



**EP40:**

# Sacred Dream Technologies

With Machiel Klerk

Colette:

Hi there, and welcome to INSIDE THE WOONIVERSE. I'm your host, Colette Baron-Reid. And joining us today is a very, very interesting man. His name is Machiel Klerk. He's a licensed mental health therapist, international speaker, dream worker. He's an author, a social entrepreneur and founder of both The Jung Society of Utah and the online organization, Jung Platform. He's fascinated by ancient and modern healing traditions. Machiel has traveled all over the globe, studying dream technologies and techniques with dream therapists, shamans and Jungian analysts alike. Machiel says that his dreams have shown him where he was in life, gave him direction for the future and have even connected him with loved ones on the other side. This is my territory. Machiel even credits his own dreams for a restored sense of excitement, purpose, and passion in life. Welcome Machiel.

Machiel:

It's so great to be here, Colette. I've been looking forward to it.

Colette:

Me too. I am all about Jung. Jung has influenced all of my work. I never got my degree because I ended up doing the intuitive work, etc. But I am Jung all the way. So I was so excited that you've come on here and you're going to talk to us about your dream work, etc. But I just really wanted to tell you, whoa, I love it. So let's talk about you. When did you become interested in the marvelous, magical and life enhancing world of dreams?

Machiel:

Well, that really magical world really was encountered when I was in the depths of my own trouble. So I think, for many people, when you run into trouble or one way street, or are really suffering, you start looking for some way out. And in a Jungian term, synchronistic event, I



stumbled upon the works of Carl Jung and I started to read that. And then I got insight in how I could read my own dreams.

And then the magic of the dream life in the sense of support and the expanding worldview started getting me out of the pit. And that was in my early twenties. I had lost my father when I was young, at the age of 10. My culture and my family wasn't good at dealing with grief. So there was all pent up, unresolved loss and grief. I was living in Amsterdam and, on a certain moment, smoking too much weed, which made me really lethargic. And so, I was just sitting on the couch, becoming increasingly depressed and had no sense of purpose. And in the depth I found a little light that, by sticking to it, helped me reconnect to a sense of purpose. And life has been much better since.

Colette:

We have something in common because I discovered Jung also when I got clean and sober, so hit my bottom. Although my parents didn't die until a few years later. But I really understand that sense of purposelessness. And then the synchronistic events actually brought me to start to study Jung, which was 36 and a half years ago when I first was introduced to Jung. And it all made so much sense to me. And I went to Jungian analysts right from the beginning when I got sober. So there's a lot to talk about today.

Machiel:

Yeah. And just to add to that, as you of course know, is that Jung was deeply involved in the founding of AA, Alcoholics Anonymous. And a lot of his thought makes sense for people struggling with excessive use of substances or any form of addiction.

Colette:

And I think also too, the shadow content, the shadow work that he's famous for, using dreams, but using the symbolic imagery and archetypical imagery around the shadow. That is so important. I even remember what is a famous saying of his, "Whatever you don't bring out from the shadow seemingly come to you as fate." So this is a very fascinating arena. So I'm going to say, you refer to yourself as a dream specialist, and so do other people. I know you have so many stories and I just really want to hear them. So I want to know how you got from, I'm



depressed on smoking too much weed and not able to deal with my feelings, finding Jung, and then ending up where you are now, quite famous for the body of work that you have now?

Machiel:

I initially, of course, didn't know that that dreams would play this much of a role. But I started to write them down, followed it, read extensively Jung, and got really good in that tradition. And after that, I traveled through Asia for a year. And that broke me open to different worldviews and, again, different traditions of engaging with the dreams. Some were less interpretive, more looking at the nature of dreaming to understand the nature of reality, and others were more embodied. So it was a long journey through education. I did a master's degree in a school that somewhat favored this approach, and a massive amount of self learning.

And I think just as with you, and also with the cards, there's not a real educational path that's laid out. It's a personal calling, combined with a certain obsession and a desire to learn. And then you find all these other teachers and books and traditions that you learn from. So I studied with people that are good at lucid dreaming, other dream teachers. And my own dream continued to suggest parts and journeys. My dreams started to suggest go back to South Africa, where I was born. I grew up in the Netherlands, but the first four years were in South Africa. And there I encountered the local sangoma, the medicine man that taught me their way of being with the dream. So I really studied many different traditions and then found some synthesis in myself. And that is how I ended up here. And then I wrote that book through which we're connecting today.

Colette:

So you went to Asia, that was your first stop. So we know that Jung was very interested in the I Ching. Did you have any immersion in that particular tradition? Because right away, you said, "It brought me into a different way of seeing things." Do you want to go a little bit deeper on that?

Machiel:

Well, yes. Because Jung was so involved with the I Ching, I also started to explore it very early on when I discovered Jung. And to my own amazement, the wisdom of it, the synchronicity of it was so striking that I was caught. And that was the first definition tool that really spoke deeply to me. And then I did study a little bit tarot, just on the side. And the sangomas in South Africa,





they teach me their way of throwing the bones. And so, I love definition. And I think what I developed in this dream, one of the dream approaches is what I somehow call a dream definition. You ask your dream a question, you can ask the cards, etc. So yes, initially the I Ching was spoke deeply to me.

And what really changed for me was, I lived in a bit of intense world. I had some sense that there was something behind the world, but I didn't know it. It was a belief. And through the experience of dream, I started having experiences that there was indeed an organizing principle in the depths of our soul that organizes our lives, and that, if we turn towards it, can be supportive. And just to have that sense that there is a supportive source mystery that is on our side, on my side, and on all our sides, was life changing. And then I had dreams in which I reconnected with my dad. And that I really, in my experience, was, oh, I'm really connecting with my dad. He's living in the other world. And life goes on after death. And so personally, belief changed into an experience. And I understand my experience can be flawed, but it is, for me, a lived experience, which I take serious.

Colette:

Don't you think every experience is flawed? I mean, it is what it is. An experience is an experience. Really, our perception or perspective on the experience is going to define how we see them, right?

Machiel:

That's right.

Colette:

So if we go back again to working with the I Ching. Imagine, if you will, and our listeners may not know what it is. So it's the book of changes. And for me also, when I first discovered it, I realized that, and it was very helpful to see that I was always going to be, and this is what I teach in my school, a story in motion. That everything was always in motion. And that anytime you try to find that rigidity of trying to keep certainty, it's like grabbing a butterfly that's running around. So it's like, we're trying to keep certainty. And I think the I Ching has been, although I must say, I don't know if you feel this way. Don't you feel sometimes that it wants to slap you on the wrist? I think it could be nasty sometimes, but it's very honest. Here you are here. And



here's where you could fall in a hole. So it is the kind of tool, a divination tool that speaks about synchronicity and movement of events, that nothing is ever separate. Would you say that's true?

Machiel:

Yeah. I love how you phrase that. A story in development. And the more we know that we're actually a story in development, and that nothing is fixed and that nothing really reaches its end point, because the end is automatically a new beginning. You get away from, I need to arrive somewhere in a certain way, or I need to hold onto this. Because if you do that, you're also going to be in trouble because things change. And yeah, you're in some form, whether it's a kind of circular form or a spiral form, life continues to develop. And the I Ching gives form to that in a marvelous way. But it also opens the door that if you feel stuck, stuckness is maybe a phase. But after stuckness-

Colette:

Yeah. There's something else.

Machiel:

Always.

Colette:

And there's always an inherent lesson. So the modernized versions of it. I can't remember what his last name is, Wilhelm. That's the translation.

Machiel:

Richard Wilhelm.

Colette:

Yeah. Richard Wilhelm is the one that I prefer. I know there's quite a few different translations of it, but I like that one. I like the poetic quality to it because that's sort of how divination is. Like dreams, dreams is poetry. It's not meant to be exact. And I was dying to ask you. So last night I had a dream, a friend of mine was eating a whole bunch of really delicious potato chips, but special chips that were really rich in calories. And in the dream I said to her, "You shouldn't eat those, you know?" And she looked at me, she goes, "You can eat whatever you want." I was



like, "What kind of dream is this?" Because I asked for a dream to come on today, and I'm like, what the hell? Is this me telling me that I could have the chip truck on the way home today? In my story in motion, do I get to eat chips?

Machiel:

Well, let me propose a way of thinking about it. Instead of asking the question, what does this mean? One can ask the question, what is happening? Or what is the experience?

Colette:

Oh, what is happening?

Machiel:

Yes. So you get in storyline. In your case, there is a character that loves to indulge, and it loves to eat chips, these delicious chips. And then there is you who is, "No, don't do that. Don't do that." But the character has some arguments and feels it's okay. And I wonder then, it looks like both these, let's say these figures, you're currently a little bit more, I think identified with you shouldn't do that. But the other one is also active. And so you have this character inside of you that loves to indulge and that has good reasons, and there is something to it. But the character is also the danger just to get out of hand. And you know that, so you say, "Hey, don't do that." But how do you honor the fact that you have this character living in you that loves to indulge? So one way is, don't do it. But then you get this tug of war. And so what other ways would there be that can allow that character? Otherwise it goes in the shadow, right?

Colette:

Right. Exactly.

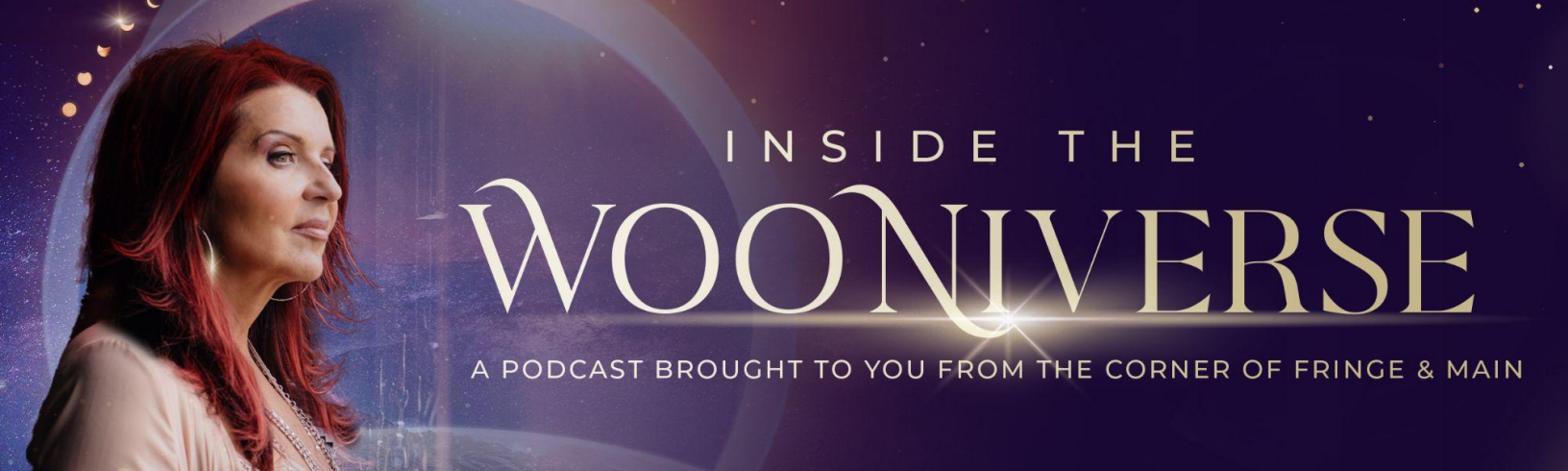
Machiel:

If you say, I don't want this, then you repress it. And then it jumps over you. And before you know, you have the chips that this character thinks will be delicious.

Colette:

So this brings me to the idea that, and I'm glad you brought this up, that it's not about asking what does this mean? But you can say, what do I make it mean? It's like a dream, rather than





analyzing the pieces. It's like, what do I make it mean? What am I making this mean? So which character am I most identifying with, and both and? I think that's my experience with dream work as well. It's like all the parts are meaningful. They're all meaningful. So I want to go back, again, to what you talked about going back to South Africa where I believe you live now.

Machiel:

No, actually, I live in the United States.

Colette:

Oh, you live in Utah? That's right.

Machiel:

Yeah.

Colette:

Sorry about that. Yes. But you went back. Is this where you went to learn the bone readings and the dream technologies there? So I want to learn a little bit more about that. I think that audience will be really interested in hearing about this.

Machiel:

About 10 years ago, at once, out of the blue, I hadn't been in South Africa for years. And out of the blue, I had a dream in which I was in the plane landing in Johannesburg, capital of South Africa. And I had a sense of coming home. And in the dream, I was crying and I was so touched. And I was surprised by that because I hadn't really thought about South Africa that much. Then I was watching a program on TV about South Africa. And I felt like I was connected to the streets and the atmosphere.

And I read something about a person here in Santa Barbara who was a medical doctor and also studied with the sangomas, and he had written a book about that. So I read the book. I called him, we had a conversation. And then I decided to go back to South Africa. And I very easily came in touch, through some contacts, with the indigenous healers. So I would be picked up by someone, and we would drive either into somewhat of the wilderness or one of the townships.



They would be surprised to see a person from the West have this interest in their technique. But they would throw the bones and they would be surprised and say, "You're one of us."

Colette:

Oh, wow. Okay.

Machiel:

We need to teach you this. And I was initially a bit hesitant, like, oh, okay, well I feel really flattered, but it's okay.

Colette:

That's an honor.

Machiel:

Yeah. It was a deep honor. And something in me was a bit trepidatious to jump in.

Colette:

Spirit, probably.

Machiel:

Yeah, to jump into that. Came back a year later. The same thing with other sangomas happened. And the second or third sangoma I was sitting with, he said, "Now it's enough." So he put me in his car, we drove to a shop. We bought cloth that you need as the initial. And he said, "I'm going to start the initial initiation with you this afternoon. We're starting." So I was a little bit dragged into it, but was also excited and honored and scared and all these things at the same time.

And then he started to teach me, one, the practicality of the stones and bones, et cetera. But especially what they call is to see with the spirit eyes. This must make relevance for you and the cards, of course. One, you can learn the cards. But really, how can you be intuitive? How can you see through the world behind the world, be in touch with the guides and the ancestors in order to be this vehicle that delivers the message, and how they do that? He helped me teach





that, and then other things that came with it. I would sit with him. And then there would be, the whole day, clients coming in. And you sit next to a person and he would just teach you.

So there's not, again, a structured curriculum. But you just sit with someone and then they say, "What do you think?" You think, what I think? What do you think? But then you get in that state. And I noticed, oh, I have actually an affinity to it. And if I trust myself to fall into it, and I think that, I don't know if that's your experience as well, but that initial trust of daring to believe the first thing that comes up and go with that, that is almost always one of the key elements to getting into it. And that's the beginning of the journey.

Colette:

I love the way you describe this, just the way you even did it, like saying, "Oh, I was like, I don't know." It's the way that we deny the sacred. It's the way that we deny the invitation. It's that hero's journey, where we refuse the call, the call is there. I mean, you did go there and then all of a sudden, "No, no, thanks. I don't really want to learn this." And then meanwhile, they're bestowing a great honor on you, given that they are indigenous people, you are not an indigenous person, but they claimed you as one of their own. That's a big deal. So then there's two parts of us, I think, that when we are confronted with this sacred, because we don't live in the sacred. Certainly in the West, we don't. We don't revere it the same way. And it's not as simple. We complicate things. And so, the resistance to that and the mental high jinks get involved, and then I can't do this.

But then, it isn't you doing it, right? Because if you see with the eyes of spirit and you hear with the ears of spirit, it's not Machiel, it's not Colette. And I think for people listening to this, this pertains to all of our intuitive faculties. We don't have to go all the way to South Africa to study with an indigenous person. You have to know that you do this all the time, deny and listen, deny and listen, deny and listen.

Machiel:

Yeah. Great how you touch upon that. And I think for all of us is that, how do you nurture this relationship with yourself and build self trust? And your own inner self already knows. And how can you lean into that to allow that to come out?



Colette:

Do you have any favorite stories from that time?

Machiel:

Well, one that pops into mind, it goes through stages, the learning process. So in a certain moment, one of them tells me, "I need to go to your place where you do this in the United States and sacrifice a cow." And I just imagine my office.

Colette:

He's going to bring this cow to your office?

Machiel:

I said, "That's not going to work where I live." "But it's really necessary, otherwise you can't go on." And like, "I know. I can guarantee you, we'll get in trouble if we do that."

Colette:

My God. And then what happened?

Machiel:

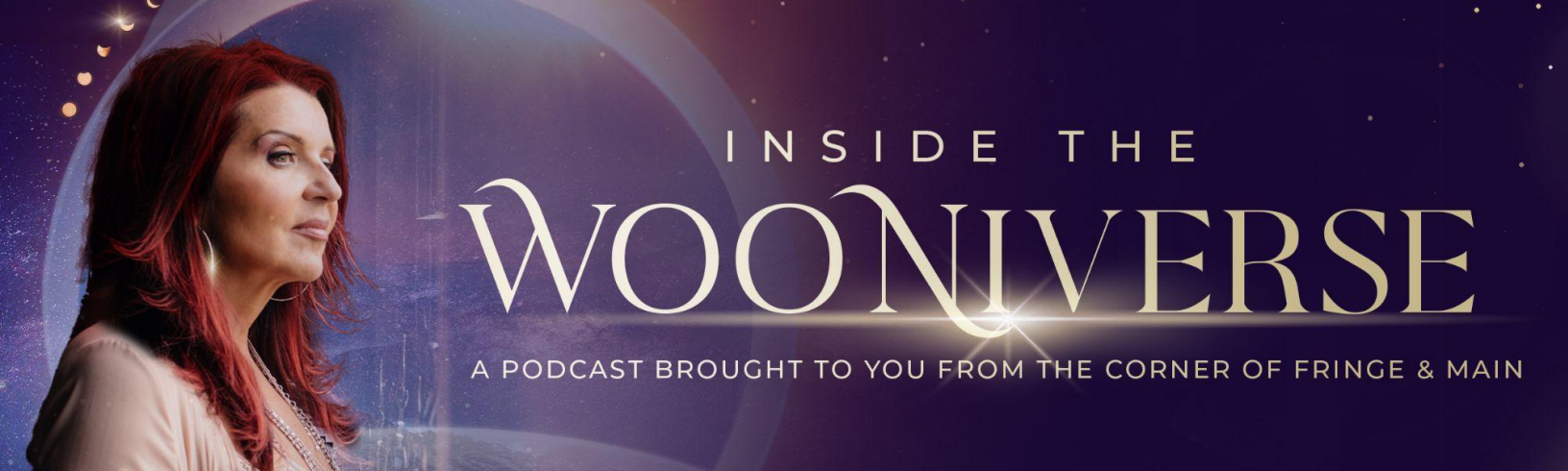
I could convince him. And we did another ritual. And these rituals are also so important to grind up this reality and open it up to the other world so that these two worlds merge. And they have marvelous rituals where drumming and the tribe comes together and you get in a different state. And once you've been in that state, it is easier to reenter because you know how to get there. And just like when we get in these states to do the reading, you're in a slightly different state of consciousness. And ritual is one of the ways to get there. And not in schematic, oh, I need to do this. But something that invites spirit to be present. And I call that ritual.

Colette:

It is ritual. Unless we come up with a better word, that seems pretty good.

Machiel:

Yeah.



Colette:

So you come back from that. So you obviously had pretty amazing experience with them. And then did they make you a lineage keeper? This sounds like they did, that you were meant to do this.

Machiel:

Yep, they did. And then in the United States, I also spent about two years with an African shaman called Malidoma Somé, and he was from Burkina Faso and was really steeped in that tradition and in the Western tradition. So that was great because he spoke fantastic English. That helps with just learning stories. But on the eve of my final initiation, I had this dream after I had a ritual. And in the dream, spirit froze the bones for me. Normally it's in a set of stones and bones. It's one stone, and it is in home, suggesting it's time to come home. It's time to come home in who you are. And that was the dream. And I was like, ugh. Because I continued to have trepidations. Can I do this? Shall I do this? My Western mind was somewhat blocking, maybe some insecurities, am I really supposed to do this? And then the dream comes where spirit says, it's time to come home in who you are. I was like, okay, now I feel that I, in good consciousness, can do this work.

Colette:

So did this particular African shaman take you through any specific dream rituals? Was that part of your initiation? Because so far, it sounded divinatory and ritual based. So when did the dream piece come into play?

Machiel:

Dreams is somewhat an integrated part of their tradition. So very often in the morning they would ask, what is the dream? They ask the patients that come to visit them, what is their dream? But they don't distinguish so much between dream as an event at night, but far more like, oh, that reality, the dream reality continues. You open your eyes, and it continues to be here, whether this is just maybe here where this hand is or here. And so the dream continues to be part of it. And they see that this world of dream is inhabited by what they call ancestors. But ancestors is a broad name for anyone that passed on, including people or figures that might never have been here, spirit guides or other beings that live in the other world.





And so they imagine that the world of dream is constantly present and that we need to have a living relationship. And they also think that we, in the West, in general, have disconnected from this reality. And that makes us in danger because we think too much that we're operating by ourselves, instead of that there is a whole team that is on stand by ready to help us. And so, that notion that the dream is a world that is co-existing, inhabited by characters, not necessarily interpret the character, but you built a relationship to the character. So the character in your dream that says, "Oh, you can have this chip, which maybe you make a drawing of it and then start talking to it and figure out, okay, how do I relate to this voice that clearly is here?" "And what do you need, voice or figure?" "Okay, it's chippies." "But except chippies, what else do you need?" And then you get a different way of relating to dream figures.

Colette:

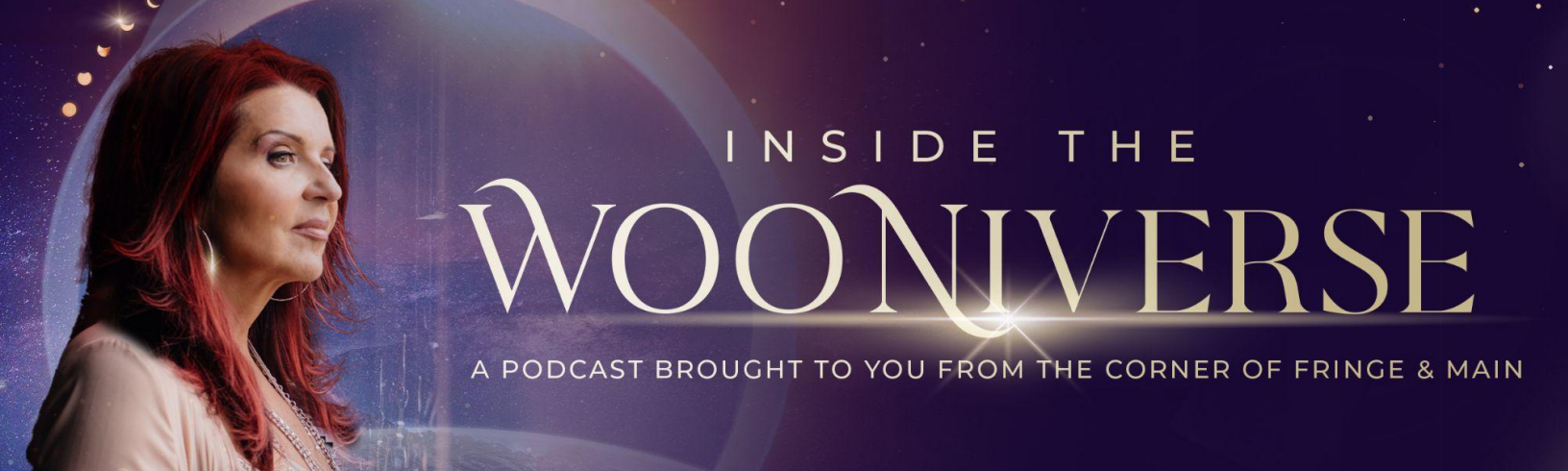
And it's funny, I shared that with you. I mean, because it was kind of ridiculous when I woke up this morning going, come on, couldn't you give me something more interesting? But I really got that. It was about permission. And I think when you sit there long enough, and I also think too that we can be in great denial. There's much deeper meaning to our conversation, for example, because in the West we deny and then we act out in waves that are extreme, and out of this disconnection. But when you recognize the abundance of what is there, then you make healthier choices. It's not about food ever. It's really about giving yourself permission to just be and not escape that beingness. And I think all of us are going through that right now.

Machiel:

And the beauty of that figure is a certain form of enjoying life and indulging in the sensual pleasures of life. And you don't want to deny that either. So how do you find a relationship to sensuality, pleasure and whatever else is in that. But then yeah, totally. If you cut that out, it comes back.

Colette:

Just out of curiosity. Did you ever go to Mongolia. Or to Siberia, to work with some of those shamanic practitioners?



Machiel:

No. I was in Mongolia in my tour through Asia. And in Mongolia, I actually broke my ankle running after a cab.

Colette:

Oh, that's very sad. That's very sad. But you didn't visit any of the shaman there? Because they have a very steep shamanistic tradition. My great grandmother was Mongolian. So I was just curious. So let's go back and talk about the ancient dream technologies that you learned. I think what I gained out of this conversation so far, is that what you learned tells us that the dream state has nothing to do with nighttime? Is that correct?

Machiel:

It is nighttime, but-

Colette:

It's really about two different realities?

Machiel:

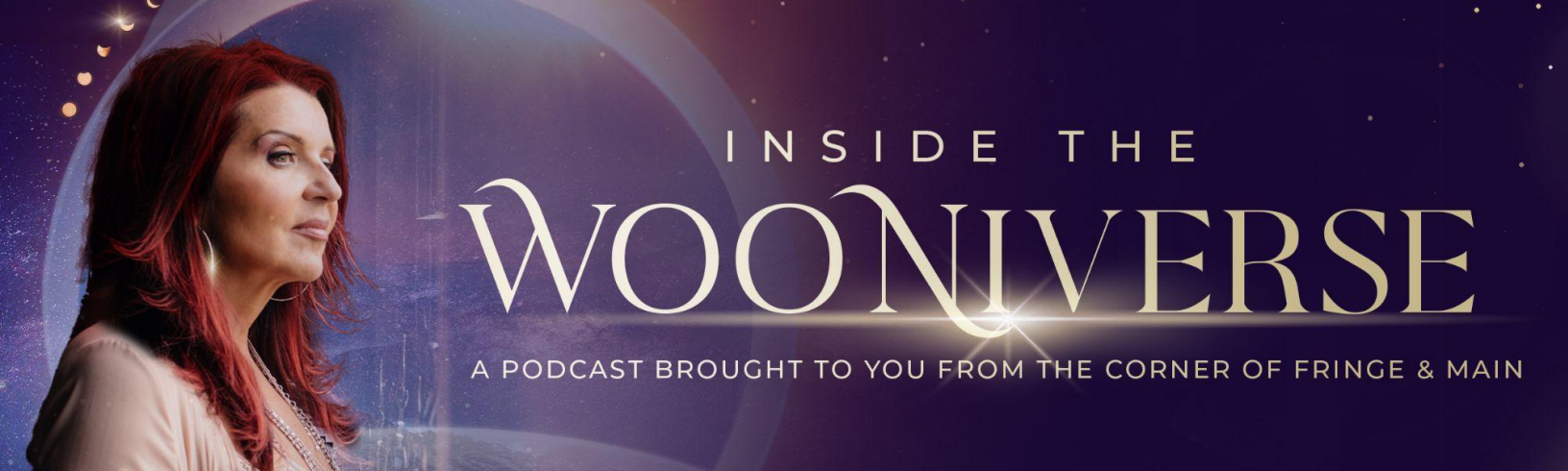
Yeah, that coexist. So that is one big piece of how I see it.

Colette:

Yeah. So now let's talk about the practice of it. Based on Jung's idea of synchronicity in the dream world. I'm bringing this up because you founded the Jung Platform based on a dream that you had. So I'm leading you to that, in 2011. So let's dive into that.

Machiel:

Yes. I had a spontaneous, helpful dream at night, in which I float above the lake of Zurich, and I see Carl Jung's house. And his house in Kusnacht is at the lake. And I see his yard and a dock, and he has built a square concrete platform, and he's working on it and it is this little older, very vital Jung, and he's putting some beams and then he sits in a chair, reading a book. And I all see this. And then the whole scene comes to a standstill. Jung and the platform disappear, and I'm a little bit wondered. And then a voice behind me says, "Now you have to draw it identical to



how it was." And I'm a bit surprised and find myself with a pencil in my hand. And I make a line which is more straight than I thought I could. And then I woke up.

And I took that dream as a suggestion or almost a mandate to build a platform for Jungian psychology. But it was building on Jung. It was new, it was attached to its yard. And just like Jung, interested in any tradition that takes into account another world, whether it's an unconscious or a spiritual world. Initially I said to a couple of people, "Hey, I had this dream, do you want to build a Jung society?" And people were here in Salt Lake. And people said, "Yeah." So with a team of five people, we built it. And to our own surprise, hundreds of people showed up. So it really resonated in the local fabric. And then I took the same concept after two years also online and started building programs on the shadow and synchronicity and archetypes, and then African spirituality and karma in your life. And we have now over 150 programs. So that was really a vocational dream that came to me and continues to inform me. And we have now a whole company with 20 people working there that do this.

Colette:

So isn't that amazing, how the two realities can be bridged together? I think you're demonstrating that. You take the information from the dream and you realize that it has value. So I think a lot of people in the West, they don't pay attention or they just see it in face value. They don't ask those questions, who are these characters? Because they're typically us. They're all parts of ourselves. And then what would that mean? And then the voice that is behind, that's also interesting, because that's the observer, the witness that says, "I am the higher source. This is your job next." And if you build it, they will come. And they did. You have people from all over the world taking these courses. And 150 classes, that's a lot.

Machiel:

Yeah.

Colette:

That's a lot. You've been working hard. It's great. I love that you had said earlier, a couple of times actually, where you said that we've become so disconnected. I think because Jung was a psychologist, people hear, oh it's psychology, it's safe. Even though he was right into divination and right into all this. And it's very woo woo. But they're, oh, that's psychology. I can go there.





Because then it makes it safe. But the truth is that you're entering into this other world, this other reality that Jung, that was his active imagination. Everything that he taught, that he described was from those realms. I don't know. Do you have The Red Book?

Machiel:

Yes. I have The Red Book. And I wrestled myself through The Black Books even. But, that's a wild book that describes what you suggest, this other world coexisting and how do you relate to it? And once you do, you actually really get in touch with a sense of purpose. And the characters there are the embodiment of your talent. And if you can embody that and bring into the world, you feel purpose and meaningful. And sure, life goes up and down, but it gets color again. And it's much better than sitting in a slightly enclosed world as what I had before I started reading it.

Colette:

Smoking dope. I'm not saying anything, guys. If you want to smoke dope, go ahead. But it's really the metaphor of being cut off.

Machiel:

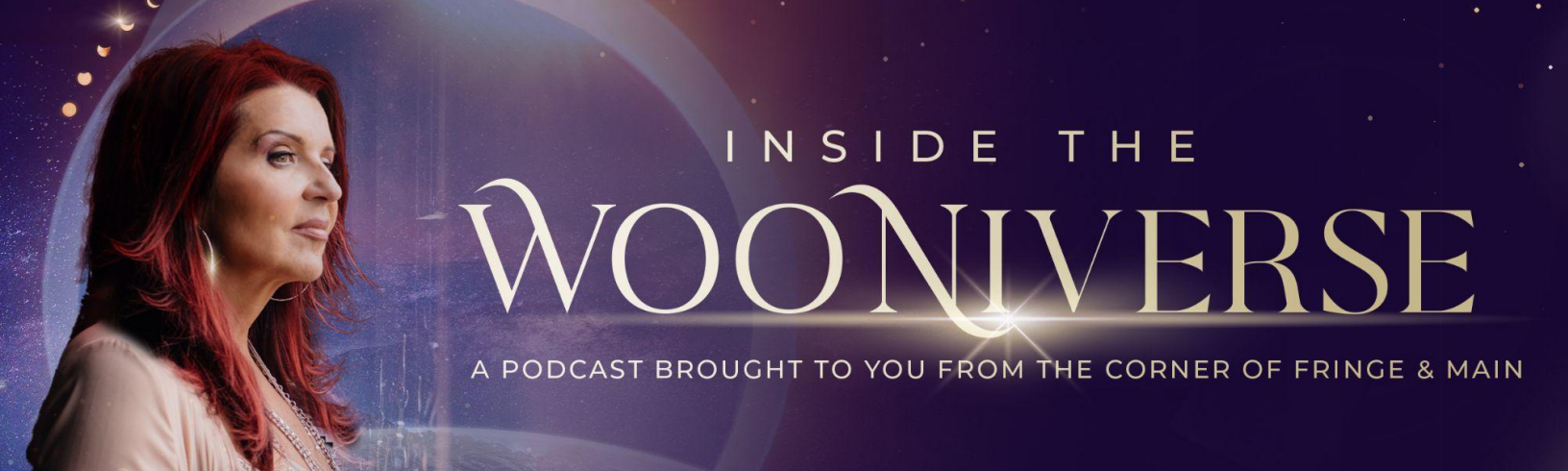
In my case, it knocked me down. I became lethargic. It was a crutch. It was not, hey, I can smoke this once in a while and that is fun. It was chronic and not fun.

Colette:

Right. Chronic and not fun. What a great conversation. We're going to take a little break now. So please stay with us. We'll be right back. Welcome back. Okay. Machiel. My next question is, you have a recent book, which is fantastic. It's called Dream Guidance. And in the book you talk about connecting to the soul through dream incubation. I want to hear it from you, what dream incubation is according to you. And then we can talk a little bit about the Oracle at Delphi, where you incubated your dreams there. So it's an ancient tradition. So tell me about this from your perspective.

Machiel:

Dream incubation is a very simple technique. It is asking your dream a question before you go to sleep in order to have a helpful dream that guides you for any problem, suggestion that you



have on your life path. So it's not unlike asking the I Ching or the bones or the tarot a question. But here you ask your dream a question to get an answer. That works very well, especially with questions that are emotionally irrelevant or have to do with your life path. And that's, in a nutshell, what it is.

Colette:

Do you have a story at all about anything that comes up that was interesting around somebody who incubated a dream? I know you have millions of stories because I've read your book. So it's like, give us a good one.

Machiel:

Yes. Well, recently worked with a man who just divorced, wanted to get back into dating life, and noticed that it didn't really flow that well. And he said, "I actually want to find a life partner." That's a great question. So he identified that problem that he wanted to find a partner, but couldn't really connect well. And then he reflected a little bit longer on it. And he said, "Well, probably in order to find a partner, what I really need to figure out is what is my biggest blockage in my dating life?" And that was the question that he settled on. He wrote it down. Then he engaged in a ritual.

And in the ritual, it's just that you spend some time on letting the dream or the larger awareness or the mystery know this is really important to me. And it means something. So I'm going to make a drawing. And he made a drawing of a heart, with a question mark on it. He wrote something to the dream like, "This is really important to me. Love to hear it. I will write down the dream if it comes tomorrow. If I don't understand it, I will puzzle on it." And so it doesn't matter what you do, but you engaged in some expression or some intent of wanting to hear an answer. Then he went to sleep, had a dream.

The next day he wrote it down. And he reports, "In the dream, I'm driving in a tunnel in my car. There's a car before me, and I think that in the distance I see a mountain lion. When we get closer, I notice, oh no, it's a tiger. I get really scared. And I start backing out." And that was the dream. And again, instead of, which is also a good question, what does it mean? But if you ask, what is happening? Because then you do not need to be a wizard in symbols. Anyone can start that way. What is happening? And you almost take it as if it is a movie that you need to



describe. And so he said, what's happening is I'm driving in a car. I think I see something dangerous. I get closer. I see something that I get really, really scared for. And when I see something that I'm scared for, I'm backing out.

And then the question is, well, do you read it against the question? If the biggest blockage in your dating life is, when you see something that you get really scared for, you back out, then you can start to work with it. So that's, in a nutshell, an example. And the steps that are encapsulated in it is, identify that you have a problem. Formulate a really good question. As you know, closed questions aren't good. Should I do this? Is not great. One question at a time. Step three is ritual. Four is sleep and dream. And five is write down the dream and work on it. By doing this a bit longer. I want to emphasize to people, don't discard the dream. Take it as if you asked this wise, compassionate counselor that lives inside of you for advice. It answers. And if you don't understand it, don't think, oh nonsense. But very often you already thought about it. And now the answer comes from a different angle than you assumed. So you need to puzzle maybe. Or throughout the day, it comes in asynchronicity or you open a book or someone says something. But those are the five steps that are described in that book that everyone can apply to their own life and get support from their dreams in that way.

Colette:

You said something that really was important. Because you said that there's a part of you, and you named that part. There's the wise teacher, the wise being inside you that knows. The one who knows is inside you. So you could maybe write the letter to the one who knows, or you could imagine that they're sitting on a chair that'll be waiting there when you wake up. The one who knows is going to give you the dream, right? There are ways to play with this. I think this could be very interesting and imaginative. I know that Jung was the point, but everything that you've learned around the dream technologies is about relationship. So it's a relationship to that part of you, and to that world where the guides are, et cetera. So what is your favorite ritual, and one that you like the most before bed to ask for a dream?

Machiel:

Oh, I like to figure out a ritual that is thematic if I ask a question, that is thematic to the question. If I'm stuck, recently I took a bunch of clay and just pushed it together. And I said, that's how I feel and I don't like it. I'll try to accept it. It would be really good if you could show up and help





me with this. I try to do thematically a ritual. And I think any ritual for people that want to try this is, if it comes from the heart, if it follows your imagination, is a good ritual. But classic rituals are, light a candle, do a prayer, but spend some time. Be genuine in it. That is what is the effective ingredient.

Colette:

Yeah. I like that you said that. It's the idea that it comes from the heart, otherwise you're kind of going through the motions. I always like to innovate things anyway. I always find that classical eventually gets stale. I don't mean to disrespect tradition. I'm just saying that sometimes you have to make it your own.

Machiel:

Yeah.

Colette:

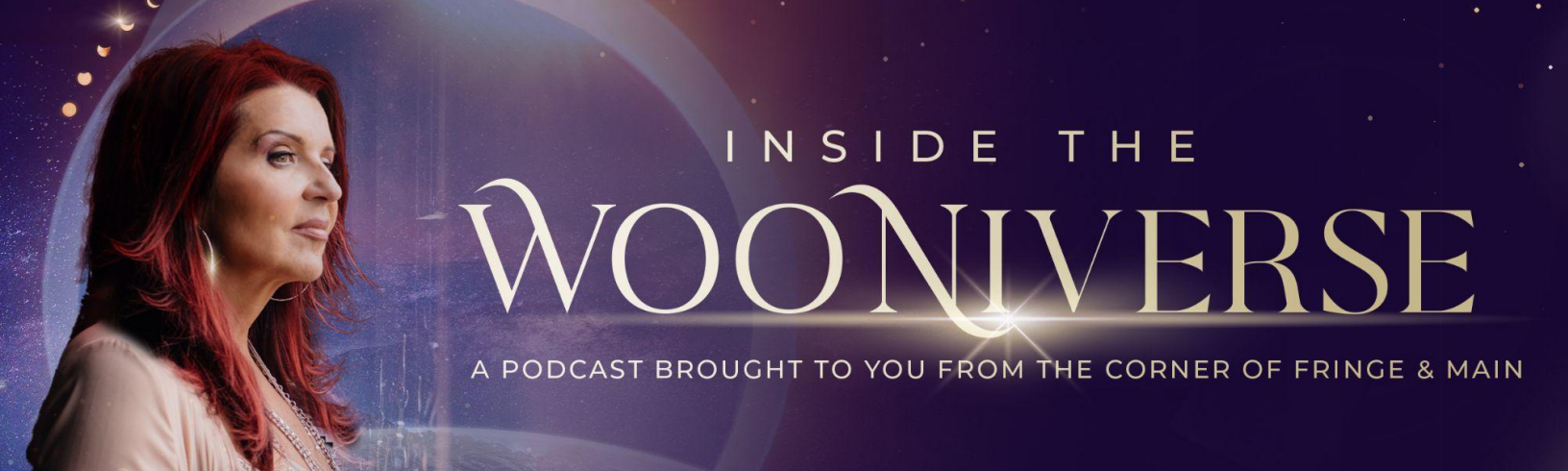
There's a real relationship between the dream world and the work that you do in creativity. So you talk about numerous musicians that have had their music come to them in a dream. And my oracle cards have come to me in dreams. And also, I've had a song come to me a dream that I wrote for my husband, years ago, when I was a recording artist. But you say the good stuff comes to you in the middle of the night. Why do you think that is?

Machiel:

An assumption is that we're already in the other world. So we're more connected to the other world. And our mind is not filled up with trouble or anxiety, which has a tendency to close us off. And that's also what sometimes ritual does. It just opens us up. So you become in the frequency that you can receive the insights that are just generating on a different frequency. So I think at night, in sleep, we're in a different frequency or in an open space that our genius or spirit can say, "Here's a beautiful song for you, Colette." And you would be open enough to hear it and not be distracted or immediately start writing or something to that extent. That's my assumption.

Colette:

That's interesting. Because it is, it's true. It's a gift. It's given to you. But you're there, it exists already somewhere. And that's kind of the genius, the story about the genius. It delivers it to you



and it needs somebody to bring it to life. And if you don't bring it to life, somebody else will. So it's like here, here's this gift. Go do something with it. I think it's very cool. Many of your students and clients have done this, but let's move from this to a more dramatic, if you will, arena, which has become actually quite popular right now. Everybody talks about trauma right now. It's become quite in the zeitgeist. So in the West, there's this desire to get rid of trauma. While your practice uses an embodied imagination technique to help your clients. Can you expand on this? What is embodied imagination? And how can you use this to heal trauma?

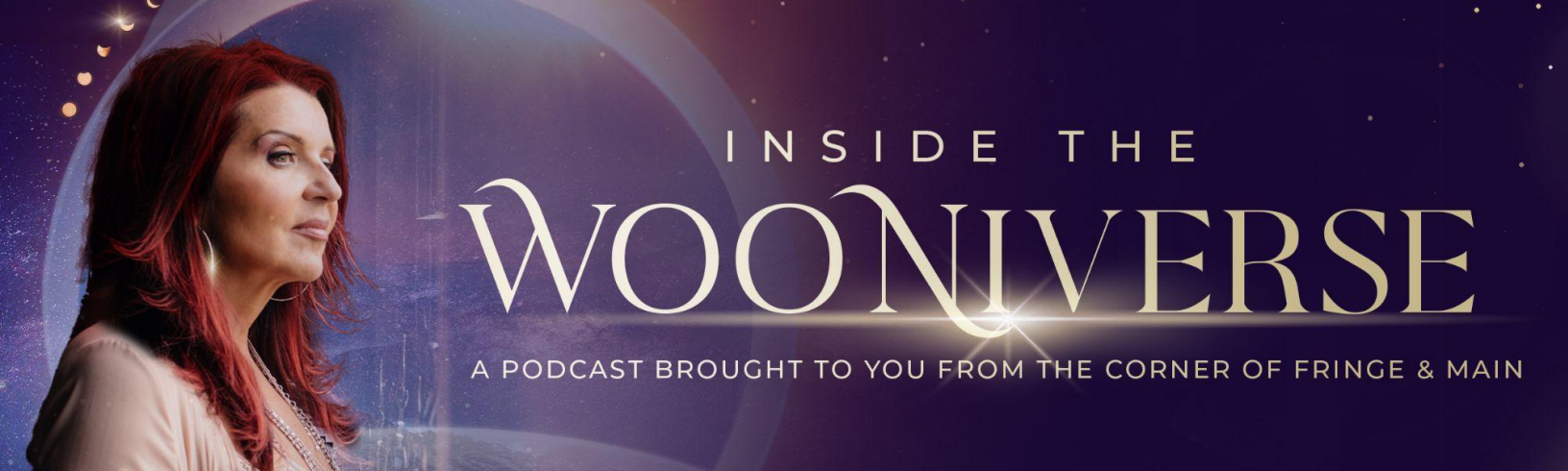
Machiel:

Embodied imagination is almost another word for the other world. So a daydream, you read a book and you see the story, fantasies or the images that come to you, or the dreams at night. And they present themselves both as words and as images. But you can also experience them in your body. So a person who has trauma might see the attacker, but still, the whole body will tense up. Or a person sees the bomb goes off, but the trauma lives in their body. So the emotion, the image lives in the body. And so these complex challenges as trauma cannot be resolved just by thinking. It requires the body and an emotional approach. And dreams can digest the trauma experience. Initially you will see that in a trauma dream, almost the identical situation is being relived. And if it's further, you will see maybe, first, the real rapist comes in the room. And later on, it becomes the wolf that tries to take the blankets. And you know that the trauma has been digested already.

But in that experience, in the dream, you might have other elements in that room that you also can connect to. And if you can sense them and can sense them in your body, and you can feel safety, and then you can have a little bit of the scariness. It's almost like we are an alchemical vessel where there's a cluster of energy that is stuck. But by bringing in different forms of energy in the body, it will start dissolving the cluster of trauma and releasing the images that belong to it and the emotions. And then actually, in many cases, the trauma can find a place, and the person can heal.

Colette:

Right. Do you ever work with EMDR with your clients as well too? Because I found that to be incredibly helpful.



Machiel:

Yeah. EMDR is also actually a technique that takes into account imagination and the body. I'm not doing it. I tried it myself. I think it's great. I know the research, Bessel van der Kolk, other Dutch guy who is also very favorable about it. I happen to work with the dreams, which is an overlap. And that's just my territory.

Colette:

I like the idea of the overlap. Because when you think about that, you're using your imagination to bring images forward, et cetera. So do you actually work with people in their waking dreams when you work with them or do you ask them to dream and come and talk to you? How does the dream technology work for you?

Machiel:

Both is possible. People very often come in with a nightmare, which is usually rooted in the trauma. Then we start working on that nightmare, and we just take a little bit of the scariness and we really center on embodying safer feelings so that the scariness gets a place and can release. But technically, you never work on a dream, but you work on the memory of the dream. Any form of memory you can work with. So it can be a day dream, it can be a fantasy, can be an image and it can be a dream. And that is imagination. So you work with imagination. Memory is imagination.

Colette:

And we're completely memory based creatures. Our subconscious or unconscious, it's all based on memory. And if we can create new memory from the old. So memory, you can just remember the feeling state and you don't need to have a brand new dream to come to you. You could say, "Well, I've had this recurring dream. That's really interesting. If you had a chance to ask Jung one question, what would it be?"

Machiel:

Oh, I love that. Well, it would probably be something as, what would you love to see in the Jung Platform? Do you feel that I honor it in a helpful way?





Colette:

Oh this is cool. So why don't we play with something?

Machiel:

Yes.

Colette:

All right. You know that Jung love divination. And the consciousness of Jung and yours and my joint memory of what we have learned from Jung could help us ask a question that would be reflected back to us through this oracle card deck called The Shaman's Dream. So bottom line is, let's pull a card together to see anything else that we need to take a look at, and maybe in specific relationship to your question that you would ask Jung. Are we game?

Machiel:

We're totally game.

Colette:

All right, here we go. I'm going to pull a card for you, for Machiel. If we could ask Jung a question, what would be in the? Oh, gathering around the power of community. Because the question that you asked was, what else, or what would you like to see in my platform? That was your question. The answer is, gathering around the power of community. And it is about more ways to bring people together so that they don't feel alone. Does that make any sense?

Machiel:

It totally rings true. In that initial image, Jung was building that platform. He was putting some beams as if he wanted to create a structure where people could come together. He was reading a book. And I've always, with the Jung Society of Utah, we have this community. But online, I've never taken it to the next step. But it has always been, we want to provide programs. We want to provide community. But I've also always known it's a bit on the back burner. So now I take this as, oh. And it is really interesting because earlier this week I asked a dream, Jung Platform, what do you want to see happening? So also this topic was alive. So it's so synchronistic. And I will take this serious and we will build more community. And this is the direction we'll take.



Colette:

Well, good. Because also the art, I've worked with this particular artist for a number of my decks, and they're mushrooms. And as we know, mushrooms connect all of life. The concept of fungi working also under the surface, we don't see it, but there's an entire world that brings all of us together, that we can't live without, that these represent so that this is the symbol of it being embodied, which is the mushroom. But the whole other piece that we are connected in ways we just can't see. So giving the structure, I think you just got a good reading here from the universe. I think the Wooniverse has spoken. We are going to take a little break now. And when we come back, we're going to switch gears and enter another dimension of the Wooniverse, The Tea Time After Party. So please stay with us. We'll be right back. And we're back. So are you game to enter a different dimension of the Wooniverse?

Machiel:

I love it.

Colette:

Woo-hoo. Welcome Connie Diletti. Connie is joining us. She is our executive producer of Inside the Wooniverse, and she's also an outrageously talented medium and intuitive.

Connie:

Oh, outrageous.

Colette:

Yeah. Outrageous. And that's her side gig, her side hustle. Anyway, Machiel and Connie. You're going to start, Connie, with a question. We're going to have fun now. Not that that wasn't fun. It was all fun. But I could totally nerd out with you like nobody's business.

Connie:

Look at this. I was taking notes. That was an incredible conversation. I love the question. What is happening? Who even thought to ask that?

Colette:

Right? What is happening?



Connie:

What does that mean? As if you have all the answers? No, the answers are unfolding. What's happening? Great question.

Colette:

Right? It's so synchronistic. I love it. Okay. You ask him the fun question.

Connie:

Okay. We're going to start with something really soft. What would you say is your most unusual talent?

Machiel:

Oh, well that is my most unusual talent.

Connie:

Maybe you have a few?

Colette:

Top three.

Connie:

Do you have a bunch? What's your top talent?

Machiel:

So probably if you ask my family, they will list off all these.

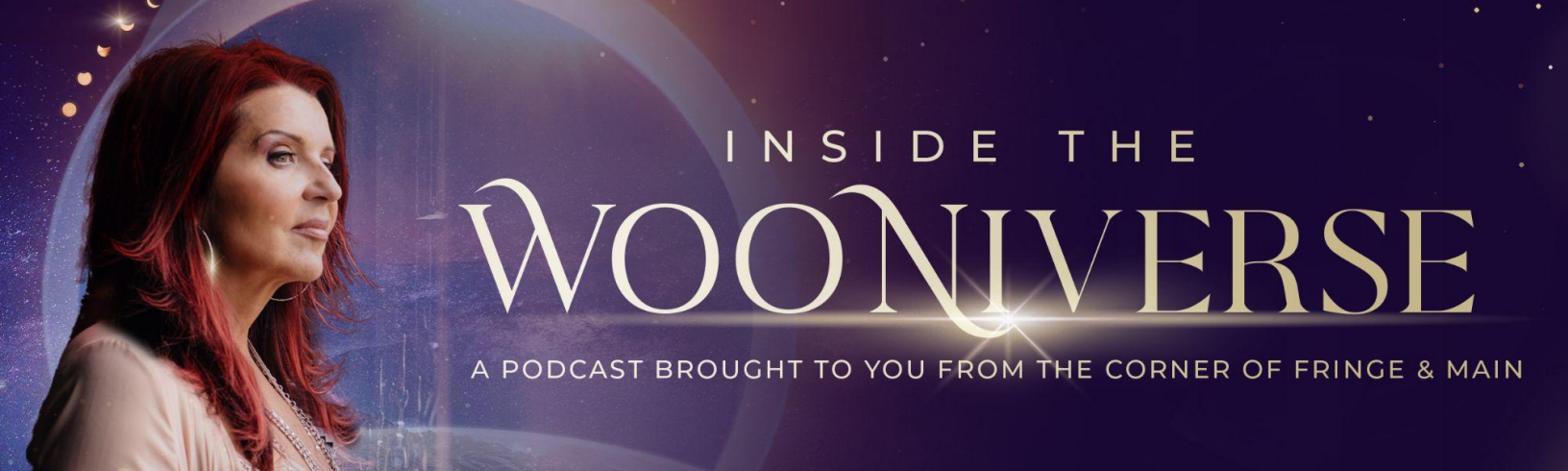
Colette:

Yeah. Let's ask your family.

Connie:

Patch them in.





Machiel:

They would probably say that I'm good at imitating other people.

Colette:

Okay.

Machiel:

The only thing is I cannot imitate the American accents very well. But normally, I can do accents in Dutch pretty well, and people and get into the way they behave.

Connie:

Can we see or hear one, maybe do you have any celebrity impersonations?

Colette:

Yeah. Do you have any celebrity impersonations?

Machiel:

No, it's more that I do the neighbor.

Colette:

Oh, the neighbor.

Connie:

That's amazing. Can you do a neighbor? I would still love to see a neighbor.

Machiel:

But it's more like, it's a real neighbor that was there, and then I can imitate just the way they were.

Colette:

Okay, I get it. We won't make him do that.



Machiel:  
It's more improv.

Connie:  
Okay.

Colette:  
It's improv.

Connie:  
That's amazing. That's great.

Colette:  
I have a good one. What is your worst bug related story? You've done travels all over the world. You have to bump into some bugs, honey.

Machiel:  
I was in Cambodia, I believe. And they had just made dinner. And there were these spiders this size, poisonous spiders that they would eat.

Colette:  
They'd eat them?

Machiel:  
That was dinner. So that was not only the legs, but then also, you could eat the body of the spider, but you have to be really careful because part of the body was really poisonous.

Colette:  
They're doing this. Was this a special ceremonial dinner?

Machiel:  
Welcome.



# INSIDE THE WOONIVERSE

A PODCAST BROUGHT TO YOU FROM THE CORNER OF FRINGE & MAIN

Colette:

Welcome. Have a poisonous spider.

Connie:

Don't eat the poison sack. Enjoy. I would like to see an impersonation of that offering.

Colette:

That would have freaked me out completely. Oh my God.

Connie:

Okay. So if you were immortal for a day, what would you do?

Machiel:

Immoral?

Colette:

Immortal.

Connie:

Nothing could kill you, including that spider.

Machiel:

Oh gosh. Well, I probably would jump off the mountain just to see how it would be to fly like that.

Colette:

That's a good one.

Machiel:

Maybe I would be trying to figure out how I could use that in some positive fashion or have fun with it.

Colette:

Flying will do.





Connie:

What would you do, Colette? I feel like you're sitting on 10 things you would do.

Machiel:

Yeah.

Colette:

I would also fly. Here's what I would do. If I was immortal, I would figure out a way how to go in the ocean and discover where those aliens went that I saw flying into the sea when I lived in Dominica. I saw that with my own eyes. Nobody can take that away from me. I saw it. I was only like eight, so I wasn't on drugs. Okay. I was eight. I saw it. So I would like to figure that out. I'd also, since I'm immortal, I would actually like to record a brand new album of music, which I haven't done because I don't have time. So if I'm immortal, I'll have lots of time. And I would like to learn how to cook Thai food. There's lots of things that I would do if I was immortal. And then I could eat whatever I want because I'm immortal and I could figure out-

Connie:

You need those calories. I love it. I love it.

Colette:

My turn. Oh, what would you name your autobiography?

Machiel:

A life with dreams.

Colette:

A life with dreams.

Connie:

That's so nice.

Colette:

That's pretty cool. I like that.



Connie:

Are you working on that?

Machiel:

No. But this one, I have thought about once. I'll hopefully wait another 30 years before I have to really think about that.

Connie:

That's great.

Colette:

Okay. I have a good one. What are your weirdest superstitions?

Machiel:

So superstition, what do you mean with the superstition? Rituals that I do or things I'm afraid for?

Colette:

Yeah, like Friday the 13th, it's bad luck if you do this.

Machiel:

Oh, okay. Because I was thinking one of the weirdest fears I have is that they lock me up in jail. And that is a repeating dream.

Connie:

Okay. Wow. That's reoccurring.

Machiel:

That fear does keep me in check. I don't do weird stuff that would really lead me there.

Colette:

No kidding.



Connie:  
That's very good.

Machiel:  
And in dream work, I figured out it also very often has more to do with being stuck. But that's somewhat of a fear I have. The superstition is, well, I have more positive superstitions.

Colette:  
That's good. We want one of those.

Machiel:  
I, every day, have this little red stone that represents the ancestors. And if I don't have it with me, I start feeling like, oh, do they know?

Colette:  
Where are they?

Connie:  
Do they know I'm here? Like, hello.

Machiel:  
Yeah.

Colette:  
That's interesting. For me, it's the finches outside my window. I know it's going to be a good day if all the finches come. It took me weeks to get them to come to this feeder. I live on a farm so I don't like to feed the wild animals, but one day I gave in. And then it sat there forever. But then when they come, I don't know why, but I have this thing that if the finch come, and if there's five of them, because five is usually a number I don't like for some ungodly reason. Well, because I'm a two in numerology. But you don't need to know about all that. But if the finches come, I know my day is good. So I'm going to keep feeding them, just in case.





Machiel:

And how about you, Connie? What is your weird superstition?

Connie:

Oh man. I'm also a stone person, like gemstone. If I'm about to do something and I have little protection stone or something. If I can't access it, oh God, am I still protected? Or giving thanks, saying a little prayer. Man, I'm a Scorpio. I have a thousand superstitions.

Colette:

Superstition. I'm a Scorpio. That's right.

Connie:

But you know what also? There's one thing about animals, like a crow. So one crow, sadness, two crows, joy. For some reason that is in my mind from school. And so if I hear a crow, I'm like, how many crows was that?

Colette:

Wow. I have the crows, because the crows come and eat. They come-

Connie:

Oh my Gosh, on your farmland.

Colette:

I love them. They're humongous where I live. They're huge. They look like ravens, but I know they're not because they don't have the thicker beak. But they come. And I always feel like, ooh, they're universal law. The structure of my day is going to go well. I have a lot of positive superstitions, all these good things.

Machiel:

Yeah. Me too, also more positive. Recently I had the outline of a talk. Then I walked under a tree, and at once, all the crows flew out of the tree. And I was like. First, I was like, oh what's happening? And now it's like, hey, this is strange. I couldn't place it. But I thought maybe the structure is good.



Colette:

Right. Instead of it could be terrible. It'd be just like awful. It's a murder of crows. Why do they call them a murder of crows? The group. But that's good. So from now on, when crows fly out of a tree, that's how you're going to relate it to you.

Connie:

Oh, my God. Guys, this is really reminding me of a very funny story. If you have a minute for it. It's just making cry with laughter because I haven't thought about it in 10 years. Oh my God. So about birds and flocking together. We were visiting. My dad is from a very small village in Italy, and we went on a trip actually together. And my siblings and I were basically adults at this point. So we were just like, well, we're taking it all in. And we were in the town square, tons of pigeons. And I just noticed, I had a little bit of a snack in my purse. Two of my siblings, they were shopping and I had this little thing. I noticed, I threw the tiniest crumb. And literally, a hundred pigeons would descend. And so I was like, wow, that's insane. Holy curl. These guys are really hungry.

And so then my sister, Melissa, love her. She is so afraid of any kind of flying situation. And she has really beautiful curly hair, and she doesn't want a bird to get stuck in her hair. So she's walking, she was out of the store. Her and my brother are walking towards me. I'm about to do something kind of mean, but I'm going to do it safely. So I took a little piece of a crumb. And as soon as I saw her coming close. I threw it on the ground, and about a hundred pigeons came. And then she started screaming. She was like, ah. But it was far enough away, she didn't know. But it seemed to her like they were coming towards her, literally. I'm the oldest of four. So that's my job to be like this. So anyways, you reminded me of that, Machiel. And so I had to relive that for you all.

Colette:

Thank you very much for sharing that, Connie. I love this. I love this.

Connie:

I hope you get a laugh.



Colette:

Okay. Last question. What is the biggest risk you ever took? That's for Machiel, not for Connie.

Connie: Not for me because that was hilarious.

Colette:

That was your risk, throwing the crumb towards your sister who was afraid of birds. That's not good. All right. We'll discuss this at another time.

Connie:

I apologized.

Colette:

That's fine. Machiel.

Machiel:

Well, I think that probably the greatest risks are more little steps that I did, where I encountered something where if I have a complex to talk with someone or see something in them and assert myself. Those are really the great risks. But the easier set is leaving a well paid job and just traveling Asia with a backpack, without having any job waiting for me. Or coming with a suitcase to the US and seeing what I can make of that.

Colette:

And you made a lot of that.

Machiel:

Yeah. It worked out really well.

Colette:

So everyone, what a great conversation we had. For more information about Machiel and all of his offerings, head over to [MachielKlerk.com](http://MachielKlerk.com), you'll see it in the show notes. A transcription of this conversation, quotes, highlights, and more links can be found on our show notes page, which you can access via the link in this episode's description, or by going to [itw.com](http://itw.com). Thank you so much, Machiel. I can't wait to go to sleep tonight and dream.





Machiel:

Thank you. It was such a pleasure to be with you, Colette. And nice to share time with you, Connie.

Colette:

Oh, what a great conversation. So what did we learn today? Wow. Certainly, I learned that the dream scapes of our lives are alive. Your dreams are important. You can communicate with your dreams. You can learn so much about yourself. And never ask, what does it mean? Ask, what's happening? I think that was something that was very, very important to learn today, especially if you're interested in dreams and dream divination. Thank you for listening. Until next time, I'm Colette Baron-Reid. Be well.