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Editors

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On our cover: "Moon too Soon" copyright © 2012 photograph by Laura Atkinson.

About the work

My earliest handwritten dream journal started in 1993. Since November 2006, I have been digitally recording them via a WordPress blog. This allows me to categorize and code dreams, as well as search my dream database for certain words or phrases. According to my notes, I recorded 11 significant dreams about the moon. A good portion of the dreams were lucid, and some were also coded with psi or mutual dreaming elements. The photography technique I always keep in mind while shooting is inspired by a 2006 dream message: "Look for small patterns of beauty in every moment...be overwhelmed with the colors of simplicity." The "Moon Too Soon" image is based on an accumulation of dream messages. The image was photographed on the night of the 2011 Super Moon, merged with a photo of the sunset that same during one of my dream-walker photo safaris.

Reflections on Cosmic Dreaming with Judy B. Gardiner

Mark A. Schroll, PhD

Judy B. Gardiner

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Mark A. Schroll: Based on the review of your book *Lavender: An Entwined Adventure in Science & Spirit*, Katherine E. Batten (2012, pp. 97–98, this issue) wrote, this is a fascinating book you have written, Judy; and it seems to be a semi-fictionalized autobiography. Would this be accurate, and if so, are you okay with letting people know the story is based on your own life?

Judy B. Gardiner: Honestly Mark, it is truly a work of nonfiction but I had to semi-fictionalize it because I felt no one would believe it. Every dream and dream fragment actually occurred as presented. To answer your question, *Lavender* is based on my own life experience up to a point in that the entire work is transformational, revealing the features of one's destiny. What begins as my early life gradually transforms when Penelope's earliest dreams introduce historical figures of science who become her spirit mentors appearing in her dreams as symbols.

Transformation takes root when Penelope begins to receive branches of science. This is where the personal dream gradually morphs into a more cosmic dream (i.e. global events beyond self—hence, the Titanic and concern for Mother Earth. It was at this point that Monte and I discovered that a bi-directional potential exists for all dreamers. Personal dreams center on survival of self. Transpersonal or cosmic dreams focus on species survival (Ullman, 1990). Analogous to the Janusian concept of facing in two distinct directions, *Lavender* illustrates the dreamer's ability to observe and connect both internal and external landscapes.

A dramatic change takes place in the character of Penelope where her mission becomes one of scientific examination into the workings of the earth driven by a hastening barrage of admonitory dreams. Spanning two decades *Lavender's* dreams evolve into a dream series. Tracking our dreams over time and watching them incubate can tap into our hidden potential and reveal our individual and collective destinies. As Penelope's knowledge base expands, the dream acts as choreographer, setting the stage with hidden clues requiring connection from one dream to another. According to Carl G. Jung (1934), "A relative degree of certainty is reached only in the interpretation of a series of dreams, where the later dreams correct the mistakes we have made in handling those that went before. Also, the basic ideas and themes can be recognized much better in a dream-series" (p. 318).

It is uncanny that Titanic's sinking a century ago serves as an archetype for the complacency of humankind. Are we Titanic's alter ego, reenacting the arrogance of the upper class and its treacherous dive to the ocean floor? Are we repeating the capitalist drives for net worth, at the cost of nature's bounty? Titanic was a liner that can be replicated in another ocean-going vessel. Our Earth, our Ecosystem, is fragile and cannot be replaced. Please note that a full case for probable cause of Titanic's demise was not included in this volume of *Lavender*, due to earth warnings taking precedence, but will be in the succeeding volume.

Interweaving of the paranormal introduces *retrocognition* in terms of past earth behaviors and Titanic, which sank before Penelope was born. Exacting detail foreign to her populates her Titanic dreams. For instance, she had no idea that Helen Loraine Allison was a two-year old girl who did not survive; yet, there are dream messages from an Allison, one mentioning her babysitter (Gardiner, 2011, p. 99). Graphic features surrounding the disaster reveal detailed circumstances, obscure happenings and minutiae connected to the century-old tragedy. Hence, the timeless loop. Retrocognition and precognition enfolded in scientific and spiritual findings illustrate the connectivity of the universe replicating itself into infinity.

Schroll: In response to your dreams about the Titanic, and the reflections you have had on its relationship with the complacency of humankind regarding our fragile ecosystem, this reminds me that Ralph Metzner has suggested the sinking of the Titanic may provide a metaphor to help us understand why any of us would choose to deny that the Euro-American colonial worldview is breaking down. Recalling the story of the Titanic, Metzner explains (basing his example on the traditional account) that upon striking an iceberg the Titanic's engineers assessed the damage and reported to the Captain that the ship was going to sink (Metzner, 1993). Where this metaphor ties in with your ecocrisis concerns, is this:

The good news was that everyone aboard the Titanic would have several hours available to get into the lifeboats. The Captain, upon receiving this report, announced this news throughout the ship. Strangely, many of the [upper class] passengers responded to this message like it was an inconvenience to their pursuit of social games and future business meetings. Besides, these [same upper class] passengers reasoned, if these reports that the ship is going to sink are true, we still have several hours to get into the lifeboats: so let's enjoy the time we have left to party on this fabulous ocean voyage, keeping in mind we may need to run to the lifeboats to save ourselves. The consequences of this refusal to go to the lifeboats necessitated that the Titanic's crew continue to maintain the services of the ship, which also meant denying lower-paying passengers access to the upper decks—even as the water began to rise—because they had not paid the first class fare.

Similarly, throughout planet Earth, it is those of us who cannot afford to pay the first class fare that end up living next to incinerators, toxic waste dumps, and nuclear power plants. Indeed, it is the poor that truly suffer the excesses of international corporations, whose definition of progress, as well as their luxurious living conditions, continues to provide them with the ability to deny the role that humankind's economic and technological orientation is having on the environmental sustainability of

all natural systems. The source of humankind's denial, which is merely another expression of our schizoid behavior, dissociation, or divided self, and the reasons behind psychology's continued conspiracy have been thoroughly examined by Metzner in *Green Psychology* (1999). (Schroll, 2008, p. 13).

Gardiner: Yes, I agree, and as our planet's survival is increasingly threatened, cosmic dreaming may be an indication that we are developing psi capacities that respond to those threats. Penelope's most hope-filled dream is that of the Picket Fence where all of humankind is working together. Through intuitive reasoning, associative memory, and quantum cognition,¹ Penelope's metamorphosis is illustrated by her concern for species survival. This entailed a 15-year research endeavor in translating mountains of scientific codes, clues, puzzles, and metaphors from dream jargon to scientific nomenclature relating to geologic findings, chemical interactions, and a foreshadowing of physics slated for Book Two.

Lavender's mission is concern for the earth: a synthesis of fragmentation, wholeness, non-locality, and synchronous events where the invisible becomes visible and dreams transform to waking. Having assembled a concatenation of geologic interactions and appearing at story's end in an Appeal to Science is the denouement: the premise that an alchemical transmutation is occurring within the earth.

Due to the focus on radioactivity in the book, I have written an inquiry analogizing the release of chemicals from the Fukushima Daiichi Nuclear Accident in 2011 with certain geologic warnings in *Lavender*. I am seeking scientific advice from a geochemist or volcanologist.

Notes

1 <http://www.physorg.com/news154180635.html>
Using the word entanglement model, an entangled state wd occur when two associated words (e.g. "earth" and "space") are recalled in relation to a cue word. In *Lavender*, the example, Earth and Mother make up a non-separable entity.

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Following a corporate career, JUDY B. GARDINER set out to explore the bewildering images in her dreams. Extensive research unearthed explanations of science far beyond her waking knowledge. She now writes, lectures, conducts workshops and speaks on Cosmic Dreaming, a dimension of dreaming that concerns us as members of a unified species. Her dream message, a resounding “wake-up call” to our connection with Planet Earth, she now understands was the driving force behind her novel, *Lavender. An Entwined Adventure in Science and Spirit*.

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Book Review: *Lavender:* *An Entwined Adventure in* *Science & Spirit*

by Judy B. Gardiner
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When I was asked to review Judy B. Gardiner's *Lavender: An Entwined Adventure in Science and Spirit*, I admit to not knowing what to expect and having limited knowledge in the research on dreams and dreaming, despite coming from a graduate background in psychology. I am, however, a vivid dreamer, an ecopsychologist, and a practicing *völva*¹—in short the landscape that Judy's protagonist Penelope Peacock traverses is one that is at once intuitively familiar and experientially resonant and accessible. And while Penelope is a thinly veiled, narrative alter of Judy and her own personal journey; she is also a character that becomes an everyman (or woman) in whom the reader quickly identifies.

The text orients the reader to Penelope's challenge—that moment in all heroic stories, where the heroine is called by a cosmic source, to take the first steps outside the ordinary life into an extraordinary journey. Facing the recognition that she has not achieved the culturally engendered roles of wife and mother living idyllically in a suburban home encased by a picket fence, Penelope finds herself maneuvering through a “man's world”. Penelope keenly feels the dissonance of what she had been taught *should* be her place in society and where she has ended up.

But even as the '60s were beginning and I was making it as a working girl on my own, I wholeheartedly tried to conform to the '50s ethos, where the modus vivendi was dictated by the social immediacy of motherhood. It was a familiar prescription then. In many cases for young women college age or under—certainly in mine—it eclipsed the desire to advance through institutes of higher learning. The cookie-cutter Ozzie-and-Harriet, live-happily-ever-after family was carved in the expectations and activities of one's family and friends: birthing alternate genders (a boy, a girl, a boy) and acquiring the sought-after treasures of the day (a house in the suburbs, a white station wagon, a Dalmation). What would become of me if I didn't conform? Would I be banished? Worse things could happen, but what about my friends? Would my popularity wane? Would I be branded as a misfit? Would I be forever homeless and wandering? Scary thoughts. (p. 14)

At the crossroads between seemingly two opposing images of being female in our society—our dualistic split of either a professional woman *or* a mother, Penelope becomes keenly aware of her dreams and a sense of urgency that they are trying to communicate something important to her about her internal and external life. And as she dreams, she becomes aware that it is not simply an internal psychological process of wholeness that is sought—reconciling all facets of her life and transcending the boundaries of cultural constructs of self and gender—but rather it is a recognition of the splits we experience within ourselves as a product of our dualistic, either/or culture that are also indicative of our cosmic splits from each other, other species, and our planet. Penelope's journey in translating the *oneiroglyphics*, what Gardiner has termed a dream form of hieroglyphics, becomes both personal and cosmic.

As she begins to negotiate the language of her dreams (what Gardiner terms *oneiromantics*) and their “multidimensional logic” (p. 21), dreaming becomes a means of self-integration and a psychotherapeutic tool—allowing Penelope to reconcile the ranges of her personal and emotional terrain from losses to successes. This becomes one layer of the dreaming landscape or its labyrinth; but as Penelope continues to ex-

plore the glyphs, it becomes apparent that her dream world manifests in the material world in three distinct, yet interrelated ways revealing information that is precognitive and previously unknown historical and scientific information. At the same time, her dream world also traverses the landscape of spiritual metamorphosis: Penelope is not only psychologically changed and integrated, but she is spiritually transformed as well. It is not simply an intellectual exercise for her character, diving into the depths of her individual and cosmic unconscious, but rather it is a transformative process that inspires a love of and care for nature and life itself.

What is striking about Gardiner's book is the spiritual guides or wise elders of the text are four well-known Western scientists from the classical (Galen, Ptolemy, Steno) and the modern era (Curie). Through these guides, Penelope learns about principles of sight, geology, and chemistry. In this fashion, part of the key to unlocking the meaning of her dreams comes from materialist sciences that rely on physical order—sciences that have often come under fire by a range of nonmaterialist disciplines (consciousness studies, religion, transpersonal psychology). Yet, within Gardiner's book, the materialist and the non-materialist (self perception, consciousness, unconsciousness, spirituality) illuminate each other—and it is through the mutual illumination where Gardiner's text enters into the central message.

A significant portion of the text becomes centered around the sinking of the Titanic. Penelope's dreams suggest an alternative theory of the Titanic's sinking that Gardiner (personal communication, May 6, 2012) states "plunged [Penelope] to the depths of the ocean floor to facilitate her exploration of geological processes in the earth." Through this plunging into the murky depths of the Atlantic Ocean, we encounter Penelope/Gardiner as a dreaming prophetess warning us that we are on a global Titanic—only it is our way of building culture that is rushing us heedlessly into unsafe waters: Our culture is the "ship of fools" as we erode the integrity of the Earth and decimate species, including our own. At the same time, the alternate theory of the Titanic's sinking (caused by a underwater volcanic eruption), which Penelope/

Gardiner's dreams suggest, is the Earth's response to our hubris, disconnection, and blindness—a literal shifting of the floor beneath our feet to shake us out of our complacency. It is this urgency of global destruction and extinction that becomes the central theme of Penelope's dream world and of the book. Readers translate Penelope's dream fragments and come to the same realizations she does: *we and our planet are in peril*.

For Penelope the Earth speaks to us through our dreaming landscape and the dreams reflect another mode of understanding the reality of our experiences on a cosmic level. Within the dream landscape the divisions between the material, enculturated world and the spiritual, transpersonal world blur and merge. In this landscape, Penelope hears a cosmic truth of our own inevitable end, our extinction, should we continue with our materialist, destructive tendencies.

Lavender offers a great deal for a wide-range of readers. For those simply interested in alternative history associated with science fiction; you'll find the text fascinating and likely find yourself going off to read more about the Titanic (I ended up ordering a few books for my e-reader after reading this). For individuals interested either professionally or cursorily in dream studies, this book will offer a rich terrain to explore repeatedly. I admit that I found myself going back and looking at my own dreams differently during the entire process of reading the text. *Lavender* demonstrates perhaps the truth of Prospero's speech in Shakespeare's *The Tempest*:

Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And like the baseless fabric of this vision,
The cloud-capp'd tow'rs, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.
(Act 4, Sc. 1, ln. 148–158)

We are indeed the stuff of dreams.

—Katherine E. Batten (MacDowell)

1 *Völva* is an Old Icelandic term to describe a seer who practices *Seidr*, which is a female prophetic/shamanic tradition endemic to Iceland/Norway pre-Christianization. I practice a modern re-constructionist tradition.