

Dialogue with Brugh Joy

Part 1 of 21¹

Franklin Merrell-Wolff

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Brugh: Well, let me pick up on the first dream. The first dream, to me, implied your journey in life and it was interesting because your planned trip was—you'd already been one way, which was up, and this was with your first wife, and you were planning your second trip down—from north to south, which, to me, is very significant because it's the reverse order. After one makes the ascent, then one brings back.

Franklin: But the hill climb was up-going south.

Brugh: Right. Going south was up the hill?

Franklin: Yeah.

Brugh: Right. Anyway, the return trip from the north to the south—and actually the dream was going from south to north, was it not? In, in the dream sequence?

Franklin: The Mephisto was, but I wasn't.

Brugh: Right. You were going the other direction.

Franklin: Yes.

Brugh: Right. Well, both dreams, to me, signaled the aspect that you were into—first of all let me pick it up on an individual level—that you as an individual were at a stage before the Illumination, obviously; you've already given it and I know the other historical facts—but the dreams are discussing the challenges that existed before the transformation—

Franklin: Right.

Brugh: —because, to me, the aspect of the woman and the aspect of your journey up the hill, and all of that, signals your path in life; and that this was going to be the major thing that you were going to have to look at, which is the dark force in terms of power and control, [and] which was the very thing that you were going to have to deal with inside for that was what could destroy the feminine aspect or the love aspect that was already developed within your beingness. This was already developed in a past life and you're already aware of that level, but you did not choose to bring it through in this lifetime from the standpoint of the love level; you brought through the illumined mind level. Now, the component, though, was that in the danger of your work in this lifetime, that you would somehow destroy the feminine principle and this aspect of love, and the dream very clearly—both dreams showed you the fusion not only of this—you saw the

¹ This transcript has been slightly edited to improve readability. Also, there are a number of points in the discussion where Wolff stopped recording in order to play another recording for Dr. Joy and Carolyn to (in most cases, this recording was "Report of Major Dreams"). These breaks are indicated by a horizontal line across the page.

end result of the climb out in the dream, the waking dream, and you knew that you were going to—you saw the end of it, and yet you also saw the force that was coming toward you, which was the force of power, control, and manipulation, which could have been, to me, the very thing that distorted or, or could have created the distortion in your life's work, in the deeper levels; and it's not only in your work, but at the collective level.

Franklin: Mm-hmm.

Brugh: And the second dream, which showed you exactly where the problem and where this was going to transpire, even though there was a nine-year difference between the dreams, that it really rested—and the situation—the nucleus of all of this, rested within your feminine principle within you, and that you were—

Franklin: You're going right where the dream showed you . . .

Brugh: Sure. Now, the key—that's the reason why we talked the last time I was looking, and suggesting to you that you're now at a point where—and the reason why this dream is so precognitive is because in the first dream you fused—it was as if there was a coalescence, but not really a resolution. It was like the first dream told you that you're going to take this on in one way, and the second dream, nine years later, was going to show you the resolution of it, which wouldn't take place until much later because there's something about the transformation of those frogs in the story that you bring in as an aside that is very important. It has to do with, to me, the transformation that you're working on, which is the final integration, and, to me, although you read the frogs as representing the final transformation of bridging two levels, to me the frog represents the potential of the wisdom that you will move to and which you're moving into right now. In other words, the wise leader, or the frog hadn't yet, in your dream way back prior to 1938, or thereabouts—when was your Illumination?

Franklin: '36. August 7th.

Brugh: August 7th of '36, okay. But the, the interesting part is that, to me, the frogs represent a potential in your life that was not yet—even though the wisdom was there—they were represented as this hasn't yet taken place into the full manifestation of the god aspect. In other words, you picked up the amphibious portion of it and the, what we call the, the word I want, is “ambiguity.”

Franklin: You know that this wasn't part of the dream, but a strong—

Brugh: I understand it—

Franklin: —amplification of the dream—

Brugh: —but it's very important; there's without it the dream without that, that association, which is—it's like another vista in the dream that was brought through, even though you had read this and the association you're bringing through. I'm trying to bring to the focal point right now that it's representing the opportunity later. It was not yet in, and the dream signaled that it is a future tense where the wisdom of this—where the frog undergoes—it's like the old story in the collective consciousness of the frog, or the ugly, turning into, you see, the manifest form. In other words, it's held under a spell for a period of time, and this represents your beingness, in a way, held under a spell, held within the appearance of the frog or the toad, which has the ability to work in both areas,

but is not in its real form yet. You see what I mean—that there's another form of you that's to manifest? Now, this figure that's up on the right hand side, which understood the balance of—and had the control of the good and evil, the love-hate—and, you interpret it as love-hate; I see it as the light and dark force—as the love and the heart level, for it's the polarity there between two levels of consciousness—the power and the resolving aspect of unconditional love. And you're quite right, if it had been one way or another you would have never been able to deal with this and you wouldn't have won it. What brings you out is the fact that you brought both into perfect balance. Now the dream signals that you did not do this simultaneously; at least in your reporting of the dream, you oscillated and you fired one in an oscillatory fashion, is what you're reporting.

Franklin: Yes.

Brugh: Now—

Franklin: The sage did this.

Brugh: Yes. Which is you—

Franklin: Yes. Well, they're all part of me.

Brugh: Yes. They're all part of you, but there are very important aspects on the oscillation and the bullets the way it was spewed, and catching in the mouth, which, and spewing it back, to me all symbolize the power of the voice that you've known for a long time; that you've had the gift of voice in your work. You had it when you were public speaking, and so on. And so, all of this represents, to me, that something within you at a critical point in time understood the necessity of salvaging that feminine principle deep within you and that it was really the final balance that leads to the winning or, to me, the whole transformation. And you've had—I don't think you've had any other significant dreams except for one dream that you had that dealt with—you had one other dream dealing with a dark force, didn't you—not too long ago, fairly recently?

Franklin: Well, I've had an invasion; it wasn't dream. I had an invasion when I had the eye operation.

Brugh: Right. Right, when you were open because of the drugs, and so on.

Franklin: Yeah. Yeah.

Brugh: We could have a look at that, too, as the potential, but even still—

Franklin: And he was a muddy figure. He wasn't keen like this Mephisto.

Brugh: Right. Well, this whole image is—and it's so crystal clear and so real on another level. So, what I'm sensing is that once again you're being brought to the realization—and the reason why this dream is so important, and why you're sharing it, and working at it at this point in your life was that—it's as if you resolved it, carried it through up to a certain point, but because you were going to really be predominantly in the area of the masculine and the one that's controlling, and bringing through that incisive mind, which you have done, simultaneously there was always, deep down, although not expressed very openly, there was the deep sensitivity; and this is why you had to have the feminine principle externally represented while you went into the masculine side. This is why you had to have the first wife and the second wife. There's

no question about that. But at the same time, the final resolution of this is—the one that frees the woman, and frees the feminine aspect, was when you, yourself, bring through both polarities. And you may—the oscillation, I would have—there’s something inside of me that says, hmm, I wonder why it wasn’t the simultaneous charge rather than the oscillating charge that you report, because, to me, somehow I sense that it was a simultaneous charge. You’re reporting it.

Franklin: No. It seemed to be known, in the dream, —

Brugh: Mm-hmm.

Franklin: —that any steady application, either of love—

Brugh: Right.

Franklin: —or hate, he could handle—

Brugh: Right, but—

Franklin: —but the rapid oscillation he couldn’t.

Brugh: Right. Well I understand the balance point, and that’s critical to what we’re discussing right now. It’s just that for some reason the simultaneous discharge of both of those, to me—I have to take your dream as you dreamed it and not dream my own dream of your dream—and taking in terms of the oscillation, it means that the rapid oscillation is what you’re facing right now because there’s a very masculine area still going on, which is the masterful level, and then there’s the aspect of the feminine principle [that] is beginning to emerge. And what I’m sensing is that somehow this difficulty in handling is what is allowing the feminine principle to resurrect. It’s the resurrection of the feminine principle within you, for you’re in the closure, in the closure of your life. I see, as I shared with you once before, the potential of bringing the feminine back into balance, that you have put her aside, and could have killed her had it not been for the wisdom that goes on inside of you that knew how to put her aside and have her externally represented while you went ahead and had to do what you had to do. But both those external figures have been withdrawn, I think, for a very good reason right now, and that is that you must own, the feminine principle inside; otherwise you will seek externally, again. And I really feel that you’re moving towards a closure where you finally complete yourself. In other words, instead of splitting yourself as you’ve done in both your relationships so that you could go into developing this other aspect, you have the opportunity now to come into re-owning the feminine principle and bringing yourself into the love-wisdom area of consciousness, which to me, signals the completion of both areas. It’s like it’s a capitulation—it’s a coda, at the end that allows you to bring all of your work into some reform. It’s the sensitivity that can now be brought through. It’s the feeling that you can now bring through, because you couldn’t before as you went into razor’s edge areas that required the utmost of control and the utmost. Talk about what you saw in the negative figure coming down the mountain and the unbelievable control and dance that that figure had, is also that unbelievable control you have in your mind—your ability to just, razor’s edge, go through a dissection process that most people can’t even begin to understand and to see to see a depth and a profundity in something that most people miss because their consciousness isn’t operating at that level. And I really feel the dream was trying to show you that there was going to be a time period where this

was a tremendous threat to your integration, to your totality, but that you win out through this process of finally stepping into this area of control so that the feminine principle is freed.

And I really feel that that's where you are right now, that the second dream is referring to *this* time period where you now have to bring through, I feel, the integration of the two—or where you have the opportunity, let's put it that way, it's a much better way of expressing it. You have an opportunity of bringing through an integration. My feeling is that if you continue to go into your . . . , which the dream signals that there's going to be a rapid fire movement and a cessation of this control area in order to bring through the full aspect—the feminine and the masculine. For some reason, your confusion about whether this figure is masculine or feminine is very important in this final interpretation that I'm seeing in the dream; and that is that you're moving toward the androgynous—in the final capitulation in the sort of a capstone. And when I'm using *capitulation*, I'm using it as the capital level the head level, the, the final sort of capstone of your pyramidal structure that you've been building in this particular lifetime. It's as if that figure that is both masculine and feminine, or not known, in your consciousness—what it was is the final figure that completes the whole drama, you know, of both the power level that you have to own within yourself—and I think you saw that very clearly, that you have that component within you—that the feminine has always been pushed away for a period of time, and always held on almost the death bed type thing, within your own body, manifested always externally. And this is why you had that strong feeling of loss that you couldn't stop when the first wife died, and when Gertrude crossed, you had the same feeling because of the displacement of the feminine while you did your work. I really feel that—if you're at a point, you have to choose, I think, at this point, it's not my decision or what I'm seeing—you have to see in the dream, the conclusion of the dream. In other words, you have to see clearly, yourself, what the dream concludes as, and if you're seeing the dream concluding as another female must be brought in for you to maintain this aspect of the chase, which is what I sense you're doing on another level—rather than seeing that you must own the feminine principle and allow it to manifest so that you, so that you have finally the balance between the two—it's like what happens in the first dream when you coalesce and you complete your journey without collision. There was no collision in the first dream—you coalesced, somehow you integrated and moved on; that was the sense even though you woke up during the coalescing, one feels after the dream and you complete your journey through life. So, these two dreams, this—you know my feeling is that consciousness never—that level of consciousness doesn't know about nine years difference between the two and that the two dreams significantly are tied up to this very time period.

Franklin: On that point you Robert Johnson agrees with you.

Brugh: I think also that, as I've shared with you, I've felt that your process is never a personal process, Dr. Wolff. I've felt that you were continually working on the collective level and that this represents the facet of the Western consciousness—which you represented in this particular lifetime—which had to subordinate the feminine principle long enough to establish with clarity what it was doing, but at the same time not kill the feminine principle; and both those dreams warned you about the potential of the destruction of the feminine principle within you. But the winning out of this tells me that

this is where you are right now. Now you have a choice of either, as I see it, continuing to complete your life in the same pattern that you've utilized up to this point—and that is the displacement of the feminine into an external feminine form, which will allow to rest comfortably in the same action that you've been involved with up to this point—or you can bring through whatever it is, is the rapid-fire, where you draw on energy beyond your ordinary conception where you deal with this feeling of loss of energy and drain because Gertrude has crossed, and that you finally deal with this character. And there's going to be some anger inside of you because the dreams tell you that that portion of you is going to be angry about it and it's going to have some pretty rapid-fire things to say to your beingness about what are you doing, you know when I think if you once sense that the feminine must be brought back and, to me, it must be owned not externalized. But my particular interpretation of this is why—I didn't know this dream fully, I just had a sense when I talked to you the last time about bringing through the unconditional love, more of the Christ pattern within you to balance now, and bring to an integrated approach, which to me, represents more of the sensitivity on the feminine side because you've brought this other, you've honed it, you've brought it into an unbelievable area as far as the masculine, as far as the illumined mind area, and, to me, I saw the opportunity for the blending of these two. And, to me, that's what that figure on the right represents.

Franklin: Now, would you like to [have] your interpretation—have you got it down?

Brugh: Yes, it's on. And first of all before we do that, I want to see if Carolyn has any other things that come.

Franklin: Oh yes.

Carolyn: Well, I agree with what Brugh says, and if you look at some of the symbols, I think they're very significant, for instance the two aisles leading down to the theater and the one on the right is blocked by a box or a compartment and—

Franklin: But, it's above it.

Carolyn: —Right. But it's still there, and it's not on the left, and I think that's just another way of saying what Brugh has said, that the feminine flow, the right side of the brain, if you want to put it that way, needs to be brought through. And, to me, the frogs—I focused in on the frogs too—and I don't see the frog as representing just the unconscious and the conscious, but you could take it another way and say that it's also the conscious, or the human and the divine; I mean you can take it up to upper levels, it just—it's not limited just to the conscious and the unconscious. Brugh also covered that. And so if you look at the symbols, you get the general idea that he's bringing through, and the symbols repeat themselves in many ways with the same message. I fully agree with what he says about the feminine. It's time for it to come through. It's an opportunity.

Brugh: Yeah. And the first one was really signaling, I think, that you were going to have to deal with power; the first dream has to do with ego inflation and the power that was yours and the control and whether or not you were going to take it through one way or the other. I think that's pretty obvious in the first dream and I didn't go into that interpretation. I think that's so obvious that there's no need to go any further in it. The aspect of having two aisles and I think it is important that you see that there were two

paths; but the theater—this is an internal, remember the theater was empty—so it's an internal battle that's not in the view of other people and, therefore, it's within your psyche that this is taking place. And most importantly, I think the aspect of when she's discussing the right side, ordinarily we think of that as the masculine, but we have to remember that we're dealing with the higher level, which in the human body goes through a crossover, so that the right brain represents the feminine side or the higher access, so there is something to pay attention to that particular symbol. There was one, oh, the other thing is to pay attention to the fact it's frenetic, okay, which is what you're going through. That it appears to be something that's almost intolerable. I mean it's getting bigger that you feel than you can handle, which is exactly what's happening to you. All right. And then comes this action where you reach into resources that your outer mind doesn't know about. In other words, the portion of you that was witnessing this whole thing, that was watching the sage and this other action on stage, that portion of you—I think what you call waking states of consciousness—

Franklin: Mm-hmm.

Brugh: —is not aware of the resources that you can draw upon to finally bring and stem the tide of this, and say, no more, you know, and where you stop this process, you tap another level that, that moves through you, which is really you on another level coming through, that stops this frenetic dance that you feel that you might be involved with, with a loss or a takeover, or a zombie—it's like the zombie represents to you, like losing your strength, losing your, so on and so forth. You know what I mean?

Franklin: Mm-hmm.

Brugh: And if you can see the dream interpreted now in terms of what you're going through rather than taking it all the way back and applying it to various ideas about, but let's apply it the direct experience that you're having right now—you'll see that the dream was precognitive of this time period. And it also tells you what the resolution is; and it tells you that a higher source moves through you, or you witness that that deals with this, that liberates the feminine spirit. Now, I know—I already have a feeling that I can tell you—let me just quickly tell you what I feel is going to be the interpretation on the dream. I have a feeling first of all that, that somehow you feel that I'm sending you out someplace like going to the desert to have to deal with this devil figure all by yourself, just as Christ did in the wilderness area. I also feel that you're involved with an aspect of where you're taking the feminine principle and feeling that that that is the path of somehow taking a literal feminine figure and that path will allow you to still be able to do what your deepest intent is towards this phase of dying. And it's true; you're going through stages of dying. There's no question about that. And that's why you're bringing through the illumined mind to discuss it; because there's very few people who could possibly pass through this with your ability and with your clarity of consciousness to bring it on through. It's going to be your most significant work second only to the aphorisms that you brought through in 1936. This is the—it's as if that area and this component that you're working on are the two *opus magnums*; these are the major pieces that you brought through in your life, in this particular incarnation. So what I'm sensing is that there's something inside of you that wants to do the external with the feminine and that he is—that somehow the—that Robert has stated it can go either—it

can be done either way; and I don't think Robert has any idea—as brilliant as Robert is, I don't think he knows what really the key of the of the integration means. In other words, as long as there's a displacement of any portion of your beingness before you terminate, then that is a disowned part that eventually has to be integrated at some point in time. And I don't think it can be done disincarnated. I don't know. I'm being very honest with you—

Franklin: Mm-hmm.

Brugh: I'm going intuitively, my intuition is that somehow in order to reach that balance point that the dream discusses, which is that razor's edge between love and hate, the razor's edge that controls these power forces and salvages the feminine principle, which then leaves all of these forces—it leaves him neutralized, even though angered, and your ability to handle that was very clearly indicated by using another whole level of your beingness, is capable of taking the bullets which are the, like kills—

Franklin: Mm-hmm.

Brugh: —and you take it and you spew it back; and it's somehow to do with the voice and understanding what, the voice and the mind connection. I don't quite—I'm just streaming right now; I'm trying to give an idea of the significance of that tail-end of that dream *now* for you, not fifty years ago and not even in the analytical sense of the orthodox approach, but trying to bring it right down to the nitty-gritty of what you're facing right now—I have a feeling that your tendency is to want to continue to project the feminine outside of yourself and this oscillation, or this wild movement, of somehow control and feeling that if you don't have control over the feminine. There's another side to look at this and that is to take the dark side's viewpoint, and that is to have a look at why it's trying to take over the feminine and what it plans to do with the feminine. There is a portion of you that has put the feminine into an almost—inside yourself—into almost a zombie-like state and always externalized it. And I really feel that somehow this dream—and I know I'm repeating myself, but I feel that I must emphasize it to you—that is, that that feminine area must be reintegrated, inside —the sensitivity and what she represents to you and your own beingness—so that all parts are owned; and somehow when all parts are owned, and you've dealt with not only that area inside of you that's so powerful that it can slash things to pieces, but also as the illumined mind that can illuminate simultaneously—it's always a double-edged sword; it can go in either direction. Somehow must go through and prepare for the marriage of the female, or the resurrection of the of the feminine aspect within you in this closure; and somehow between those two, leads you to the final clarity of a balanced look at this particular aspect that you're bringing in, I think, as far as death is concerned. It's a final integrating aspect.

Let's see if—I'd be more than happy to listen to the interpretation, but I have a feeling that your tendency is to want to externalize and my feeling is that you have a choice, but if you externalize you must pay attention to the feeling tone of that. And to me the feeling tone is that it's imbalanced, that unless you can really reach the level of recognizing that the feminine externally is you, even though it's another human form—if you're at that level so that there's no dichotomy between the two—it might be able to be accomplished; but I really feel owning it inside—there's somehow, the empty theater

keeps coming back to me, and that's the reason why I say this is somehow an owning inside of you and it must not be taken as something literally external to you. Now it's something that you do alone and within your arena of consciousness, of which very few other people will see as it's being enacted. You know what I mean? Okay, we can listen, I'd be happy to listen to both the others—

Franklin: I had—

Brugh: Let me just check this for a moment, Dr.—

There's, I hope, in the initial work of interpretation, the biological masculine-feminine isn't what I'm concerned about and I never have been, and you were quite right to take it on up out of that particular level. And it's beyond the Jungian and it's beyond the Gestaltist even, who are talking about certain levels of interpretation. The two things that I would point out here is that there's a certain portion of your consciousness that is assuming that the battle took place prior to the Illumination and to me the dream sequence—your Illumination was the wise man coming through you, or your highest essence, the transcendental essence, that came on through. But that the dream still signifies to me, precognition—that you were flashing on a much vaster struggle in which you're involved with right now. I mean, when you just told me as we walked in, I'm really in a tremendous struggle. This is the struggle; this is the wild dance. And somehow the thing that I sense is that you must own the fact that although you do feel in your awareness that you modulated the unbelievable power that you have through the intellect in your later development, that it is not free of the component of supremacy. In other words, it's not free of the judgments and the value systems, and so on, as it went on into its exploration. And when you release it, because we could give—in some of the reading that I've done on some things that you've written, I can see the difference between when you're tapping the man that sits up in this area up here versus when this other man is in charge of your psyche in your writing and in some of your speaking areas. So that battle isn't over yet and—this is the time period that it now comes to a head, I really sense—this is the battle that it didn't take place prior to for your Illumination. Your Illumination was really the seeing of the wise man in the dream. Now comes the sequence of events that you then saw laid out, so that to me, the last dream that you had was going to signal that you're going to see and experience the transcendental level—however we want to call it, but to me, it's the highest level, which came through you in August of 1936—but that the next sequences dealing with what you were to struggle with the rest of your life, and which you're bringing now to a head—this is you're battle that you're into right now. That the first dream indicated that you were going to fuse with this area and take on the power of it, which is what you did nine years earlier; and it was going to be a part of your psyche that you would work with and eventually, because of this other aspect, you would eventually have to bring it to a conclusion at the end of your life, which the dream indicates that you do, but not without struggle and reaching a balance point. Because that oscillation of love and hate, to me, represents the final integration of where you recognize that you're both, and somehow because of that realization, you're able to control both the masculine and the feminine because I see it not as something separate from the masculine; I see it as the masculine (negative) and I see the feminine lost to it

momentarily. Okay, now if we take this all back into your life right now, I sense the struggle with the ideas and the supremacy that this has held and some of the areas that you have been working on, and the difficulty of releasing that level in order to heighten once again, to bring through the clarity that releases the feminine principle in you that stops this process of where it attempts to suppress the heart, the *anahata* level. And I think your interpretation is very correct and metaphysically, there is a connection between the heart and the crown, and that's the aspect that I sense that you're working on is the releasing of the feminine, as far as what she represents as the heart to bring in the marriage between the crown and the heart level, which to me, transcends all other chakra systems of the body. These are the two that must be married and brought into alignment.

Franklin: *Logos* and *Eros*.

Brugh: So; well, the heart level to me—*Eros* has always represented the lower nature—

Franklin: Oh.

Brugh: —and to me it's the *philos* and the agape that you're working on. The *philos*, which is the brotherly-sisterly human component of love—the heart level in the love of mankind, and the compassion that comes in for mankind; not for the individual, which to me *Eros* is more involved with, but with *philos*. And then agape representing a transcendental level that is inhuman—that it's the marriage of these two that I'm looking at. So, the battle is one of this aspect of your consciousness, which is still part of the conflict of the intellectual, and the intellectual still having its prejudices in certain areas until you transcend. And when you transcend you lose all of that, cause I've watched you—you know in the times that I've been here with you—I've watched you move from, from that preconceived level of consciousness of power, and manipulation, and control, and knowing very quickly how to hit somebody from the standpoint of knocking them flat if they're off even one speck where you're watching them, you know. You're really unbelievably good at that. But then I watch you, and I watch you leave that level to touch another level where you bring it through and it's almost as if it's another whole level that speaks through you. And then you drop back into this very powerful level which you have, which is your intellect. John Lilly, by the way, has this very same area of the intellect that can be very intolerant of somebody who cannot articulate and keep up with it. And it's a defense in a way. Magnificent when it's controlled by the higher level and when it recognizes its position, which your bringing out beautifully on your tape, but when it's in charge, it's a very—the feminine heart level is lost. She really does die in a sense; she goes through a death each time that takes over. Somehow, I sense now this, the return of the—remember that the wise old man, or what you have called the higher transcendental, sits quietly throughout this whole action on stage, which to me represents that it has sat quietly and not illuminated you, from the standpoint of such an Illumination that you had way back in 1936, and that somehow you're preparing for another portion of this; you're preparing for the second coming type thing.

Franklin: There were two back there, by the way, thirty-three days apart—

Brugh: Okay.

Franklin: —but the second one transcended the first.

Brugh: Okay. Right. But this was the building; I saw that because I've known about that some way or another, but that was the building up towards; it's as if you had to be hiked up and your frequency shifted, and then you were ready for the next level to come on through you.

Somehow the dream still brings me back to this time period of the re-emergence of the transcendental that has—it's like the discussion we had where we were discussing the light and the dark as far as two pathways and that they would both meet in the vestibule and that you had to give equal value to one and the other, or no value to either the light and the dark, to fully understand the amalgamation that was to take place. There was a vestibule, and then a transcendence. And, to me, the figure that sits over here is a transcending figure between the feminine and the masculine, and that this represents the blending of those two, and that's the reason why it could hit with both the aspect of male and female. That's what I'm looking at. Also there's one other aspect to look at and that is that within the metaphysical literature, you're going to find that there is not only the *anahata*, but there is a level of heart within the crown. And somehow I sense that this is the aspect that you're working towards. That it will not be this level and this level, but somehow you're taking this level and resurrecting it up to the heart level that's contained within the head. I personally cannot give you—I only have inklings of it, so I can't sit here and say I'm an expert on that level. I do know the agape, and I do know the heart level as if they are intrinsic within me; the resurrection of that up is another whole aspect that perhaps is my particular journey in this lifetime. But I do still see this as the aspect of the owning of this heart center, which this woman represents to me, and the opening of that to keep the intellect from dominating it at this point in time. And it comes at this point, I think that figure at the tail-end of that dream means that the tail-end of life, whatever time period you have left which is open, depending on what happens—

Franklin: Yes. You said last year that you saw me at ninety-one, but not ninety-two.

Brugh: Right. And then as I shared on that other tape, and I really feel that had you been on the same curve which you were on—you were getting ready to exit; in fact, by making that your last conference, and so on, there was no question that unless you became interested in another year, and another conference, that you would have routed yourself on out and that you were preparing to in one way or another. Something inside of you, I had a feeling, knew about, even though not your awareness [is] the last to know about anything, I've often felt is the awareness that we sometimes run around in, somehow knew what was going to happen as far as Gertrude was concerned. There was something in you that was really preparing to leave and yet as we have discussed openly and honestly with each other, inside I feel the aspect of the work isn't quite finished, and I don't think you feel it's quite finished. If you—

Franklin: Well, Now I have something down on here that came through—

Brugh: Mm-hmm.

Franklin: —about 40 minutes—

Brugh: Mm-hmm. Good.

Franklin: So see we're keeping you tomorrow.

Brugh: Dr. Wolff, you never keep me so, it's just a matter of how you feel in your energies. I would be terribly interested in it.

Franklin: Okay. I get—

Brugh: Remember that the dance was wild, and dance is the physical body, the disruption—I mean it—you've got to remember that part of, if you can only witness this without reacting, that part of the interaction that will take place will be this physical response that almost seems like it's getting out of hand; that this is what leads to you calling upon and leads to the energy, I feel, that brings back the area that you were in touch with in 1936. But let's hear what the rest of this has to it.

Franklin: Well, now this is what you hear—

Brugh: Let me pick up the vibration again, which was the aspect of the factor that the transcendental component was on the right-hand side, represents the transcendental path for you of going on the right-hand path, which is what you felt and intuited all along—

Franklin: Yes.

Brugh: —but when we rise above all of our particular value systems and reactions, one has the left-hand path and the right-hand path; you've chosen the right-hand path and it's signaling that you will ascend through the right-hand path. And I think that's important in this, in this sharing that we're having.

Franklin: There's a blank in here I've got to put in straight.

Brugh: Because I want to pick up right in the, as I'm getting the flashes. The nondualistic state is a state beyond what we're talking about because of the right-hand/left-hand concept. and even though the per—and this is why I was disturbed by the oscillation in what the right-hand path was doing, and I can see now that it had to do it that way because it hadn't yet—that's why I was confused—it hadn't yet come into the unified, or nondualistic, okay, so that the path will be through the right-hand ascension; you will still be in oscillation because that has its counterpart so that's it's like the vestibule meeting still is yet to take place. You know what I mean?

Franklin: Vestibule?

Carolyn: Signal.

Brugh: In other words, where the component of the right-hand transcendence still has a component, a counterpart in the left-hand transcendence and that still is to be met and unified, and this is the reason why I couldn't—I had really assumed that this figure was the unified aspect and that's the reason why I couldn't understand the oscillation in the dream that you had.

Franklin: Well, it was using duality for handling some problem.

Brugh: Right. But it was using duality, and the unified state wouldn't use it. It would use a single beam that has both of them blended that transcend. So, what I'm sensing is that this, the pathway. It's really an incredibly beautiful description of right-hand path getting ready for unification; somehow the—do I need to explain that anymore? In other words, the transcending level—there is, just as you've discovered in your own work, there was always a level beyond because you could find an opposite, or you could find that there was something that it was in contrast with. And that was your unbelievable gift of showing that there had to be a *paranirvana* because there was something contrasting in consciousness. So, there is a contrast in the laws of mathematics, and so on, as we carry it all the way up through—and I'm tying in back into a discussion you and I had, oh, almost a year ago where we were discussing the light and the dark and, and in very nonjudgmental ways, trying to look at it purely from mathematical aspects, and one was the pathway of loss of awareness and one was the pathway of awareness; and that's the right-hand path and the left-hand path would be to go into unconsciousness. But eventually the two would meet, like the *uroborus*, in the vestibule. At which time the loss of duality, because each of them has to contain a little bit of the other in the polarities, you see what I mean? So that in the vestibule was and is the annihilation of both which leads to the unifying aspect which then takes it on up to a nonduality state of consciousness.

Franklin: Yes, which is nonmanifest.

Brugh: Which is nonmanifest. Now, because the transcending level was in manifest form on the right-hand path, to me, this tells me that you're going to do this incarnate; this particular portion of the drama occurs incarnate in the manifest level, because it's still in duality even though we have to keep in mind that the transcendental level is working through this plane of duality. Is that clear?

Franklin: Yes, I get it. That would be my understanding. That's why I want the record.

Brugh: Okay. And I think when you see this and then you see that this completes a component that then allows you to—there's something very deep about the right-hand path that you're not ready to go into the vestibule to meet the counterpart, to go into unified state of consciousness, which loses the ability to do what you want to do—which is to remain aware and work from another level awarely and consciously following your transition from the incarnate to the discarnate aspect. And that's why I think you're going to be looking at this right-hand path in polarity and compassion. I mean that compassion has to be there from that level of consciousness, [which is] why the feminine must return to you.

The following discussion takes place after Wolff plays a tape recording of Robert Johnson's interpretation of Wolff's "major dreams," and Dr. Johnson's outline of three possible life paths that are open to Wolff.²

² See the audio recording, "Report of Major Dreams" for this material.

Brugh: I think he did a magnificent job in detailing and I really think, Dr. Wolff, that what you must consider tonight, because we're going to be here tomorrow morning to work with you before I have to return to the ranch for a conference tomorrow night. But something that you need to look at is—when I said that there's a decision to be made inside of you and only you can make that decision—he has presented all three very clearly. It's actually something that we had discussed before, but in a more drawn out fashion and he has very beautifully, I think, condensed what you and I have talked about over a period of time into choices that are really brought to you right now. I was delighted, and I must admit that my—I'm delighted to be able to hear what actually transpired because my intuition was that he could not touch the knowledge of the third space—but he was heightened to see it, and that's amazing and my consciousness and I have the utmost respect for what he brought, which was the third path. But, you see, the third path to him represents a disaster in his own psyche because it means the final loss of one whole level of consciousness, [which] is absorbed into another whole state of consciousness. This is electrifying frightening to a certain level, and he was very wise in stating that as a psychologist he merely presents the three. But he also presented the path that he felt that he would be most confident about, and that was the path of the woman. So he wasn't as objective as he might have wished and you offered him—and you really released him from his state of having to be a professional into allowing an exchange when you asked him to be free and he really did. He touched not only the clarity, but he also brought through his own personal area of how he would choose, just as I have looked at it and seen very clearly the opportunity that was at hand for you, as difficult as the task was. And, in, if I were to have dealt with this in my own beingness, I would be looking at—I've already chosen the path of the woman twice—and I understand why you want a young woman because you don't to drain her to the point of death again—

Franklin: Also, the figure in the dream is a young woman—

Brugh: Right.

Franklin:—she hasn't evolved.

Brugh: Right. And I really feel that the aspect of—to me, I would either die or move towards the third path. And I'm just simply telling you where I'm at in the component. In other words, as great of a struggle as this is, I already have been through the second path of the second option —

Franklin: Well, I took a second option after Sherifa's death for—

Brugh: That's right.

Franklin: —nineteen productive years afterwards.

Brugh: Exactly. And the beauty is that the soul volunteered that and that's to be understood not as a sacrifice. So many people misunderstand that that whole beingness was brought in because of the relationship that could be struck; this is on tape, so Gertrude's role and feeling of completion about that is very deep, and as I said, it was like light years of evolvment for her in her service to you—fully recognizing the draw that you would place on her, just as I really believe that your first wife was totally aware, and not only guided you because she was, she was sort of like an awakener for you, she guided you—

Franklin: She was eleven and a half years older than I was.

Brugh: She guided you to a point and then she could leave; the next one came along and there's a beautiful balance in all of these. But I'm sensing that if you—and I'm just presenting the opposite side of this now—if you select the woman, it's as if you take the second easiest path, the first easiest path is just to terminate; the second easiest path is to go ahead and take the woman and a young woman that isn't going to disappoint you again by leaving, in one sense, because you have that area—this is where the anger is going on in the intellect and tied into this dream sequence and the chase that was going on. The chasing of the woman, you see, having to draw that energy and having to do that, I really feel that the dream, if you can trust the dream, that you had fifty years ago, more than fifty years ago, it's fifty-one years ago.

Franklin: Yeah. The first one, the second was—

Brugh: Right. But the tying of the sequences in—there's something about trusting the outcome of that dream that brings you into the capstone of your work and I just see that one choice continues you on in the level that you're working, and have been working, and the other one brings you into completion. Yes, a terribly difficult path, but I've never seen you turn away; I mean you've always taken the path of—there's something in you that's willing to take—just like you took the most dangerous road. This is where the first dream ties into the second dream, and that is, that that road, the Mormon Dug, was an unbelievably dangerous path. But you surmounted it and I think you've got to trust that that's within your beingness. But, it does require the release, and the reintegration, and the reactivation of the feminine, which means that you have to release this domination of the intellect, from the standpoint of going into another level. How that's done—

Franklin: There's something happening already—

Brugh: Mm-hmm.

Franklin: —which I—can you take more time on this?

Brugh: Our time is your time.

Franklin: Now, here comes a dark episode. I'm putting down what happens in my consciousness, with the physical and so forth—

Brugh: Mm-hmm.

Franklin: —just as data.

Brugh: Mm-hmm.

Franklin: So this is a kind of a—

Brugh: Part of this will be on tape. The minute I heard you discussing the fact that you were confused both in the outer and feeling a sense of confusion on the inner, this signaled my consciousness that it's getting ready, because until the consciousness becomes confused, there's no way that something can come in; it's too locked into its reality system. You know what I mean? So the confusion means that there's room for

ambiguity, and with ambiguity there's a possibility of a whole new opening—something else coming in because it's no longer dominating the reality system. So, I view it as positive; I view the action of the *Dolorosa* as merely a capitulation of a collective in the plane where you took on that particular action through your body—and Gertrude acted as that function for you. That the choices still remain for you, but that you're far clearer now in your seeing the path through with the dreams, with what you're experiencing, and the level that you're moving to in consciousness, for there's no way that you can complete this without going through death. The question is: Which portion is going to go first? Are you going to terminate the physical form and, and leave it relatively incomplete in this particular plane, or are you going to go ahead and complete the death of a certain level of consciousness, which leads to the resurrection of a much higher level of consciousness—which is the marriage that we're looking at. I still feel, despite your tendency to feel that you need the external feminine, that you need somebody to help take care of the obvious things as far as cooking, and as far as taking care of house, and so on, and helping with certain aspect of bookkeeping, etc., but the aspect of drawing off the feminine external to self, I think would once again displace where the real work is, and this is the internalization of the feminine. Once that's there, you will find that instead of feeling the cessation of the loss of vitality until a feminine figure approaches you, what you will find is that the feminine inside now supplies the energy for you and that you have this to radiate to other souls, that you no longer have to have a feminine force to infuse you because you have activated and resuscitated it, actually. Then the combination of the two acts as an imbuing force that transcends either one or the other. And this is what I see, in all honesty, you working on. I recognize the unbelievable magnitude of it and I recognize the—without getting into ego inflation at all—I recognize the significance of this particular action for the collective. I think you've died personally—

Franklin: I seemed to have gone through a psychological death.

Brugh: Mm-hmm—that which represented a certain facet of your beingness is gone, and a part of your struggle is that, because the memory keeps reactivating that level. This is part of that component of . . . There should be a sense of almost a well-beingness, of finally really sensing after an integration of consciousness beyond anything that is mortal as you begin your ascent, and that's what I see you doing as you own these various facets. There's no question of what you've been through, as far as the pain, but I see that as your inner eye becomes more clarified and as this other infusing force begins to take over—it dissolves the pain. In other words, it releases you from that level of consciousness. It also doesn't lead you into the cold isolated intellectual area of the illumined mind, but it brings you very clearly into the marriage of those two which to me—I don't know of anybody that's done it, you know?

Franklin: No.

Brugh: I really don't. I don't think Sri Aurobindo did it because he maintained the Mother all the way through and there was always a disowned portion on his beingness operating and I think that's what precludes him from accomplishing on another level what he had hoped to accomplish. I don't think his Ashram is going to be able to manifest them because it was not a completion within the individual unit. Whereas I think you're dealing with the similar forces awarely and consciously in this moment, in this time

period coming up. Somehow the movement that you're moving through—and remember Carolyn said that you're going to be amazed at the, almost the poetry that you're going to bring through, and what we've just listened to is unbelievable poetry; it transcends, it, it touches the whole, not only the human condition, but also presents so clearly the magnitude in conceptual form of what's happening, of the experience. So I see you oscillating between the feeling and the concept and somehow these two, I sense, go to another level. This pain area must be brought all the way through and I think you're almost through it. Don't you get the feeling that he's through that?

Carolyn: . . .

Brugh: Also, Dr. Wolff, despite what you've been through and so on, there's something happening to your field—it's intensifying, it's not weakening. So something is beginning to happen in you that one simply has to trust and see what happens. I'll be more than happy tomorrow morning—in fact, I would like to just rest quietly contemplating what has been presented to the consciousness because it's so rich in its content—and then tomorrow morning we can have a look at what possible options lie in anything that I may bring to you, whether or not I work at the heart level with you from the standpoint of stimulating and clarifying that area and opening. The only tendency that I would have right now would be to work on the bridging between solar plexus emotion and the heart level to make sure that that channel is open—

Franklin: That's where the trouble was—right there.

Brugh: —and this area is the only area that I sense blocked that needs any work. And when this area is blocked, the heart starts to act up so that can be something we can consider tomorrow morning. But I do think that you need the clarity of the sort of a clear decision on your part on which way you want. It makes a difference in my approach, not in my respect or admiration, but in my approach on what your decision is on which path you go, because it makes a difference on what I do. If it's merely a temporizing state until you find the external woman, that's easy and that's really no problem at all. If it's really that you're going to internalize the feminine, that's another whole level of consciousness that would require an entirely different state of consciousness on my part to work with you. So, I can really function in many different ways, whatever way is of your choosing, and perhaps by tomorrow morning, as you have a chance to really rest into the image that we discussed about the dream, and trusting that, letting it infuse you and uplift you, I have a feeling that all of the feelings of suffocation, of draining, and of confusion begin to dissipate. There's some other action coming in at this point in time.

Franklin: Well, I intended a report that says what happens—

Brugh: Mm-hmm.

Franklin: . . .

Brugh: I don't know if it's exaltation. What it is, it's a rest. It's like you're given rest; it's as if these areas—finally you can begin to withdraw from them because something else is taking over. But it's always the sequence of the outer events anyway that are more important, and if it's demonstrated, fine, and if it's not, then we learn from it. I can only feel after this. It's a tremendously, I'm just tremendously moved by what's going on. I do think though that your mind must be put at rest a little bit, just as the pain

area must be put at rest. In other words, the mind can over analyze this, whereas the whole level of trusting when that next movement walks into you consciousness is what you're aiming—to me what I see coming into you. Otherwise it becomes reworked to the point of redundancy.

And it's as if everything is clearly stated, everything is in process, and I see it moving in its sequences—I don't even know if we have a choice. I don't know whether you have a choice, very frankly. I mean from this level it looks like you have a choice, but if I touch the dream reality, I don't think there is a choice. That's really a shock to the outer mind when so many years ago there was no choice, but merely it simply was going to show you what was going to happen; and that should jar the outer mind into a reconsideration of time sequences and what consciousness has access to, way beyond that which we usually think of in the sequential, logical, linear consciousness. I'm going to send you a tape, just a tape that I gave, a public talk which has—when you're speaking extemporaneously, there's sometimes things you wish you had changed when you're speaking extemporaneously—but there in it is a discussion of the heart level state of consciousness which may help to clarify a certain action within your own process and I have a feeling that's my only function at this time. You know, a long time ago you and I sat down, “a long time ago” is just a year, a year and a half ago, and you sort of said that I represent an ambivert, in the psychoanalytical terminology. It's true, I do. But I don't carry the same intensity as you carry and although you have been an introvert going into that level, my feeling is that what you're now approaching is the ambivert area, but you're swinging over to the other side long enough to pick it up. It needs something in there to be activated, no matter how painful that is. Then somehow through this level comes the fusion into union. It's like the marriage finally can take place. So perhaps that's why we can share and speak and understand, even though we use slightly different terminology; there is a vibrational understanding of this, where it's—in my consciousness anyway—clear.

Albeit, I'm not at this point in time facing the same thing that you're facing, there are certain correlates within the struggle that you're having that I have already been through in the process of the loss of my mother three years ago, which was the external representation of what you have relied on externally. And until I started to own the feminine inside, to resolve this area of displacement, I couldn't get to another level and this I am in process of doing. So there is sensitivity within me of the struggle that you're going through. And after having spent twelve years in the study of medicine and going totally into the intellect and developing the logical, deductive levels of consciousness, developing the rational mind, developing all of that to razor's edge, and then going back and picking up my intuitive side, my sensitive side, the one that has feeling, understanding and carefully dissecting out emotions from the heart-level feeling state of consciousness, so there would be never any confusion between solar plexus emotional states and the level of feeling at heart level. The difference between compassion and sympathy, and all of the things that one can get into—sentiment, and so on—versus compassion, which to me represents a clear experience of the having experiential knowledge of what somebody is going through but simultaneously the resolution of it, that to me is the resolving aspect of compassion, why compassion is a healing force—it's a balm for someone. So there are many correlates in my own development that I see as far as the balancing of these two forces. What I don't want to do and I've tried as best as

possible to keep anything that I'm working on clear of a projection onto you, but to attempt to feel what you're working on, so that there isn't a projection onto you. That I can see you clearly and where you're working, and what you're working on, and I feel that by and large our exchange, and what I've shared on tape, both the last time I was here and this time, and in some previous discussion, I would say [is] probably 90 to 95 percent clear of my own projection onto you. I can feel that there is a shred of projection, because of an admiration, and if I could let go of the admiration for you, I think I could go into total clarity and not have any of the projective mechanisms operating within my psyche onto you. But because there is a feeling level that connects me with you, the distortion that I sense, which is someplace between 5 and 10 percent in my work with you, is because of that. I'm not quite clear of that feeling tone, therefore it has to be sifted through and contemplated.

Franklin: Just like all things.

Brugh: Yes. Are you tired?

Carolyn: He is tired.

Brugh: I know. You ready?

Franklin: Yeah . . .

Brugh: Okay. We can come up when it's convenient . . .