the essence level you realize the most nonlocal, timeless and infinite aspects of yourself even beyond your human existence. The other aspect is a deep exploration of the realm that I call near-essence.

Here, our expanded self is still discerning between me and you. Here you find the beautiful diversity of personal wisdom that can be owned and shared with others. It is a treasure box full of cosmic puzzle pieces and every human being carries one of them deep in their hearts. Here on the near-essence level you find your personal key to solving inner and outer conflicts.

You may notice how the perception of what you call the self is changing on your journey. You find yourself in an eternal dance between a well-defined identity called the self and completely unknown parts of yourself that can lead you into an experience of a nonself beyond your normal definitions of life. Of course, your process is different than mine and what you find will be beyond words. Be aware that all words, terminology, exercises, and even the whole idea of practice are no more than fingers pointing to the moon and not the moon itself. Your journey goes beyond consensus reality communication and is rooted in the process of dreaming. The driving force on your journey can be called 24-hour dreaming while awake. The broad definition of dreaming goes way beyond your night dreams. It includes everything that is happening to you, attracting you, disturbing you, as well as everything that is beyond your control. The symptoms show up in awareness channels, such as movements and images, in relationships, and in daily world situations.

The method of sentient awareness gets you in touch with your dreaming process to such an extent that you are able to experience the source of your dreams directly. Such sentient work not only goes to the roots of your body feeling, it also includes the search for first tendencies in all awareness channels. What you experience then is called lucidity, a simultaneous awareness of all your levels of experience from consensus reality to zero space. It is all right here and right now! Lucidity is an expression of a nondual consciousness, embracing the totality of life.

To structure the unfolding of our process, I have written chapters including lucid presence, lucid life, and lucid love. Please imagine these terms like three windows. You will always find zero space, the primordial ground, by looking through these three windows. Lucid presence is touching the awareness of your expanding self. Lucid life is connected to your daily experience, as in seeing it from your deepest self. Lucid love is the central force of your dreaming process. It is your intimate connection to the source, the dreammaker's intentional field. With this intimate dreaming relationship, you have a chance to integrate your most challenging conflicts, and you also have the possibility to more often predict what will happen at the present moment. Sentient awareness allows you to become a cocreator in this universe. Doing and not-doing, leading and following will be part of your daily dance with life. Enjoy being like a creative musician in your universal life orchestra!

An Awareness Exercise: How to Strengthen Sentient Awareness During the Day

The challenge of an exercise is not to misunderstand its purpose. Depending on where you come from and what your expectations are, you might think that an exercise could fix your life. This may be a more or less unconscious belief. It separates your daily life from your practice of awareness in an unnatural way. It also serves the illusion that there is a linear progress from the beginning to the end of the exercise. You might think that by the end of the practice you will be enlightened in some way.

One intention of awareness exercises is to teach you to be more aware during your daily challenges, or in other words, to unfold consciousness on all levels of your existence while you are busy dealing with a challenging situation. Another intention is to teach you to follow a process rather than looking for fixed states of consciousness. The route up your inner mountain is never linear. What you experience is a cycling fragment of the

whole at any moment. To catch those precious moments, I suggest that you follow a micropractice during the day as a compliment to doing the exercises.

This micropractice simply builds on your experience with the suggested exercises in this handbook. What you do is to set aside 5 minutes every hour for a space to investigate your awareness. This is a turbo-practice. You look for signals and you go on your sentient awareness journey into the unknown. It also has a quality of timelessness during those 5 minutes. More and more, you may experience that time is an invention of our minds. Love those 5 minutes of infinite space and time, and go on your journey with what is right in front of your face. With more experience, people around you will not even notice what you are doing, or they might be attracted by the space that you occupy. It could be a golden moment to create new and different relationships. In any case, your relationship with yourself and the world will slowly change. You could also alter the micropractice by doing it for 30 seconds every 5 minutes, and I think you get the point.

Notice the double-meaning of micropractice. It means using a fragment of time within a certain time frame and it means tuning your awareness to a microcosmos of events inside and outside of yourself with sentient awareness.

Here comes a final caution. Essencework is a possible way to unfold a process. It is not the ultimate way. Essence does not mean that this practice is essential for every moment in your life. Do not push yourself into sentient awareness. Rather, ask your dreaming body what it needs to unfold a process. There are many different ways to approach a symptom. To minimize and look for first tendencies is an alternative to making it bigger or more intense when your process is asking for it. Trust your own wisdom!

A Last Personal Story: Flying a Kite With My Son

It was a windy day in summer of 2012 and my 5-year-old son suggested that we buy a kite at the local beach shop and let it fly. He was inspired by other people on the beach who handled their kites in an artistic way, close to the ground or high up in the air, with twists and turns. We found a kite in the shop that did not belong to the “formula one race” category, but it looked like it anyway. We both loved our purchase and started to put the pieces together directly on the beach. We needed some practice to let it fly because the construction of the kite was a bit fragile. It fell back to the ground many times, but somehow it wanted to fly. We could feel it!

Eventually, it was up in the sky and Simeon was happy. We were ready to let it dance according to our will and then something happened. The kite string was not secured at the end and slipped through Simeon’s hand.

I screamed, “Oh no, the kite is going to disappear with the strong wind.”

Simeon laughed and replied, “Look how beautifully the kite is flying!”

I became silent. I was touched by his happiness and embarrassed about my attachment.

I woke up. I found myself lying on the couch in a house on the Pacific coast in Oregon, called the Kite. I vaguely remembered my last walk on the beach and the story with my son. Was it real or just a dream? Does it matter? I leave this up to you.

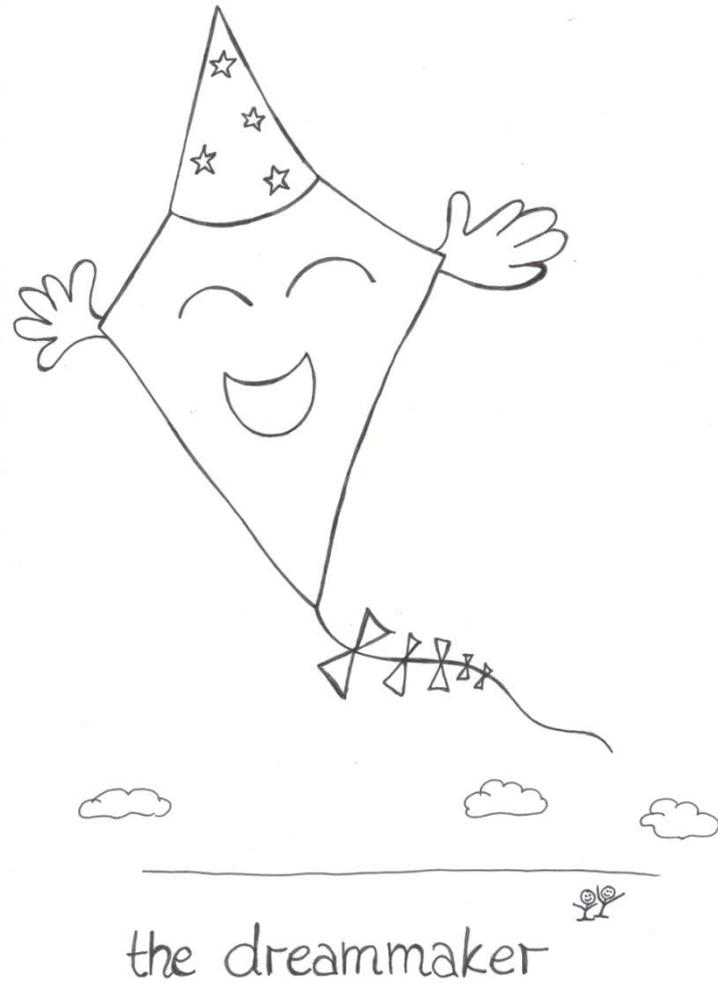


Figure 24. Dreammaker.

About Innerwork and Relationships

Was it real or just a dream? When we practice essencework, such clear distinctions between reality, dreamland, and essence do not make sense any more. Even consensus reality is just a contract with ourselves and others about what is real for us at any given moment. The main part of what guides us through the relationship with ourselves and others is usually hidden in the dark. We do not remember many of our night dreams, and often, we do not even realize that our bodies are dreaming during the day. Nevertheless, these dreaming signals that we radiate 24-hours per day have an enormous influence on the quality of our innerwork and our relationships.

The central aim of this handbook is to notice and work with these signals, and to recognize them as guides into the unknown. Now, can you become an expert, learn your skills, use your toolbox, and have perfect control over your life? The problem is that the unknown cannot be controlled. It is like a kite wanting to fly unpredictably in the wind. It does not want to be held on a string and follow directions.

A predictable unknown is like a crocodile on a bike. If you see this handbook as a toolbox for building your own perfect home, then make sure to leave a door open for unwanted guests. They will challenge your identity, and who you think you are. Your foreign visitors will reach their hands out to you and invite you join their travel into new, unknown countries. Follow the kite in the air into the far distance. The further you go the more you find yourself in the here and now. In fact, you are travelling through your inner universe which has never left you. It has always been with you. The kite is flying inside of you all the time. The art of being and the art of becoming are moving in an eternal dance within your cosmic space. You realize that you are always on the road and there is nowhere to go. It's a riddle, and perhaps you find out who the kite is flying.

About Worldwork

Worldwork is a part of processwork that notices how our relationships have an influence on conflicts in the world. There seems to be a direct connection between working on myself and my relationships and the way conflicts present themselves to me on a daily basis. Sometimes, I get restless and uneasy. I want to break through the ignorance that I witness, stop my own indifference, and change this world into a better place, all in one day.

There is some good energy in that impulse because change only happens right here and right now. Nevertheless, a river cannot be pushed, and evolution has its own dynamic. Becoming a seedplanter in life could initiate a subtle power for social and political change. In my experience, the huge resistance to change in this world cannot be broken by force, whether it be intellectual, emotional, or even physical.

When we move from still point and we use sentient awareness on all levels, we open up space for a new consciousness. Seeds for this consciousness are planted and we become gardeners for the future of our planet. It takes much research to find the many possible ways to have more influence on our daily life. Remember that building relationships in the most impossible situations could be a key to a deeper understanding of everyone involved. Perhaps, essencework could contribute to this understanding with a space of unconditional love for the unfolding process.

With all my expectations, I have to realize that at the end of my life, I will have played a very small part in the evolution of humanity, and hopefully a bigger part in finding myself. I am still on my journey, and learning to trust the unknown. Join me if you like, because travelling together is much more fun!



Figure 25. Calligraphy of Universal Energy (Peter Mascher, 2000).

Appendix A: Excerpts From Working With Clients

General Remarks

I have not added client reports to the individual chapters of the handbook. A client's report could lead you to the false impression that the work should go this way, instead of realizing that this is one of many options. Certain therapists attract specific kinds of clients. The positive side of this is that you are in good resonance and empathy with your clients and you know how to support them. The negative side is that you might have blind spots and just do not notice certain flirts and signals because they do not belong to your personal repertoire. It is vitally important for you to go into the unknown with your client and use a beginner's mind.

I realize that the four excerpts of work show similar tendencies. All clients came with a background of exhaustion and a need to relax. Please be aware that this could be just part of my momentary process, and my own development as a therapist. Exhaustion is not a general prerequisite for sentient work. I also noticed that all clients were looking for a certain space where they can act with more freedom and independence from daily patterns. There seems to be a process structure of finding limitless space first, and then while meeting the personal disturbances, filling this space with energy and the diversity that we call life. It is still a mystery to me and is an ongoing journey into the unknown!

Client 1

Gabriella is in her 60s. She comes to me with a stinging pain in her right shoulder blade. The pain reaches into her right arm and down to her elbow. She has had this symptom for a long time. The pain goes on and off.

We talk about her life. She has difficulties finding a good balance between work and rest. She is going beyond her limits. She is good at helping others and notices that

she is seen this way. Her partner works a lot and does not spend enough time with her. She also mentions that she has a tendency not to finish projects, and that she cannot focus well sometimes.

For the moment, I notice a disturbing body symptom in the body feeling channel. It is chronic, so she might know it well and might be identified with it. This, I have to find out from her, as it is a hypothesis for the moment. She is longing for some rest, something pulling her away from her focused work and projects. This might be her secondary process, looking for rest. In life, there is a partner who symbolizes hard work. She is longing for more relationship. Another possible secondary process is in the relationship channel.

I am feeling into her state of energy and look for possible flirts. Her state of energy feels like exhaustion. Her body language shows signs of tiredness. I watch her closely and I notice her breathing. Because of her exhaustion, she is breathing out longer than in.

I see this as a possible dreamdoor into essence. I feel that for her process, it could be good for her to go to near-essence or perhaps beyond into zero space, and then look at her body symptom. I do not know yet what her relationship to essence would be like. It is time for feedback!

I ask her if she notices her breathing, and she says, "Yes." I ask her where she notices it most. She feels her breathing in her shoulder and she goes to this place. I ask her, if she could expand this place of breathing a bit, and if she could notice that breath is happening to her? So far it is easy for her and part of her energetic process. She goes to the smallest movement of her breath. She is in good contact with her breath and notices a silent space and tiny impulse of breath. She talks about her exhaustion and her wish to be just lazy.

The processenergy is pointing towards stillness. The tiny impulse of breath serves her as a flirt and gives her permission to enter dreaming while awake.

I support her laziness. She is moving into the stillness of zero space. Then, after a while she says that she is getting a lot done without help.

She is appreciating her power as well, and there is a slight restlessness, a resistance to relax and to be lazy. It could be an edge to letting go completely. My tendency is to slide over this edge for the moment.

I ask her if she still feels her breathing. She says, “Yes,” and goes back into her deeply relaxed state. She is sitting comfortably in a chair with her head leaned backwards.

I wait a moment to see if the edgefigure wants to come back. There could be a critic around saying that relaxation is not good. Nevertheless, I think that it would be good to get back to her body symptom, to meet the critic in her body. This is another hypothesis that needs feedback from her.

I ask her about her body symptom. Is it still there and is she interested in it? She can feel it again in her shoulder and upper arm, and I ask her to go to the first tendency. She takes a moment and I can watch how she enters her own dreaming process.

Gabriella is used to working on herself, and she is familiar with meditation. I am curious now, how she will meet the disturbing signal behind her symptom, perhaps applying a secondary attention in near-essence.

She says, “It is first a sting,” and I support her to explore the sting more. She finds a figure behind this sting. It is her grandma pushing her to work. She embodies her grandma and goes to the roots of her dreamfigure. Her grandma belongs to a generation of war survivors, having worked hard in their youth to rebuild their country. Gabriella talks very empathically about her with very few words because she is in her deepest self.

She says that there is so much exhaustion behind her grandma. The whole generation of war survivors suffers from it, she says.

Gabriella is picking up not only symptoms from her dreamfigure grandma, but also has a connection to the whole generation in her field right now. This is a good moment to dive deeper into the atmosphere, the nonlocal field behind her relationship.

I ask her to feel into this field, the generation of her grandmother. She goes even further and says there are exhausted ancestors around as well. I ask her what grandma would say if she would be connected to her deepest place and be surrounded by her ancestors. I ask her to feel into the roots of this figure and to take her time. She says there is a voice coming out of that body singing, saying "Please rest!"

This was a surprise to me. She obviously had negotiated with her edgefigure. The edgefigure, the sting, the critic, pushing her to work and making her feel bad when she relaxes had turned into a supporting essence gatekeeper by going to the roots, the first tendencies. The essence gatekeeper gives her permission to rest.

Gabriella is close to zero space, feeling lazy and relaxed. She says, "I am allowed to be lazy, I feel my deepest self." *I somehow feel her partner as a ghost in the field. He is dreamed up inside of me.*

I asked her now, how she would approach her partner from this deepest self. I play her partner and let her answer. She says, "I feel left alone and without help. Only when I am helping then am I seen." *She is at an edge talking only indirectly to me.* Then, she speaks from her place of wisdom: "Instead of working hard to get your attention, I invite you into my lazy space!"

I notice how she is able to be with herself and is asking to deepen the relationship with her partner at the same time. Her expanded self has a near-essence quality. I guess that perhaps behind her partner's working attitude is a figure that is longing for

relaxation as well, and perhaps this would give them a space for their mutual feelings for each other, a shared space of relaxation that could be close to the essence level.

She says that they love each other and that she will go home now, lying on her couch without a bad feeling. Her pain in her shoulder was momentarily gone. I asked her to get up slowly and take her experience home with her.

Client 2

Karl, a man in his 50s, comes to me, and his first words are that he is looking for a spiritual practice. I ask him what is behind this. He says, "Finding his own center, his home, and independence." "What is driving you away from your center," I ask. "Work stress, the bosses, fear of losing his job, and his relationships," he replies.

I see his possible identification with a searcher and problem solver. I also feel that he is living up to a lot of expectations that come from himself and others around him. I could follow a trap here and help him be a problem solver. I would be dreamed up as his boss or partner. I also see a dreamfigure pushing him into a spiritual practice, "Come on, find yourself!" With this hypothesis, I go back to following his signals.

I notice while he talks that he has very tired eyes. *They are possible flirts because the tiredness cannot be described directly with words.*

I ask him if that is the case and he says, "Yes." I ask him if he would like to get more in touch with his tired eyes. I get positive feedback. He closes his eyes and puts his head back. He puts one hand on the middle of his chest and I ask him what he feels there. He says there is a little pressure and he feels his breathing. I ask him if his position is still authentic for him. He takes the initiative and lies down on the floor. He has his hands on his lower belly now and follows his breath.

It was a conscious decision to ask him about his body position first before going back to a symptom. This is called sliding over an edge to find a more challenging edge later in the process. This is done while knowing that significant edges cycle and always come back. The idea is to meet them from a place of being more at home.

Karl is feeling comfortable on the floor and I notice a little disturbance. I asked him what is there. There is the pressure in the middle of his chest again, and he describes it like a bridge that goes horizontally over his chest and hinders his breathing. I asked him what he wants to follow first, the pressure or his breathing. He chooses the signal of breathing.

I notice that this flirt could be the more primary aspect for him. I also feel it is important for him to go there first.

Karl focusses on the silence after breathing out and goes into deep relaxation. He seems to like it, there is no edgefigure telling him not to go there. I ask him about a possible figure behind the breath and I do not get an answer—he is in zero space. No words are coming. Now, he goes back to the symptom and describes it from zero space. It is a circle of pressure in the middle of his chest. With his hands, he is playing the bridge that he felt was going over his chest. He plays with his hands, exploring the space between his chest and his hands.

I realize that he might be moving away from the felt pressure in his chest into a dreamfigure before having felt the symptom on a deeper level. My idea is for him to slow down the action and return to the symptom. It is a hypothesis. Time to ask for feedback!

I ask him if he could slow down his hand motions and see what happens. He agrees. It seems to be the right processenergy for him. His hands are touching his chest again. I ask him what happens when he goes to the first tendency of the pressure in his

chest. He says it is a room of protection which he could also feel between his hands and his chest while he was exploring the space.

It seems like the pressure place in his chest had expanded while minimizing it. It is a frequent experience during sentient work that slowing down and minimizing opens up a kind of different space for the client. He enters a deeper state of dreaming while awake. I also noticed that with his moving hands, the space of protection was in front of him, not yet inside of him. There was an edgefigure that he convinced easily this time to let him go beyond in his deep space in his chest.

I support him in feeling this room of protection inside of his chest. Eventually, I ask him if there is a figure behind the protective space and I get no answer. He is in zero space and at the same time, I sense he is protecting his own space well.

One process could have been to directly explore the obvious power behind the pressure in his chest. With his feedback, I went for the deeper edge around a large protected essence space that related to his first question about a spiritual practice at the beginning of the session. The protected space is a common near-essence phenomenon for clients who begin to own their essence experience.

I asked him, “Now, which daily situations could use this momentary experience?” From zero space, he moves into his work space in his imagination, and sees how he could protect his own time and space more in order to have more room for rest and recovery. He now feels a kind of independence while being at work. He is opening his eyes slowly and I suggest to him to take his experience into his life where ever he would need it. He said this was much more than relaxation, and that he felt a deep coming home. I mention that perhaps a way of practicing spirituality would be just to follow your deepest needs and the signals that represent those needs, like we did today. He is deeply moved and for

the moment seems less eager to look for a spiritual practice, a discipline, or method to come home.

Processmind and processenergy at work! The art of not-doing! It was moving for me to witness how he came home to himself without much effort involved, just following his own signals. His dreammaker was present. He was dreaming while awake!

Client 3

Anja has multiple sclerosis, MS for short. She is in her early 60s and was diagnosed in her 20s with this illness. Besides her reality of being hindered from fully participating in life, she radiates an amazing psychological rank in understanding her situation and dealing with it. Her physical disability, not being able to walk properly sometimes, seems to bother her less than what MS does to her awareness. She is tired a lot. When she wants to cross a street, everything “folds” in front of her, so the space around her folds and she has to hurry to get across the street. When she was young, she wanted to disappear and die, because she could not bear life the way it unfolded in front of her. In this period, she contracted MS.

My hypothesis is that the experience of losing control and power that is behind MS is still fragmented in her. She is partly against that experience which is understandable, and partly she is for it, as a secondary process she would probably like to disappear even more. This is a huge context and it is a challenge to bring something to the present moment.

Anja is sitting on a chair and needs to rest. The day was already exhausting for her. She wants to lie down. I ask her where her energy is and if she would allow herself to go deeper into a state of powerlessness.

In the session before, we played imaginary table tennis, a sport that she liked and where she enjoyed her fast reactions. During our imaginary play she showed very little symptoms of MS. I am mentioning this here to clarify how important it is to follow the process of your client and not just follow your hypothesis and perhaps favorite method.

I get positive feedback from her words and body. It is a congruent “Yes.” She is lying down on a couch. We go back to this moment in her youth where she was lying down and wanted to die. She says it feels like a space collapsing, like she would not be able to cross a road. She realizes the connection between past and present moment. I support her in going deeper. I notice her breathing out and closing her eyes. I ask her if she wants to enter into this state of dying again. She speaks of sometimes feeling alone at night in her home and being afraid to die.

Anja has an edge to go deeper into this altered state of consciousness called death. Also, speaking about something is an edge to the experience. Anja is afraid.

She said that her heart is jumping when she wants to relax. It is happening now. I asked her what she feels. “It is a fear of being lonely, asking for help, like someone knocking at a door,” she says.

Anja’s edgefigure is showing up in the form of a body symptom and a figure behind that symptom. I suggest that we go to the figure first, as the direct experience of the jumping heart might be too scary for her. Time for feedback from her!

I ask her where she wants to go on now. There was negative feedback for the symptom, and positive feedback for the figure. We go to the knocking figure and she dreams into its qualities. It is a dreamfigure that does not want her to go to the collapsing space. I ask her to go to the root of this figure, the first tendency. The figure turns into a spark of light and says, “Wake up!”

Anja negotiates with this edgefigure because she would like to go deeper into her collapsing space. The figure says, “Wake up while you travel there” and lets her go for the moment. Anja’s heart is calm and she is going into a deep space of relaxation.

The essence gatekeeper lets her through. It happens by itself without words from my side. I sense that her controlled primary space of consciousness is collapsing into something unknown inside of her. I feel that my presence is supporting her to go deeper into her dreaming process.

Now, she starts talking about her father from the safe place where she landed for the moment. She describes her father as a withdrawn, sometimes depressed and needy man. She remembers herself as the upbeat daughter, cheering him up.

It happens frequently with clients that from a deeply felt near-essence home, some fragmented memory rises into consciousness, something that wants to be expressed. She has never talked to me about her family before.

I ask her if she could from her deep space embody her father figure. What is the first tendency of her figure? She says, “It is a hand without substance.” She goes into this movement with a hand. “When you slow down this movement, what is behind the movement?” I ask her. She says, “There is no structure and emptiness.” The figure offers some wisdom, “When you have goals all the time, then you walk without seeing.” Anja says how she feels pressured by everyone around herself to improve her life, to become stronger again and to take medication. She feels everyone is asking her to do more therapy and to have clear goals.

We go back to the essence of the figure and Anja talks through the figure from her deepest self, “It is good to go nowhere for the moment and to have no goals. I realize how I had to entertain my father a lot to keep him happy. I do not need to entertain myself.”

“How is your heart doing?” I ask. “Great, I think it woke me up to something on my way,” she replied.

The indirect approach to her heart by turning an edgefigure into an essence gatekeeper helped her to get spontaneous access to her father’s energy, obviously a central force in her life. The “hand without substance” showed her the way into stillness. By going to the roots of her dreamfigure, she got to her father’s essence message. Her father is not alive anymore. Perhaps her own need of dying, disappearing was an attempt to bring her close to him to feel more of his essence nature. Following her process simply by dreaming into the person and the field could have been a more harmless option.

Slowly she opens her eyes and gets up. She says, “I feel a lot taller now!” I support her in bringing this experience home. I mention that appreciating this deep place in herself could be a key to a different kind of power. She smiles and says, “Yes, I notice that when I am relaxed, I have more power to walk and cross the streets!”

Client 4

Klaus, a man in his late 50s, comes to me. He has cancer. He has had radiation treatment and chemotherapy, and is doing a lot to stay on top of things with alternative medicine and good food. He talks about politics and how the state is governed by the banks rather than by the people. He tells me how he was part of a resistance movement against atomic power in the 80s, fighting the authorities. He says that his doctors have made wrong decisions for him and now he suffers from pain.

While he is fighting authorities, I see two ways to go. One would be to meet this energy of authority and the other would be to explore his feeling of being a victim.

I listen more to his story and watch his signals. His partner is very active in finding doctors and more support for him. He feels exhausted and just wants to let go. He says that death is not so bad, and the pain is what bothers him most.

Here I see that we can go to the possible center of the issue. With all the victimization, it is the pain that causes him to give up. I do not see signals that would allow me to approach his pain directly. There are many possible ways to express the pain with hand movements, pillows, or puppets. Entering a deeper state of dreaming myself, applying a more secondary near-essence attention, I am catching flirts or they catch me around his willingness to give up.

I wondered how we could explore the pain in the best way and asked him if he wants to go into giving up even more. *With this question I followed his more secondary signs of exhaustion and his need to let go instead of fighting with his illness and the doctors around him, a more primary identification that I found in the stories he told at the beginning of the session.*

He agreed and he lay down. I noticed his breath. He noticed it too. As a flirt, he could follow his breath to the still point after breathing out and started to relax.

I saw an image of falling inside of myself. I thought that this was perhaps dreamed up and coming from Klaus.

I asked him to let himself fall a bit. He said he had this image from a dream that he was flying and then falling like a stone from the sky just right now. I asked him if he could fall like a stone now. He was at an edge and said that he was always very afraid when the elevators went down. He never liked this. I asked him, "What was at the root of this feeling?" He said, "A fear to die." What did it feel like? What was the first tendency of this feeling? He listened to himself deeply. There was a strange feeling in his lower belly. It reminded him of elevators going down. What is the first tendency? In

fact, something was pushing him upwards while the elevator was going down. The feeling was located in his lower abdomen, he said. He went to the roots. The symptom turned into a signal and into a figure holding him up, not letting him fall. He went into the roots of the figure. It said, “You are too fast, go slow, fall slow!”

His edgefigure turned into an essence gatekeeper, guarding a slow process of falling. The negotiation through minimization and sentient awareness was successful!

Klaus went into this falling motion now, going past his nightmare dream of falling too fast, and he went into a deep state of dreaming while awake. He was surprised how slow falling was possible for him. *The essence gatekeeper let him touch essence gently.*

I asked him now about the pain in his lower abdomen. He said the pain is falling with him. It seemed to be a bit of a relief for him. He could look at the symptom more clearly while applying secondary near-essence attention. It was now more of a push than a pain. He explored the pressure, and he went to the first tendency. It took the same place as the edgefigure had been before in his lower abdomen.

This happens often with chronic symptoms and long term diseases. The dreamfigures, edgefigures, and essence gatekeepers like to occupy the same spot until you catch the body symptom's message completely.

I asked him if there was a figure behind this pressure. There was a figure saying, “This is disgusting, get clean.” It was his mother when he was little. I asked him to get to the root of the figure. The figure said, “Get your act together, control your body!”

I asked if Klaus would like to talk with this edgefigure from his deepest home. He was silent for a minute, let himself fall slowly again, went into dreaming and then said, “Mother, I cannot, it is not good for me!” He was touched and had tears in his eyes. I asked him to stay with this experience and feel it all over his body, and to say the words again. *The negotiation with his edgefigure, his mother, is supported by a powerful*

dreaming process that turns Klaus himself into the essence gatekeeper sharing his wisdom about letting go of control.

Then we looked from his deep space close to essence into his present life situation. He could feel the pressure put on him to get healthy again, to control the illness. He saw his mother everywhere. He got the message to say “No,” to listen to his dreambody’s advice, and to follow his deepest intuition. Following processenergy, the power of the dreammaker, the process of going to the roots, this was all very new for him, and he realized that it needed time for integration at home. However, the pain in his lower abdomen that had him suffer immensely in consensus reality was momentarily gone.

Appendix B: Glossary of Terms

- Assemblage point—Your point of reference to the outside world. See also the works of Carlos Castenada, and also Arnold Mindell, *Shaman's Body*.
- Attractors and disturbers—These may be flirts, signals, and/or symptoms that catch our attention in consensus reality and dreamland, and prompt change.
- Channel—There are visual, audio, body feeling or proprioceptive, movement, taste, and smell channels. Further, we also identify a relationship channel dealing with other people, and a world channel dealing with the world and its challenging situations.
- Consensus reality—It is built on shared and mutually recognized experiences of this world as well as further agreements of people and groups in both processwork and essencework. Also, it is the 1st level of awareness in the CR, D, and E model of process levels from Army.
- Cosmic dreambody—Meaning that you are in touch with some power that makes you dream and your body is expressing this through symptoms and subtle signals that you can follow right into sleep. The dreammaker speaks through the cosmic dreambody, and the message gets picked up inside of us.
- Deep democracy—An attitude of respecting the diversity of our experiences in the world and inside of us. Deep democracy, on the near-essence level, appreciates your unique expression of being at home inside, and your personal connection with the universe. Also, having an attitude of deep democracy means to look at all symptoms and situations as being possible teachers.
- Dreambody door—An area of our body that we do not know well yet. Its sensitivity or vulnerability indicates an uncertainty that may open a pathway into new inner territory. It is a partly unoccupied body feeling/ proprioceptive channel.
- Dreamfigure—A figure or entity behind symptoms that arises as part of dreaming while awake.
- Dreaming—Through this power of dreaming everything is manifesting around us, including us. It happens consciously or unconsciously 24 hours per day. The conscious awareness of this kind of dreaming is called lucidity. See also Mindell, 2000, *Dreaming While Awake*.
- Dreaming while awake—The 24-hour expressions of our feelings, images, movements, tastes, smells, and sounds. Also, it is a method to focus on your awareness channels and to follow your experience in great detail. You get in touch with the energy that lets you dream and eventually with the intention of the dreammaker. See also Mindell, 2000, *Dreaming While Awake*.
- Dreamland—Different tastes, different opinions, different dreams about life . . . it is our subjective experience of this world. Also, it is the 2nd level of awareness in the CR, D, and E model of process levels from Army.

- Dreammaker**—A figure that sends you the dreaming signals. The dreammaker speaks through the cosmic dreambody, and the message gets picked up inside of us.
- Edge**—Boundary between what is known, familiar, and usual (primary process), and what is less known, unfamiliar, and unusual (secondary process).
- Edgefigure**—Figure that stands at the invisible gate on the mountain, and does not want to let you through. Edgefigures represent our deepest fears and resistance. They may eventually turn into gatekeepers with great wisdom. To access this wisdom, we work at the edge with sentient awareness to get to the deepest level of the message that is there, hidden from us.
- Essence**—We find the essence inside of us by searching for signals that lead us into our deepest self.
- Essence gate keepers**—They are transformed edgefigures from dreamland and near-essence that eventually help you to move beyond the self into a field of oneness and stillness, the nonself of zero space, the essence level. They help you to find the key to the gate to the unknown. Once you have convinced your edgefigure that you are interested in the totality of your experience, the gate may be opened and you may enter unknown territory. Your edgefigure will then have changed into your personal essence guardian.
- Essence level**—It is something unmovable, unaltered behind life, the silence of music, the stillness behind movement, the moment of rest after breathing out, some deep essence that connects us all beyond space and time. It is also termed zero space and is home to the dreammaker. It is the 3rd level in the CR, D, and E model of process levels from Army.
- Essencework**—There is a place in us where we can work with conflicts and can learn to transform conflicts into wisdom and power. It supports your journey in finding your deepest self, and then, in working with a world of conflicts from your space of deepest wisdom. Essencework expands upon a special part of processwork called sentient work, and uses tunneling to essence. Rather than working directly with edges, tunneling involves going to essence first.
- Flirt / also Flirt from essence**—Arising from essence, flirts naturally travel to near-essence and on into dreamland and CR to become something that catches your attention. The dreamdoor into essence could be anything you notice, anything that flirts with you, anything that is your current process. We call it flirt because it causes a momentary attraction. Flirts from essence (or simply flirts) go well beyond words. When we drop into the sentient level, we follow tendencies with awareness, going to the roots of symptoms and signals. Every signal that is radiating from a symptom contains a number of flirts. Their primary aspects may be surprising, while often in familiar, known, or usual realms of experience. Their secondary aspects represent the dark side of the moon—unfamiliar, unknown, and uncommon in our experience. They lead us into unknown territory,
- Half in-half out**—In other words, you notice what is going on inside of you, while being aware of your surroundings as well.

- Hungry ghost**—A warrior whose motivation is to win, rather than exploring life with a more focused awareness, is a hungry ghost. They may say that your dreams are not real.
- Lucid life**—It begins with awareness of relationships and situations while being deeply in touch with essence and the dreammaker inside of you. Lucid life is connected to your daily experience, as in seeing it from your deepest self.
- Lucid love**—A consciousness that is aware of the dream inside of us and the dream that has created this amazing universe. It is your ability to sit in the fire of a conflict, and at the same time, to guide yourself and others from the center of the dreammaker's intentional field. Lucid love is the central force of your dreaming process, and your intimate connection to the source, the dreammaker's intentional field.
- Lucid presence**—When we wake up in the morning and give ourselves time to follow the waking up process, we can experience staying in touch with our cosmic dreambody in not only remembering the images of a dream, but also feeling the space around us and in us, the processenergy that comes with those images and perhaps the dreammaker, the processmind that is silently initiating and organizing our experience. This awareness is called lucid presence. Lucid presence is touching the awareness of your expanding self.
- Lucidity**—Being conscious about dreaming. Because that term is usually reserved for becoming lucid during night dreams, there is a way to expand the definition to becoming aware of the signals and flirts during the day that lead us into a dreaming process, simply becoming conscious that we are dreaming while being awake all the time. As a sentient practice, it catches the signals at their roots close to essence; also, a simultaneous awareness of all your levels of experience from consensus reality to zero space. Lucidity is an expression of a nondual consciousness, embracing the totality of life.
- Marginalization**—The art of ignoring parts of our life and preferring others is a daily routine. This kind of discernment creates a structure of consciousness for us.
- Metacommunicator**—The more you dive into the different levels of consciousness, you come to experience the metacommunicator inside of you as a fluid, shifting consciousness. Your metacommunication could come from a mountain looking at you, or it could come from inside your beating heart, or from momentarily living inside of a hurting symptom. It contains a nonpolarized metaposition of consciousness.
- Minimization**—Through minimization, a symptom can be unfolded into signals. We detect subtle flirts within signals and find first tendencies that lead us into essence. Minimization is the opposite of amplification in the usual sense, although broadly speaking in processwork, amplification includes minimization as a way of intensifying or refining experience. It includes unfolding through slowing down and going to the roots of a movement, minimizing an image, turning down the volume of a sound, going to the essence of taste and smell, and going to the roots of a dreamfigure. Listen with your ears, then get beneath the sound; look with

your eyes and reach beyond the outlines of what you see. Feel your feelings, and use sentient attention to lucidly explore the source behind the things that catch your attention or flirt with you.

Near-essence level—This is located in the space between dreamland and essence. It is a sentient level of life. Primary aspect: We temporarily settle into a comfortable space outside and inside of us. It could be your bathtub filled with warm water, a place in nature, or simply a feeling of peace and coming home inside of you. Secondary aspect: Essence phenomena that are further away from our identity, like darkness, emptiness, and annihilation. The near-essence level is a place of diversity, and just like nature, is amazingly rich and diverse in itself. It represents our inner home and personal truth. It is also our personal expression of connection to forces in nature and the universe that feed our personal resources.

Primary identity—When we decide that we do not want to be challenged by anything and we simply want to go our usual ways, then we experience our primary identity.

Process—Unfolding unknown parts of ourselves and bringing them to awareness. Working with flirts, we unfold our deepest power places and our connection to this universe. Naturally, this cannot be pushed; it often happens when flirts occur and are noticed as potential messengers.

Processenergy—It is the energetic component of the processmind which can be seen as representing a universal process pattern. It refers to energies like *spanda* in Tantra, *Ki* as in Japanese universal energy, and *prana* in Yoga. It is the wind we can feel behind the processmind's intention.

Processmind—A kind of matrix or web that covers the whole universe. We can experience it through getting in touch with processenergy. It is an intelligence in our universe that leads us through an unfolding process with its own wisdom.

Seedplanting—A distinct body feeling, an energy that slightly changes one's view of reality. It is a subtle process. A seed is growing inside of you and sometimes you notice that you respond differently to your daily challenges. A seed from the future is growing in the garden of our humanity.

Sentient awareness—When we dive deeper into the symptoms and listen to subtle signals inside of ourselves, we in fact enter a holistic process through this practice. It is an art of self-reflection that begins with noticing one's assemblage points. Sentient awareness is the tool to look at subtle small things that just reached the surface of one's consciousness. In time, it cultivates your capacity to get in touch with your dreaming process such that you may experience the source of your dreams directly. It goes to the roots of your body feeling/ proprioception, and includes the search for first tendencies in all awareness channels.

Spiritual warrior—Some of them have swords in their hands ready to cut through your mental illusions. They pretend to be nice guys by saying that they will wait for you until you are ready. Then, while cutting through your illusions, they may take your dreaming process with them as well.

Sliding over edges—Working with a flirt and its corresponding signal(s) first before approaching another conflicting signal directly, whether it is an attractor or disturber.

Zero space—Meaning that it is both empty, and yet as a symbolic circle, also whole in itself. It is the home of the dreammaker and its amazing power. There is something unmovable, unaltered behind life, the silence of music, the stillness behind movement, the moment of rest after breathing out, some deep essence that connects us all beyond space and time. Zero space is the primordial ground, the essence level in processwork, that place which has no name where all of humanity may find home.