



Creatrix Studio's Q & A with

Celeste Allegreia Adams — Author of Keepers of the Dream

1. WHY DID YOU WRITE KEEPERS OF THE DREAM?

One purpose of *Keepers of the Dream* was to create a feminine metaphor for the sacred life energies that live in all things. All religions have their own set of metaphors, but as Joseph Campbell points out, trouble arises when people get stuck in the metaphors and interpret them as fact. Imbalances have occurred in Western civilization for thousands of years because the dominant metaphor has been the trinity of Father, Son, and Holy Ghost.

In the feminine trinity depicted in *Keepers of the Dream*, Eartha Mae is the self-proclaimed incarnation of the Great Mother, and Evangeline is the divine daughter. Their story is book-ended, in the beginning, by Betina's references to the ancient Great Mother spirit (whose archaeological remains are the focus of her studies), and at the end in her daughter, the young earth spirit, (who emerges as the voice of the mystery text announcing the possibility of a New World of pristine beauty).

2. HOW CAN WE TRANSFORM INTO A CREATRIX, LIKE YOUR CHARACTER EARTHA MAE?

We become a Creatrix when we lose interest in living as a victim of circumstance and decide to live in a world of our own creation. As a Creatrix, we recognize that we can choose how we respond to any

situation. By creatively finding opportunities in all situations, events do not shape our life—we shape the event. Our life is more than a reaction—it is an act of creation. Those who choose to see themselves as creators of their world, move into a place of enormous personal power. A Creatrix enjoys taking responsibility for everything in their life and feels compelled to shift the things that aren't working in the world.

Eartha Mae's journey down the Mississippi is about her transformation into a Creatrix. When we first meet her, she is in a depression and sleeps for days on end, waking only to eat. The wind carries Evangeline's voice to Eartha Mae, bringing with it an idealized image of her mother. This dream helps Eartha Mae transform from a victim of her husband's brutality, to a Creatrix of all things. Like most people, there are times when she believes in her highest self and her greatest potential and other times when she doubts that she is capable of anything extraordinary. She is stunned when she realizes how seriously her misery impacts the world and slowly recognizes the power of her intention.

We all have this same power to affect the world. The idea that the flapping of the wings of a butterfly could alter local wind patterns, so that they would affect the formation of tornadoes, came from Lorenz's work on chaos theory. This concept is a reminder that our influence

and power is greater than anything we imagine.

3. THE TWO MINOR CHARACTERS, MALCOLM AND PETER, HAVE VERY DIFFERENT PERSPECTIVES ON THE EARTH CHANGES. WHY ARE THESE SHIFTS HAPPENING AND WHAT IS YOUR PERSPECTIVE ON THE IDEA OF EARTH CYCLES?

Both Malcolm and Peter are knowledgeable about calendric systems, though they respond very differently to the shifts taking place. Malcolm hides out in an underground shelter to survive the apocalyptic cataclysms. Peter, on the other hand, sees it as a galactic New Year and is excited about the changes that will occur.

The shift in cycles is popularly described as an end of the Piscean Age and the beginning of the Aquarian Age. The Piscean Age began at the time of Christ and is symbolized by two fish swimming in opposite directions, a time when polarities of perception dominate. Now we are at the beginning of a new 2,000-year period, the Aquarian Age—it is described by some as a time when there will be a balance between male and female energies and by others as a time when feminine energy will reign. According to the Hindu tradition, quite a number of cycles are coming to an end. The 438,000-year cycle known as the Kali Yuga, the 1.8 million-year Satya Yuga, the 4.4 million-year cycle the Maha Yuga, and the 4.4 billion-year cycle called the Kalpa are all ending at once.

Change is the only constant in the universe, since the pulse of life moves through everything in cycles. Women have body cycles (menstrual, menopause), caterpillars become

butterflies, tadpoles become frogs, the moon cycles around the earth giving us day and night, the earth cycles around the sun giving us the seasons, our solar system cycles within our galaxy. We can choose how we want to respond to the changes that naturally occur in our bodies, on the planet, and in the universe as we experience these cycles of life. By choosing faith and trust over fear, in response to earth changes—and even to the current threat of terrorism, and the potential of war—we move into a position of our greatest personal power.

4. YOU DESCRIBE *KEEPERS OF THE DREAM* AS A MYTH FOR A NEW AGE. WHAT OLD MYTHS DO WE NEED TO RELEASE?

Demythologizing old millennium concepts that are no longer constructive to individuals and society is essential for maintaining personal and environmental health. These are just a few of the myths we need to release:

- We need to move beyond the Genesis myth that man was given dominion over all things, since humans are not the pinnacle, or crown of creation, but are one of the jewels in the crown. We also have to let go of the myth that the earth provides an infinite wealth of resources. We cannot afford to continue to lose more than a hundred species of life every twenty-four hours, or hundreds of thousands of acres of rainforest every day.
- We have moved beyond the misogynist time of the early church fathers, when it was believed that women did not have souls, but we still need to release all traces of the myth of original sin. The myth that it was a woman who tempted man to eat from the tree of knowledge, causing the

wrath of the creator and the oppression of women continues to have a devastating effect in many societies.

- We need to move beyond myths of cultural and racial superiority, since all cultures and races have a significant piece of the puzzle in terms of understanding the meaning of human existence and our purpose in the universe. Our planet, and all the people on it, will evolve into a higher state as technologically advanced cultures open to the wisdom held by its indigenous people.

- As the wisdom of physics and spirituality converge, we are also moving away from the limiting myth of space and time. String theorists have discovered that there are traversable wormholes that connect dimensions and link physical and temporal time. Shamans from all different cultures have known this and have been moving effortlessly through these portals or stargates for millennia. Perhaps these break-throughs in physics will inspire release from enslavement to the Gregorian calendric system. By moving beyond the artificial categorizations of time that keeps us disconnected and out of balance with natural earth cycles, people in technological cultures can begin to reconnect to the earth. The health of this planet will be restored through gratitude and respect for all that the earth provides.

5. WHAT NEW KINDS OF MYTHS DO WE NEED FOR THE NEW MILLENNIUM?

We need more myths and stories about healing and nurturing and less stories about aggression, destruction, and warrior power that dominates our national mythology and Hollywood films. By creating new myths for the

earth, and reviving and reinterpreting old earth-centered myths, we can take a stand for nature and our environment. The role of the artist is crucial in helping people to become more aware of the transcendent beauty of the earth and of all creatures on it. This new mythology needs to be created in all forms, including television, novels, short stories, poetry, and paintings and in the feature films that Hollywood sends to countries all over the world.

6. WHERE DID YOUR IDEAS AND IMAGES FOR THIS MYSTICAL TALE COME FROM?

One source of inspiration for this book came from reading the works of the classical archaeologist Marija Gimbutas who demonstrated that cultures that worshipped the Great Mother lived in peace.

Images in the story came from travelling around the world, exploring archaeological sites and ancient and modern mythic traditions and ritual — the archaeologist, Betina Sharp, visits many of the sites I explored. The idea for the character, Eartha Mae, came from spending time in sites devoted to the Great Mother. The region of Cappadocia, north of Ankara in Turkey, also made a deep impression on me. There were homes carved out of conical structures made of stone, and underground cities carved out of limestone, that were once inhabited by Christian refugees. Visiting these underground tunnels inspired images of the tunnels that led to the central fire in the earth, (the earth's womb), where Betina joins Marletta in a ritual, during her dreamtime explorations.

At one point in my life, I moved to New Orleans to write about Voodoo, but my interest shifted to a group of teenage

street musicians in the French Quarter. A girl who wore lavender and sang on the street corner caught my attention—she became the character Evangeline.

7. YOU TALK ABOUT WORSHIP OF THE GREAT MOTHER IN PREHISTORIC TIMES AND ALSO ALLUDE TO MARLETTA AND FOGARTH'S HERETICAL WORSHIP OF THE FEMININE IN MEDIEVAL TIMES. WHAT IS THE CONNECTION BETWEEN THE TWO AND WHAT EFFECT WILL THE EMERGENCE OF THE DIVINE FEMININE HAVE ON SOCIETY IN THE NEW MILLENNIUM?

Western Civilization once had an earth-based spirituality where society was built on partnership rather than domination. These matriarchal societies worshipped the Great Mother in the Mediterranean region before patriarchal systems took over. The pervasive power of the feminine did not completely end when Christianity and the trinity of Father, Son and Holy Spirit were embraced. The feminine aspect of divinity still continued to be worshipped in the form of the Virgin Mary, though the myth of Immaculate Conception made her into a chaste vessel and stripped her of her former power as Creatrix and fertility goddess.

Recent scholarship suggests that heretical groups like the Freemasons, the Cathars, the Knights Templar and the Priory of Sion secretly embraced the feminine, in the form of Mary Magdalene. The black Madonna was worshipped along with Mary Magdalene, in places that might once have been pagan centers. Scholars such as Lynn Picknett and Clive Prince, in *The Templar Revelation*, suggest that the black Madonna may have been Mary Magdalene. Worship of the power of the feminine and of sexuality as a pathway

to God went underground during the 2,000 years of Christianity.

Now we have entered a new millennium and can no longer allow religion and its dogma to be the root cause of violence in so many regions around the world. A contributing cause of the war in Bosnia-Herzegovina, (mentioned in the first chapter), was the conflict among three religious groups: Muslim, Roman Catholics, and Serbian Orthodox. Americans experienced the aggression of Al Quada on 9/11, in its efforts to promote a worldwide war between Muslims and non-Muslims. Religious differences have caused conflict in places like India, Indonesia, Middle East, Northern Ireland, Pakistan, South Africa, Tibet, and many other countries around the world. The re-emergence of the feminine aspect of divinity in this new millennium should shift cultural values away from war and aggression, to peace tolerance, and sharing.

8. WILL FEMININE ENERGIES DOMINATE IN THE NEW MILLENNIUM OR WILL WE MOVE INTO A BALANCE BETWEEN THE MASCULINE AND FEMININE?

I think there is a continual evolution between cycles of masculine domination, periods of balance, and cycles of feminine domination, since change is the nature of being alive. At the present time, we are experiencing feminine emergence which will lead to a period where there will be a dominance of feminine energy. I've enjoyed hearing my friend, Choctaw Shaman Many Knives, speak of these shifting energies as a beautiful dance, between the sky father and the earth mother, with each one allowing the other to take the lead at different times, and each one caring for the needs of the other. I like the term

'dance' since it implies that there is no judgement placed on the cycle we have left and the new one we are entering. (Note: In American Indian culture, the feminine was always honored. I was intrigued by several scholarly studies on the impact American Indians had in shifting the European settler's attitude towards women in the Americas. The Iroquois culture, for instance, even influenced early feminists in upstate NY.)

The current language used to describe feminine emergence is sometimes confusing because our perception of it is shifting and evolving as we struggle to understand the nature and possibilities of the true archetypal feminine. This is unexplored territory, since it is something we did not experience in its fullness during the millennia of patriarchal dominance.

The dichotomy between feminine and masculine energies has commonly been reduced to pairs of yin/yang opposites like: intuition vs. logic; heart vs. mind; and partnering vs. dominating. This is a 'Piscean Age language,' which sees things in opposite. As we develop an 'Aquarian language,' our way of categorization may change so that it may seem overly simplistic, too black and white, to classify partnership and heart as feminine qualities, and logic and domination as masculine. A new language may emerge as man and woman become whole and balanced within themselves, holding both masculine and feminine qualities.

9. HOW DID YOU FIND THE VOICE OF THE ANCIENT MYSTERY TEXT?

Discovering the voice of the ancient text was one of the most electric, emotional, and mystical experiences of my life. Chills ran up and down my body like a

current, while tears streamed down my face. I was blinded by the radiance of this young earth spirit and realized that it had to be the voice of the ancient mystery text as well as one of the final voices in my novel. I started typing and there was magic all around me—sparkling light and singing. I believe that above all else, this will be the voice of the future—the voice that brings the renewal of wonder, mystery and celebration of life. I look forward to the luxury and blessing of accessing and sharing the exquisite fullness of this voice in my next book. *Et inhoresco et inardesco.*

10. DO YOU FEEL A PARTICULAR RESONANCE TO ANY OF THE CHARACTERS?

I've enjoyed being all of the characters and exploring aspects of myself that exist but are not necessarily developed or dominant in my personality or nature. I learn from all of them. I loved going through the process of solving the pain of abandonment that haunts the tribe of lost children in the ruins of Bosnia and the street kids in New Orleans, by creating families of friends and discovering true life directions. I feel infinite tenderness for Zoran, Vesna, Samir, Salome, Tex, Raider, Christian and Evangeline in their struggles to create a life for themselves, in a world that has forgotten them. It was interesting to explore Malcolm's frustration and rage as he madly grasps for answers and insists on spreading his fear by preaching the little he knows. He often lives underground, in a kind of oversized box or coffin (without tunnels to the central fire), out of his inability to trust in the *Mysterium Tremendum*. Peter, on the other hand, has no attachment to knowing, and in his lightness of being effortlessly connects to greater truths. Andrew's journey to self-discovery

takes a unique path, since he is at an impasse and needs to be cracked open and liberated from a self-imposed box that prevents him from connecting to his potential in love, and perhaps in his pursuit of knowledge—the children bring this gift of truth, on Twelfth Night. I loved living in Betina's whirling mind, like a kaleidoscope, that always shifts directions and is ready to run off on tangents of association. She's a bridge between the academic world that is grounded in proof, and new-age thought that embraces inner knowing above external verification. I enjoyed the experience of watching her move from theory to practice. Virgil and Oakie reminded me of the blessings and mishaps of serving, since Eartha Mae is a powerful leader, yet unpredictable and often moody. Eartha Mae, as she moves from victimhood to Creatrix, awakens in me an understanding of what it could mean to own everything in my world, as an act of my creation. She teaches me a powerful pathway of possibility.

11. WHAT IS YOUR SPIRITUAL BACKGROUND AND ORIENTATION?

As a child I attended Unitarian services where we honored the wisdom found in all religions and appreciated the many different pathways to the Great Mystery that is in all things. As a teenager, my focus and passion was on tuning myself to the celestial Music of the Spheres—my artwork and short animated film was a daily meditation on this theme. During my teenage years, I read everything from Gurdjieff, to Carlos Casteneda, to writings on Pythagoras, and then began exploring ritual and spirituality in cultures all around the world. I camped out with the Bedouins, Berbers and Tuaregs, explored ancient ruins around the world, and participated in shaman gatherings and modern day rituals like Burning Man. My faith is deeply personal and has no name. I feel an electric connection that alerts me to profound truths—these moments tell me everything I need to know and guide me on my path. You could say that sometimes I'm an ecstatic, often I'm a Creatrix—when I write and create my world—but always I'm a Celebrant in that I live the dance and song that celebrates the *Mysterium Tremendum*.

Celeste Allegrea Adams traveled around the world, exploring ancient and modern mythic traditions and ritual. She is the recipient of screenwriting awards, writes documentary narration, is a prolific writer on metaphysical subjects, and leads workshops and retreats. She started *Keepers of the Dream* in New Orleans, wrote parts of it at the Djerassi Artist's Residency, and completed it in Southern California.

To order copies of *Keepers of the Dream* send \$23.00 to: Creatrix Studio, PO Box 3775, Santa Monica, CA 90408-3775 USA (Additional copies are \$20.00) • call tel: (310) 829-6407.

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