

THE NUMBER DREAM

BY PAUL LAFFOLEY 1985 ©

THAT THE PHYSICAL SENSES CAN PROVIDE AN AUTHENTIC ADVANCEMENT IN KNOWLEDGE IS A TRUISM. DREAMS ALSO CAN PROVIDE AN ADVANCEMENT IN KNOWLEDGE. BUT THE ASSUMPTION IS OFTEN HELD THAT KNOWLEDGE OBTAINED FROM THE SENSES IS INHERENTLY OBJECTIVE AND THAT KNOWLEDGE FROM VISIONS AND DREAMS IS INHERENTLY SUBJECTIVE.

ANYONE WHO HAS EVER WITNESSED THE WORK OF A REALLY GOOD STAGE MAGICIAN OR WHO HAS CONVERSED AT LENGTH WITH A PSYCHIC OR A PSYCHOPATH LEARNS VERY QUICKLY ABOUT SELECTIVE PERCEPTION AT ITS EXTREME, CONCERNING ONESELF OR OTHERS.

TRUE OBJECTIVITY IS THE GOAL OF ANCIENT WISDOM [THE PROCESS THAT CREATES THE INTEGRATION OF ALL KNOWLEDGE AND IN DOING SO REVEALS ITS OWN PRINCIPLES OF ORGANIZATION]. ON THE ONE HAND, WHAT WE HAVE COME TO CALL SCIENCE [METHODOLOGICAL SENSATION] IS ONE HALF OF ANCIENT WISDOM AND HAS BEEN REVIVED OVER THE PAST 300 YEARS. ON THE OTHER HAND, THE VISIONARY [OR METHODOLOGICAL REVELATION] HAS BEEN ECLIPSED BY THE TECHNOLOGICAL ACHIEVEMENTS OF SCIENCE TO SUCH AN EXTENT THAT WE HAVE EXPERIENCED ONLY THE HISTORICAL SHARDS OF ITS FORMER INTEGRATION IN CONCEPTS SUCH AS THE A PRIORI OF IMMANUEL KANT [1724-1804], OR PRACTICES SUCH AS ASTROLOGY, THE I CHING, THE YOGAS OR THE KABBALAH, ETC.

THERE IS HOWEVER, ONE FORM OF THE VISIONARY THAT WAS REVIVED AS A CREATIVE PRACTICE BY ARTISTS OF THE INTERNATIONAL SYMBOLIST MOVEMENT [ACTIVE BETWEEN 1880-1910] - THAT IS THE INTERPRETATION OF DREAMS, UTILIZING THE DISCOVERY IN THE WEST [ABOUT 1873] OF TANTRIC ART AND ITS USE OF WHAT WE CALL TODAY AS LUCID DREAMING. THIS HINT WAS PICKED UP BY THE AUSTRIAN NEUROLOGIST SIGMUND FREUD [1856-1940] WHEN HE WROTE HIS OWN "INTERPRETATION OF DREAMS" IN 1899. HE DID HOWEVER IGNORE THE IDEA THAT ONE COULD BE AWARE OF THE DREAM STATE WHILE DREAMING.

CARL JUNG [1875-1961] THE DISCIPLE OF FREUD, ABSORBED TO A GREATER EXTENT THE DOCTRINES OF TANTRA. HE USED THE PRIME SYMBOL OF TANTRIC ART - THE MANDALA [CIRCLE WITH CENTER AND PERIPHERY] TO ANALYZE HUMAN NATURE AND IN PARTICULAR DREAMS.

SO REALISM [1917-1943] - THE DREAM-ORIENTED ART MOVEMENT WHICH DEVELOPED FROM FREUD'S WORK VIA THE IDEOLOGICAL CONTROL OF THE POET ANDRÉ BRETON [1896-1966], BECAME THE MEANS TO SUBTEND THE INTERPRETATION OF DREAMS TO APPEAR TO BE DERIVED FROM SCIENTIFIC BASES ONLY AND NOT THE VISIONARY.

IN MY PAINTING "THE NUMBER DREAM", I FAVOR THE INFLUENCE OF JUNG OVER FREUD AND THE SURREALISTS, BUT I ALSO FIND JUNG'S IDEAS ABOUT DREAMS LIMITING IN OTHER WAYS.

FOR INSTANCE, JUNG'S THEORY OF THE ARCHETYPES OF THE COLLECTIVE

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UNCONSCIOUS, AS FORCES THAT ALTER DREAM IMAGERY, ARE CONFINED TO EXTENT OF HUMAN HISTORY. I BELIEVE NOT. I THINK THE ARCHETYPES ARE INHERENT WITHIN THE "BASIC STUFF" OF THE UNIVERSE. MASS AND CONSCIOUSNESS ARE BUT TWO OF THE EXPRESSIONS OF THE PRIMODIAL.

AS AN EXAMPLE ON OCTOBER 25, 1995 I WAS SHOWN IMAGES TAKEN DIRECTLY FROM THE ORBITAL HUBBLE SPACE RADIO-TELESCOPE. THE TELESCOPE WAS AIMED AT AREAS OF SKY FREE FROM OPTICALLY RECEIVED LIGHT. WHAT THE TELESCOPE DID ACCESS, HOWEVER, WERE THE LEADING ENDS OF LIGHT RAYS APPROXIMATELY 7000 LIGHT YEARS FROM EARTH, THAT HAD BEEN GENERATED 2 BILLION YEARS AFTER THE "BIG-BANG".

WHEN I SAW THE IMAGES OF MONSTROUS STAR GAS CLUSTERS LIGHT YEARS IN EXTENT I WAS ASTOUNDED, NOT ONLY BECAUSE THEY RESEMBLED NOTHING THAT WE ASSOCIATE WITH OUR PRESENT DAY UNIVERSE [THAT IS: 15 BILLION YEARS AFTER THE "BIG-BANG"], BUT ALSO BECAUSE I HAD SEEN THESE EXACT IMAGES BEFORE IN A LUCID DREAM YEARS AGO. THIS WAS PERSONAL PROOF TO ME THAT DREAMS CAN YIELD AN ADVANCEMENT IN KNOWLEDGE AND PROCESS INFORMATION PRIOR TO THE EXISTENCE OF HUMAN LIFE OR ANY LIFE AS WE HAVE COME TO DEFINE THE TERM. THAT WE ARE BORN OF STARDUST OR HAVE STARDUST MEMORIES MAY BE MORE FACT THAN POETIC METAPHOR.

I PREFER THE PLATONIC NOTION OF THE ARCHETYPES [FORMS THAT ARE TIMELESS BUT WHOSE APPEARANCE CAN ENTER TIME] ESPECIALLY AS PRESENTED BY PLATO'S NEPHEW SPEUSIPPUS [C. 407-339 BC.] WHO ASSUMED LEADERSHIP OF THE ACADEMY AT THE DEATH OF HIS UNCLE IN 387 BC. IT WAS SPEUSIPPUS WHO BELIEVED THE FORMS WERE NUMBERS IN THE PYTHAGOREAN SENSE. AS AN EXAMPLE HE STATED THAT THE ONE IS A BASIC PRINCIPLE WHICH, IN CONJUNCTION WITH DIVINE REASON, PRODUCES THE GOOD. SPEUSIPPUS, WHO OFTEN ACCOMPANIED HIS UNCLE ON HIS TRAVELS TO OTHER LANDS FELT THE VISUAL ELEGANCE OF ARABIC NUMERALS, HE SAW IN THE NEJAZ AND THE NEJD, WAS THE BEST MODE OF REPRESENTING THE FORMS.

WHAT I HAVE DONE IS ESTABLISH A SYSTEM OF PRESENTING MY DREAMS BASED ON TANTRIC, JUNGIAN, AND SPEUSIPPUSIAN CONCEPTS: [MY SYSTEM IS VERY SIMILAR TO THE ONE DEVELOPED BY EDMUND HUSSERL [1859-1938] IN HIS BOOK "THE PHILOSOPHY OF ARITHMETIC" [1897] IN WHICH HE CAME TO UNDERSTAND NUMBER IN TERMS OF THE ESSENCES OF THE NUMBERING CONCEPTS WHICH CONSCIOUSNESS HAS PRODUCED]: THE SPACE DIVISION OF THE DREAM-SPACE YIELDS 70 PARTS: "THE WHEEL OF FORTUNE" BASED NEPTUNIAN PRINCIPLES:

- ① A TOTAL SQUARE IS DIVIDED INTO 9 SQUARES;
- ② TWO CIRCLES ARE ESTABLISHED: INSIDE THE LARGE SQUARE [THE PERIPHERY] AND INSIDE THE SMALLER CENTRAL SQUARE [THE CENTER].

- ③ QUADRIPARTITES OF DIAGONALS AND A CROSS ARE DRAWN;
- ④ A SPECIAL WAY OF DRAWING THE FIRST 9 INTEGERS BASED ON SPEUSIPPUS' SYSTEM UTILIZING 90° AND 45° ANGLES;
- ⑤ DIFFERENT SIZE CIRCLES [THE SYMBOL OF WHOLENESS IN DIVERSITY] ARE DRAWN INSIDE THE 70 DIVIDED SPACES. THE RELATIVE DIAMETERS DETERMINE THE RELATIVE IMPORTANCE OF ONE SCENE OF THE DREAM OVER ANOTHER.
- ⑥ THE DREAM [ANY DREAM] CAN BE DIVIDED INTO 54 SCENES [MERCURY-COMMUNICATION ⑤ + URANUS-THE HIDDEN ④], INCLUDING 16 BLANK OUT PERIODS [THE SHATTERED CITADEL - A WARNING TO AVOID A STRANGE FATALITY];
- ⑦ THERE IS A LINEAR SEQUENCE OF SCENES FROM A DISCOVERED BEGINNING TO A DISCOVERED ENDING. BUT THE SCENES FOLD BACK UPON THEMSELVES GIVING THE APPEARANCE OF A RANDOM SEQUENCE. THE CENTRAL SQUARE OF THE DREAM SPACE SEEMS TO BE THE POINT OF ENTRY INTO THE DREAM SEQUENCE, AND A DREAM LIKE ALL REPRESENTATIONS OF A JOURNEY IS ENTERED IN MEDIAS RES [IN THE MIDDLE OF THINGS].