

# DREAMS OF THE EARTH

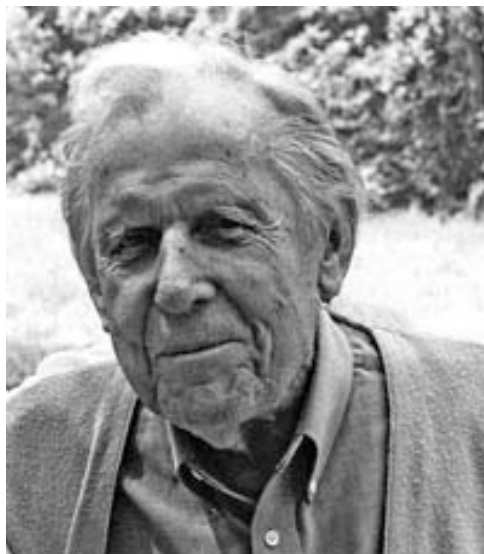
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In his book, *The Dream of the Earth* (2015) Thomas Berry (2015) includes a chapter subtitled, “Our Way into the Future.” How will we find that way? Perhaps the answer lies within ourselves, in the voices and messages we receive each night in our dreams. In this article we take the view that environmental dreams can be a means of challenging the limited consciousness of politics today. Listening to our dreams could become a force for change in our world (Ratner-Rosenhagen, 2020).

If we are to confront up to the environment challenge we face, Berry tells us, , we must pay attention to “sponteneities” in us, sponteneities that come from a deeper level “of which we have only the faintest glimmer in our conscious awareness.” (Berry, p. 195) Berry is speaking here about dreams. Priest and theologian that he is, he puts the point into language that echoes the Gospel of John: “In the beginning was the dream. Through the dream all things were made, and without the dream nothing was made that has been made.” (Berry, p. 197) It is through our dream life, he believes, that in our hyper-rational, industrialized society, we can hope to have a “sense of numinous energies governing the phenomenal world” Writing as an elder, Father Berry confronts and critiques our current society which disdains dream life: “We were the sane, the rational, the dreamless people, the chosen people of destiny.” (Berry, p. 203) Thomas Berry, himself an eco-elder, offers a radically different view of how we must understand the environmental challenge, and he is the guiding spirit we need to hear.

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## Thomas Berry: Eco-Elder



Berry was born in 1913 and in 1933 he entered the Catholic Passionist Order, where he adopted the name “Thomas,” inspired by Thomas Aquinas. Just as Aquinas synthesized religion and secular philosophy, Thomas Berry sought unity in what he called “The Great Work,” encompassing science and religion, in the style of Catholic priest Teilhard de Chardin. As a cultural historian, he saw the primary challenge of our time as the task of ecological thinking and action on behalf of the earth. His thinking is well summarized by one of his chief followers, Mary Evelyn Tucker (2009).

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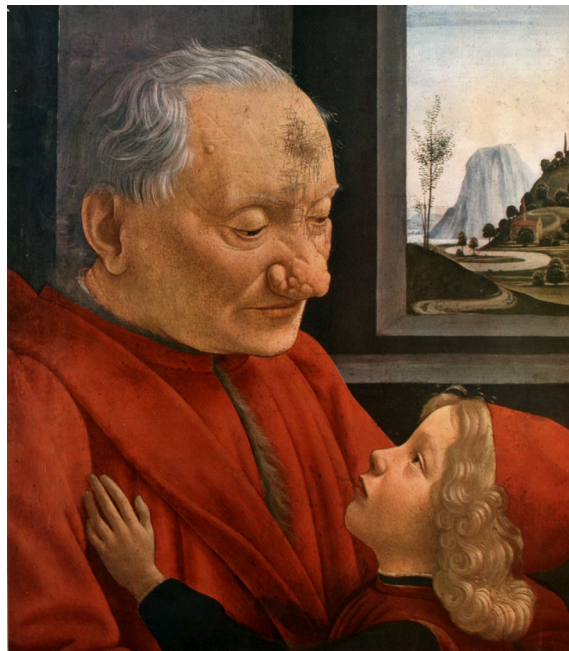
Dreaming can take specific forms related to aging (Moody, 2011). In the second half of life, we gradually become aware that time ahead of us is less than time behind us. This awareness may not be conscious. It may not be linked to any explicit idea of mortality. But the sense of limited time is there, even if unconscious, and it shows itself in our dreams.

As we grow older, children grow to become adults and we watch what was for us the older generation die and disappear. Gradually, we ourselves become that older generation. In this movement through the life-course lies the basis for thinking about legacy work.. We begin to reflect what comes after us, what will we leave behind.

That reflection may arise in deeper parts of ourselves. In this article we look at legacy dreams, especially those that reflect awareness of environmental issues and the question of the environmental legacy we will leave to those who come after us.

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### **Generations Together**



**"Old Man with a Young Boy" by Domenico Ghirlandaio**

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This famous Renaissance painting (1490) depicts the bond between generations, between youth and age. The old man's aging face is underscored by the defects on the skin of his nose. The young child's hand reaches up toward the old man and their eyes are locked affectionately together. Colors are important here. The red colors of the old man's clothing and the child's hat underscores the warmth of their relationship, while the open window beyond suggests a vast landscape of time, reaching beyond the life cycle that, for the old man, is coming to a close. That landscape is a glimpse of the wider environment of nature that envelopes all generations.

In Ghirlandaio's painting our attention is taken up by action in the foreground: the connection between the old man and the young child. Nature, the environment, is in the background, seen at a distance through the open window. Here we need to consider how both intergenerational issues and images of nature appear in our dreams.

## **The Voice of Generations**

The image of future generations can sometimes appear explicitly in our dreams, as in the following dream of an older woman awaiting the birth of a grandchild (Moss, 1996, p. 70):

### WAITING

*I am watching small animals inside a fish tank in a store. They could develop into birds, but there is something wrong in the tank. The water is too hot. It's going to kill all these little creatures. There is a goose beside me. She keeps laying eggs and burying them in the sand. All these eggs are going to die, too. I want to do something to save the eggs, but this seems to be beyond my control. A man in the store is very laid-back and won't do anything to help.*

This link between generations was expressed by psychologist Erik Erikson in his idea of "generativity:" a psychological challenge for the second half of life (Kotre, 1999). In the dream "Waiting," the little animals in the fish tank may not live. There is something wrong in that tank. The dreamer is a would-be grandparent but she is like the goose laying eggs that may not survive. The "man in the store" who might exercise control seems helpless. This dreamer is waiting for the birth of a grandchild but worried that she is unable to make sure that the next generation will go on. The animals in the fish tank are not fish, but birds, creatures meant to fly. But will they ever take flight? As a grandparent myself now, I could understand that fear about the future.

We can understand the tank to be a symbol of the natural world, our earth now threatened by species extinction: the much-discussed "Sixth Extinction." As in Ghirlandaio's painting, our attention is taken up by things in the foreground: the animals in the fish tank, the goose laying eggs. But in the background, seen through our peripheral vision, through the window in Ghirlandaio's painting, there the environment-- the tank heating up, like global warming threatened us all. Like the dreamer in "Waiting" we sometimes feel helpless: "this seems to be beyond my control." Our legacy is threatened by forces beyond our control. Like government, the symbol of the "man in the store" "won't do anything to help."

Some of these same issues became vivid for me in a dream from a member of my dream workshop many years ago at the Riverside Church in New York. It is the dream of an 83-year old woman who had written a memoir of her earlier life. She had actually written books but was unsuccessful in getting the manuscript published. Then came her dream:

### THE EGG AND THE OCEAN

*In the dream, the dreamer was working in a large company (something she never did in actual life). She was in a large meeting with co-workers, standing on a stage where she found an egg, which belonged to the CEO of the company. She picked up the egg and discovered it had a crack in it and was a hard-boiled egg. She asked the crowd for volunteers to eat it, but no one volunteered. So the dreamer mashed or minced the egg and then ate it. But thereupon she was criticized by the group for the way she went about mashing the egg.*

*In the next scene, the dreamer found herself with her niece, in Central Park, walking on familiar grounds. She was standing on a peak or a high place looking toward Fifth Avenue when she noticed the spectacular view of the ocean (something not possible in reality from the Park). As she pointed this out to her niece she realized that this beautiful scene was actually part of a previous dream. It was very gratifying to see this scene.*

The dreamer of "The Ego and the Ocean" commented to me that, despite her advanced age, she had no real fear of death but she had a strong desire to have her memoir manuscript published "before it's too late." The dream here is evidence of life-review inspired by legacy work in the last stage of life. As the dream opens the dreamer is part of a large enterprise (the company) and has discovered something valuable (the egg) belonging to the head of the whole organization. Unlike an egg that can grow, this egg has already been cooked and is ready to be eaten, just her own life has reached old age and the dreamer is now ready to transform her life experience into something that can be nutritious. But the crowd of her co-workers disapproves of the way she has prepared the egg to be eaten, just as publishers have repeatedly rejected her manuscript and memoir of her life experience.

In the next scene of the dream she is connected to the younger generation (her niece) in a beautiful landscape at the center of the City. The city can represent the self and the central park represents the central axis point of the self, or the task of individuation to be accomplished in life-review. While looking toward the boundary of the park (Fifth Avenue), this boundary suddenly gives way and the dreamer has a miraculous glimpse of the vast ocean, an unlimited body of water, or transpersonal self. This dream vision is both a recovery of the past-- an actual previous dream and a memoir of times past-- and also a timeless image of "the water of life" without boundary, a numinous image of something powerful and enduring, whatever the world may say. The dreamer has moved from being "on stage" in the collective social world (the company) to standing "on a peak" where at last she can be given a vision that affirms the worth of her life.



**Tikkun Olam: "Healing the World"**

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Sheila Moon's recorded a lifelong experience of dreaming in her book *The Dreams of a Woman*. Toward the very end of that book, Moon, at the time in her late sixties, records a series of legacy dreams. They are all dreams involving childbirth, where she is pregnant. In fact, Sheila Moon was never married and was never a mother in a literal sense, nor would she be having a baby in her late sixties. She concluded from these dreams that "much was coming to birth in the psyche" even though her conscious ego could not fully understand its meaning. She titles her last chapter "Not the End" where she explicitly acknowledges an obligation toward future generations, as in the following dream (Moon, 1988, p. 188):

#### THE SCHOOL OF HEALING

*I am in a school where one is taught medicine for healing. It is large, labyrinthine, mostly waterways... My teachers are two aged women... I am an experienced student so I am helper to younger ones.*

The school of healing represents a prime activity of dreamwork, the encounter with a vast labyrinth of waterways, the interior depths of the self. But she also includes a powerful impulse toward generativity and helping the next generation. After another particularly vivid dream, Sheila Moon wrote "Such a dream is only valuable as it is enfolded and lived in the outer world... If inner experiences remain only inner, no matter how exciting they may be they are only a trip in the worst sense of the word."

This movement is what I have elsewhere described as the stages of the soul (Moody, 1998). On the one hand, there was a Breakthrough: "I had then a deep sense of faith of knowing, as if I would never be the same again." On the other hand, there was a Return that points to "healing, both of myself and others, to see humanity naked, scarred, but healable." In the concluding words of her book, Sheila Moon invokes this passage from Breakthrough to Return: "I do know that the religious significance of any existence lies in my working for simplicity, purity of line, leanness. To the degree that I can learn how to do this in myself I can give something to the planet on which I live." In her wish for simplicity, Sheila Moon reminds us of

the words of an old Shaker hymn: "Tis a gift to be simple, 'tis a gift to be free, 'tis a gift to come down where we ought to be." Sheila Moon's dreams remind us of the connection between the task of contemplative path-- self-knowledge and spirituality-- and the task of "Healing the World" on behalf of future generations.

As I was working on this article, I had a dream of my own about legacy work just after I had retired from my position with AARP. In this dream I was not with AARP but was back at a much earlier period of life, when I was working at the Brookdale Center on Aging of Hunter College in New York City:

### MUSIC MAKERS

*I dreamed I was back in my office at the Brookdale Center on Aging, near Bellevue Hospital. I was sitting behind my desk and both of my children were behind me. I was talking to two young men, helping them with their business problems. I told them I was 70 years old, and the only reason I was hanging around the planet was to help people like them. I mentioned two books on my nearby bookshelf. One of the young men took out from the shelf a smaller book and said it was actually his book, which I recognized to be true.*

My dream was a message about legacy work, about mentoring, and caring for new generations. In the dream, I was back in my office at the Brookdale Center on Aging, where I'd spent nearly 25 years of my life. In fact at the time of the dream I was actually retired, so in the dream, my children, the next generation, are there sitting behind me. I tell the young men that the reason for my continued existence is exactly to help young people like them. One of them takes a book from the shelf, significantly, a smaller book. When he tells me the book is actually his, not mine, I recognize that this is true: that the younger generation, even if smaller, is moving forward and my task, the passing generation, is to help them: "For each age is a dream that is dying, Or one that is coming to birth."

Among those attracted to dreamwork there is a tendency to focus on individual or psychological aspects of the dream: the task of personal growth. As a result, even a Big Dream can, all too easily, appear as simply the culmination of individual development, a goal we have been seeking all our lives. Individual development is certainly a valid goal and our dreams can help us in this path. But this way of thinking about dreams an individual growth can also be a trap. Individual psychological growth must not be an escape from responsibilities to the wider world and to future generations.

Perhaps the oldest enduring remnant of humanity's primordial beginning would be the Aborigines of Australia. These indigenous people have always believed that dreams give us guidance at birth and also when we leave this world. Australian Native Peoples evoked a heroic past age by the term "the dreaming" and they felt themselves linked to this vast cycle of time through dreams. By some estimates, the Aboriginal people of Australia once spent up to two-thirds of their waking lives in different forms of inner work: interpreting dreams, going on "walkabouts," or engaged in religious ceremonies. "Dream Time" was the center of their lives.

In our contemporary world we often feel that the unseen world of ancestors is distant or even imaginary or unreal. But as we grow older, we may spend more time with the family photo album, including pictures of our ancestors. It is not unusual for people to feel a strange “magnetic pull” toward an ancestral world, as if intimating something about our own fate, about an unseen pattern in our lives. In his old age, Carl Jung dictated an autobiographical account, *Memories, Dreams and Reflections*, where he displays an acute sense of the power of fate and the ancestral world, transmitted across generations. As Jung put it: “I have always felt that I must answer the questions fate put before my ancestors, or that I must finish things they did not have the time to complete.” Jung, in old age, was then acutely preoccupied with his own legacy work, with what it might mean to be one of the good ancestors. It was Jonas Salk who famously worried that perhaps today we are being “bad ancestors” (Krznaricis, 2020).

One of Jung's most esteemed followers was psychotherapist and scholar Marie-Louise von Franz. In midlife von Franz did something unexpected. She bought a piece of property near the edge of a forest. Then she built herself a house “off the grid:” i.e., without electricity or telephone. Friends warned her that the house was too isolated and was unsafe, but von Franz felt strangely drawn to it. Her decision was dictated by something beyond rationality. The location of the house—at the edge of the forest—clearly held a powerful archetypal attraction for her. Then, on her first night staying in the new house von Franz had the following dream (von Franz, 1997, pp. 3-4):

#### THE HOUSE AT THE EDGE OF THE FOREST

*Out of the window I saw a procession of people approaching and thought ‘Oh God, another disturbance already?’ Then I saw that the people were all peasants in medieval garb and that it was a ceremonial wedding procession with the bride and groom at the head of it. I thought, ‘I really must receive these people.’ As I was on my way to the cellar to get some wine, I woke up.*

What was the source of this dreamer’s strong urge to live in this house at the edge of the forest? The forest is evidently a symbol of wilderness, of the natural environment. In our human world, we all live “on the edge” of this environment, vulnerable in ways we may not consciously recognize but ways that are manifest in our dreams. Jung himself interpreted von Franz’s dream to be a return to the land, evoking the spirit of von Franz’s own peasant ancestors. Commenting on Nietzsche’s *Also Sprach Zarathustra*, Jung said, “If we live completely, we surrender to the lives [of the ancestors] and redeem them. Also we prepare for a future generation, because we have lived out our own lives...” Dreams that reach across generations can put us in touch with something timeless where we are bound to those who have come before us or will come after us. Dreams can give us a mirror into who we truly are.

Let me offer a powerful dream recorded by Helen Luke (2001), at age 78, in her journal:

#### COUNTRY HOUSE

*In my dream I was standing outside a country house on a bright, sunny day. It was empty and had been completely repainted-- a creamy white, inside and out. The doors stood wide. Someone who was showing it to me suggested I go over it. I said, 'I don't need to do that. I remember it very clearly, every room in it.'*

*Then I remembered that this house (which was a small Georgian type, very gracious) was joined at the back to a much older, dark building; a corridor from the white house's upper story led to a series of rooms, also on two stories, almost like a warren-- perhaps stables underneath. It was dark, Tudor-feeling-- oak beams, etc.*

*I thought to myself, 'I used to know those dark rooms too,' but I could not remember them so clearly as the 'white' house in the front, and I wondered if I should go through the latter and explore again those other rooms behind it. I seemed to know they were all clean and empty too, the whole place, front and back, awaiting a new tenant.*

The house, as we know, is home, the place where we live. But is the house in this dream Helen Luke's own house, her very own self? The dreamer doesn't say. She remains detached from the house, a house that is both old and new, both empty and repainted. She has been invited to go into the house again, but she understands that she doesn't need to enter in at all. For Helen Luke, the process of life-review is already complete: "I remember it very clearly, every room in it." The house, the self, is joined "at the back" "to a much older, dark building, a part of ourselves both known and unknown: familiar but unnamed. The clean and empty house is "awaiting a new tenant," perhaps a reference to future generations.

In remembering and in narrating our dreams, as in Helen Luke's life and work, we bridge the gap between waking consciousness and the imaginal mind. Helen Luke's dream is a numinous instance of "gero-transcendence," of letting go of the past and of everything we take to be ourselves to be (Tornstam, 2005). A measure of such gero-transcendence may be essential for elders today to take up their legacy work and protect the earth for future generations.

## **Environmental Premonitions**

Can dreams give us warnings about the future? For example, can dreamers today give us clues about pending environmental catastrophe? In Homer's *Iliad*, the prophetess Cassandra interprets dreams that foretell the doom that will befall the city of Troy. A similar pattern is found in *The Third Reich of Dreams*, where Charlotte Beradt collected hundreds of dreams gathered from people living in Nazi Germany in the years 1933 to 1939, dreams warning of impending disaster. Our dreams today point to the future in similar ways, as in the book *Dreaming in Dark Times* (Silwinski, 2017). But are we paying attention to what our dreams are telling us about the environment?

In the spirit suggested by Thomas Berry, let us consider some dreams reflecting premonitions of environmental threat. Here is a dream from Paco Mitchell (2008, p. 36):



## DIAMONDS AND TORNADO

*I am in a house with several others. A tornado is coming. We prepare for it by practicing sky-diving maneuvers—ways to stay in touch as we hurtle around inside the vortex of the great whirlwind. There will be no escaping the tornado. In fact, a square hole has even been built into the ceiling of the room for the explicit purpose of permitting our absorption into the massive tornado. The last thing we have to do before the tornado hits is to swallow a handful of diamonds.*

*When the tornado finally arrives, the atmospheric pressure drops and we are all sucked up in the turbulence. As we whirl around with the debris inside the giant funnel we try to execute our ‘maneuvers’ to stay in touch. The experience is awesome and frightening, but when I remember the diamonds I have ingested, I know that—whenever and wherever I land—the diamonds will be with me and will form the basis of a new life.*

Paco Mitchell understood his dream to furnish him with a personal orientation and guidance, a form of wisdom, as he says, during a time of upheaval and change. He notes that “Diamonds and Tornado” should be read as a collective dream, since we are all facing a tornado of planetary proportions. Books such as *Dreaming the Future* (2012) by Kenny Ausubel, cofounder of the Bioneers Network, document the threats around us likely to grow larger in decades to come: global warming, peak oil production, diminishing energy resources, and world-wide financial turbulence.

Paco Mitchell’s dream, he believes, is a message for us all to “stay in touch,” as the dreamer is urged to do by practicing “maneuvers.” We cannot stop or even control the planetary forces gathering strength. But the dream suggests another message. Along with “staying in touch,” each of us must do something else: we must “swallow a handful of diamonds.” What could be the meaning of this image? Mitchell believes that diamonds represent essential values that “must be incorporated, assimilated, embodied.” He alludes to the “diamond body” of Buddhism, reminding us of the connection between spiritual insight and environmental action. “Diamonds and Tornado” is a collective dream message, and a warning to us all (Mitchell, 2016).

A compelling environmental dream is recorded by dream workers Rachel G. Norment, published in her article “Let’s Wake Up, Help Save Our World (Norment, 2008, p. 18)”

## STORMY WEATHER

*I’ve gone to some building to get out of stormy weather. I find lots of other people there. Someone may question why I’m there. I say I’ve just taken refuge from the weather. I receive a phone call from someone I don’t know. The person has heard of me and is begging me to warn other people about an impending disaster. I ask what s/he is talking about. The person says it’s what*

*was in the newspaper and it will happen in two days. I then remember seeing the item referred to. After getting off the phone, I turn to people near me and try to tell them what was said. No one wants to pay any attention.*

Rachel Norment has worked as a facilitator with the Healing Power of Dreams Project, part of the International Association for the Study of Dreams. In 2003, when she had the dream "Stormy Weather," the world had just experienced cataclysmic effects of the Asian tsunami. By that date scientists were already documenting the melting of glaciers and other evidence of global warming. A few years later Al Gore would release his film "An Inconvenient Truth" and begin to awaken larger numbers of people to the invoked in "Stormy Weather." Norment's dream ends with the ominous feeling that "No one wants to pay any attention." But she, and others, would keep warning the world. For her, dreams were giving a clear message: "Wake up, everyone, before it's too late."

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### **The Dream of the Earth**



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Our dreamlife can be a powerful message that the environment around us is facing catastrophic threats. In the famous image above, "The Dream of the Earth," we have an inspiring picture of wholeness-- a global icon taken from a spaceship far away from our planet. The inspiration is wonderful and necessary. But it should not obscure the "Shadow" elements manifest in dreams like "Diamonds and Tornado" or "Stormy Weather:"

A degree of "Shadow work" is necessary for those who would safeguard our environmental legacy for future generations (Bishop, 1991, p. 122). Jung put it well when he said: "One does not become enlightened by imagining figures of light but by making the darkness conscious." This truth was well understood by traditional societies which relied on dreams for guidance. As Thomas Berry puts it: "Such dream experiences are so universal and so important in the psychic life of the individual and the community that techniques of dreaming are taught in some societies." He notes, for example, the case of the Algonquin peoples of North

America, where dreams were seen as so important that the religion of the Indians was described as “a religion of dreams.” As Berry stresses: “Dreams were the main instrument of guidance in their daily activities as well as in the larger interpretation of life.” (2015, p. 201)

Robert Moss (1996, p. 267) records the following dream he was attending a meeting of the International Association for the Study of Dreams (IASD) in Copenhagen:

### DREAMCATCHER

*I am spinning a web from my solar plexus. It expands outward like an immense spider web until it covers a large community.*

*What is going on? Am I becoming a spider?*

*I realize I have generated a huge dreamcatcher, except I want to call it a Life Catcher. Its mesh will screen out negative energies and projections while welcoming positive, life-supporting influences and visitations.*

*Within the safety of the web, the community can grow shared visions of life and possibility and find ways to manifest them.*

*Scouts can move across the skeins of the web spying out things that are developing at a distance.*

Moss noted that this dream reminded him of Native American “dreamcatchers,” whose imitation spiderwebs were constructed with the goal of catching bad dreams but letting the good ones come through. Here is precisely what it means to move into the fifth stage of the soul, the Return, when we face the challenge of what we will leave behind for those who come later.

I have quoted Jonas Salk's warning that "We are being bad ancestors." How then can we be good ancestors and build what is required for generations to come? Eco-elder Joanna Macy (2020; Reason & Newman, 2016) has described this challenge of our time as "The Great Turning." A clue for how to think about the challenge is given in a dream recorded by a young physician, Max Zeller, in the year 1949, when Zeller met with Carl Jung. Jung, at age 74 that year, spoke to Zeller before the young physician left Europe for the United States. At his meeting with Jung, Zeller reported the following dream (Zeller, in Sabini, 2011, p. 22):

### BUILDING THE TEMPLE

*A temple of vast dimensions is in the process of being built. As far as I can see there are incredible numbers of people building on gigantic pillars. I, too, was building on a pillar. The whole building was in its first beginnings, but the foundation was already there. The rest of the building was starting to go up, and I and many others were working on it.*

Jung commented on Zeller's dream by identifying the "temple" here as the construction of a new world culture, a transcendent platform beyond any single individual. Like Zeller in his dream, each of us works on a single pillar, but "many others were working on it." So it is with the work the elder today do on behalf of the environment, protecting the earth for future generations.

Here we touch on the question of individual effort and collective action, this "temple of vast dimensions". I close this article with another dream that presents a powerful image of this link between individuation, or "becoming the person I was meant to be," and collective action, or leaving a legacy for others. It is well expressed in this dream (Edinger, 1992, p. 218):

### A DIFFICULT TASK

*I have been set a task nearly too difficult for me. A log of hard and heavy wood lies covered in the forest. I must uncover it, saw or hew from it a circular piece, and then carve through the piece a design. The result is to be preserved at all cost, as representing something no longer recurring and in danger of being lost. At the same time, a tape recording is to be made describing in detail what it is, what it represents, its whole meaning. At the end, the thing itself and the tape are to be given to the public library. Someone says that only the library will know how to prevent the tape from deteriorating within five years.*

The opening line, "I have been set a task nearly too difficult for me" invokes the fear often heard from elders: "Is our environmental crisis too far advanced to be saved?" The difficult task requires from us courage to enter the dark wood, just as Dante had to do at the beginning of the Divine Comedy: "Midway in this mortal life I found myself in a dark wood, astray." The dark wood presents the temptation of despair, and Dante needs, and finds, guidance through the poet Virgil, a figure from earlier generation. In "A Difficult Task" the dreamer is given the job of going into the natural world, the forest, where the dreamer will find a covered log and uncover it. Struggle comes in carving a design "to be preserved at all cost," a precious accomplishment, like finding "the Pearl of Great Price." Finally, the dreamer's obligation to give the "thing itself" and the tape recording to the library, symbolizing a repository of wisdom from the past for future generations.

"A Difficult Task" reflects the twofold character of our task as elders. It is both active and reflective, both for ourselves and for future generations. The first task is active: to find the covered log in the forest and to carve a design, the work of craftsmanship. The second task is reflective: to make a tape recording, a commentary on the whole meaning of what the dreamer has done. These two sides of the challenge also represent two sides of our common human journey: one beginning in a dark forest, the other concluding in a library, symbol of higher civilization. Our challenge will not be successful unless we bring together these two sides of ourselves, forest-dweller and knowledge-building. As in Ghirlandaio's famous painting, we need to bring the generations together, while looking beyond to the natural world which embraces us all. Our dreams show us what we already know, but cannot yet see. Once we see it, we may find guidance to fulfill the dream of the earth already and always in our hearts.

I conclude with stanzas from a poem by Arthur O'Shaughnessy, "The Music Makers," that conveys our condition and our hope:

We are the music makers,  
And we are the dreamers of dreams,

Wandering by lone sea-breakers,  
And sitting by desolate streams; —  
World-losers and world-forsakers,  
On whom the pale moon gleams:  
Yet we are the movers and shakers  
Of the world for ever, it seems.

We, in the ages lying,  
In the buried past of the earth,  
Built Nineveh with our sighing,  
And Babel itself in our mirth;  
And o'erthrew them with prophesying  
To the old of the new world's worth;  
For each age is a dream that is dying,  
Or one that is coming to birth.

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