

THE TIME OF VISION QUESTING

THE INWARD JOURNEY

The following pages document the journey of the morning sessions for the ten think-tank days of the Planetary Vision Quest. The first page is an overview of the whole journey. Each day then has one page that includes some of the contextual information provided that day, exercises, their sources, and the music used. There are additional pages on the events of the Evening with the Medicine Wheel, the Dance of Creation and bibliographic data.

THE PLANETARY VISION QUEST

JUNE 27 - JULY 13, 1986

CHICAGO, IL

Sponsored by:

THE INSTITUTE OF CULTURAL AFFAIRS

# PLANETARY VISION QUESTING

## THE INWARD JOURNEY

Our morning time carefully wove the two most basic motifs of the classic vision quest structure. First there was the overall structure of a Vision Quest that involves a Time of Preparation, the Time of Questing and the Time of Return. Secondly, there were the journeys of the four directions and encounters with the elements. Greeting the Sun was a rehearsal of the sacredness of this journey on a daily basis.

This program was conceived and designed by the full time staff of the Institute of Cultural Affairs. Our bias is toward a future in need of conscious co-creation. We deeply sense the sacredness of this task. Our hope is in the movement of the spirit of the creative powers of the universe through our very beings. Multi-modal perspective and polyphrenic awareness are essential. It was our intent to seed this into the particular reality of lives lived in the eternally, rapidly shifting Now.

We are deeply indebted to the traditions and teachings of our Native American brothers and sisters. Their understanding of the planet and historical vision of wholeness available through balance in multi-perspectives has been our deep inspiration. We have been delighted to see layers upon layers of relationship to the many great traditions and storying of spiritual paths from around the globe. We celebrate our unity and our possibility.

### THE STRUCTURE OF THE DAYS

#### THE TIME OF PREPARATION

June 30	The Day of Preparation
July 1	The Day of Initiation
July 2	The Day of Detachment

#### THE TIME OF QUESTING

July 3	The Day of Water
July 4	The Day of Earth
July 7	The Day of Air
July 8	The Day of Fire

#### THE TIME OF RETURN

July 9	The Day of Community
July 10	The Day of Commitment
July 11	Celebrating the Story

#### QUOTING FROM THE INVOCATIONS OF "GREETING THE SUN":

As we enter the quest this day, we are mindful we are entering unknown realms of space and time. We acknowledge we know not what this means; so we ask for guidance that we may not offend the Great Spirit. And should we make any mistake, we ask forgiveness, that the great Spirit see the purity in our hearts. HO!

## THE TIME OF PREPARATION

MONDAY - THE DAY OF PREPARATION

June 30, 1986

It was our original plan to spend this entire day in the great nature of Chicago's Park District in the area known as Evan's Field, the site of an ancient Indian village and burial ground. Heavy rains inspired us to transform our meeting space and do the day indoors.

As people entered the Sacred Lodge they were smudged with Sweet Grass for the first time. A context was shared on the Medicine Wheel. A copy of that handout page is attached.

### THE SACRED WALK

Participants were asked to mindfully walk the space (as if in great nature) and converse with all of the elements and to be attentive to direction. A steady drum beat was maintained during this time. They were asked to locate a Sacred Stone in the midst of the walk.

### I BECOME WHAT I BEHOLD

This exercise was adapted from Life Force by Jean Houston. The exercise took us inside our Sacred Stone. We shared conversation, journeys, and potentialities with our stone. The music used was "Crystal Meditations" by Don Campbell.

The Sacred Stones became a means of creating sacred space wherever we were. They were used both for our journal writing and our shield creation time.

### KIVA CREATION

The subterranean ceremonial lodge of numerous Native American tribes was called a Kiva. We sorted ourselves into groups of eight. Our initial circle work included introducing ourselves, the sharing of our sacred objects, and giving our Kiva a name. The Kiva's named themselves first with the name of an animal and then added a descriptive adjective.

### CELEBRATING EVENTFULNESS

We welcomed the Kivas into the larger circle. We danced the Sun Dance, created and led by Cocky Hendriks.

## THE TIME OF PREPARATION

TUESDAY - THE DAY OF INITIATION  
July 1, 1986

### CONTEXTUAL PARAGRAPHS FROM THE PROCEDURES:

Where initiation starts is where creation starts. It is the beginning of a journey into unknown territory. When you do a rite of passage into the unknown world it is like the rising of a smoke offering through the sun door, the symbol for the gate to the world beyond.

This is the day of Initiation, a day of beginning. Yesterday, in preparation, we began to grasp the basic dynamics of the Medicine Wheel and experienced the wonder of direct encounter with its energies as manifest in time and space. We want to continue that journey.

We are preparing to leave secular self behind; preparing to be invested with the powers of the initiate, the energies needed for the journey. Processes of this day are designed to move us closer to that threshold. A part of continuing this journey is discovering what we need to know.

In this journey to the interior realms, we need to know our self in order to proceed. To know ourselves, we need to harvest what/who we are so that we can understand our freedom to create.

# # #

We began learning The Dance of Creation adapted by Cocky Hendriks.

### WALKING BACKWARD THROUGH TIME

This exercise took us backward through time for conversations with our grandparents and many unknown ancestors, collecting their wisdom. We continued back through multiple cultures, harvesting their essence. This exercise was largely drawn from Jean Houston's unpublished transcripts. Tapping into many of these levels can be achieved through use of The Possible Human exercises on "Becoming Units of Time" and "The Yardstick of Time" by Jean Houston. The music used was "Odes" by Irene Pappas as we moved backward through time; coming forward to harvest we used "Kosmos" by Tomita.

### THE MYSTERY OF THE EARTH

This exercise took us beyond ourselves with an ancient rite of initiation that involved our return to the earth. Kneading clay for some time, we spread the clay on our faces forming an earth mask, representing the earth under which we were buried and from which we came. This exercise was taken from Life Force by Jean Houston. We drummed a steady beat throughout this exercise.

### KIVA WORK

After being reborn of earth, we grouped in our Kiva and shared our masks. We built a mountain of the masks and mirrored the sound of the mountains. We wrote in our journals, The Story of the Initiate.

## THE TIME OF PREPARATION

WEDNESDAY - THE DAY OF DETACHMENT

July 2, 1986

### CONTEXTUAL PARAGRAPHS FROM THE PROCEDURES:

This is the day of actually crossing the threshold we discussed yesterday. We saw it before, we have been heading toward it already, but the time has come to move directly to crossing into the world of the unknown, beyond the confines of the visible world. This is the time of release of the ego, a time of moving beyond our secular character and our local self by detaching and transmuting even dearly held images of our personal past.

The kind of earth burial we experienced yesterday permits the rebirth of the psyche into a cooperative empathetic society of the One and the Many. As soon as one responds to the call, to the lure of becoming, to the intention to quest to the ends of the earth for freedom, for meaning to be brought into time, one also discovers one's own constraints. One is caught in the webs of one's own entanglement, one's own involvement, one's own "engagement", one's own care. One's freedom to act out the intention to quest can be completely trapped in constraints of one's own creation. The creative energies and powers are continuously being drained. The energy of expenditure becomes diverted to the creation of greater and greater webs of entanglement, webs of constraint that imprison the vision.

# # #

We learned the whole of The Dance of Creation adapted by Cocky Hendriks.

### UNTANGLING THE WEBS OF CULTURE

This exercise was adapted from "The Spiderweb" exercise in Life Force by Jean Houston. The music used for drawing and labelling our webs of entanglement was "Ecstasy" by Deuter. As we began pulling the webs loose we used "Oxygene" by Michael Jarre.

We danced the classical Greek dance of mourning "Hassapicos of Death" taught by Cocky Hendriks. It is a dance that brings you close to the earth and confronts you with your own mortality.

### VISITING YOUR OWN COFFIN

This exercise was borrowed from Mind Games by Robert Masters and Jean Houston. We reflected on our life from the perspective of its being a closed book, an accomplished fact, and recognizing this not to be the case, claimed our reopened possibilities. No music was used.

### CLEANSING OF THE SACRED LODGE

We walked the circumference of the Sacred Lodge seven times; cleansing and purifying the negative energies that had been released by censuring with Pinyon Pitch, Flat Cedar and Sweet Grass. There was continuous drumming. We celebrated the accomplishment by singing "It's in Every One of Us".

## THE TIME OF QUESTING

THURSDAY - THE DAY OF WATER

July 3, 1986

### CONTEXTUAL PARAGRAPHS FROM THE PROCEDURES:

Today is the first of our four days of questing, each related to a particular element. Our focus today is on water, our direction is South. If you recall the images shared in some of your handouts, you will recall that all of the directions are experienced at the point of each direction. It is a bit like circles within spirals and wheels within wheels, which we all know as a part of the way life has been put together. Since we are going to spend one of our questing days on each direction and the element most closely associated with it, we are beginning just such a spiral, so don't be surprised or deny your intuitions if your greatest insight during the day we focus on one element seems to represent another element's perspective. We want to give ourselves over to the spiral, accessing all possible perspectives and entry points.

We are beginning our quest in the South. The South is a place of innocence and trust. Among the Plains Indian People (Cheyenne, Crow and Sioux), the South is represented by the Sign of the Mouse and its Medicine Color is Green.

The element Water is representative of everything that is in motion, including emotion. The energy is a very open energy where anything is possible. It is an energy like that of the element water, in which even when everything seems to be blocked, the water/the energy can find a way to seep under around and through, breaking loose the obstructions that were stopping progress. Water can also freeze, blocking the natural flow of its energies, just as people are frozen when they freeze reality and do not allow meanings and perspectives to change.

We want to begin our work this morning by experimenting with taking another perspective, a perspective beyond that of our local self on behalf of the planetary vision we hope to give form and substance. We are going to tap into a symbolic or archetypal expression of the entelechy principle operating in our lives. (You remember our mentioning that entelechy has to do with the deep coding of our being, as the entelechy of an acorn is to become a great oak.) This entelechy archetype, which can be symbolically expressed as a god or a guide, can be felt as an impetus factor in our life. It is often to be found or reached for in times of stress or stagnation, and it serves to get life moving again, to thaw and release the energy floes.

# # #

### ENCOUNTERING THE ELEMENT

As Kivas we participated in a ritual of purification using water.

We celebrated by dancing the whole of The Dance of Creation led by Cocky Hendriks.

## COURT OF THE GODS

This exercise took us to the perspective of our higher self and enabled us to speak on behalf of our favorite human to the court of gods. We articulated our clients strengths, weaknesses and potentials and received godly council. This exercise was adapted from unpublished manuscripts of Jean Houston.

## THE BLESSED BIRTH

This exercise was borrowed and adapted from Life Force by Jean Houston. Our context was the healing, wholing birth to Planetary Personhood. The music was "Seascapes" by Georgia Kelly.

## KIVA WORK

We contexted the work of the shields which is quoted below directly from the procedures. Kivas walked together to Lake Michigan, talking and processing the previous exercise. They meditated at the lake on water, trust, and the significance of not being able to see the other side. They sketched the quarter of their shields related to water, and returned to the program site in silence.

# # #

## SHIELD WORK CONTEXTS - FROM THE PROCEDURES

The Shield is a gift from the Medicine Power, the Great Spirit. Understanding the Shields is a knowledge that must be gained in order to understand the Medicine Wheel. Most traditions agree that there are twelve Sacred Shields. From this point the traditions branch out to include Chief's Shields, Men's Shields, Women's Shields, Children's Shields, Teaching Shields, Peace Shields, etc. In the Plains Tradition it is interesting to note that the 12 Sacred Shields represented the Twelve Great tribes, two of which were the Indian People. The Other Ten were the Other Peoples of the Earth, so these Twelve Peoples are the Sacred Shields.

Quoting from Seven Arrows by Hyemeyohsts Storm: "Among the People, every person possessed a Shield of one kind or another. . . .In the case of Personal Shields. . . (they) told who the person was, what they sought to be, and what their loves, fears and dreams were. Almost everything about a person was written there, reflected in the Mirror of the Shield."

Storm goes on to tell us that the shields were first created upon one's return from a vision quest. You told the community of the stories of your experience and chosen spirit guides would interpret these experiences and construct a Shield that visually reflected the same symbolic meanings. These shields were carried among the people in order that anyone they met might know them.

We feel this contextual information is helpful so that we know from what we depart. We have used the written mode and our journals extensively in the processes in which we have participated so far and you will probably want to continue reflecting there, but for the four days of the quest, we are going to work on the creation of our shields. We are going to use the time of shield creation to interpret our experiences of the directions and elements and visually reflect their symbolic meaning.

When we return from this time of questing, we will share our shields with community to which we return.

## THE TIME OF QUESTING

FRIDAY - THE DAY OF EARTH

July 4, 1986

### CONTEXTUAL PARAGRAPHS FROM THE PROCEDURES:

We are continuing our quest in the West. The West is a place of introspection, of looking within. One who perceives only from this direction will go over the same thought again and again in their mind and will always be undecided. Among the Plains Indian People (Cheyenne, Crow and Sioux), the West is represented by the Sign of the Bear and its Medicine Color is Black.

The element earth is representative of everything that is physical, everything that can be given shape and form. The energy is an opening energy that makes way for new thoughts and ideas. It is an energy like that of the element earth, in which even the crustiest of soils will make way for the growth of new seeds. It is sometimes an explosive opening energy that we can associate with earthquakes and volcanos. The earth energies not only open up and make way, but can totally transform perception in the process. Just as the earth can become dry and packed, the juices of people and fruits can be boxed, dried and shrivelled, eroding the natural flow of earth energies. This happens when people refuse to give physical form to their vision, when they limit what they are willing to allow as possible.

We are going to take on the perspective of the planetary being we were born to be only yesterday. Within this new being are the seeds of a new entelechy, and therefore the unlimited potential of new thoughts and ideas and expressions.

# # #

### ENCOUNTERING THE ELEMENT

As Kivas we participated in a ritual of introspection using earth.

We celebrated by dancing the whole of The Dance of Creation led by Cocky Hendriks.

### KINESTHETIC BODY + MULTITRACKING

This combination of exercises was borrowed from The Possible Human by Jean Houston. We would recommend no music be used with this exercise.

Cocky Hendriks taught us The Temple Dance, a bringing of our offerings, the fruits of the earth, to the temple. This dance, Zemer Atiek, comes from Israel.

### GROWING THE TREE OF LIFE

This exercise was a combination of "Finding the Tropism" from Life Force, an unpublished manuscript of "The Rising of the Djed Pillar" both by Jean Houston, and "The Tree of Life" from Dreaming the Dark by Hawk. After searching for our natural movement toward entelechy, we grew the tree of life and its roots with our breath by moving up through the chakra system.

### KIVA WORK

As Kivas we began work on our shields symbolizing our encounter with the element earth, and proceeding to recapture our images of water from the previous day. Borrowing images from "Fielding the Other" in Life Force by Jean Houston, we sent out those who would be leaving at the end of the first week.

## THE TIME OF QUESTING

MONDAY - THE DAY OF AIR

July 7, 1986

### CONTEXTUAL PARAGRAPHS FROM THE PROCEDURES:

We are continuing our quest in the North. The North is a place of wisdom, the gift of the mind. One who perceives only from this direction will be wise, but cold and without feeling. As always we are reminded that the gifts of the North must be balanced with the gifts of the other directions, particularly with the South, the place of the heart. Among the Plains Indian People (Cheyenne, Crow and Sioux), the North is represented by the Sign of the Buffalo and its Medicine Color is White.

The element air is representative of everything that is mental, the multi-entelechy that creates philosophy. The energy is a new energy that is the energy of change, of creating new realities. It is a dancing energy like that of the wind in the air, the "x" factor, the unexpected, changing direction at will. It is the energy of getting precisely what you believe in. The caution of this energy is that you do get in return precisely what you put out. People become trapped by this energy in limiting their philosophies and beliefs. If you do not believe it is possible, you cannot possibly get it, because what you put out--the image of impossibility--is what is returned. It is the energy that can make way for the impossible becoming possible. It is a paradoxical energy. It is new energy cloaked in apparent entropy. It is the power of new life beginning to throb in an apparently rotting seed.

We begin our explorations this morning from the perspective of our planetary being. Within this being are the seeds of a new entelechy, and therefore the unlimited potential. We want to ground the wisdom of the north, the airy aboveness, in the very particular that is our bodies.

# # #

### ENCOUNTERING THE ELEMENT

As Kivas we participated in a ritual of receiving wisdom using incense.

We celebrated by dancing the whole of The Dance of Creation led by Cocky Hendriks.

### CHARGING THE BODY WITH DELIGHT

This was a combination of exercises from Mind Games and unpublished transcripts of Jean Houston's. This exercise put us in touch with our deep body wisdom, the benevolent Life Force in us. The music used was "Astral Voyage" by Kitaro, although many non-specific synthesizer pieces could be used. The exercise was celebrated by dancing to "Who Pays the Ferryman" by Yannis Markopolus.

### SUFI SPINNING

This exercise was taken from unpublished manuscripts of Jean Houston. By spinning in place we transgressed the boundaries and limitations we place on our own core of wisdom. Our guardian and guide recorded the centrality of our knowing. The music was taken from a tape called "Sufi Dances & Sufi Songs".

### KIVA WORK

As Kivas we worked on our shields symbolizing our encounter with the element air.

## THE TIME OF QUESTING

TUESDAY - THE DAY OF FIRE

July 8, 1986

### CONTEXTUAL PARAGRAPHS FROM THE PROCEDURES:

We are continuing our quest in the East. The East is a place of illumination, the ability to see things clearly far and wide. One who perceives only from this direction will have clear, far-sighted vision and will be as close to the sky realm of the spirit as any of the earth's children can be. If gifts are limited to this direction a person will feel separated, high above life, and will never understand that he or she can be touched by anything. Therefore, we are reminded that the gifts of the East must be balanced with the gifts of the other directions, particularly with the West and the gifts of the earth. Among the Plains Indian People (Cheyenne, Crow and Sioux), the East is represented by the Sign of the Eagle and its Medicine Color is the Gold of the Morning Star.

The element fire is representative of everything that one might hope to be, of the mirror of all the creative powers of the universe. The energy mirrors the spirit of the Creator. It is a place of fantasy the energy of which brings vision into reality. It is the energy of conscious co-creation. This energy as easily misused as the energy of fire itself. If one is trying to give life to someone else's fantasy, one becomes trapped as a conditioned robot, merely a shadow of one's true self. There is no energy as radiant as that of fire. In joining in conscious creation, one has the opportunity to create the self as unique and unrepeatable. A being, being full-ly who they are, is the ultimate creation, a mirror reflecting the Creator.

We begin our explorations this morning from the perspective of our planetary being. Within this being is unlimited potential for a totality of beingness awaiting discovery in transformation by fire.

# # #

### ENCOUNTERING THE ELEMENT

As Kivas we participated in a ritual of illumination using fire.

We celebrated by dancing the whole of The Dance of Creation led by Cocky Hendriks.

### THERAPEIA OF THE BURNING HEART

This exercise combined "Dyads of Acknowledgment and Communion" from The Possible Human by Jean Houston and work from Joy's Way by Brugh Joy. With hands palm to palm we felt the flow of life energies from one to another and entered a state of unconditional giving and receiving of heart energies, blessings and love. No music was used.

### APPROACHING THE THRESHOLD OF RETURN

This exercise was adapted from "The Dark Forest" in Life Force by Jean Houston. In preparation for crossing the threshold of return to community, we exhaled all remnants of hopelessness and fear regarding the future of the planet. We meditated on being in the realm of light, and shared our lights with one another. The music was "Ignacio" by Vangelis.

### KIVA WORK

As Kivas we worked on our shields symbolizing our encounter with the element fire.

A NIGHT WITH THE MEDICINE WHEEL  
TUESDAY EVENING -- July 8, 1986

CONTEXTS FROM THE PROCEDURES

The earth, water, fire, and air are universally basic elements in multiple traditions from both the east and the west. We begin our time together this evening, by re-engaging these four elements with our beings. We all know the extent to which the Medicine Wheel represents the whole of the Universe. We have seen it, felt it, smelled it, walked it, lived it. This has been particularly true for our time of questing, this time of discovery and revelation.

Tomorrow and again on Sunday we return to community. The return raises questions. What difference will it make? How will my life have changed? What will be the marks of the journey I carry within? What will it take for me to remember to keep my roots in the earth, or what if I find myself forgetting how to fly? What do I do when I notice I have locked myself into only one perspective?

In this sacred time, between the worlds, we have the opportunity to build the palisades for our intentions. Just as in the Dance of Creation we build the palisades to protect the God-seeds we have sown, we are going to use the Medicine Wheel and the gates of the four directions to declare our intentions, that we may remain open to multiple perspectives and multiple modes of being.

# # #

We began by learning The Dance of the Wise & Foolish Seeker led by Lynne Larsen.

WALKING THE ELEMENTS

This exercise, taken from tapes of the work of Puran Bair, Sufi Order of the West, enabled us to walk multiple walks and breathe the breaths of earth, water, fire and air. No music was used.

MEDICINE WHEEL PERSPECTIVES

In this exercise we spoke our manifest intentions for the return to community from the four basic perspectives of the Medicine Wheel. This exercise was adapted from the experience of Mystery School work led by Jean Houston. Upon completion, we processed around the Sacred Lodge mindfully carrying our vision and intentions. Music was "Canon in D" by Pachelbel. We combined our candles to build a pillar of light.

KIVA WORK

As Kivas we worked on our shields, bringing them to completion in preparation for their presentation to community the next morning. During this work we listened to stories and watched videos.

THE DREAMING (CONTEXTS FROM PROCEDURES)

# # #

Tonight we want to sleep the sleep of dreamers. Throughout the ages, in nearly every tradition and geography of the globe, the importance of dreaming is recognized. Dreaming is a time when the mind mirrors what it knows deeply and symbolically to itself, just as the Medicine Wheel mirrors the universe. The opportunity to sleep with the Medicine Wheel is an opportunity to "juice" that knowing. The continuous input of sound and scent, not to mention different feels and sights and tastes, heightens your awareness of all things. There is also a different energy level in the corporate experience of charged dreaming.

As you come this evening, bring your shields and any other appropriate sacred objects. As we close the time of working on our shields, we will have 20 minutes to go to our assigned spaces and collect whatever we might need for the remainder of the night. Those who choose to sleep in their assigned spaces will also go to prepare for the night. We will all return to the Sacred Lodge for the dreaming charge. After the dreaming charge, we will sleep deeply, dream deeply, and awake profoundly rested.

## THE TIME OF RETURN

WEDNESDAY - THE DAY OF COMMUNITY  
July 9, 1986

### CONTEXTUAL PARAGRAPHS FROM THE PROCEDURES:

"Know that you are crossing the threshold of return. Carry your light into the world."

### SHARING OF SHIELDS

In Kivas we shared our shields. The Kiva spoke first of the vision revealed to them by the shield. The shield creator then spoke of their vision. We celebrated the receiving of shields by dancing our Tales of Power, stopping and gifting each other. The music was "Who Pays the Ferryman" by Yannis Markopolus. This exercise was created for the event with images of the Tales of Power borrowed from the experience of Jean Houston's Mystery School.

We danced The Dance of the Wise & Foolish Seeker led by Lynne Larsen.

### MEA MANDALA

This exercise was adapted from the exercise by the same name in Life Force by Jean Houston. In this exercise we became the mandala of our own shield creations, integrating their luminosity, completing ourselves. The music used was "Ecstasy" by Deuter.

### THE CONSOLAMENTUM

This exercise was borrowed from unpublished manuscripts of Jean Houston. In this exercise we channelled life force energies to another in a rite of deep empowerment and blessing. The music used was the song "The Rose", played and sung by Lynne Larsen.

### JOURNAL WRITING

We returned to the journal writing mode not directly used since the Time of Preparation to record our sense of the emerging vision. The music used was "Crystal Meditations" by Don Campbell.

## THE TIME OF RETURN

THURSDAY - THE DAY OF COMMITMENT  
July 10, 1986

### CONTEXTUAL PARAGRAPHS FROM THE PROCEDURES:

We would all have to admit that we are sitting on a cornucopia of levels upon levels, upon levels of our own existence. The exercise we are going to do in a few moments is called "Bridging to the Extended Realms of Being", it is a way to experience all those levels and much, much more. This exercise is borrowed from the work of Jean Houston, and she admits to borrowing part of it from the work of Robert Masters. Several have asked about the sources for our morning exercises. We have been quite eclectic, borrowing from Puran Bair, a Sufi Master who would (and does) disclaim any such titling, and from Brugh Joy's book, Joy's Way. The majority have been taken, however, equally eclectically from Jean Houston's work, including Mind Games written in collaboration with Robert Masters, Life Force and Possible Human. We have also borrowed from the work of her Mystery Schools and from the manuscript of Jean's soon-to-be-published Sacred Psychology. We are deeply indebted to her for making these resources available to us. This deep gratitude extends to include the sharing with us of Lynne Larsen and Cocky Hendriks as very particular, invaluable and precious human resources. We anticipate much more of this energizing collaboration with great delight.

# # #

We began with the Dance of Creation led by Cocky Hendriks.

### REFLECTIONS

In conversation with the whole group, we shared what had been happening and the dreaming of this seeded, coded, loaded time.

### BRIDGING TO THE EXTENDED REALMS OF BEING

This exercise was borrowed from unpublished manuscripts of Jean Houston. The exercise enabled us to create and cross bridges to the extension of being out there and to the great extension of being inside. The music used early in the exercise was "Ecstasy" by Deuter.

Cocky Hendriks led us in The Temple Dance.

### MYTH WRITING

This exercise was created from experiences in Jean Houston's Mystery School. We wrote our personal myth as a Planetary Person.

# # #

### CONTEXTUAL PARAGRAPHS FROM THE PROCEDURES:

You are going to write your personal myth this morning, in spurts of intense creativity. A myth has proportions of grandness, expansiveness, that grow with each telling. The events of the myth may not have been so grand in and of themselves, but it is the weaving together of event upon event, and level upon level, that makes it worth repetition. There are patterns in a myth that may serve all who hear it. We are going to write the Myth of the Planetary Person, the story of the events and non-events of a life that when woven together into one fabric evokes the magic ring of myth.

Of deep significance to the Planetary Vision Quest participants was The Dance of Creation, created by the late Bernard Wosien and adapted and taught us by Cocky Hendriks. Here she shares the movements and their meanings. The music used was "The Round of Moscow".

#### NOTES ON THE DANCE OF CREATION

Facing the circle, raising the right hand to the horizon, drawing energy from the earth. Raising the left hand to the horizon, defining your present life sphere. Turning your right palm to the heavens, receiving the sun and the planets into your house. Turning your left palm to the heavens, welcoming the moon and the stars. Gifted by the above and below, we set off on our journey.

Turn to the right, and starting with your right foot, take three walking steps and bow to the inner circle. Starting with your left foot, take three walking steps and bow to the outer circle. This sequence is repeated.

Seeding the earth with godseed, put your left hand on your waist and make with your right hand a seeding movement, turning a full circle around your axis to the right. With your right hand on your waist, make a seeding movement with your left hand, turning a full circle around your axis to the left. This sequence is repeated.

Building a palisade to protect the young seedlings or godseeds from the powers of destruction, put your hands on the shoulders of your neighbors, crossing your right foot over your left and crossing your right foot behind your left, moving six steps to the left and stamp, stamp, stamp. Crossing your left foot in front of your right foot and crossing your left foot behind your right foot, moving six steps to the right and stamp, stamp, stamp. This sequence is repeated.

Building four gates to enable the powers of growth to enter, take three steps to the center and turn to the right while raising your hands over you head like the arch of a gate, and stamp, stamp, stamp. Take three steps out from the center and turn to the left while raising your hands over your head like the arch of a gate, and stamp, stamp, stamp. This sequence is repeated.

Then showing the world the fruits of our labor, put your hands on your waist and move to the right with your right foot, close with the left foot, move right and heel with your left foot. Move to the left with your left foot, close with the right foot, move left and heel with your right foot. Turn half a circle to the right with your right hand showing the fruits of your labor, and stamp, stamp, stamp. Now you are facing outward. Move to the left with your left foot, close with the right foot, move left and heel with your right foot. Move to the right with your right foot, close with the left foot, move right and heel with your left foot. Turn half a circle to the left with your left hand showing the fruits of your labor, and stamp, stamp, stamp.

Then, the celebration in community. Holding hands, cross your right foot over your left, bending deeply at the knees, move eight steps to the left. Bringing the circle in a little and weaving the basket for harvesting all the fruits of your labors, continue moving to the right crossing the right foot in front of the left. Stretching and reaching out across the left arm of your neighbor to the right, take the left hand of their neighbor to the right. Reaching out and under the right arm of your neighbor to the left, take the right hand of their neighbor to the left. Leaning back and out with your upper torso, flaring the edge of the basket, let your steps gain momentum.

Slowly coming to a stop, bow in honor of creation.

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                              Tales of Power
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- Storm, Hyemeyohsts.    Seven Arrows
- Teachings from the American Earth. Edited by Dennis and Barbara Tedlock.

KEY RESOURCES ON EXERCISES

- Bair, Puran                retreat work transcriptions
- Houston, Jean            Life Force: The Psycho-Historical Recovery of the Self  
                              The Possible Human  
                              Numerous transcriptions and manuscripts
- Joy, Brugh                Joy's Way
- Masters, Robert  
and Jean Houston        Mind Games: The Guide to Inner Space

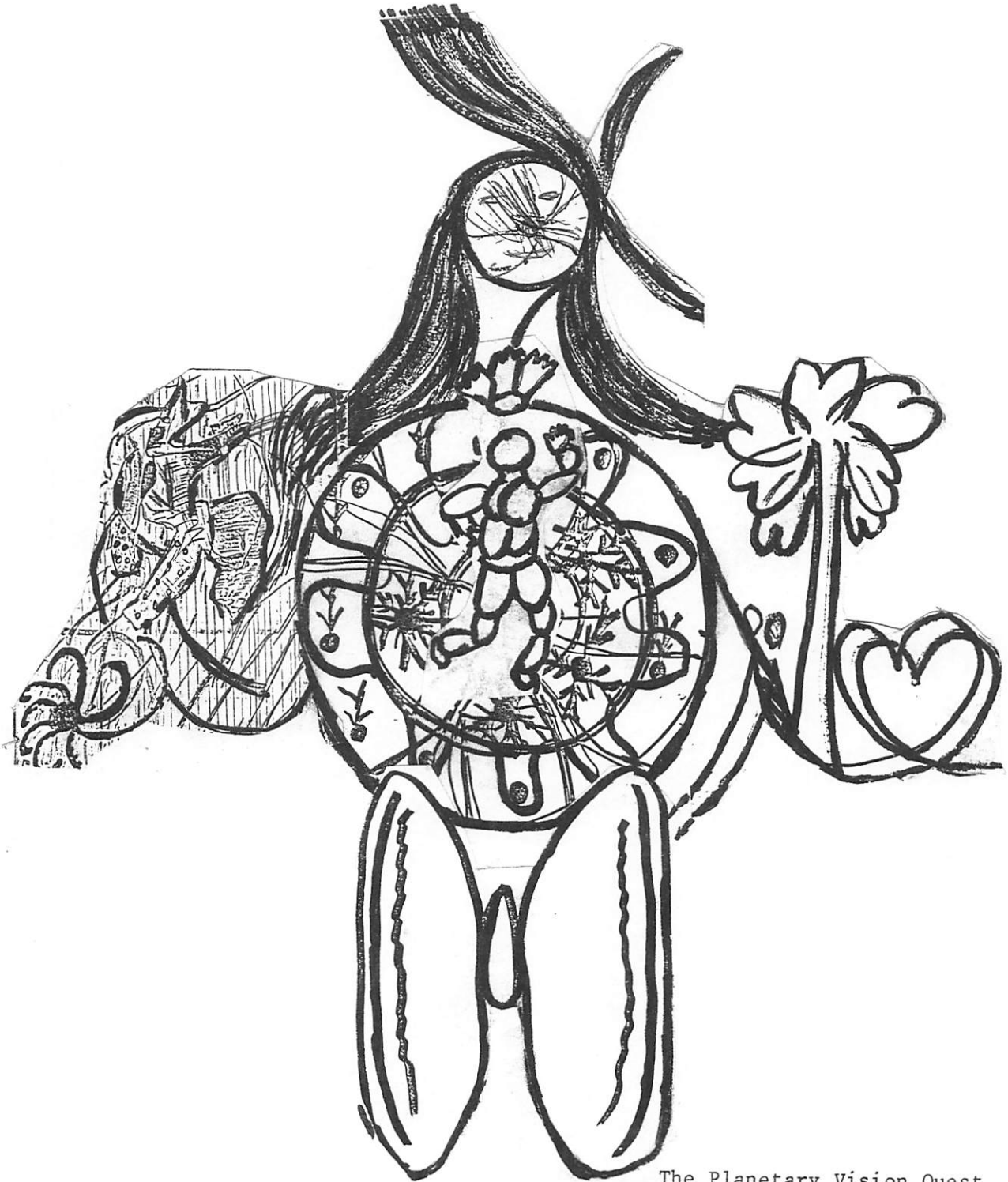
INDIVIDUAL CONTRIBUTIONS with special thanks for wise council and energies generously shared (in alphabetical order)

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Diane Batung	Lynne Larsen
Fritjof Capra	Linda MacRae
Dee Dickinson	Mark Markley
Marilyn Ferguson	Maureen Murdock
Ray Gottlieb	Tom Olson
Cocky Hendriks	Joep Van Arendonk
	Ken Wilber

Of special significance was the continuous dialogue and feedback of the entire staff of The Institute of Cultural Affairs around the globe, and the support of the 1986 Mystery School participants.

THE DOCUMENT  
THE GAMES OF PLANETARY CO-CREATION

Game Pattern, Game Briefs, Game Products



The Planetary Vision Quest  
Chicago  
June 27 - July 13,  
1986

# THE GAMES OF PLANETARY CO-CREATION

## DAILY GAMES PATTERN

CEREMONIAL BEGINNING (15 MIN)-GREAT HALL

in 7 game rooms

ATTUNEMENT (5 MIN)-short focusing exercise

INITIATING GIMMICK-(15 MIN)-A game within the game

GROUP MIND MAPPING-

FIRST MOVEMENT-review game to date, reflect on previous work  
initial brainstorm-scribes summarize each person's  
contribution on cards

SECOND MOVEMENT-at the appropriate moment the second leader (in costume)  
steps in to do the centering exercise-when sufficient data is out and  
several strands have developed. The group listens to the music and has a  
short reflection on what happened to them. This is where you use the  
sensory stimulators(incense etc.)

THIRD MOVEMENT-conversation of integration. What are the deeper patterns,  
insights, revelations, below and deeper than the initial map. Use a second  
color card or marker and continue mapping.

PRESENTATION PLANNING-prepare a non-verbal report for the ceremony and fill out  
the documentation forms.

CLOSING CEREMONY-5 minute non-verbal reports received with high celebration by  
the MAGISTER OF THE GAMES

### SPECIFIC PROCEDURES

1. CEREMONIAL BEGINNING (15 MIN): The total body gathers in the Great Hall for the daily context to focus on the days game. The Magistar Ludi reveals the the days patterns. The Players receive a focus for the day (in the spiral), and where their set of players will go and their topic for the day. The daily focus, topic assignments, and configuration of players are not revealed before this high ceremonial event. This is part of the mystique of the games, it keeps all the players moving through the kaleidoscope in an orderly patterned fashion. The ceremony ends with a grand procession from which the players move to their games.
2. ATTUNEMENT (5 MIN): When the players gather in their spaces the game begins with a brief exercise of attunement of the group to itself and to the deeps. There are a variety of ways in which this can occur (example: with everyone holding hands in a circle, have the participants close their eyes and sense the energy in the group. You will begin to feel a current of energy connecting the group. After a short time, 30-90 seconds, drop your hands, so everyone will know the attunement is complete.)

3. INITIATING GIMMICK (15 MIN): The day's game begins with a "game within the Game." These are intended to help people move through the rational to deeper knowing. The gimmicks are designed to help the group get in touch with its own deeply rooted vision. Each gimmick includes a sensory stimulator like incense or a small snack of lemon slices, avocados dip, and a glass of white wine.
4. MAPPING THE MIND OF THE GROUP: This section begins with an art form presentation and reflective conversation on all the previous work and the work in the given game arena. With the focus question of the day (i.e. the spiral unfolding) at the center of the map the group explores a variety of strands (4-5) that branch off of the central question. This should be a very lively, mind-blowing, exciting, wing-ding conversation. As the group talks, the game facilitators are recording the essence of what people are saying on colored cards which are clustered in accord with the indicative strands which are developing. This is a corporate mind mapping exercise which results in a visual picture of the whole conversation. A variety of ways of approaching the mind mapping will be used in order to keep the exercise fresh from day to day: examples-cards on the wall, cards on the floor with group playing with them in various combinations designing the picture they see, mind mapping with pictures and images/ect. The last day of the games will involve a written pull-together of the total journey of the work on each game topic.
5. GROUP CENTERING (5 MIN): When the initial map seems to be complete, the master player moves the group into a period of silent meditation on the deeper dimensions of the conversation up to this point. The technique is listening to baroque music which helps the brain to deal with great diversity and complexity in the midst of a larger deeper synthesis. This is a time to listen deeply, from the heart, to what the group has said and to the movement and directions. This is a time to find the deep inner, symbols and patterns, and the mystery of the game.
6. DEPTH CONVERSATION OF INTEGRATION: After the centering exercise people say what they now see behind and underneath the discussion they had before the centering exercise. "What has been revealed to you as the heart of our discussion? What are underlying relationships you see between the various strands?" The intent is to push the discussion to new levels of corporate depth and insight. It is from this discussion that the groups presentation will be designed. (The game process to this point is like a "knot hole" conversation--at this point in the conversation the group is not looking through a knot hole they are on the other side of the door.)
7. PRESENTATION PLANNING: The group will shift the patterns and energies of the game by presenting their work in the grand arena. The groups will choose one of the 7 (or other) modes of multiple intelligence learning as the node of their presentation (eg. Kinesthetic-use of body movement, visual-spatial, musical, interpersonal-relational, intra-personal/spiritual-intuition, logical-mathematical patterns, rational-verbal.) We are encouraging the groups to really experiment with depth communication of the emerging vision in each game arena using intelligence modes which are beyond those with which we are most familiar. These are to be serious presentations but fun and with a certain amount of whimsy. Full

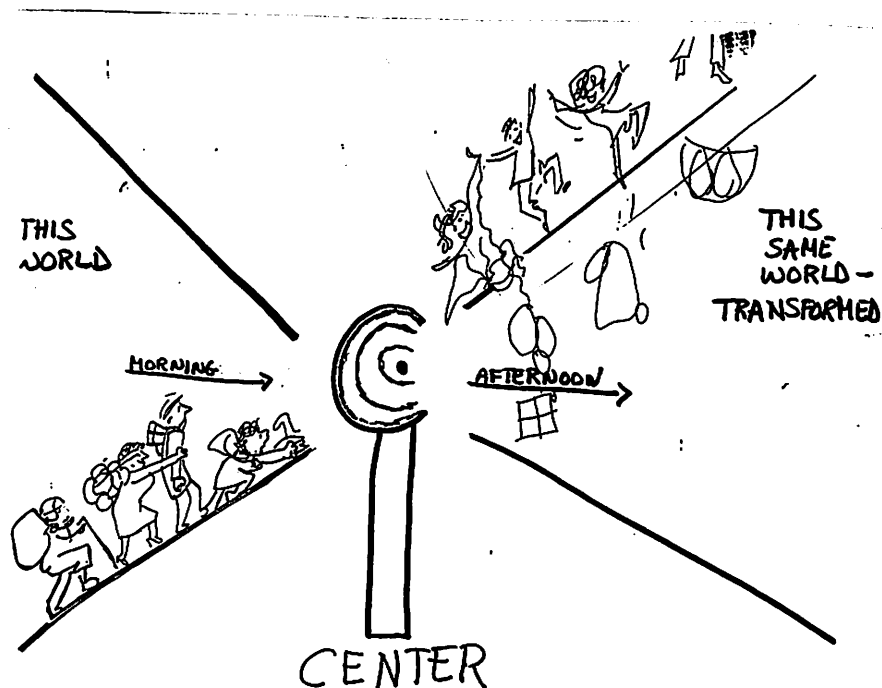
sets of materials and tools are available to each group to facilitate their work on this.

8. CLOSING CEREMONY OF PRESENTATION: (1 HOUR) Each game will present their findings to the whole PVQ in a grand drama of evolutionary co-creation. These presentations will be videotaped each day as well as the written product of the groups discussion produced for use by the next days group and for the overall pull-together of the games of planetary co-creation.
9. STAFFING REQUIREMENTS:  
ONE PROCESS FACILITATOR--keeps the ball rolling and all participating.)  
  
ONE ARCHETYPAL FIGURE in costume--listens to the conversations with the third ear and watches the group with the third eye. Facilitates the spirit dynamics of the game. This person decides when to stop the first conversation and does the centering exercise.  
  
TWO SCRIBE/CARD WRITERS--chosen from the Kivas which gather to play the Game.
10. GAME CONFIGURATION: The primary constant group is the Kiva. Each day each Kiva combines with 1-2 other Kivas to form a sub-game (seven groups-seven issues). Likewise each larger group deals with a different game arena each day, building on all the previous work in the game arena.

# THE GAMES OF PLANETARY CO-CREATION

## Game Plans/ Game Rules

1. Each Kiva deals with a different game arena each day.
2. The gaming groups must build their game on ALL the previous work in the given game arena (beginning with the game area brief each day and moving forward to include all subsequent developments).
3. Gaming groups must work at least 50% of the time in intelligence modes which move beyond the verbal-rational/ logical-mathematical modes (this is in relation to the daily group presentations).
4. Groups must begin with the assigned topic and its evolution to date; however, in the course of the game a topic may turn itself inside out thus ending in a somewhat different place than where it began.
5. The daily focus is the same for each game arena and is decided by the general game spiral.
6. Some of the rules may change from day to day in accord with the game spiral and the general motifs of the Vision Quest itself.
7. It may be necessary in the second week to call into being a special story writing team which will do some pre-brooding on the Game process for Thursday (July 10) and some work on a possible structure for the story which holds the dynamics and structure of classical mythic drama.



## THE GAMES OF PLANETARY CO-CREATION

### ATTUNEMENTS

FINDHORN ATTUNEMENT-The group joins hands and visualizes a flow of energy traveling around the circle. This focuses the group on who and where they are and allows them to "Be Here Now."

HEROES Have the group ponder for a moment who are heroes on their meditative council that have made an outstanding contribution in this arena (you will have to context meditative council).

SING A SONG

BENCH STACKING-Close your eyes and imagine a park bench. Take all the tension of the day, all the cares, anything that is preventing you from being here fully and pile them up one at a time on the bench. Leave them there until after todays game. Don't worry they will still be there and you can come back and pick up the ones you need on your way out this afternoon.

### MUSIC FOR THE CENTERING EXERCISES

Bach-Brandenburg Concertos

Vivaldi- Four Seasons and Concerti

Pacabell's Cannon- you can have people sing the alleluia mantra silently or out loud (but softly)

Fugues-esspecial good for the bead game-Fugue litteraly translated means fight  
two opposing themes are woven together into a beautiful whole yet they still retain their thematic integrity.

Baroque music is composed on an iron tight structure. Upon this structure the composer places ornamentation. The structure musically is rather simple the possibility of ornamentation infinite. This is how Hesse writes most of his novels, parts of the Glass Bead Game are in Sonata Form.

## BRIEFS ON THE GAME TOPICS

### PLANETARY POLITIQUE

#### Toward a New Organizational Dynamic: Synergistic Catalysis

The purpose of this game is to develop new screens of personal and community interaction based on the new understanding of a Gaia Politique.

Game themes could include such things as:

- the sacredness of all life that harvests the uniqueness of all things.
- non-confrontational approach to problem-solving
- participatory decision making moving beyond consensus to an ecological consciousness base.
- seeing Gaia Politique as living systems whose structures are a manifestation of underlying processes continually in self renewal.
- networks as lateral communication globally and as a major dynamic of social change.
- organizational styles that accommodates and encourages innovation and creativity at every level.
- leadership that sees itself in a servant role; so all feel they have complete control over their destiny, and and yet serve the whole.
- the edge role of intentional communities in social care and change.

### PLANETARY HUMAN

#### Toward a New Discernment of the Human Factor: Transformational Methods

The purpose of this game is to articulate a depth understanding of the new planetary human being and investigate and fleshout screens and models of both the internal and external journeys required.

Game themes could include such things as;

- pulling together a simplified practical screen of the journey of consciousness.
- fleshing out the requirements for human development and fulfillment under each of these levels.
- the relation of human beings as energy systems to non-physical entities.
- laying out the processes and technologies necessary for moving from one level of consciousness to the next.
- pressure points and/or critical methods of human transformation.
- pictures of the new human being as a planetary citizen.
- discerning values called for by energizing planetary culture.
- movements today that are attempting to actuate these values.
- traditional screens and maps of consciousness journey, e.g. ox-herding picture, chakras, sufi stages of initiation, classical hero's journey, etc.

## Game Briefs

### PLANETARY MAN AND WOMAN

#### Toward Transformed Relationships of Co-creation; Societal Roles and Images

The purpose of this game is to develop the role patterns and energy paths of human partnerships based on the understanding of what is necessary for male/female personal growth.

Games themes may include:

- identifying the power forces that are being called the rise of the feminine.
- articulating the quiet male crisis; where is it being objectified, how is it being responded to.
- exploring what traditional patterns of dependency are being overcome with the emerging new selfhood.
- constructing the patterns of energizing relationships that sustain the long term male/female partnership. designing humanizing forms of the homosexual alternative.
- building the bonds of synergistic parent-child relationships.
- discerning the ontological roles of men, women, and family and how these have been played out by the various periods of history.

### PLANETARY EDUCATION

#### Toward Creating the 21st Century Education System: Structures and Training

The purpose of this game is to design the new pathways of the education journey that would transform the education structures.

Game themes could include;

- expanding the images of how one attains knowledge.
- exploring the steps of left brain rational development.
- sensing the present gap in right brain intuitive growth.
- creating ways to symbolize the benchmarks of the journey.
- re-focusing the role of parents, guardians, and single parents.
- re-imaging the patterns of sustaining quality teachers.
- creating the forms of education in a life-long journey.
- intensifying the East-West dialogue toward a global curriculum.
- articulating and developing screens for multi-modal intelligence approach to education and training.

## Game Briefs

### PLANETARY TRANSFORMATION

#### Toward New Models of Development: Ethics of Planetization.

The purpose of this game is to work toward developing models that empower and enable all cultures, traditions and levels of society to participate in their own and planetary evolutionary process.

Game themes could include the following;

- how the new development will be tied to the rising understanding of what it means to be a human being from the multi-culture perspective.
- a new understanding of development related to images of a planetary society and Gaia Politique.
- role of community development in relation to other facets of development.
- enabling all levels of society to participate in creating new models of development.
- releasing foundational energy in cultures so they can participate in their own and planetary development.
- approaches to the grassroots and socially dispossessed that insure participation holistic social transformation.
- empowering and accelerating the individual and social journeys of transformation.
- use of networks for collaborative efforts toward the end of effective planetary development.
- the critical edge form of development that will be the pressure point in future planetary development.

### PLANETARY SPIRITUALITY

#### Toward a New Planetary Religious Mode: Ecology Of Cultures

The purpose of this game is to see how at the bottom of the human spirit all traditions in their esoteric forms are grounded in the same base, investigate the richness of the expressions of their tradition in historical form and today see, understand and devise ways those forms can contribute to building a new planetary spirituality.

Game themes could include the following;

- an understanding of the esoteric base found in all the great religions and spirit traditions.
- harvesting the genius of the primordial images of humanness of great cultures and traditions.
- devising avenues for the depth recovery and empowerment of those images within their lives and, within the living dialogue with planetary culture.
- an understanding of the great archetypal forms and mythologies available in these religion, cultures and traditions.
- a new ecology of religions, cultures and traditions in light of the consciousness revolution and the interaction of the societies of our times.
- devising myths, rites and symbols that address the spirit deeps of the planetary citizen and honors the patterns of connectedness within the local tradition.
- the relationship of the consciousness process to world development.

Game Briefs

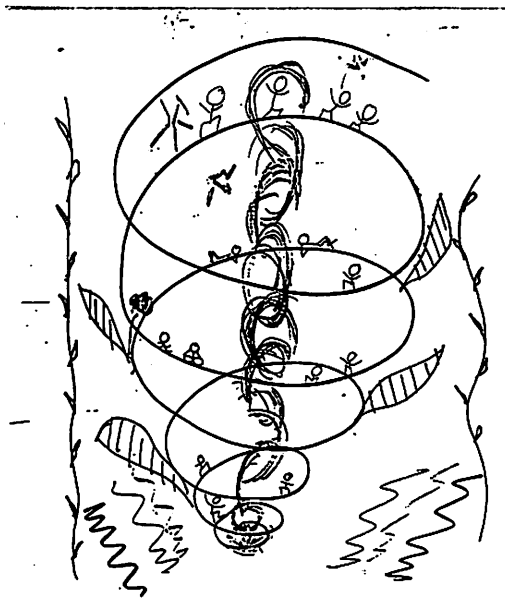
PLANETARY ECONOMICS  
Toward a New Economic System: Economics of Ecology

The purpose of this game is to work toward building screens that could illuminate how the Gaia ecological and other related images are providing new values, understandings and emerging models for a new economic system.

Game themes could include:

- emerging counter-economics based on decentralized cooperative and ecologically harmonious lifestyles.
- shifts in consumerism to other lifestyles, as voluntary and spontaneous simplicity.
- how ecological vision and feminist spirituality joined to foster new values in the economic realm.
- how an ecological perspective revises economic concepts and reorders values.
- relationship of ecological balance to the exploitation of developing nations.
- effect of new economics upon the redefinition of work and unemployment.
- effect of ecological understanding of economics on hard, "macho" technology such as nuclear weapons, and technological determinism in our social organization, value systems and lifestyles.
- bio-regional development schemes and patterns.
- world peace as an ecological concern.

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THE PLANETARY VISION QUEST

THE GAMES OF PLANETARY CO-CREATION

Planetary Economics  
Planetary Politique  
The Planetary Human  
The Planetary Man and Woman  
Planetary Education  
Planetary Transformation  
Planetary Spirituality

THE PRODUCTS

1. THE VISION STATEMENT

2. THE MYTH

July 10, 1986  
Chicago

PLANETARY ECONOMICS  
The Vision

Introduction. It is now time in the human journey for a complete reimagining of the process of economics, for a deep ecological concern for the consequences of means and ends in production and consumption of goods and services. This concern must be translated into a New Economics for the New Human. Paramount in this new economics is the ecological use of resources, equitable patterns of distribution, the use of technology and patterns of consumption that are non-polluting, the building of humane, self-sustained local communities, and the awareness of global economic interdependence. A reconsideration of economic values might include a redefinition of work, a democratization of the economy, and an educational system that stresses new economic values and individual responsibility.

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Ecologically Oriented Resource Use. Although our vision of the New Economics includes a balanced use of renewable and non-renewable resources to sustain our earth mother, we recognize that she is being raped by the production and consumption patterns of a greedy humanity. However, there are glimmerings on the horizon of a new awareness that our high calling is to be stewards of the planet. Vitally important to this is that population control, successful in some areas, must be pursued with greater intensity. Development of new sources of renewable energy should be encouraged and developed. Technologies in place, such as solar energy, should be used more universally. Most important for humane use of resources is the necessity to stop the arms race, to stop plunging the fruits of our labor into silos that will either rot in the earth or, worse, shatter it to pieces. The phenomenal and ever increasing resources used to perpetuate the arms race could be used to sustain and nourish our planet and its resources.

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Locally Based Self-Sufficiency. To bring about our vision of a new economic order, individuals, local organizations, and communities must take more responsibility. Instead of the centralization of economic power, we envision a great local community self-reliance. There will be more employee ownership of companies and an increase in small entrepreneurs in the information and service industries. There will be more local production for local needs and more cooperative movements. All of this will result in decentralized decision-making and more local control of economic development.

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A Globally Interdependent Economic System. Our vision is one of international economic cooperation fostered by an awareness of global interdependence. This awareness is imperative in order to bring about the satisfaction of human needs across the globe; its lack has been at the root of many current problems such as maldistribution of resources, hunger, poverty, environmental damage, resource depletion, trade imbalances, and the diversion of resources into arms buildup. In recognition of global interdependence, we propose more cooperative measures to bring about the satisfaction of human needs across the globe, such as: global information services, regional trades cooperatives, and intra-global networking of groups concerned with ecological issues.

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