



Becoming a Dream-Art Scientist

with Paul Helfrich, Ph.D.

by **Susan Barber**

“The true art of dreaming is a science long forgotten to your world. Such an art, pursued, trains the mind in a new kind of consciousness — one that is equally at home in either existence, well-grounded and secure in each. ... A sense of daring, exploration, independence, and spontaneity is required. Such work is a joy.” [from Seth session 700]

—Jane Roberts, *The Unknown Reality*, Volume I

In several of his sessions, Seth — speaking through Jane Roberts (see [Seth Dreams](#)) — refers to what he calls the Dream-Art Scientist.

The Dream-Art Scientist is one who explores both waking reality and dream reality at the level of the Subconscious mind — thus becoming, as Seth says, “equally at home” in both worlds. Such a scientist works with both night dreams and daydreams on a focused, daily basis, and approaches dreaming with a strong purpose.

Dream-Art Scientists train themselves to use dreams as a tool for self-knowledge, discovery, problem-solving, prophecy, and invention. In “lucid dreams,” they explore the possibilities that open up to us in dream reality, and, through their own dreaming, help to consciously create our

“future” world.

To learn more about Dream-Art Science and the Unknown Reality, we interviewed Paul Helfrich, PhD. Paul is both a teacher and a practitioner, an expert on Seth who has written many excellent Internet articles on conscious co-creation and is working on a book about interdimensional experience.

Paul believes that Seth’s “Practice Elements” (in the two volumes of *The Unknown Reality*[2]) can be for many of us the “next step” on the Path of personal transformation — a Master’s Gateway, in a sense — for those very few who have attained a high level of psychic and spiritual knowledge and seek to go beyond.

Susan: Tell us how you got involved in this work.

Paul: I read Volume I of *Unknown Reality* when it first came out, in 1977. It’s a very unusual book and it had a huge influence on me. Then, in 1979, I made a New Year’s resolution to keep a dream journal and work through Volume II. I continued to work through the seventeen Practice Elements Seth offers.

It was very, very hard — but opening up to the dreamworld was wonderful. There’s a transformative process that’s hard-wired into the books. You read them, and there’s a vacuum that’s created. And you fill this vacuum with information from your dreams.

Susan: You admit that exploring our dreams is hard work. Why should we do this?

Paul: Spending a little time every day keeping track of our dream imagery is a means to an end. We are all transforming to a more complex stage of being, and some of us are quite far along the way but we need “something else.” Doing the kinds of exercises Seth suggests can get us from, say, Point 11 to Point 16.

Actually, I can’t believe that more people don’t do this. Many of us have gotten to a certain place, and we can’t go beyond that until we go into our dreams.

What’s in the *Unknown Reality* is so avant garde! Even now, more than two decades after it was written, there’s only about one percent of people who can even comprehend the maps of the Unknown Reality Seth was speaking about.

Freud reduced all transpersonal experience to some infantile regression, but he had it backwards.

It's about going forward.

So for those of us who can do it, I think it's important to explore this territory. And then I think it's our job — and it's certainly my intent as a teacher — to get the maps out there to people, and try to add some interpretive spin to make them easier to grasp. We can wrap the concepts with exercises to promote personal transformation. And then these maps will be there to guide us.

When Drunvalo is talking about the Sacred Space of the heart, the nondual reality, that's it. That's the Unknown Reality.

Susan: And you're working on a book of your own about this?

Paul: Yes. I'm working on a theoretical foundation to animate — or resonate; I'm a musician — some of the hidden and implied things that we're all trying to understand right now. It's based largely on the work of Ken Wilber. I call it the Integral Matrix.

Susan: You say that *Unknown Reality* is an “unusual” book. Other than the subject matter, is it unusual in any other way?

Paul: Yes. The structure of the book itself parallels the subject matter. Seth used a nonlinear structure in writing the book to break up sequential perception. For example, there are no chapter titles. I think Rob [Jane Roberts's husband, who annotated the Seth books] went through in the table of contents and put in section headings, but they're not titles and they're not Seth's.

The idea was to depart from the linear reality and the purely rational approaches we're accustomed to, preparing the way for the nonsequential nature of dreaming. Seth intentionally structured the book to help us break out of sequential perception. As a result, readers may feel a little disoriented; but again, that was intentional.

Susan: You say that the Unknown Reality is multidimensional. What are the different dimensions?

Paul: Actually, there are no separate dimensions. They are all nested together. But Seth talks about four frameworks.

Framework One is the Outer Ego: the waking self, and the physical body, plus surface aspects of the Subconscious and subtle energy bodies.

Framework Two is the deeper Subconscious: the deeper dreaming self and deeper subtle energy bodies. It's the mediating area, a translation area. Space/Time or Energy/Matter is literally translated through the blueprints that underlie Framework Two.

The blueprints are the same thing as “root assumptions” — the designs for the infinite potentials within Framework Two. One goal of Dream-Art Science is to discover or remember these root assumptions so we can better understand the mechanics of conscious creation, the psyche, and physical reality. There is tremendous power available when we do this. And with that power comes responsibility.

This Subconscious layer can make use of the Outer Ego — the five senses — but in itself the Subconscious is fully unmanifest. It is potentiality. It's where we get the perennial idea of “enfolded” reality. This level holds the process of Divine Creation, the cycles. There is an action of nondual Source at this level that causes creation to happen. So Framework One evolves or unfolds from this unmanifest potentiality.

Frameworks Three and Four are the world of what Seth calls the Inner Ego: the sleeping self, and the causal energy bodies. Seth didn't provide much detail about these frameworks, only enough to lay a foundation. Elias[3] calls them “Regional Areas of Consciousness” and offers a lot more information, particularly on the action of afterdeath transition in Regional Area 3 (see [Elias article](#)).

But when we start to open to the Inner Ego, the forms of the Dream Body become more refined, perhaps having a higher vibration. Rather than just being focused in the waking state, we are opening more and more to consciously realizing the Source Self.

None of these frameworks is separate from the others. The distinctions are just maps, signposts, not hard-and-fast divisions of Waking, Sleeping, and Deep Dreamless Sleep. They are all nested together. They all interpenetrate each other. And they all exist in the present.

That's the theory. And I think where we're headed in what Seth calls Dream-Art Science is toward becoming equally conversant with all these levels, and not just focused in the waking state.

We're not there yet, but this is what I see on the horizon in the next two centuries. That's where I think this global spiritual awakening is leading, to the opening up of the Subconscious Mind and the Inner Ego. We're going to map the mechanics of Conscious Creation: how this world is put together, and why we're here.

Susan: You mention seventeen Practice Elements. Could you tell us about these?

Paul: The Practice Elements are incorporated spontaneously in the material of the *Unknown Reality*. They just pop up out of the blue. And there are a lot of different themes.

Most of them are a kind of “waking dream” exercise, where you purposely use your consciousness more the way it operates in dream levels of awareness. A few are exercises that you do in the dream state itself, becoming aware that you are dreaming and then doing the Practice Element suggested.

The exercises are simple, but they depend upon an understanding of what Seth refers to as “probabilities.” A simple way of looking at this is to imagine that every decision we make involves one or more “roads not taken,” and that these other roads exist as “probable realities” in other dimensions. But also — since everything is happening in present time — these other alternative experiences are influencing us all the time. They “bleed through” into our Subconscious thoughts and into our dreams.

For example, in one of the “waking dream” exercises, you take a photograph and place it in front of yourself, then try to sense the glimmerings, the echoings, the unmanifest probabilities that are nested right there within the manifest moment.

Another concept Seth teaches has to do with our lineage of simultaneous reincarnational selves. Since all time exists in a spacious present, our past and future “ancestors” exist now! In one of the Practice Elements, he asks us to imagine our ancestors living in different countries, rather than different times. In our mind, we journey to those countries and observe what our ancestors are doing “now.”

Seth also talks about counterpart selves who overlap with our present lifetimes. So we are part of a larger Soul Group alive now, and we may meet and even work with some of our counterparts. These counterparts are like parts of ourself that are “focused” in other areas of current reality.

In order to do many of the Practice Elements, you would need to read what Seth has to say about probabilities. But here’s one that’s not only useful and readily accessible, but also a good example of Seth’s creative approach to dream exploration:

Practice Element 14

Before you go to sleep, tell yourself that you will mentally take a dream snapshot of the most

significant dream of the night. Tell yourself that you will even be aware of doing this while asleep, and imagine that you have a camera with you. You mentally take this into the dream state. You will use the camera at the point of your clearest perception, snap your picture, and — mentally again — take it back with you so that it will be the first mental picture that you see when you awaken.

You will, of course, try to snap as good a picture as possible. Varying results can be expected. Some of you will awaken with a dream picture that presents itself immediately. Others may find such a picture suddenly appearing later in the day, in the middle of ordinary activities. If you perform this exercise often, however, many of you will find yourselves able to use the camera consciously even while sleeping, so that it becomes an element of your dream travels; you will be able to bring more and more pictures back with you.

These will be relatively meaningless, however, if you do not learn how to examine them. They are not to be simply filed away and forgotten. You should write down a description of each scene and what you remember of it, including your feelings both at the time of the dream, and later when you record it. The very effort to take this camera with you makes you more of a conscious explorer, and automatically helps you to expand your own awareness while you are in a dream state.[4]

Susan: We talk about group dreams elsewhere in this issue. And if I understand you correctly, you're really saying that Dream-Art Science takes place in a shared reality. Have you ever experimented with this idea?

Paul: Yes. A group of us once decided to prove that group dreaming was real. We suggested to ourselves that we would go to a kind of group dreaming party over the weekend. We would pick a place, come in a costume, bring a dish of food, even think of what music was playing. Then we would try to remember our dreams about this party. After the weekend, we posted our dreams on the website. And some of the group went through the process of putting all the synchronicities together.

Susan: And did you get a lot of synchronicities?

Paul: Oh, yes. You always get common images and synchronicities and connections.

But I've come to think of the mutual dreaming environments more as a place of focus. Although the mutual imagery is there, it's not what's important.

What's important is that we translate our inner experiences when we come back into the body. That's the secret. Dream-Art Science is about how that works. That's what it's all about.

We're working on making the Subconscious more conscious to the waking self. We're becoming ever more fully manifest in every framework. We can try to identify where the mass is heading, and try to map it as best we can. That's what drives me to do this research.

Susan: And why is this so important now?

Paul: I think these maps are being given to us now because we're going to need them. We live in a reality where, for example, people fly airplanes into skyscrapers, and we're trying to make sense of it all. These maps are going to help us better understand individual and mass reality creation.

What's happened in the past four hundred years is a huge fragmentation based on emerging reality and the dominations of science. But growth is a process of differentiation — and then, integration. We can see the pattern of differentiation. For example, we hold the sciences, arts, and ethics as unique areas of knowledge. But the bad news is, it's not integrated in any meaningful way.

So there are attempts at holism — integration of scientific, artistic, and spiritual ways of experiencing reality. The future holds for us the Integral Age — learning to integrate these domains of knowledge through the use of expanded awareness.

Susan: So do you see this as a kind of ascension?

Paul: Not if you mean “ascend and escape.” There's nothing to escape from. There's just Endless Being. Maybe if I had a pill to just “go nondual” I would take it, but Reality obviously doesn't work that way. It's not about defiling the physical.

We're fully manifest in every framework. But there is this process of forgetting and remembering.[5]. The forgetting is the descended current. Remembering is the ascended current. But I think it's like what Douglas Adams says in the *Hitchhiker's Guide to the Galaxy*: Once we figure out why the universe is here, the universe immediately manifests something more complicated and blows our theory right out of the water.

Learning to become fully present to the possibilities and potentials of our individual and collective becoming is the goal of Dream-Art Science. But there's really nothing to ascend to,

nothing to attain. Past, Present and Future — it's all happening now. We're already there.



Paul Helfrich, Ph.D., has many interests that reflect his multidisciplinary background. He has studied and taught music at the university level, science education at a leading science museum, and conscious creation through lectures and online discussion forums and essays. He's also writing his first book, *Integral Conscious Creation*.

Paul can be reached at Helfrich@NewWorldView.com. You can also check out his recent *Mindscales* music CD at www.paulhelfrich.com/music/.

Endnotes:

1. As described in *The Unknown Reality: A Seth Book* by Jane Roberts (Prentice-Hall). Volume I 1977, Volume II 1979.
2. Seth actually “dictated” a single book, but because of the lengthy commentary it was printed in two separate volumes.
3. Elias is a Seth-like entity channeled by Mary Ennis. You can read Elias and listen to some transcripts at EliasForum.org.
4. *The Unknown Reality* Vol II (hardbound edition) p. 445.
5. For example: “The only difference between me and you is that I remember who I am.” (Elias, session 50, October 30, 1995).