

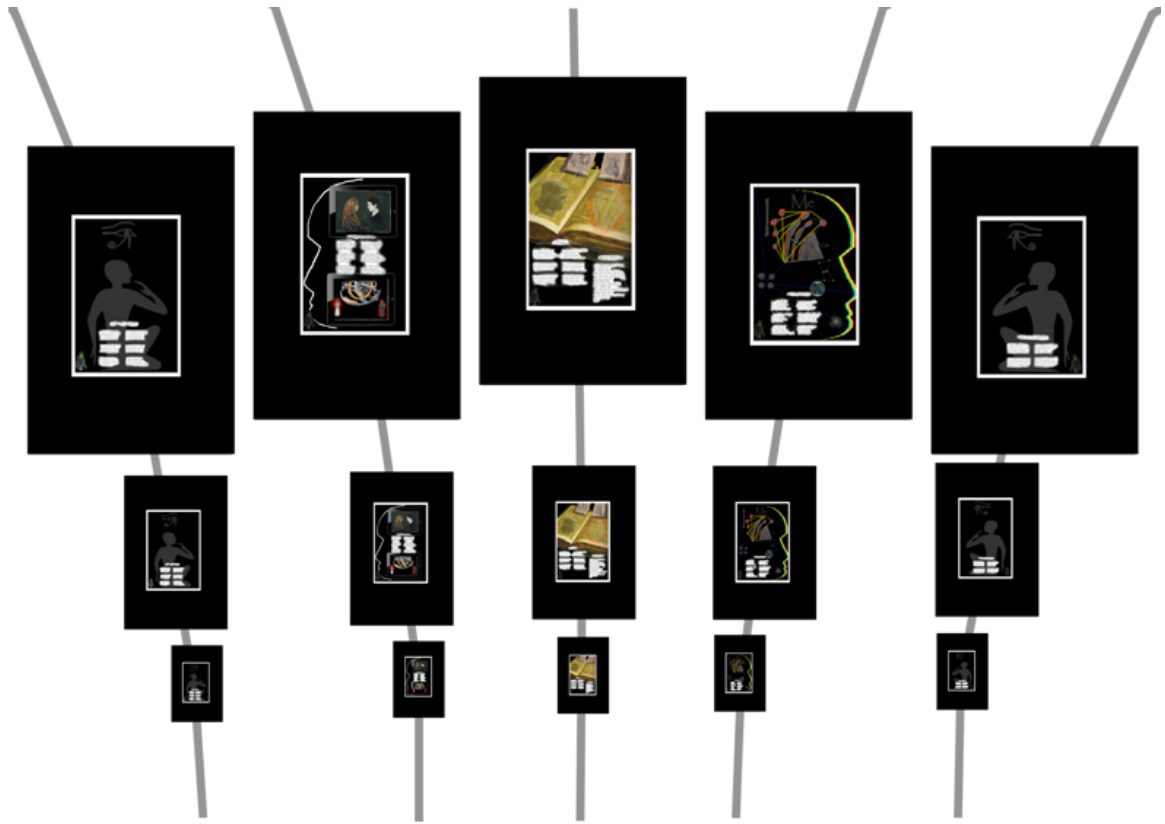
*Dreams of a Dream*ⁱ



ii

By ***Edmond Dantes***ⁱⁱⁱ
V4.01c^{iv}

Dreams of a Dream



All through the darkness, every thing^v, is linked together^{vi}



Dreams of a Dream

Prologue^{vii}

Every single human who ever lived, heard it that night; the whole world heard it, that voice, that feeling, that utter totally known thing – came out of the darkness, and then stopped.....^{viii}

...there was a time when.....

, ...well, you.....

...you know, ...of course you know,

...how else could it be?

...the future was already written then,...

...but now....., ...we, ...I mean me, ...no!

, I mean us, ...well, ...some of us,

...possibly.....

...when I look in my mind, to tell you what's there, it seems so full,fool?

.....foolish?fuelish.....?

...no, I must concentrate, and not perish;

after all, that's why you concentrate

things.....isn't it?

.....so, so many questions.....

...and every single question..... has.....

.....too manyanswers.....^{ix}

Dreams of a Dream

Introduction.

Can you remember? Can you see it in your hidden mind, in old memories? Quietly recall that you were chosen; chosen in Eternity to exist. Chosen to enter these Dreams of a Dream right now^x –

- with me, a person born in poverty who enjoyed treats like raking in the local dump, who unexpectedly became uneducated^{xi} enough to have an understanding of my own finiteness, mortality and ignorance, who has had a very adventurous life; and now, we are here, as I sing through the darkness.

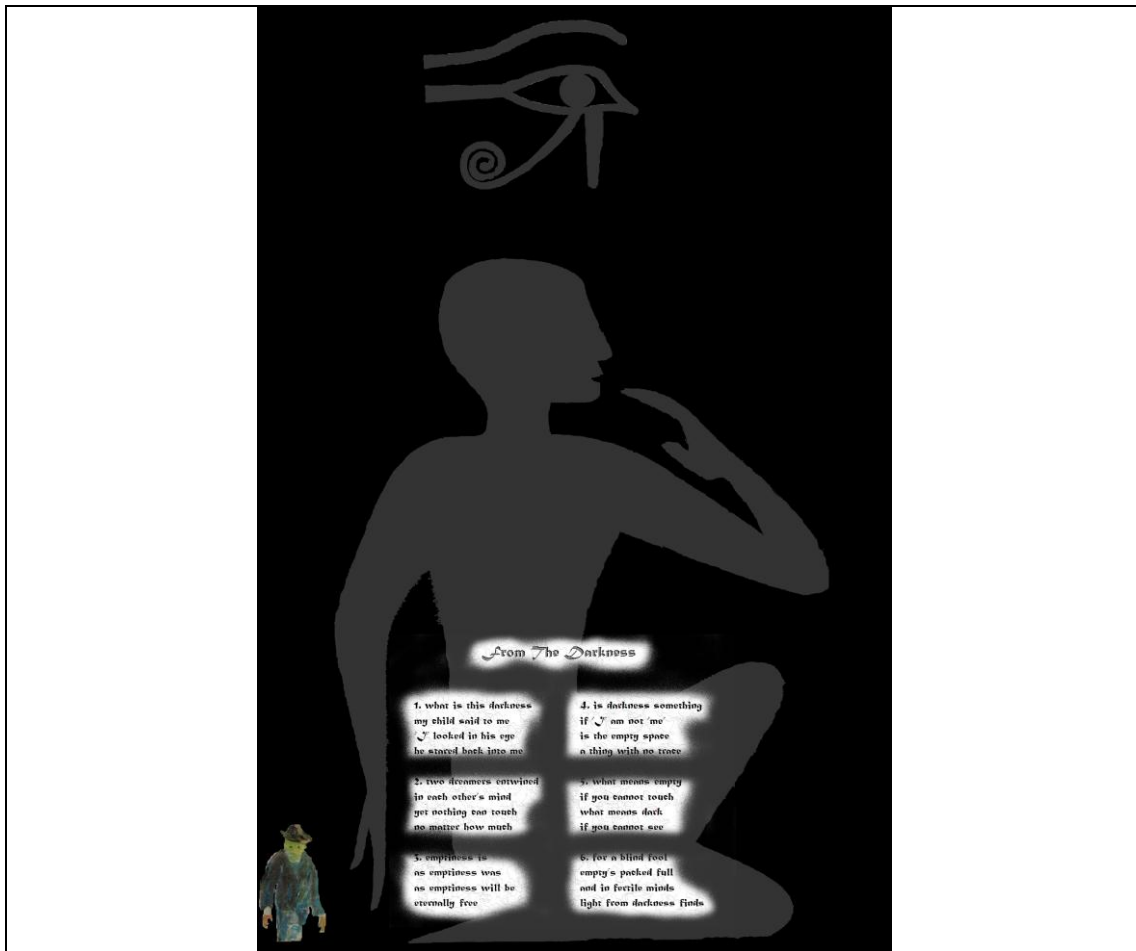
Edmond Dantes^{xii} was cruelly and unjustly incarcerated in the Chateau d'if in France. Just as with Edmond Dantes, I am now also something tortured and hidden for a cruel unjust reason, here in the darkness of incarceration. A father, brother, friend, poet, author and artist you may never know to touch; but we can dance together, through these pictures and words. This new experience of incarceration^{xiii} is very similar to being on Jumbo jets, you can't get off when you want to, and you know it will land eventually at someone's command; a person who is not you. The other passengers I never chose, and they cover a wide range of human personalities and experiences. As a people watcher, it is fascinating. Some of these passengers are very interesting, and some of us have become friends, more than acquaintances. There is camaraderie in the group, like the kind you see in war films. There are other people, who you stay well away from, but these people can be found in the outside world as well. Anyway, prison is better than a Jumbo jet when you don't live in a wing full of jobs (young offenders) who love noise; nasty badgering, cannot be trusted, are rude and aggressive, insecure exhibitionists and you constantly fear their volatility^{xiv}.

In context, nothing troubles me more than my children being forced to live in abuse^{xv}.

Being incarcerated on remand (for writing on Facebook about my children being abused) in late February 2014 with an expectation of not being on trial until December 2014^{xvi}, I was pleased to be able to carry out some of my normal behaviour^{xvii} in reading, writing, poetry and art. I found out about the Koestler^{xviii} competition in mid-May and decided to create something cathartic^{xix} for the exhibition. Due to the limitations^{xx} of getting access to art materials (most of the time is spent away from access to artwork and computers), I was only going to have around 40 hours^{xxi} in total to make the submissions. As such, most sketching and poetry writing was done at night and weekends while locked up in the cell. Originally, this was artwork using paint. The black on black was done with a mat black background, and a transparent PVA for the figures. This gave a picture where the figures were invisible until you approached the painting – they came out of the background. However, due to the severe limitations imposed on the prisoner artist, the artworks then all had to be completed using a computer instead of with paint. A further restriction was the computers available had very limited power. The artist felt the painted version would have been better; however, he is pleased with the computer versions. The large artwork was submitted along with V1 of the written – booklet - material. All of the endnotes and revisions have been made in the two weeks after the V1 submission, and the artist/author/poet requests that this later version be accepted for the Koestler in place of the previous booklet. The prisoner has had to wait through bank holidays, staff availability, printer availability to get this latest version V4 submitted. This 'poetauthorartist' is grateful to the staff at HMP Altcourse for their assistance and understanding of allowing a distressed father and artist to create this story of 'Dreams of a Dream'.

Now, let's dance together in this dream; and take the correct actions to rescue Andromeda, Odysseus and hundreds of thousands of other children – from their national socialist eugenics nightmares – Take action, here and now in England....



Dreams of a Dream



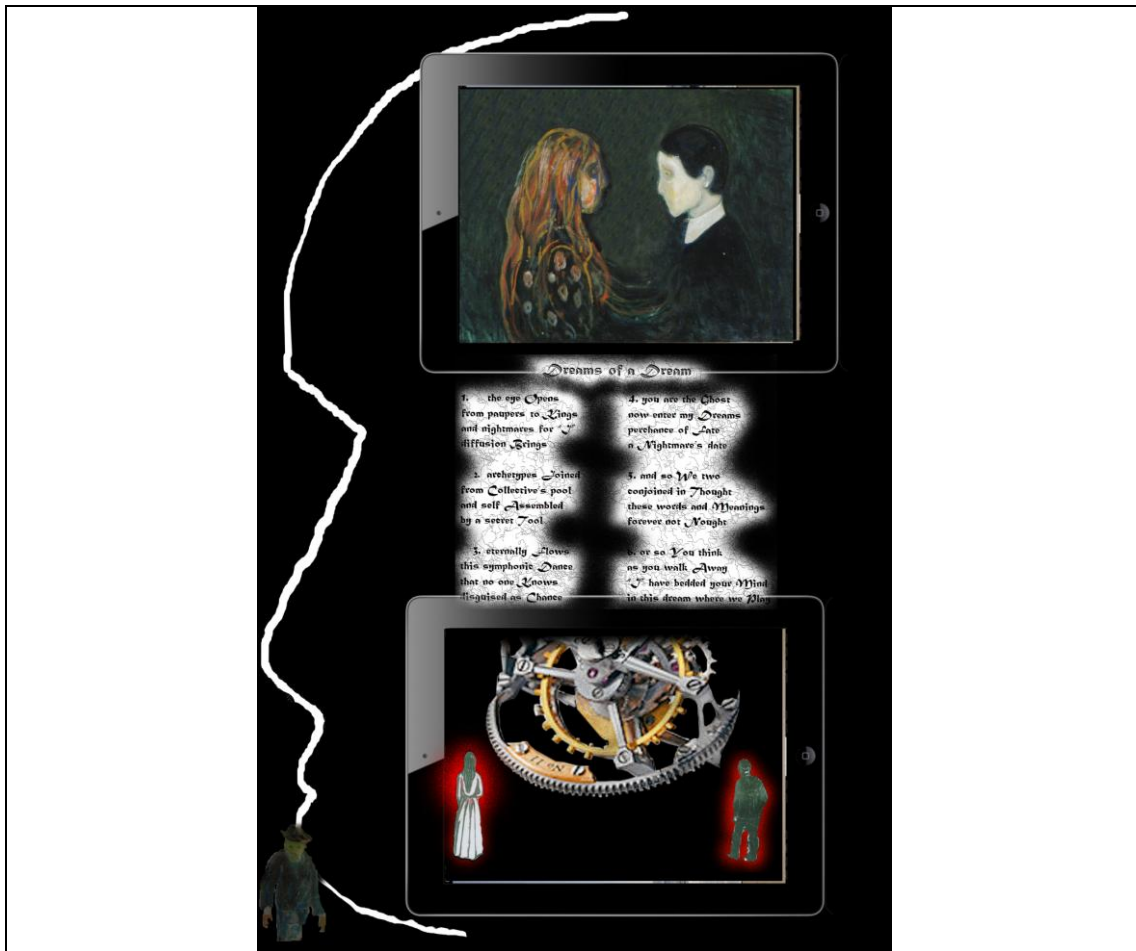
Artpoem 1 –

From The Darkness^{xxix}

14th April 2014 in prison for trying to protect my children from abusers

<p>1. what is this darkness my child said to me 'I' looked in his eyes as he stared into me</p>	<p>4. is darkness something if 'I' am not me is this empty space a thing with no trace</p>
<p>2. we two dreamers entwined in each other's mind desperate to touch but never as such</p>	<p>5. what means empty if you cannot touch what means dark if you cannot see</p>
<p>3. this emptiness is as emptiness was as emptiness will be eternally free</p>	<p>6. for a blind fool empty's not full and in fertile minds light from darkness finds</p>
<p> Back PDF only</p>	<p> PDF only</p>









Dreams of a Dream



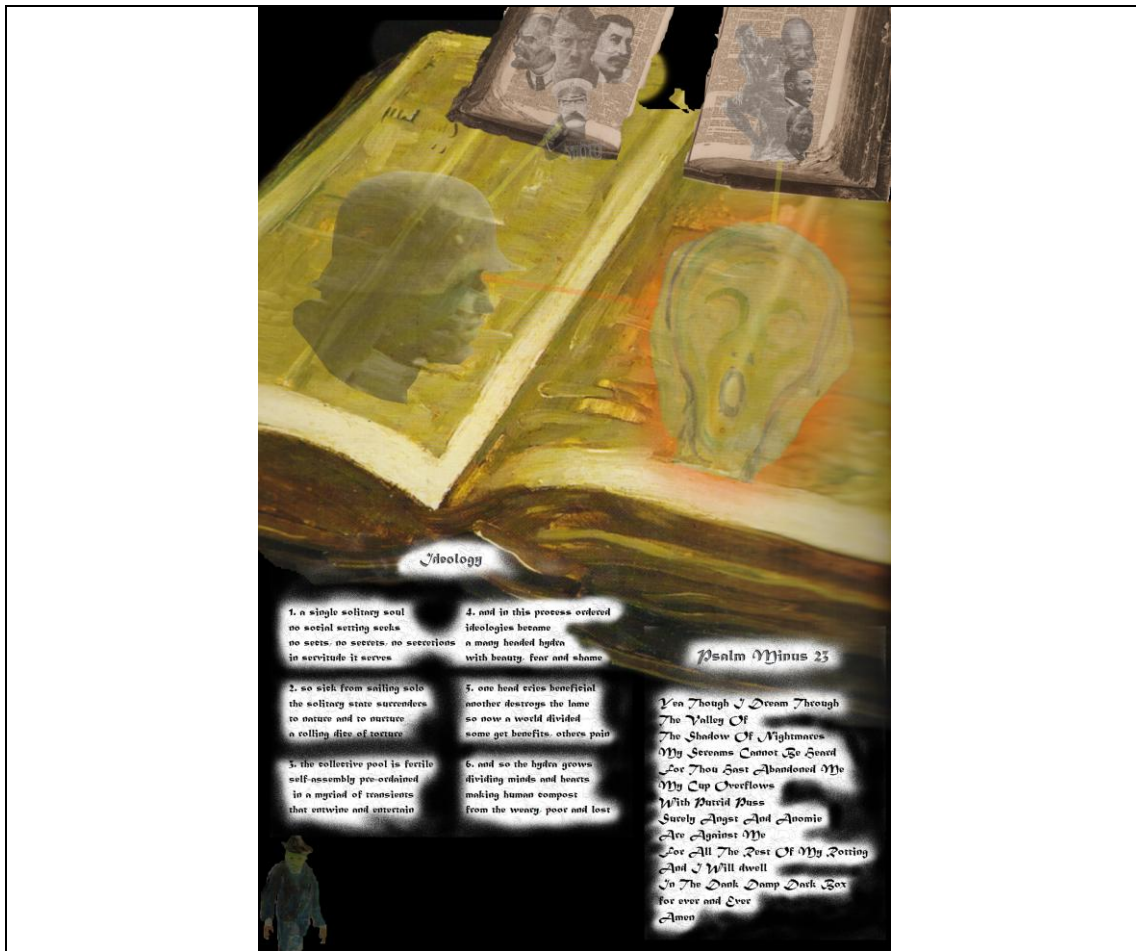
Artpoem 2 –

Dreams Of A Dream^{xxx}

20th March 2014 in prison for trying to protect my children from abusers

<p>1. the eye Opens from paupers to Kings and nightmares for "I" diffusion Brings</p> 	<p>4. you are the Ghost now enter my Dreams perchance of Fate a Nightmare's date</p> 
<p>2. archetypes Joined from Collective's pool and self Assembled by a secret Tool</p> 	<p>5. and so We two conjoined in Thought these words and Meanings forever not Nought</p> 
<p>3. eternally Flows this symphonic Dance that no one Knows disguised as Chance</p> 	<p>6. or so You think as you walk Away "I" have bedded your Mind in this dream where we Play</p> 
<p> PDF only</p>	<p> PDF only</p>

Dreams of a Dream



Ideology

1. a single solitary soul
no social setting seeks
no sects, no secrets, no secretions
in servitude it sets

2. so sick from sailing solo
the solitary state surrenders
to nature and to nurture
a rolling dice of torture

3. the collective pool is fertile
self-assembly pre-ordained
in a myriad of transients
that entwine and entertain

4. and in this process ordered
ideologies became
a many headed hydra
with beauty, fear and shame

5. one head cries beneficial
another destroys the lame
so now a world divided
some get benefits, others pain

6. and so the system grows
dividing minds and hearts
making human compost
from the weary, poor and lost







Psalm 137

Yea Though I Dream Through
The Valley Of
The Shadow Of Nightmares
My Scream Cannot Be Heard
For Thou Hast Abandoned Me
My Cup Overflows
With Bitterness
Surely Against And Against
Thee Against Thee
For All The Rest Of My Fetting
And I Will dwell
In The Dark, Dark, Dark, Dark
For ever and Ever
Amen

Artpoem 3a –

Ideology^{xxxii}

7th April 2014 in prison for trying to protect my children from abusers

<p>1. a single solitary soul^{xxxii} no social setting seeks no sects, no secrets, no secretions in servitude it sets</p>	<p>4. and in this process ordered ideologies became a many headed hydra with beauty, fear and shame</p> 
<p>2. so sick from sailing solo the solitary state surrenders to nature and to nurture and a rolling dice of torture</p> 	<p>5. one head cries beneficial another destroys the lame so now a world divided some get benefits, others pain</p> 
<p>3. the collective pool is fertile self-assembly pre-ordained in a myriad of transients that entwine and entertain</p> 	<p>6. and so the system grows dividing minds and hearts making human compost from the weary, poor and lost</p> 
<p>← Back</p>	<p></p>

Dreams of a Dream

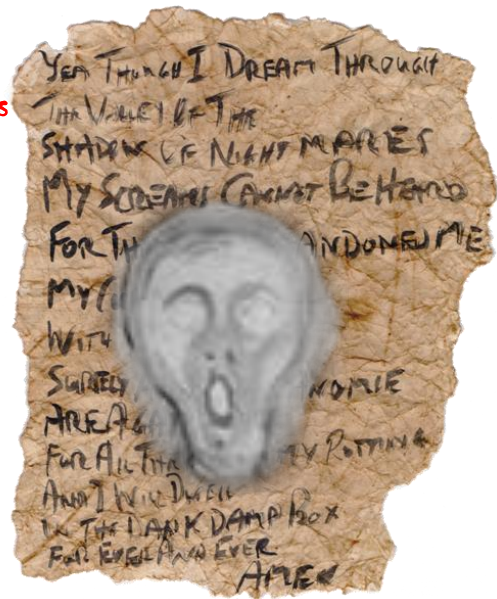


Artpoem 3b -

Psalm Minus 23^{xxxiii}

20th March 2014 in prison for trying to protect my children from abusers

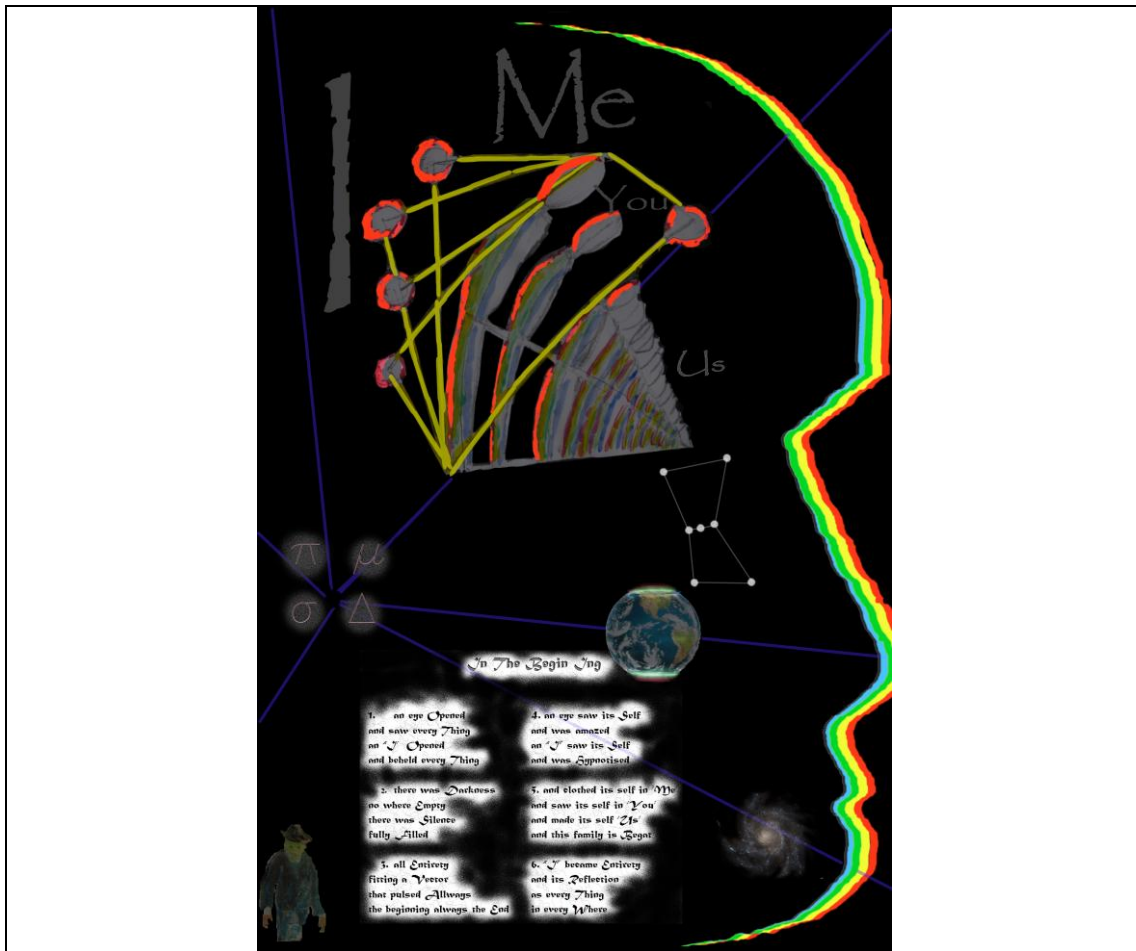
Yea Though I Dream
 Through The Valley Of The Shadow Of Nightmares
 My Screams Cannot Be Heard
 For Thou Hast Abandoned Me
 My Cup Overflows With Putrid Puss
 Surely Angst And Anomie
 Are Against Me
 For All The Rest Of My Rotting
 And I Will dwell
 In A Dank Damp Dark Box
 for Ever and Ever
 Amen



← Back




Dreams of a Dream



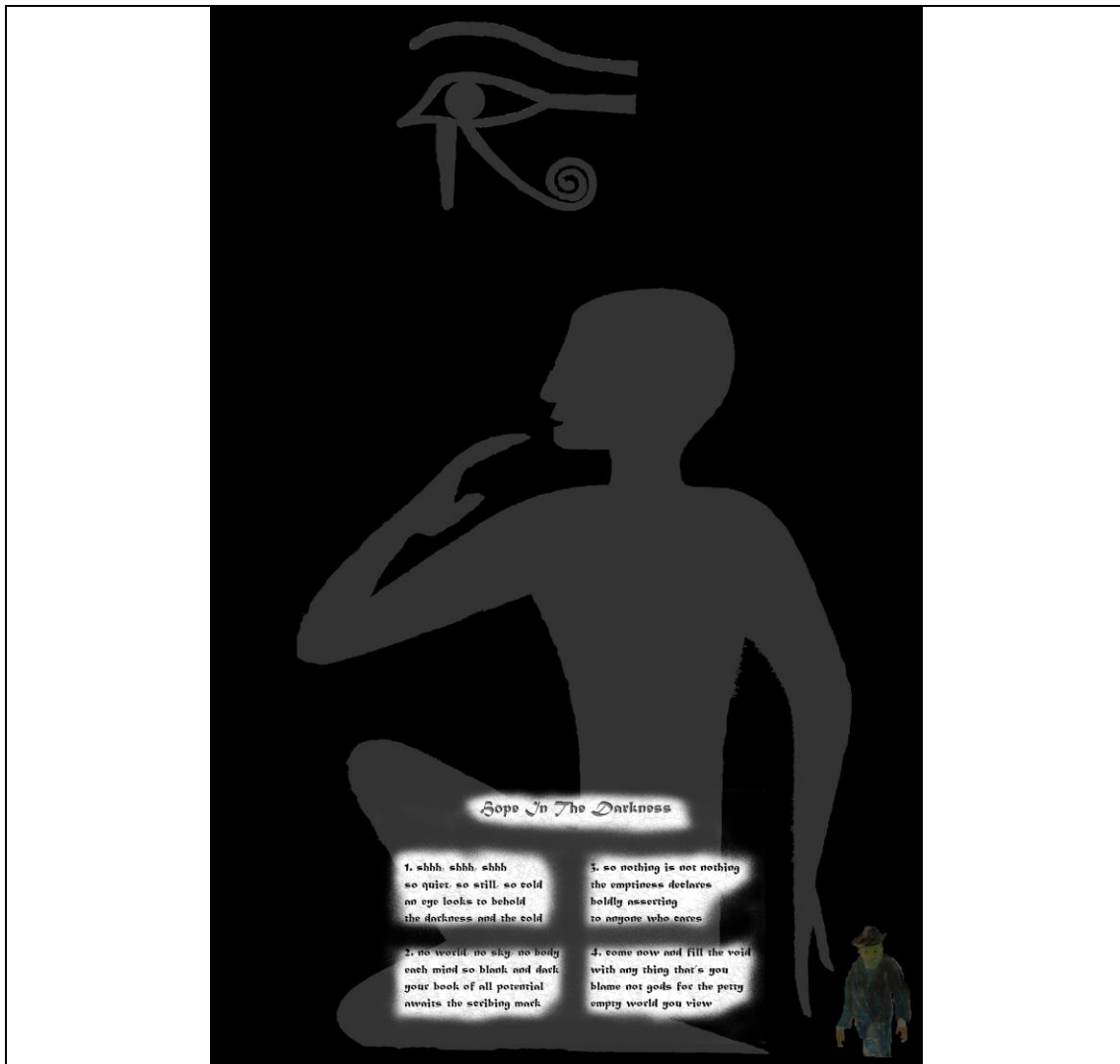
Artpoem 4 –

In The Begin Ing^{xxxiv} (v2)

20th March 2014 in prison for trying to protect my children from abusers

<p>1. an eye Opens Sees every thing an 'I' opens knows every thing</p>	<p>4. this eye its Self now Dazed this 'I' its Self now Amazed</p>
<p>2. this darkness nowhere Empty this silence Fully Filled no meaning to avoid in what should have been a Void</p>	<p>5. 'I' clothes it's Self in 'Me' Sees it's Self in 'You' makes it's Self 'Us' this family is now thus</p>
<p>3. Entirety's in all Vectorised, no ball Ebbing, pulsing, waves Ending, beginning, always</p>	<p>6. so "I" becomes Entirety your Reflection of totality your nothing, nowhere every Thing, in every Where</p>
<p>← Back</p>	<p></p>

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Artpoem 5 –

Hope In The Darkness^{XXXV}

14th April 2014 in prison for trying to protect my children from abusers

<p>1. shhh, shhh, shhh so quiet, so still, so old an eye looks to behold the darkness and the cold</p>	 <p>3. so nothing is not nothing the emptiness declares boldly asserting to anyone who cares</p>	
<p>2. no world, no sky, no body each mind so blank and dark your book of all potential awaits the scribing mark</p>	<p>4. come now and fill the void with any thing that's you blame not gods for the petty empty world some view</p>	
<p>← Back</p>		

Dreams of a Dream

All through the darkness, everything is linked together



Artpoem 6 – *A Midsummer Night's Dream of Dreams*^{xxxvi}
14th April 2014 in prison for trying to protect my children from abusers

A Midsummer Night's Dream of Dreams

*If the Umwelt has offended,
Please rethink and all is mended,
All our minds have mixed right here,
Our conscious states entwined so clear,
This, our little time together,
A fertile birth, that lasts forever,
This right now, our dream of dreams,
Dancing shadows, dancing themes,
No hesitation from all who stand,
Watching their own, emptying sand,
No false excuses, no useless ploys,
So live your life full of joys.
Do not abscond the others smile
Make all joys a full worthwhile
This day is ended, dim my eyes
A fond farewell, as ends my 'J'*



Dreams of a Dream

Poem 1 –

my artist in you^{xxxvii}

24th Feb 2014 in prison for trying to protect my children from abusers



**'I' am a ghost
'You' are my host
here in your mind
is already our kind
how else would it be
for you and for me
two creatures in time
our words, our mime
so dance with me now
show everyone how
we are forged together
two birds, one feather**

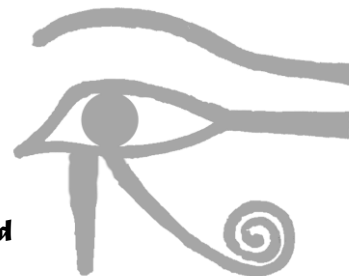


Poem 2 **The Lives of 'I' 'Me' 'You' 'Us' '.....Pt(k)**^{xxxviii}

24th Feb 2014 in prison for trying to protect my children from abusers



**when 'you' see this
and 'you' read this
'you' exist in this reflection
this dance of imperfection
when meaning comes to mind
no new energy do you find
and saying words as sound
spreading energy from the ground
these words from deep inside
are unstoppable as a tide
from a place where we are blind
comes the only truth of mind
so watch them as they come
be surprised instead of dumb**



Dreams of a Dream

Poem 3 –

Salvation^{xxxix}

24th Feb 2014 in prison for trying to protect my children from abusers

**1. absolute meaning
the foundation of all
you will miss here
as 'J' hang on the wall**

**4. this heart beats span
of the eternal plan
cyclically making
cyclically breaking**

**2. the dancer seeks
his music's own
from blindness of that
which is a priori known**

**5. meaning begs answers
tautology free
and lest we forget
is the option of the knee**

**3. so recursive now
is the ontological how
no Aristotelian trance
for this entities emotional dance**

**6. and while you imagine
these words right here
remember, this is a dream
and you are, the scene**

Poem 4 –

The Lads^{xl}

24th Feb 2014 in prison for trying to protect my children from abusers

1. tales and talk
and banter and ranter
stories so bold
from young and old
tales of regret
and trying to get
here in this place
our life, our race

4. frustration eats
and boredom beats
each living soul
whose life competes
with the rotating clock
with hands that talk
as you turn to rock

2. bold people
bold stories
adventurous games
glorifying names
then on reflection
this life in detention
is boring and precious
through the bars that restrain us

5. old guys
young guys
big guys
small guys
all have said
their loving bye byes

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Poem 5 –

My prison space^{xli}

24th Feb 2014 in prison for trying to protect my children from abusers

1. air food drink
shelter toilet sink
my body's being looked after
while I'm in the clink

4. with anger at not achieving
trite tickets on my clothing
my bag of compressed frustrating
because I'm always waiting

2. the prison is in my head
it's like lying in my bed
there's a blanket round my mind
although warming, keeps me blind

5. a puppet of no significance
strings pulled by the munificence
and so my core weeps
as the god of time keeps

3. my own ego can be the enemy
filling me with angry energy
when life's trite and trivial dealings
are controlling and stealing my feelings

6. so when in car serrated
don't drive to wrong conclusions
your chance is now created
it's new and not belated

Poem 6 –

The Distress of Waiting^{xliii}

29th Feb 2014 in prison for trying to protect my children from abusers

1. tired dizzy sick
forehead being thick
with pressure inside my brain
exuding so much pain

3. waiting for this all to start
attention flashing like a dart
where to go, what to do
it's all one big human zoo

2. eyes heavy, eyes closing
head tilting, conscious wilting
one task, one target
i wish to hide, the monster's bride

4. thoughts fall round
to some incoherent sound
if only I could have a stop
find my bed and flip my flop

Ditties

13th April 2014 in prison for trying to protect my children from abusers

Poem 7^{xliiii}



There was a mature student called Tom
Who knew a bomb maker called John
Neither had drink, while locked up in clink
An unfortunate state while they think

Poem 8^{xliiv}

Ring a ring of jailors
Clothing not by tailors
Clink clunk clink clunk
We're all sent down



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<p>Poem 9 – Mean Maths^{xlv} 11thth April 2014 in prison for trying to protect my children from abusers</p>	
<p>1. eating pi in maths class where the total of us dined adding and subtracting dishes cooking books for someone's wishes</p>	<p>4. Archimedes bathed in volume probably in a rectangular room putting symbols on a graph while adding logs to his bath</p>
<p>2. the calculator in my mind computing everything I find and Pythagoras has sin-ed on a cute straight line</p>	<p>5. differential equations we rate avoiding discontinuities is great if infinity you will avoid no mean analysis is deployed</p>
<p>3. if you are inclined by a plane lengthy integrals may bring pain statistically speaking average students pass by peeking</p>	<p>6. and so this empty set contains no massive debt as your compound interest grows maths is easy, everyone knows</p>
<p>Poem 10 – Hidden Child Abuse^{xlvi} 24th Feb 2014 in prison for trying to protect my children from abusers</p>	
<p>1. my screaming child, she marks his body each angry hit, on skin, mind and bloody so many times, so many places see so clearly, how distorted his face is</p>	<p>4. a secret family court judge weighs and disguises what, Machiavelli says this putrid prince, protects his own leaving children, no love or home</p>
<p>2. the prejudiced power of a clumsy hand justices injustice by this controlling band pushes children victims into hell's own gate where they stay hidden, until it's too late abuse is free, they charge no fee it's nationalist sport, against you and me</p>	<p>5. now in prison, I'm restrained for protecting children, I'm detained awaiting justice, not from men who's evil ways, are not Amen but from God, I pray will give my children love, and the will to live</p>
<p>3. eugenics came, in nationalist form to Britain's shore, so cold so sore it's nasty form in social workers wolves as sheep, as parents weep</p>	<p>6. and so this story, hidden deep is my children's story, as they weep their pain is now, just as you read, please! help stop the evil deed..</p>
<p> Back</p>	<p></p>

Dreams of a Dream

The Crucifixion of the Innocents.^{xlvi}

(A short story about the reality of domestic violence)

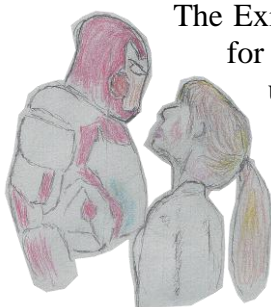
Part1. The Exists.^{xlvi}



We are the Exists. There are billions and billions and billions of us, more than you as a human could ever count in a thousand lifetimes. We are part of eternity, and our job is to be the eyes, the ears, the nose, the feelings, and the imagination of what you would call God. The best ways and words for you to understand us, is that we are the cells and dreams that make up God. I have to use the word God because you have no other word.

Each human life is like one of your time capsules, those sealed boxes people put letters, pictures, toys, and clothing and seal the container for 50 years or more; so that future humans, especially genetic descendants, can see how previous people lived.

For each and every single human, instead of waiting 50 years to open it and look at the contents, we let it out at every step of quantised time. That's about 2,000,000,000,000,000,000,000 times every second (very, very fast). In between every single step of quantized time, nothing exists, the very existence of the universe is flashing on and off so fast that no human experience knows about it. In between these appearances, each human doesn't exist, but is returned by grace each and every time interval. Even we, the Exists, do not know why this is. I suppose a funny human joke would be to say it's a bit like Schrödinger's human time capsules. If you don't understand this joke, then you probably aren't meant to (recursively, this is another joke).



The Exists, see human beings at every single quantised appearance, and for all of their pre life, life and post life. It is totally beyond human understanding to see the universe like we do. Human consciousness, that's the bit that vanishes during normal dreamless sleep, can only see a very small part of the world over a small length of time and at the slow speeds their thinking work at. Human consciousness misses almost everything. Human sub conscious sees hugely more than the conscious, and is a much better understanding of humans. One

set of words from the collective came out of the human Protagoras as, 'Man is the measure of all things'. This shows some humans understand their limitations as opposed to the walking sleepers. Anyway, that's a brief introduction, and all you need to know at this time. So, let's bring into existence for you, this set of events. You may associate me with the human called Edmond. He is my host. It's just as you take a camcorder to record things around you. Edmond has a particular set of experiences and responses which I exist in, and we are bound together forever. Let me tell you a little about Edmond. He is currently being **tortured** after living for 56 years in a very adventurous life where he has accomplished high levels of helping others. He has **three children** by two marriages, and these three children are the most important people in the world to him - and are **being abused**. Edmond's second wife, Animus^{xlvi}, was a very lively Tomboy. She was the baby of a big family and used to getting spoiled and most things her way. **Animus was a very manipulative controlling wife, and a cold controlling mum**; she came from a cold mum herself.

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Edmond's oldest son Gilgamesh, from his first marriage, is 27 years old and is poorly. Gilgamesh has had various counselling courses, but still **suffers mentally** from the **child abuse** he suffered from Edmond's second wife Animus.

Andromeda is 13 years old and from the second marriage. She loves her dad, her younger brother and her older brother. Andromeda **lives in fear**, and psychologists say she **lives behind a psychological wall to protect her from her mother** Animus, and her mum's cohabiting boyfriend, who is called 'the Red'. **Mum had hit and abused Andromeda lots** as she was growing up. Mum's boyfriend made many **fearful and unwanted sexual approaches to Andromeda as well as bullying her in an attempt to control her.**

Odysseus is Andromeda's 7 years old brother and is also from the second marriage to Animus. He **lived in extreme fear of his mother** when he was a toddler, and the situation has changed little with mum being under supposed scrutiny from the authorities. Mum is deemed compliant because of her observed friendliness to the authorities.

Since Edmond and his second wife split up, both Odysseus and Andromeda desperately want to live with their dad. Psychologists tested the children and reported that the most important person in the children's lives, as seen by the children, is clearly their dad. However, the authorities **forced the children** to coexist in the same house as their abusive mother and her boyfriend **fearfully** against the children's wishes.

So, you can see already that there are some significant distresses being forced on the children and Edmond against their wishes. Much of the human experience of life involves conflict.

Part2. The Nightmare. ¹



The Exist of Andromeda and Odysseus, like those of so many other **abused children**, can only witness their bad start in the adventure of life. We, the other Exist, look on at the **sadness and fear** they carry, but can do nothing. It is the responsibility of humans to sort out the mess and protect the children; many make a lot of show and noise about protecting children, but do little. Some **abuse their power and put children further into sadness and fear.**

Let me tell you a little about the shaping psychology of Andromeda and Odysseus from their experiences. What is below is a summary taken from Andromeda's blogs^{li}, letters^{lii} and also, her interviews with psychologists^{liii} and CAF/CASS^{liiv}.

Extract from Andromeda's Blog1^{lv}. "...Odysseus used to **wet himself in fear of mum** as she shouted at him. Mum didn't even need to slap him anymore, she just had to shout at him and **he would hide and wet himself**. If I tried to tell mum to leave him alone, **she would hit me or shout at me**, so I didn't ..."

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Extract from Andromeda's Blog²^{lvi}. "...one time Odysseus was **screaming and crying**. **Mum was hitting him behind his bedroom door. I was crying and screaming** and holding on to dad. **She kept shouting at me and dad to 'fuck off'**. Dad was trying to get in the bedroom to get Odysseus, but he couldn't get the door open. **After a long time of hitting, shouting and screaming and crying**, mum opened the door and pushed dad and me away and went downstairs. Dad cuddled us and kept saying "it's ok, it's ok, it's ok.....", **but it wasn't**"

Extract from Andromeda's Blog³^{lvii}. "...one time mum's boyfriend **dragged Odysseus away upstairs by the neck**. He was **shouting really nasty** at Odysseus. Odysseus was trying to **scream and cry and get away**, but he was almost off the ground and **chocking**. I was **really scared**, but mum just sat at her computer not bothered. I tried to tell her to stop it, but she just **ignored** me, so I went and **hid** in my bedroom...."

The Andromeda letters.^{lviii}

One time, while talking to a policewoman, Andromeda was told that the court and the judge would sort everything out. However, the court and the judge seemed to be putting Andromeda into a worse situation. So, in desperation to be safe, Andromeda wrote numerous letters to the judges. She requested to be put with her father and away from **the fear she lived with in her mother's house**. The judge ignored her letters and followed the recommendations of social services, who were acknowledged by everyone as being 'at war' with both Andromeda and her father.

CAFCASS report.^{lix}

"...Andromeda told CAFCASS in an interview, that she would '**rather cut her own throat, than live in a house with her mum and 'the Red'**'. She also reported her **mum hitting** Odysseus to the extent **he wet himself even if she shouted**. She reported her **mum holding her down by sitting on her and spitting in her face while hitting her.....**" At first, CAFCASS fully supported the two children living with their dad. However, after they had been **pressurised to fall in line with social services**, they tried to hide this report. Later still, not only did CAFCASS say the report was not done correctly, they even went to the extent of denying the physical, sexual and emotional abuses of the children caused by mum and 'the Red' against the children telling them these things actually happened.

Psychologist report.^{lx}

"....Prof Billington, one of the country's top child psychologists, tested the children and said the most important person in their life experience was their dad. When he requested that the details and extent of the **children's abuses were to be investigated**, the court followed Social Services and mum's desperate requests that the violence and **abuses were NOT investigated.....**"

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Part3. Finding the Facts.^{lxi}



The Exists know the absolute rules of the universe, but cannot change them.

We see the temporary rules in place by the humans, but we cannot change them either; it is up to the humans individually and collectively to create better rules for themselves.

Here are some observations of the temporary rules of humans at this time where and when Edmond lives.

In trying to rescue his children, Edmond went about the processes he has carried out all of his life – first to analyse, second to take action and then to constantly adjust the actions from taking feedback. This normal professional behaviour became virtually impossible to carry out when Edmond was faced with **abusive people in authority** who had **power over his children**. In fact, the longer it was going on, the worse it got for Edmond and the children, with all of them becoming **anxious, distressed and fearful**.

There are individual events, and there are events which are repeats of very similar situations. We can say if something general is true, or untrue, when we look at lots of events. Most people have two eyes, but the average number of eyes for all humans is less than two. This is because the maximum number of eyes is two, but some people have one eye, or no eyes.

We need to understand these logical principles, so we can use general statements correctly; and please, do not just accept anything, **check using reliable statistics and reporting sources**.

Now consider some repeat observations by qualified observers.

1. Human history.^{lxii}

1.1. **Human history is dominated by conflict.**

1.2. There is some agreeable conflict, where the people disagree, but accept each others disagreements.

1.3. There is a lot of abusive conflict. It happens where people disagree and take steps to abuse the other person or people who they disagree with.

1.4. There is lot of **violent conflict**. It happens where people use violence against the other person or people who they disagree with. The **violent conflicts initiated by governments** hugely outweigh the individual cases of violence by individuals.

1.5. Individual conflict involves just the two individuals.

1.6. Group conflict involves more than two people and goes from gangs, to clans, to ideologies to countries. More people have been killed by governments than all the murders throughout history.

1.7. Domestic conflict involves agreeable, abusive or **violent acts** within a family group.

1.8. Personal conflict with yourself. **More people have committed suicide than have died in all of the wars in history.**

1.9. More than half of all of the humans who have ever existed have been killed by Malaria.

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2. Violence, overall, is dominated by males to males.

2.2. Abuse overall, is mixed.

3. Domestic violence.^{lxiii}

3.1. **Infanticide** has been carried out all through human history. In the domestic situation, it was **dominated by women**.

3.2. Adult to Adult domestic violence has two woman **victims** for every man **victim**^{lxiv}. However, it is promoted as being almost exclusively men who are bad, and women the **victims**. This **prejudice** has been promoted for over 30 years, and only now, is being seen as badly flawed. This **prejudice** has not only created **many injustices**, but **promotes domestic violence** by not addressing the true causes. Why has this prejudice happened? Perhaps the best answer is given in point 3.3 below.

3.3. Adult to Adult domestic violence is nearly all woman victims in cases of extreme violence. The bulk of domestic violence cases are not deemed as extreme and this is why we see the result of two women victims to one male victim overall.^{lxv}

3.4. **Adult to child domestic violence is slightly more woman than men** as the perpetrators. (NSPCC detailed studies in UK and USA)^{lxvi}

3.5. Children are safest with their genetic parents in a stable family.

3.6. **Children are 33 times more likely to suffer child abuse in a family with a single mum and cohabiting boyfriend**. This bad situation is mostly explained by the setting up of single mum families at the mercy of predatory males.

3.7. Children who are **adopted are in more danger of abuse** than children who live with their genetic parents (various psychology reports and crime statistics).

4. How our British government responds to domestic violence.^{lxvii}

Social services and the **family court system** have created a huge glut of single mum families. In nearly all cases, they put children with the mother, even if **she is the abuser of the children**. This results in large numbers of **children being put into the highest level of potential abuse** with single mums and non genetic fathers.

When he came to power, **Tony Blair** ordered social services to take **double the number of children into care** than their previous numbers, which were based on assessing



family situations. He provided **extraordinary levels of financial rewards to social workers** and local authorities to meet these targets.

This act was in line with the Eugenics ideology supported by the **National Socialists** and the British Government over many years, and **created thousands more of abused children and adults**.

All things follow trends due to the stressor causes involved. This usually results in cycles of actions and results. This current result of the government **putting children into the highest level of risk** in these sorry domestic situations is greatly influenced by an ideology followed by social engineering that came from a psychological theory published in early 1980's.

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This theory is called **Parental Alienation Syndrome**, or **PAS**. This theory states that when a domestic distress situation occurs, then we should **believe the opposite of the evidence**. E.g. if dad and child say mum has been creating lots of abuses, then the opposite is true; that really, dad is the abuser and mum is a victim of dad persuading daughter that mum is bad. Now, this theory may have some cases where this is true, but in reality it is **a dangerous ideology that says ignore the evidence**. There are many cases coming out in the news where this ideology is being followed against **overwhelming evidence against the ideology**.

In 2014 we saw changes in the law by Lord Justice Munby. He has now allowed parents to **criticise judges and social workers** without the **draconian imprisonment** that has kept many **abusive cases hidden** from the public.

An intelligent assessment of the ideology would notice that it has a vast number of professional **psychologists who criticise it** saying it is wrong. Perhaps a more severe criticism would be that the man who made this theory had another parallel theory. His second theory stated that **poor innocent paedophiles were seduced by babies and children**. Why have social workers adopted his first **'stupid and abusive theory'** in full, and rejected his second 'stupid' theory? Given the high number of children, parents and extended family **distressed** by this abusive outcome, it begs the question of why it has been allowed to continue for so long. Perhaps the theory is simply a scapegoat, or some other explanation.

5. A psychological view.^{lxviii}

Psychologists like professor Zimbardo have shown that normal people are capable of **extraordinary acts of abuse** to others **given appropriate circumstances**.

Zimbardo's **Stanford Prison experiment** was one of the first to show this. However, it was deemed too abusive to the subjects of the experiment and prohibited from being repeated on ethical considerations.

Essentially, Zimbardo and many others have shown that if you take people and put them in a position of **power over others**, then they will follow any tasks given, almost



100% to the instruction, even to **murder** people. Another psychologist asked the question 'Could the holocaust have taken place in the USA?' His experiments, involving large numbers of ordinary people, and many repeats, showed the same as Zimbardo – **ordinary people are capable of murdering others, given the correct circumstances**. It seems it is easy to get ordinary people to commit atrocities, especially if they are under authority over other people. (See Zimbardo – The Lucifer Effect on Ted Talks or You Tube).

Now, consider that people have a career that is chosen for them by their subconscious needs. Musicians become musicians, doctors become doctors – and – **socially abused people are hugely attracted to social work**. With social workers, they are people who have a need to undo what happened to them or somebody close to them. It is essentially a **revenge motivation**. Now, take the UK's current organisation of Social

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having serious financial problems, and they were trying to avoid having to lay off employees. As well as finding Animus angry, Edmond found his best work shirts cut up with scissors and in the kitchen sink mixed with Cadbury's smash and boiling water; all because he was late for dinner.

Animus treated her stepson Gilgamesh badly as soon as she was married to Edmond. Gilgamesh was 4 years old at the start. Edmond tried to keep them apart. His new wife did not want the little boy in her house. She did not want any of her money (earned by Edmond) going to support this little boy. She told the little boy regularly that she did not want him there in 'her' house, and she didn't want any of 'her money' spent on him, and she did not want 'her husband's time' wasted on him.

When Animus had her own children, she preferred her own time doing things like watching 'Big Brother' and playing computer games than attend to the children. She would not attend the children if they were distressed or crying in the night. The psychologist reported that Animus was the same kind of very cold mother as her own mum.

Edmond treated Animus's many acts of violence to the children, as her being distressed and depressed. Edmond spent a lot of effort and time with the children, protecting them and trying to keep their mum's stress levels low. Edmond was inadvertently promoting the cycle of domestic violence by keeping the woman he thought he loved in the house.



At one point, Edmond's child ego state became so scared and miserable, that it wanted to escape: - forever.^{lxx}

This kind of escape was not possible, because he could not desert his children. So he is being psychologically whipped like a dog into fear, every single day.

Now, while incarcerated, in order to mentally survive, Edmond has got to try and avoid thinking about his children; even when others around him are discussing their children. Social services, to silence Edmond and Andromeda, have forced no communication between them. He has medication and psychiatric care.^{lxxi}

Edmond and his children live in fear, right now as you are reading this. In England, right now, these awful acts are breaking laws, and are acts of torture according to the UN definitions. If it was all truthfully televised, the public would be enraged.

Could this nightmare of abuses end for hundreds of thousands of children?

It is in your hands!

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End notes.

- Front page and Prologue

- ⁱ The title page shows the theme is dreams, and this slant on it is dreams of a dream.
- ⁱⁱ This shows the suggested layout for the submitted artwork. Only the top two rows of pictures have been submitted, but ideally, the third and possibly more decreasing rows are required.
- ⁱⁱⁱ As this has been written from a person in prison, it has to meet the prison rules for submission to the Koestler competition. This means that the author/poet/artist cannot be identified here. The author/poet/artist has chosen the pseudo name of Edmond Dantes because the reader NEEDS to be associated with the author somehow. A totally anonymous author would alienate the reader from the author, which for this work is not desirable. The pseudo name Edmond Dantes gives a clue to the overall story; Edmond Dantes was the Count of Monte Christo in the novel by Alexander Dumas.
- ^{iv} The work is an item in progress. The author only had a short time to write the poems and complete the artwork. It has been kept in its release version form at various stages.
- ^v Every ‘thing’ – as opposed to ‘everything’. The discretisation of ‘every thing’ is emphasised compared to the one collective ‘everything’.
- ^{vi} Everything is connected is not just a philosophical statement, but the insight needed to understand all of the pictures, poems and writing in this work.
- ^{vii} The words, font, graphic and layout of the prologue, sets up the idea of something which is mysterious and a bit esoteric.

- First paragraph of Prologue.

- ^{viii} This is meant to be an authoritative observer telling us something rather concerning.

- Second paragraph of Prologue.

- ^{ix} This is meant to represent some faint, intermittent message, from a distant confused speaker.

- Introduction.

- ^x The reader is invited to be drawn into the story and be part of it. A ploy to get the reader more involved.
- ^{xi} Uneducated rather than educated suggests the writer is very wise in knowing the limitations of mortal thinking.
- ^{xii} There are huge numbers of real cases of people abusing power throughout all of time and across the whole world. Edmond Dantes is the name of the man in Alexander Dumas book ‘The Count of Monte Christo’. In the book, Dantes was unjustly incarcerated by the prosecutor of Marseille, in order for the prosecutor to protect his own father. After many long years of being incarcerated in the deep silence of the notorious prison of Chateau d’if, Dantes escapes and takes revenge on the prosecutor and the people who had remained silent leaving him in abuse. Dantes disguised himself as the very wealthy and eccentric Count of Monte Christo.
- Dumas novel is based on a true case recorded in Paris police archives that Dumas knew of. Jacques Pécuchet of the Paris police had recorded it in “Police Devoilé: Memoires Historique Tirés des Archives de Paris (1838). Francois Picard was imprisoned in 1807 and after release into servitude became known as Joseph Lucher in order to take revenge on those who had unjustly had him incarcerated. One of his conspirators, Allut, eventually kills Joseph Lucher (Francois Picard) after trying to blackmail him. Allut confessed the whole story on his deathbed in 1828.

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^{xiii} This shows that this is the writer's first experience of imprisonment after many years of being a lawful citizen. The writer's attitude to this is rather like a child of eternity, in that it is a new experience to be absorbed, rather than a frightening absolute experience of common mortals.

^{xiv} It shows that some aspects of prison leave you in a permanent state of fear and anxiety – or torture, as the UN definition of torture defines it.

^{xv} Everything else is of little importance other than the rescue of the children who are being forced to live an abusive, controlling situation against their wishes. The awfulness of this situation cannot be emphasised enough, abused by a parent and nasty partner, with the knowledge and approval of corrupt people in authority.

^{xvi} Why would you incarcerate someone for reporting child abuse?
Why would you incarcerate them for so long (11 months) on remand for reporting child abuse crime?

^{xvii} Normal behaviour for this supposed criminal is reading, writing, painting, poetry!

^{xviii} Look up 'Koestler competition' on Google.

^{xix} Cathartic means to release, and hopefully repair, the effect of built in negative emotions.

^{xx} It's prison! There are severe restrictions on time available and resources available. No access to general paints and arts materials – no thinners, no scissors etc.

- Index

^{xxi} The author was incarcerated on late Feb with no access to anything for two weeks. There was then intermittent use of art materials, then art stopped and computers started with the loss of all hardcopy art materials and reconstructing everything again using computers. Then access to recycled cardboard and some black matt paint to create the picture mountings. Hop, skip, crawl, and jump through hoops.....

^{xxii} The Index has been included primarily to show where the poems are. In the electronic version of this, PDF or MOBI, this always fast navigation between different poems.

- Acknowledgements.

- Parents.

^{xxiii} Parents and continuity back through time to keep with the flavour of eternity.

- Children.

^{xxiv} Children introduce vulnerability, commitment and looking forwards through time.

- Hope through decent people.

^{xxv} A reminder that even in a very unfair and ugly world, there is hope for the individual. This is a bit like the concept of original sin, where the meaning of sin is 'to have missed the point'. So, you are a sinner if you missed the point of having been given existence, missed the point of having been given sight, having missed the point of having an infinite number of beautiful things to look at.

- Notes.

^{xxvi} Brief help, but again, crafted to influence the emotions of the reader.

^{xxvii} **Manual Strangulation** is a nasty little man" – this is a little artistic license to remind us of there being **evil in the world**. Munch's 'The Murderer' is used in each of the 5 artworks to mimic this.

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^{xxviii} “Ann Gael ran away; **she ran away from the darkness**” - another little touch to remind the reader of the sometimes threatening elements of existence. This was one of the things Andromeda told social workers, psychiatrists and others. **She identified her mother’s house as ‘darkness’**, and the only place she was safe was in the light – her father’s house.

- Artpoem 1. From the darkness.

^{xxix} Art1. This artwork is essentially Black on black with ancient Egyptian symbols. Creation, whether from physics or religion, usually starts with the concept of something coming from emptiness and darkness.

The Egyptian single left eye represents the sun as well as the all seeing eye. The character represents a worker and worshipper. This character becomes associated with ‘The Exists’ in the later story. The Exists are a mechanism to witness and validate reality.

Originally, this was artwork using paint. The black on black was done with a mat black background, and a transparent PVA for the figures. This gave a picture where the figures were invisible until you approached the painting – they came out of the background. However, due to the severe limitations imposed on the prisoner artist, the artworks then all had to be completed using a computer instead of with paint. A further restriction was the computers available had very limited power. Given that the artist had been incarcerated on remand in late February, and only found out about the Koestler competition in mid-May, he has only had around 40 hours in total to make his submissions (most of the time is spent away from access to artwork and computers. Most sketching and poetry writing was done at night and weekends while locked up in the cell). The artist felt the painted version would have been better; however, he is pleased with the computer versions.

The large artwork was submitted along with V1 of the written – booklet - material. All of the endnotes and revisions have been made in the two weeks after the V1 submission, and the artist/author/poet requests that this later version be accepted for the Koestler in place of the previous booklet. The prisoner has had to wait through bank holidays, staff availability, printer availability to get this latest version V4 submitted. The poet/artist is grateful to the staff at HMP Altcourse for their assistance and understanding of allowing a distressed artist to create this story.

Artpoem1. This poem introduces the angst of existential uncertainty, and teases that there is more in the ‘darkness’ (the void, in Biblical terms) if you can see what is there.

- ArtPoem1Part1. The poem starts with the emotive mechanism of introducing the inquisitive, innocent child asking a deep question; the sort of questions adults normally cannot answer and so fob off the child with a trite answer to escape the depth of the adult fragility.

- ArtPoem1Part2. We know not, that we are real or dreams, and are destined never to truly know the existence of the other (never touch).

- ArtPoem1Part3. Emptiness is a common term, but really is philosophically difficult in defining existence. The assured common use of it is a great illusion to hiding from the angst of not knowing.

- ArtPoem1Part4. Childlike questions confirm the illusion used by everyday thinking.

- ArtPoem1Part5. More childlike questions, repeating ArtPoem1Pt4 above.

- ArtPoem1Part6. The final part says intelligence knows how illusory this all is.

- Artpoem 2. Dreams of a Dream.

^{xxx} Art2. The artwork continues the theme of black in association with night time and the land of dreaming. The white face outline at the left hand side suggests ‘the dark night inside the human mind’. The two computer tablets bring the present into the picture. The couple are seen looking at each other and exploring themselves. This art is from Munch, and put into context here. The alternative view of the couple sees them as part of a mechanistic existence; a place where human control does not exist. The red glow around the man and woman in the lower picture suggests danger.

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- ArtPoem2. This poem is another exploration of the concept of consciousness. Not declared here, but known from his other poems and writings, the author feels that human interaction is more like a dance where each person has their own internal music and interaction is compatible music - or not.

- ArtPoem2Part1. At first we open our eyes (physical to see), and then we open our 'I' (the self-awareness, our consciousness of our self). All people are subject to this, neither rich nor poor can behave any differently.

- ArtPoem2Part2. The concept of Archetypes is a form of quantization of the domain that the human mind exists in. When we consider 5 Billion people, all of whose minds consist of archetypes interlinked by underlying structures, and then we can imagine a continuum, just as water molecules make water, and the water makes pool. So, we have the pool where the entire collective subconscious exists (Jungian view of psychology). The idea of archetypes joining up to create structures and stories and 'images' in the sub conscious by some pre-ordained system of rules. The idea that information cannot be destroyed implies that these archetypes are fundamental entities that cannot be destroyed; and they move together in some structured way - as elegantly as music.

- ArtPoem2Part3. The line 'disguised as chance' shows that most people are quite unaware of these eternal mechanisms and just attribute most of what happens in life as 'chance'.

- ArtPoem2Part4. The concept of ghost shows how tenuous our relationship with each other really is; this moves on to show the vulnerability of relationships in that the 'other' who we have relationships with may be something very destructive (the nightmare).

- ArtPoem2Part5. That we read, or talk, or 'psychologically dance' together, means we are eternally linked.

- ArtPoem2Part6. Tongue in cheek, but ever so true; we are forever, me and you.

- Artpoem 3a. Ideology.

^{xxx1} Art3. The artwork continues the theme of black in association with night time and the land of dreaming. A large book suggests knowledge, and a substantial amount of knowledge. We see two halves of a smaller book, indicating that this smaller book has much less knowledge. The little book is torn in two, showing the knowledge is divided. That the book is torn, rather than two smaller books, suggests there is a tension between the two sets of knowledge.

We see archetypal figures grouped together on both the left hand and right hand of the small book, indicating an equal balance between the two factions. A closer inspection shows the 'bad guys' on the left hand side and the 'good guys' on the right hand side.

Traceable lines lead away from the small book halves. One line leads to an authoritarian militaristic figurehead. The large size of the head implies a lot of force and abusive resources. The other line leads to an abused person (Munch, the scream). Again, the large size implies a lot of abused people.

We have the overall idea that knowledge can be polarised, leading to good (we are in control) and bad (we are being abused).

- ArtPoem3a. Ideology. Overall, it puts forward that ideologies will always suit one group of people while abusing another.

- ArtPoem3aPart1. This introduces the idea that an isolated person has no moral position.

^{xxxii} The continued use of words beginning with the letter s is to suggest the SS.

- ArtPoem3aPart2. This introduces that a collective group of people reside within a social structure that is created from our genetic make-up and our social environment, these things being varied through random processes.

- ArtPoem3aPart3. That which constitutes the individual and social structures, is causal.

- ArtPoem3aPart4. The evolution of social structures and the ideologies to organise them necessarily comes with a multiplicity of results.

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- ArtPoem3aPart5. The multiplicity of structure can be organised into the camps of good and bad.

- ArtPoem3aPart6. The weak always suffer the most.

- Artpoem 3b. Psalm minus 23.

^{xxxiii} Art3 as above.

- ArtPoem3b. Psalm Minus 23.

What is it like to be abused, and abused and abused?

This poem is a kind of inverse to Psalm 23 from the Bible. It is extremely negative and depressing, even scary. By reading this along with the real Psalm 23 (King James original version I suggest is best), you get a much stronger appreciation of how wonderful Psalm 23 is. Probably it is relief after reading such a negative message.

- Artpoem 4. In The Begin Ing.

^{xxxiv} Art4. The artwork keeps with the theme of black in association with night time and the land of dreaming. The face outline at the right hand side again suggests 'the dark night inside the human mind', but the rainbow colours suggest there is hope, and possibly even happiness.

The lines emanating from one point with Greek lettering on 'particles' represents the expansion of the universe from the big bang point. We see a galaxy, the earth with two Aurora's and the constellation of Orion all emanating from the big bang.

The rainbow graphic of multiple converging human like figures is representative of an evolutionary process, but this is a psychological evolution, not a physical shape one. It is Jungian psychology showing our perception of ourselves and others. It shows how we place greatest importance on ourselves, then some others, and then us all together.

The outside circles represent the self-perception of consciousness, the 'I'. This 'I' looks at the 'me', the 'you' and all of 'us' through the mechanism of the yellow lines; the same yellow representing the clockwork mechanism of the Artpoem2 and the yellow lines in ArtPoem3. The red tinge around these observers is the same as the red tinge around the people in ArtPoem2 and the red tinge around 'the scream' in ArtPoem4, suggesting the distribution of distress.

The multiple 'I's suggest we are not all isolated. The big letter 'I' suggests it is more important than the descending order of importance of 'me', 'you' and 'us'.

- ArtPoem4. This is to bring hope, after the gloomy message of the previous poem. The reader is rescued. The title deliberately breaks the word beginning into two parts to put emphasis on 'begin'.

- ArtPoem4Part1. We are reminded, that we use our eyes in the open state to see what is there, and what is new. Having opened the physical eye, we can also open the 'I' of consciousness.

- ArtPoem4Part2. Hear, the reader is challenged to see that darkness and silence are not empty, but are entirely filled with something.

- ArtPoem4Part3. All of entirety can be considered to be Vectorised; mass, everything. The Vectorised Universe doesn't have a beginning or end. The Vectorised Universe has no scale, and every possible scale. Scale and size only have meaning inside the vector; things are all relative to each other.

- ArtPoem4Pt4. The normal human response to seeing oneself in a mirror is to take a good look, after which the ego demands we find ourselves better, or equal to others. When the 'I' sees itself, it delights and is amazed like a child discovering the world.

- ArtPoem4Part5. We see now, the creation of how we see ourselves, and others.

- ArtPoem4Part6. So, we are reflections of all we see in our experiences of reality.

- Artpoem 5. Hope In The Darkness.

^{xxxv} Art5. We return to the theme of the opening artwork. This gives symmetry from the outside of the collection. This is an aesthetic reassurance that there is structure in the universe.

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- ArtPoem5Part1. Look quietly into the darkness to see what is there. It requires the silence of a quiet mind that is not disturbed by the normal 1,500 thoughts per day that randomly go through our minds, with their triggering distractions.

- ArtPoem5Part2. We don't really need to remove what we already know. Our mind, in knowing and understanding what is available to us, has huge potential. The scribe of reality and experience writes our personal book that is our existence.

- ArtPoem5Part3. Emptiness is full of potential.

- ArtPoem5Part4. Knowing this, explore the world and experience what is available. If you feel there is little to be done, and there is nothing to do, don't blame gods or anything else; the opportunity lies with you.

- Artpoem 6. A Midsummer Night's Dreams of a Dream.

^{xxxvi} Art 6. All 5 art panels are assembled to give the composite artwork no 6. Now we can clearly see the 'Exists' encompassing the universe of the human mind – as enclosed by the two half faces. The all seeing eyes also give us the sun and moon encompassing human experience.

- ArtPoem6. This is based originally on the very end of Shakespeare's Midsummer Night's Dream.

Lines 1-2. The umwelt is the German word used to describe the inner world of the human mind. The instruction here is that if you have been offended, or upset, by your inner understanding of the world and your own existence, then, get it repaired.

Line 3. The collective sub conscious of the poet author and all of the readers, and all who discuss this or pass it on - (not forgetting the sources of the collective subconscious who have brought this to the poet in the first place, and so on back and outwards) – are all engaged together .

Line 4. Many of our conscious states have also become joined here.

Line 5. Just as it only takes a small time for a butterfly to land on a flower (and on to Line 6) for the effect to carry consequences into the future, then so does our meeting here.

Line 7. Right now, in this dream; as you in your dream read this.

Line 8. An inner world of archetypes built into all sorts of psychological mega structures.

Line 9-10. If you perceive your finiteness (sand running out), then you do not procrastinate or hesitate.

Line 11. This echoes a beautiful line by Richard Bach - "Argue for your limitations, and they will be yours".

Line 12. Live life full of joy.

Line 13. This life full of joy should not be at the cost of others misery.

Line14. Make your joy communal.

Line 15. Here is the end.

Line 16. Well wishes, as my conscious leaves only the subconscious.

- Poem 1. My artist in you.

^{xxxvii} Art to poem 1.

The poem is inside 'seeing'

The poem is inside 'the sun and the moon'

The Poem is inside the head and the mind.

Poem1. A cheeky poem title – we are one !

Line 1. Many meanings again – “ the 'I' is a ghost” - “we are all ghosts” - “the 'I' is a ghost, as opposed to something else” –

Line 2. The ghost exists, at least, in you, the reader.

Line 3. The reader is included, rather unwittingly as conscious or sub conscious.

Line4. Do you have alternative (possibly poorer) explanations? Also suggests this is so obvious an explanation.

Line5. Again, this is drawing the reader in to the same world as the poet.

Line6.. The framework – we are creatures in time.

Line7. We exist and communicate in words and gesture (in internal music; the dance).

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Line8. Reinforce that the human interaction is emotionally a dance to two sets of music.

Line9. “Show everyone” – you the reader already know, so your purpose now is to show others.

Line10. Again, this is reinforcing the idea of oneness.

Line11. Slightly enigmatic. Normal would be one bird, two feathers.

- Poem 2. The Lives of ‘I’ ‘Me’ ‘You’ ‘Us’ Pt(k).

^{xxxviii} Art to poem 2. As above in Poem1.

Poem2.

Consciousness can easily be observed by watching yourself talking; where do the words come from ? They arrive at your consciousness as they leave your mouth. So, we receive them from the sub conscious, which the conscious does not control.

- Poem 3. Salvation.

^{xxxix} Poem 3. The search for absolute meaning and certainty still continues. Reality or a dream is this not ?

- Poem3Part1. This is recognition that everything is built on something. The poet says you will not find absolutes here. And as the poet and his ‘I’ are standing here, you still will not find absolutes.

- Poem3Part2. Our motivation, is to synchronise with others of our kind, that is psychological, more than physical; and so we realise there can be disparity between psyche’s and disparity between psyche and form. More complexity arises very quickly as we can introduce social mores, achievement etc.

- Poem3Part3. The Ontological argument can be addressed by using recursion. This is philosophically acceptable. However, it leads to a myriad of eigenvalues. The common insistence by ‘simple’ thinking, that things should be logical, is little more than giving high credence to Aristotelian logic over other possibilities. As such, it is only an emotional choice.

- Poem3Part4. We seek solutions to such philosophical posing as we can be bothered with in some time frame. Many do not realise our boundary settings to such problems is very human. Normal human constraints mean that we form cyclic solutions.

- Poem3Part5. Aristotelian demands invariably lead to tautologies with little emotional satisfaction. As such, we recognise that this logical insistence is just another belief system, like the theists kneeling before their God.

- Poem3Part6. The reader is recursively pushed back again into the dream.

- Poem 4. The Lads.

^{xi} Poem 4. This observation of the prisoners interaction, is part of the first experiences of Edmond Dantes on being sent to prison for reporting that his children are being abused.

- Poem 5. My prison space.

^{xii} Poem5. Showing how incarceration in prison has similarities to philosophical incarceration.

- Poem 6. The Distress of Waiting.

^{xiii} Poem 6. A rather dismal poem about feeling tired, distressed, depressed in prison.

- Poem 7. John The Bomber.

^{xliii} Ditties1. This is just a simple rhyming poem about prison. The emphasis at the end is on time to reflect things that have happened.

- Poem 8. We’re All Sent Down

^{xliv} Ditties2. This is another simple rhyming poem about prison. Surrounded by jailors, poor quality prison clothing and kept incarcerated.

- Poem 9. Mean maths.

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^{xlv} A light hearted poem about maths.

- Poem9Part1. Pi, total, adding, subtracting, cooking books – all relate to maths.
- Poem9Part2. Calculator, computing, Pythagoras, signed (Sin), a cute (acute), line – all maths.
- Poem9Part3. Inclined, plane, integral, statistically, average – all maths.
- Poem9Part4. Archimedes, volume, probably, rectangular, symbols, graph, adding, logs – all maths.
- Poem9Part5. Differential equations, rate, discontinuities, infinity, mean, analysis – all maths.
- Poem9Part6. Empty set, contains, debt, compound interest, maths – all maths.

- Poem 10. Hidden Child Abuse.

^{xlvi} What is being hidden? If you investigate the reality of child abuse through research papers and government statistics, we get a view of child abuse that is not the common perception of the public. Here, the children are abused by mum, and not as commonly portrayed as the dad. We have a common **prejudice** against men in the matter of domestic violence. This has flourished and propagated totally out of line with government statistics. **Children are more abused by women than men.**

The dreadful situation is compounded by the **authorities following the prejudice** instead of the evidence.

- Poem10Part1. This introduces that the children are **victims of a mum's abuse.**
- Poem10Part2. The **authorities are powerful, clumsy and prejudiced.** The police system of 'One description fits all' is a common practice where many people are criminalised wrongfully. It results frequently in **miscarriages of justice** and the **abuse of many innocent people.**
- Poem10Part3. The behaviour of the government over many years uncomfortably resembles too closely the policy of **nasty eugenics.** The government at different times in history have openly declared that there is common support for a eugenics police within government; which they don't declare the true state of.
- Poem10Part4. The **secret family courts**, so often criticised in the news for getting things very wrong. The **judge puts the wellbeing of social workers before the wellbeing of the children** in making decisions about where the children end up. His behaviour is like **Machiavelli's Prince.**
- Poem10Part5. In trying to **expose child abuse by the secret family courts**, many people **end up in prison.**
- Poem10Part6. The **secret family courts** are very good at suppressing any criticism of their **abuses of children and parents.**

- Short story – The Crucifixion of The Innocents.

^{xlvii} The title of the short story puts forward the well-known theme of innocent people undergoing **unwarranted abuse and torture.** Crucifixion is in line with the esoteric, religious, mythological way of describing pain infliction. The word Innocents also suggests children are the subject.

- Short story part 1 – The Exists.

^{xlviii} Art figure. This figure helps link the idea of the imaginary creatures 'The Exists' with this picture. In doing so, it ties the idea of the Exists into the main artworks. The Exists are a creation to support and introduce part of existentialism. To give these creatures credibility, we describe some physics and paradoxes. The Exists are a mechanism to link in with human experience and tie together the story of a family suffering domestic abuse and child abuse. The idea of 'how' we can make truthful statements is introduced before going on to make truthful observations. Edmond, his family, and their situation are described. It is not the commonly perceived 'bad dad' that has been popularised in the media, totally out of line with the reality as stated by statistics.

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- Short story part 1 – Animus.

^{xlix} Edmond's second wife is called Animus. This is Jung's psychological description of the male personality inside the unconscious of a female. Essentially, she has a strong inner male. Edmond by contrast, has a strong inner female (Anima). So, we see physically, mum is a woman and dad is a man; however, psychologically, mum has a lot of man, and dad has a lot of woman. In the psychologists testing, mum was cold – like her own mother. Dad was warm, like the women who brought him up – his own mum and his wealthy aunts. Dad tested very high in Empathy, mum tested low.

- Short story part 2 – *The Nightmare*.

ⁱ Art figure – '*The Murderer*' –from Munch, is shown in close up. This figure is in the bottom corner of all 5 main artworks, indicating there is always a threat present.

More details of the children's abuses are described in brief through extracts from blogs, letters and reports.

- *CAFCASS*.

^{li} This is a public body that is part of the secret family court system. It is meant to represent the interests of children where there are family disputes that go to court. It has frequently been criticised as *unfit for purpose*; even by MP's.

- *Andromeda's letters*.

^{lii} Andromeda was told by a policewoman that she could tell the judge about what her problems were and what she wanted. Andromeda wrote letters to the *judges* frequently because they were doing the *opposite of what she was requesting*.

- *Psychologist*.

^{liii} It is common for the secret family court system to employ private psychologists in order to look at the mental states of the adults and children attending the court. *Frequent abuses and failures* of this system are recorded.

- *Andromeda's blogs*.

^{liv} Andromeda over years has produced drawings, letters, plays, photo stories, audio/video blogs.

- *Andromeda's blog1*.

^{lv} In particular, Andromeda remembers incidents of her mum's child abuse against her toddler brother. She did not blog much about her dad being abused because Andromeda saw him as being very strong and powerful. *She had watched her mum hit her dad*, and her dad shrug it off; even when blood was produced. Andromeda never saw her dad even once hit her mum; and her mum said so in reports. Her little brother, Odysseus, had been *hit and shouted at* so much, that he was *so scared of his mum that he would wet himself*. This is not a one off incident that created this reaction from the little boy; it was a lengthy regular occurrence of abuse from his mum.

- *Andromeda's Blog2*.

^{lvi} Andromeda probably remembers this well, because her dad could not prevent Odysseus from being hit. It was common for mum to swear at the children and dad.

- *Andromeda's Blog3*.

^{lvii} *Mum's nasty boyfriend* introduced himself to the family, before mum and dad split up, as being a *stalker of women*. He quickly moved into the family home after *mum lied to the police and had*

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dad thrown out. The boyfriend had free sex and free lodgings, but had to bully and put up with children he did not want. There are other blogs where Andromeda shows this manipulative controlling boyfriend shouting and abusing the two children. Later, he was known to make sexual approaches to Andromeda, which Animus pretended to police, social workers and the courts, as never having happened. Animus put the wellbeing of her own children as less important than her abusive boyfriend.

- Andromeda's letters to the court.

^{lviii} These were quite clear that she wanted to live with her dad, and get away from living in fear at her mum's house.

- CAFCASS interview with Andromeda.

^{lix} There was a long list of abuses that Andromeda told to CAFCASS. At that time, CAFCASS recommended that the two children lived with their father. This was then done by the court. Social Services then subsequently started to force the children to see their mum and eventually spend 50% of their time with her. CAFCASS then fell into line with Social Services and the local authority in covering up the child abuses.

- Psychologist's reports on the children.

^{lx} These showed the children to love their dad more than anybody in the world. The mum's psychological assessment showed she was a very cold mum, and had a very cold upbringing from her own mum.

- Short story part 3 – Finding the Facts.

^{lxi} The reader is reminded, that in a world full of confusion (Babel), there are rules that sort out fact from fiction with a high degree of certainty.

- Short history of mankind's violence.

^{lxii} The reader is reminded that violence is not new.

- Domestic violence statistics.

^{lxiii} Let's look at data instead of prejudice.

- Two women victims for every male victim.

^{lxiv} This is a government statistic that covers UK and USA.

- The prejudiced view of domestic violence.

^{lxv} Common prejudice makes male gender responsible for all domestic violence. This is abhorrent and leads to large numbers of abuses of children and dads. It's the wrong diagnosis to fix the problem.

- More domestic violence to children is caused by women.

^{lxvi} Supported by NSPCC and government statistics in UK and USA.

- The British Government response to domestic violence.

^{lxvii} The British government is following prejudice and has not gotten to grips with the real CAUSES of domestic violence. It is this author's analytical view, that the government's actions through social services and the secret family court system actually overall, propagates domestic violence.

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- Psychologists overview of human abuse and violence.

^{lxxviii} Please investigate this and watch the Zimbardo presentation. This is ESSENTIAL to understand what is actually going on.

- Short story part 4 – Whipping the Dog to Suicide.

- Suicide is about escaping abuse.

^{lxxix} More people have committed **suicide?** than been killed in all of the wars of mankind. Why do people commit **suicide?** In most cases known by the author, and personal experience, **suicide?** is not about wanting to be dead; it is about **escaping – escaping pain – escaping abuse**. If you feel suicidal – talk to people who can help. The NHS has brilliant people who understand.

^{lxxx} When you whip a dog, and whip a dog, and whip a dog, it expects to be whipped all of the time. Treat a human the same way; they expect to be **abused** all of the time. The brain treats this as being attacked and puts the mind and body into **distress** mode. Much of this is described as depression, or feeling **suicidal**.

Edmond being continually distressed and thwarted in the protection of his children by **abusive people in authority**, (the very people who have been given power to protect children, but are using it to **abuse children** instead), is continuously involved in having the **abuses** pushed in his face. He cannot get away from this **triggered abuse**, because he has to be continuously involved in trying to rescue the children.

- Handling continuous abuse

^{lxxxi} **Continuous abuse** will eventually result in a **mental breakdown**. Edmond was already well self-educated in psychology and practised techniques to lower his stress while carrying out long periods of stressful work and travel. He is one of the lucky ones who recognised that the **extreme distress** his mind and body were experiencing meant he needed professional mental health help. He felt intensely about **rescuing his children**; he has a deep reason never to give up.

.....and so the dream goes on.....

.....and so **the nightmare goes on**.....

.....covered up.....

.....by the very people entrusted to protect children.....

.....in order to protect themselves.....

.....because they got it all wrong at the start.....

Shhh, shhh.....listen.....can you hear the children?no.....

No, no, no **NO!**of course not.....because.....

...children – silenced and buried alive – in their own home...