

# DREAM NETWORK BULLETIN

Volume Four, Number Six



## *Dreams and Caricature*

JEFFREY GOLDSTEIN, PhD

Dreams have been compared to various kinds of human symbolizing: poetry, mythology, wit, film, painting and so on. In his book, Psychoanalytic Explorations in Art, Ernst Kris shows how the art of caricature also shares many features with dreams. Caricature, like dreams, contain a host of wild incongruities, absurd exaggerations, and deformed appearances. Although Kris examined caricature only insofar as it provided evidence for his ego-psychology, in that the ego utilizes the "primary process" in both dreams and caricature, looking at dreams in the light of caricature can offer a way to work with dreams without biasing the exploration toward one or another school of psychology.

What is needed is a model that shows how the properties of caricature can be used in a method to work with dreams.

### THE ART OF CARICATURE: A SOURCE OF SOCIAL INSIGHT

Caricature is a portrait that exaggerates and distorts certain features of external appearance to produce a comic effect and to comment on the person portrayed. Starting in the sixteenth century, portrait caricaturists deliberately transformed physical traits in order to make the caricature, in the words of Kris, "more like the person than he is himself". This paradox followed the then current aim of art which was to Platonically penetrate to the essence beneath the surface and reveal the hidden character. However, as Werner Hoffman explains in his book, Caricature: From Leonardo to Picasso, caricaturists accomplished this penetration by inverting the ideals of beauty in representational art and using ambiguous signs that were the product of condensation and compression. The caricaturist searched for the perfect deformity of body that most accurately expressed the deformity of soul. The resulting bizarre quality of the caricature was, then, not a disguise, it was the vehicle of revelation for the inner character of the person.

During the eighteenth century caricature evolved away from the purely personal portrait and, in the form of the political cartoon, entered the arena of social and political criticism. Now caricature's arsenal of symbolic deformities could be turned to expose what was hidden behind the veneer of civic custom and policy. This new socio-cultural context of caricature significantly broadened its power in revealing hidden truths.

There are several devices used in caricature  
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# DREAM NETWORK BULLETIN

Founded in 1982

**DREAM NETWORK BULLETIN** publishes six issues per year and has an international readership. The primary focus is upon "experiential dreamwork". Readers send in articles, personal experiences, research reports, art work and poetry related to dreams. Information about desired or existing dream groups is provided, a calendar of upcoming dream-related events, as well as reviews of books and other dream source material, including advertisements. We welcome sharing and communication regarding all aspects of dream work from both professionals and non-professionals.

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# EDITORIAL

Bob Van de Castle, Editor

I was sitting in the sauna recently at our local gym and was joined by a young woman. Sweating together often produces a degree of intimacy and we began to exchange information about our lives. When she said she worked for a publisher in a nearby town, I began to wonder whether we might get cheaper rates for printing DNB with her company. She said that their minimum number of copies for printing any newsletter or magazine was 20,000 copies. When she asked how many subscribers we had, I sweated a little more and told her, "about 700." She then told me that they published four different model airplane magazines and that one of them had well over 100,000 subscribers. I won't even mention how many cat magazines they put out and the number of subscribers involved.

I usually feel a little depleted or drained after leaving the sauna, but that conversation really took the starch out of me. Over 200,000 collective subscribers to model airplane magazines and not even 1,000 to a dream newsletter! Something seems badly out of balance here.

We're going to borrow some money and invest in some direct mail advertising to see if that increases subscriptions. What might we do to enlist your help in getting new subscribers? So far, no one has taken us up on our offer to extend their subscription one year if they can bring in six new subscribers. If every subscriber could recruit just one new subscriber that would be an enormous boost.

Although the quality of the DNB product doesn't directly produce more subscribers (marketing does that), the number of subscribers does directly relate to the quality of the product that it is possible to produce. The greater number of subscribers, the more resources we have to produce DNB. As the number approaches 2000, we will be able to add pages to the newsletter (we've already added four). As the numbers continue to climb, we can plan to go to a monthly, and to add color. Current subscribers do have a vested interest, whether they realize it or not, in the size of our subscriber pool.

What price tag could be put on a helpful dream? If an hour of psychotherapy typically costs \$75 for a 50 minute session, that would be a charge of \$1.50 a minute. At that rate, a year's subscription to DNB (\$18.00) would

represent one 12 minute therapy session. Which do you think would benefit you or a friend more? We hope that by learning new tips and techniques for working with dreams in each issue, discovering more factual information about dreams, and feeling a sense of kinship with other dreamers through mutually exploring dream experiences, that our readers grow personally as much or more than they would with that hypothetical 12 minute therapy session. If you can't recruit a new subscriber, maybe you might want to earn some karmic gold stars for giving a gift subscription to a friend. If, as a result of becoming "turned on" to dreams by reading through DNB, your friend could experience just one helpful dream during the year, would you feel you had received an adequate return on your investment?

I didn't mean to drag you all into the sauna with me but there seemed to be something so out of focus with the idea that there was comparatively so much more interest in learning how to fly model airplanes than there was in learning how to fly without an airplane in our dreams, I had to react. Thanks for listening.

The last issue was late due to a combination of the Holiday season being rather hectic and having to shop around for a new printer since the last one increased his rates by 100%. Several of you missed out on the telepathy project because of the slowness of bulk mail. (It's an economy that we're forced to take. First class postage would be approximately five times more expensive and we can't afford to go into the red any deeper than we are now. The only way our financial situation is going to change is that someone is going to remember us in their will or we acquire more subscribers.) The writeup on the DNB telepathy project will appear in the next issue. Happy flying dreams.

## Dreams and Caricature--continued from page 1

to enable it to be a source of personal and social insight. First, certain dominant features are exaggerated and deformed while at the same time the resemblance to the face remains intact or is even strengthened. Sometimes animal faces and body parts are interchanged with human features to symbolically ally the animal's qualities with the person. Occasionally, absurdly incongruous props are employed to further the task of symbolic insight. If two or more persons are being depicted, they are usually involved in some absurd activity which caricatures their relationship. Finally, a caricature may have words attached whose meanings add comic and insightful punch to the caricature.

Through these symbolic devices, in every case paralleling similar symbolic constructions in dreams, caricature discloses the hypocrisies and false pretenses of individuals and socio-cultural conditions. It is important to note that a caricature of an individual may be a symbolic portrayal of a larger social setting, the person being a representative of this wider group. This, of course, only adds to the rich field of potential meanings when interpreting a caricature.

### DREAMS AND CARICATURE

In their book, Working with Dreams, Montague Ullman and Nan Zimmerman have pointed out the healing power of honesty inherent in the dream. It is this insightful quality of honesty that links the dreams as a source of perceptiveness to caricature. Like caricature, the bizarre and obscure properties of dreaming need not be viewed as a subterfuge to what's really going on in the dream (Freud's theory). Instead the strange incongruities and deformities of the dream are themselves the message of the dream. As in caricature, the distortions of appearance, the animal imagery, the props, the symbolic activities, are the red flags that direct our attention to the caricaturing aspects of the dream.

As caricature overturned the ideals of representational art, so dreams need not be fair in their portrayal of a person or situation. What is important is that the dream's caricaturing symbolism reveal what is hidden to the "dayworld". And what is hidden may not just be aspects of the individual's psyche, no matter how transpersonal and archetypal these psychical contents are. Instead, as John Caughey points out in his book, Imaginary Social Worlds, the symbolism in dreams has socio-cultural roots, and therefore, the caricaturing elements in a

dream may be commenting upon the whole socio-cultural milieu of the dreamer. With these points in mind, a framework for working with dreams as caricature can be developed. The essential overture in such an approach is to focus on those aspects of the dream that are the most unusual and incongruous, rather than concentrating on the more familiar details. Once these bizarre items have been identified, they are imagined as caricaturing features of some "face" or gestalt of the dreamer's situation, personal and sociocultural.



These exaggerations and deformities are then described as extensively as possible by way of the qualities they bring to mind, as well as any personal associations the dreamer may have. Next, these qualities and associations have to be explored as ways the dream has in being more revealing as a caricature than any mere "photo" of the situation would be. If you get stuck at this stage, a way out of the impasse would be to "exaggerate the exaggerations". This is similar



to the caricaturing principle at work in psychodrama, Gestalt therapy, active imagination, and so on. The caricaturing feature is itself distorted even further in order to see its meaning in greater relief.

Finally, the entire dream is imagined as a political cartoon. If you can, draw it; if not, write it out verbally delineating a political cartoon. Perhaps, a caption can be added or words inserted in some other way to further depict the hypocrisy or disillusionment or insight of the dream as caricature.

#### APPLICATION OF A DREAM AS CARICATURE

Let's take a look at an application of this approach by using it on one of the dreams recounted in the Sept/Oct 1985 issue of the **Dream Network Bulletin**. Alexis Mei, in her article on number symbolism in dreams, reported the following dream:

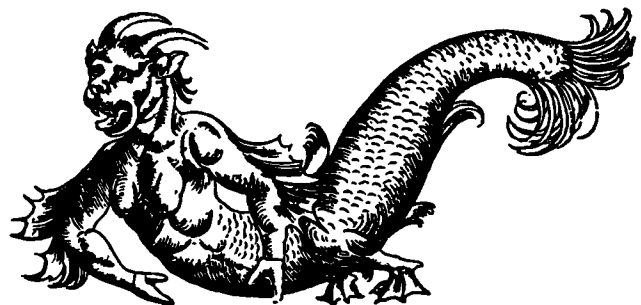
I'm on a bridge over the Mill Valley creek watching the water. I see something moving--three smallmouth bass, lying there with their tails up. I watch them for awhile and then throw a rock at them. They get so startled that they splash the water as they dart to the side of the creek to hide. Afterwards, I think to myself that I'll go home and get my fishing rod and come back and fish for them. By then they won't be scared anymore.

Two items that alert our attention by their unusual nature are: the three smallmouth bass with their tails up; and the throwing of the rock into the water. The dreamer had identified the situation depicted in the dream (in our terminology: the "face" of the dream) as exploring the unconscious. Using our approach, the two unusual items listed above are the exaggerated features of the dream as caricature. The characteristics of the fish are that they are "smallmouthed" and their tails are up. Being "small mouthed" means it must be that much harder for them to bite any bait offered; and the fact that their tails are up may mean they are threatened, as animals customarily do when attacked. The qualities of the rock in the dreams are its hardness or density and the threatening impact of its being thrown and the fish fleeing.

How are these properties of the dream items more revealing than a simple "photo" would be? Well, they show, in their caricaturing fashion, how the dreamer's very approach to exploring the unconscious may itself have been threatening and driving away the contents of the unconscious by its hard density and threatening force. So, no wonder the dreamer became tired with working on the unconscious (which is recounted in the article). Moreover, a caption accompanying a cartoon of this dream with the fish fleeing the rock might read: "And she calls that fishing! Only a big mouth would go for that rock!"

Using the method of working with dreams as caricature doesn't supplant, but complements other methods of interpreting dreams. The dreamer's own associations to the bizarre elements of the dream only add to the rich caricaturing potential of the dream symbolism. Picasso once said, "Art is not truth. Art is a lie that helps you understand the truth." The bizarre symbolism of dreams like that of the art of caricature, are not the truth, but in their distortion they reveal aspects of the dreamer's life that an exact representation could never do.

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# Dreams and the Art of Mid-Lifery

JIM KLEIN

I hate testimonials but I fear I hear one resounding within me. It sounds like: "The Confessions of a Mid-lifer". Images of A.A. people telling their stories; the recent convert giving testimony; the lottery winner explaining how it all came to be. Maybe what I really hate is my inability at times to differentiate the message, the messenger and me!

At times I feel like I'm 48 going on 18. Five years ago I somewhat belatedly discovered myself to be a mid-lifer. I'm unsure why or exactly how it happened but five years ago, I actually felt myself changing. I allowed myself to go with the process.

Prior to 6/9/80 I do not recall any dreams! Some passing fantasies; a couple of hypnogogic images; but no full-blown dreams or even wouldn't be confessing.

I began recording my dreams. The floodgates opened. Literally, volumes poured-forth. I was so excited. I couldn't spend enough time with my dreams. I vascillated between daimonic delights and dread. The kingdoms within came forcefully alive. The underpinning of another me surfaced. The limits of my awareness were stretched. The process of change I had at first vaguely felt became a Shakespearean stage both within and without. The many players were me.

Up to five years ago I was very extraverted. In my more self critical moments I bemoan the extremes to which I went to be considered a good fellow; a fine person. Whatever mask was handed me I semiconsciously put on. My identity was pretty much what I felt others wanted.

At age twenty I wrote a song while sitting atop a dockside grain elevator in South Chicago. I wrote of my fleeting awareness of a force in control of my life. The song was entitled "Someone". It was a love song. The first stanza went:

Someone's the sentry of our hearts, Dear,  
Someone's the guardian of our love. We'll never  
do it on our own, Dear, We'll need assistance  
from above.

With equal profundity the song continued until the closing line: "Our Someone with His guiding light". The force was for the most part



outside me but the "our" was sneaking a peak.

The inner realities were trying to get a toe-hold in my consciousness. They could do so in but prepackaged forms. In fact, those realities were quietly and matter-of-factly confined and calcified in the signs, symbols and traditions of my version of Roman Catholic Christianity. I consciously pursued and obtained a life-draining strangle hold on those symbols of transformation through an egoembellishing, mask-seeking-maintaining assumption of the role of priest in 1964. My grasp of the realities behind and within the words, images, and actions of religion became my ego's shield. My childish securities Jim KleinPage 2and hero needs were protected and nourished.

At age 32 I came to make what seems to me to be one of the first truly adult decisions of my life to that point. I met and married Mary Kay. This meeting was shot through with fantastic, romantic encounters and events. Images of "Someone" flashed like fireflies. There surged from my depths the repressed libido of juvenile sexuality. A sexuality once held in abeyance by denial, confusion, guilt, and fear frothed with excitement.

These forces for change were powerful. They needed to be. They began working loose the life-long locks of natural tendencies, family expectations, educational biases, churchy assurances, and religious moralities. God was no longer a wing under which to hide but a father

(natural and mythic) to be challenged; as was the church. Christ was no longer a cosmic brother to be imitated but an enfleshed person seeking recognition.

Although great and powerful, these forces were accomplishing all with the deft prowess of a most experienced thief. God was picking my pocket. The divine thief was carefully taking from me the "treasures of childhood" that had become for me the shackles of adulthood.

At age 43 it was as though a life-long pregnancy had come to fruition; labor had begun. The kingdoms within and without were pressing to meet. The amniotic fluid appeared in the following dreamflow:

I'm present in a boarding house for alcoholics and derelicts. The landlady (Mrs. Coogan) is in another part of the house scolding one of her boarders for even considering going to California. Somehow I know he's a young man.

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**"These forces for change were powerful. They needed to be."**

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I find myself in another room of the house choosing from some leftover trinkets of a clergyman's having-to-get-rid-of-all-the-proposals. I am returning from a room with a needle-point upholstered chair. It's an antique from my dad's brother's house. The chair has a Santa Claus face with a hat on it pinned to the back. I'm thinking of how glad the kids will be that at least I've got the chair. Everything else in the "sale" room is plaster-of-Paris, cheap, rather gaudy stuff.

I then hear Mrs. Coogan being told by the young man she had been scolding before to: "Leave my hard-on alone"! I look in the door of his room. He is in bed with only a sheet covering him. Mrs. Coogan is busy giving him oral genital stimulation. The young man is resisting a moderate amount. I grab Mrs. Coogan by the tail of her flowing white robes and tug her off the young man and into the hallway. I tell her that if she ever threatens my alkis or derelict friends again I'll blab all around what I have on her. She pleads with me not to do so and appears remorseful, but when I finish lecturing her she goes right back to the young man, spreads open her flowing robes and makes a nose-dive for his penis. I again tug at her bottom and when she comes up I say remindingly: "That's as much a sin as

what you are condemning the alkis and derelicts for!"

Next I know I've moved to Chicago to work as an undercover-research agent. I hate the big city and the cool, methodical, impersonal, sterile work and workplace. I see a familiar woman watching her children at an indoor swimming pool. I'm surprised to see them. I leave without greeting them. I meet a familiar male coming in. I greet him enthusiastically and warmly. He seems to like my greeting. He works at this place.

The workplace is located in a simple, small, old, rundown house. Inside the house there is a concealed entrance/passageway that leads underground to a mammoth, intricate command-research center deep within the earth.

I came to this center with a partner; a vaguely familiar man. He's been in this scientific analysis field for some time. He's very enthusiastic about it. There are many codes and security measures. I think to myself: "If I just put in my time and do not produce, will they still pay me?"

I notice a telex-like coding machine. A line of codes is appearing on the paper. I think that the code must be especially significant. I determine (don't know how) that the message has something to do with a project that took place after World War I and II. The project was in code numbers "406" and "46", I believe.

I am sick of this place. Although underground, my partner has opened a window. I see dust all over my ancient, massively heavy, maroon-brown molded work area. It's like the whole area is a carved out space in a cave.

My Mom and some older women have come for a visit. I'm homesick and want to return to my wife and children. I agree to go out to dinner with Mom and the women. We crowd into a vehicle. I don't know who is driving. While driving through a semi-residential area we pass an elderly, grey-haired woman buried up to her neck in gravel alongside the road. I can't believe my eyes. We turn around to see her again. I point her out to my mom. The old woman smiles as we pass; she appears to be satisfied and in some bizarre way benefitting from her experience. My Mom sees her, too. I awake.

All relationships are changing. A fluid unity is evolving. The sacramentalization of life is happening in ways I never imagined. Mid-lifery is magnificent, with the emphasis on "life".

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# Making A Dream Basket

DEBORAH JAY HILLMAN

I love to play, I love baskets, and I love dreams. Recently, I combined these three elements by creating what I call a "dream basket." Others might enjoy making a dream basket, too. To make one, you will need a basket (any size and shape, with or without a lid), at least one remembered dream (to start with), and your own creative imagination. Alternatively, one might choose to make a "dream box." The actual box could be store bought or hand decorated. If one has dreamed of a particular box or basket, the container might be chosen to represent that dream image.

The dream basket contains dream symbols. These may be added all at once or accumulated gradually, over a long period of time. The symbols may be selected from a dream series (for example, a series dealing with a particular theme, or covering a particular time span, or containing dreams that hold a special significance), or they may be derived from a single, complex dream containing many images. You may find among your possessions some "readymade" symbols for the basket. You may want to shop for others (I've enjoyed searching for dream symbols that can be purchased for under a dollar), and still others you may decide to make from a variety of materials likely to be found in your home. My dream basket--which is based on a series of dreams that occurred over a specific period of time--is the size of a teacup, and it contains symbols derived from all three sources. For example, to represent a dream whose salient image was a pair of luminous full moons side by side, I bought two clear glass marbles. For a dream featuring a set of stones with double rings around them, I selected from my bowl of beach stones one which had just that kind of marking. A dream in which I was given an anesthetic on a spoon made of sponge prompted me to snip off a little piece of kitchen sponge and paint a spoon on it.

What do you do with your dream basket? Besides the pleasure of making it, the dream basket offers a special opportunity to form an intimate relationship with the symbols contained in it, and to experience the interrelationships among them. I keep my dream basket on top of

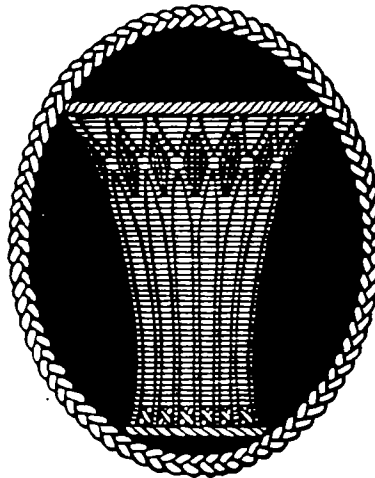
either my desk or my bedside table, and occasionally, while I'm working or preparing to go to sleep, I remove the lid and examine, once again, the symbols that are inside. Sometimes this ritual takes the form of a meditation, in which I use one or more of the symbols as a focus of quiet contemplation. Sometimes it involves a playful sorting and arranging of the symbols, accompanied by spontaneous reflections on the dreams in which they appeared. By choosing the symbols and giving them concrete form, and by approaching the contents of the dream basket in the ways I have described, the symbols and their corresponding dreams seem to come alive. I have found the dream basket to be a useful dream work technique for inspiring waking, experiential journeys into the dream

world; facilitating dialogues with (or between) dream symbols; and exploring the multiple facets of my own symbolic world. Our recurring dream symbols can be added to the basket to evoke the imagery of many dreams at once.

Dream baskets can be made by children as well as by adults. They can also be used as a focus of sharing in dream group settings. Making a dream basket does not require that one keep a dream journal, although the two can enhance each other. I do keep a journal, and my dream basket contains a folded piece of paper with a "key," showing the date and title of each dream whose symbol is included in the basket, with a two- or three-word description of the actual symbol. This insures immediate recognition of each symbol and enables me to quickly locate its corresponding dream in my journal. Even if you don't customarily write down your dreams, you may want to keep some form of record to identify the contents of your dream basket. Then, if your basket includes symbols from a large series of dreams, you won't have to rely on your memory for recalling the order in which those dreams occurred.

Whatever personal style you adopt, creating your dream basket should be fun. Making a dream basket encourages you not only to "work" with your dreams, but also to play with them.

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## Dream As Gift

NANCY K. JUNGEMAN

There is the unexpectedness surrounding the appearance of the dream that likens it to a gift. Even if we desire the recollection of a dream or attempt to shape it in advance by conscious intention, the experience itself comes on its own with shapes, patterns, qualities, images that are unexpected. A dream is simply given.

It's "givenness" is related to its tendency to increase when allowed expression or allowed to move. Allowing the dream to move means allowing ourselves to be moved by the inner life of which dreaming is an expression. Allowing the dream to move means providing the receptive ground which allows the life inherent in the dream to grow or increase.

In the group situation, the dreamer will often appear to be trying hard not to forget the story or to let his images change. His "dream gift", if you will, is kept tightly packaged and held at a distance. Yet there are many ways to invite recognition of the stilling process and thus encourage the emergence of movement. To be moved is not just to move volitionally or willfully but to permit and support inner movement at the deepest levels of our being.

In the context of dream sharing groups, it may happen that a person telling a dream becomes emotionally evoked by the images of the remembered dream. You may experience a softening and unbounding of the person before you as s/he begins to embody a deeper meaning which the dream contains. The dreamer may appear to you as fuller, softer, more contained than s/he was. Often the dreamer will attempt to give expression to a feeling of gratitude--thanking the group for their participation in his/her

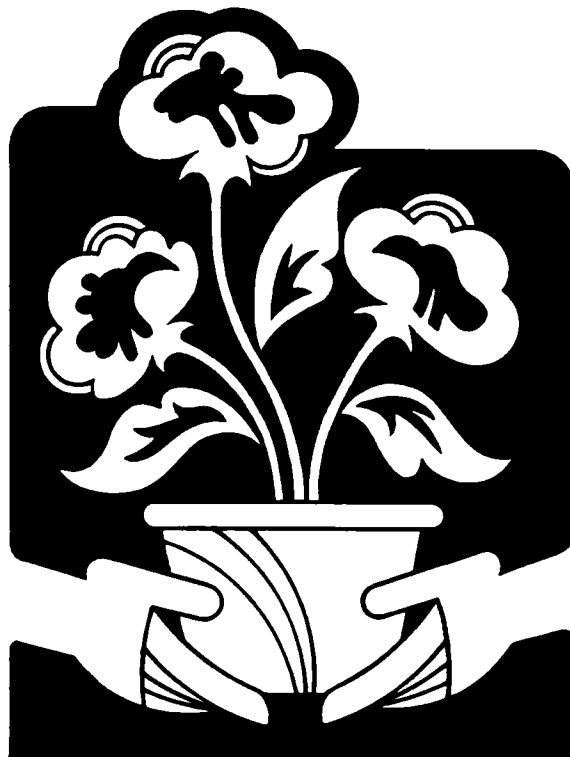
transformation. The fullness of the moment seems to move the dreamer inwardly in some way that tends toward outward expression not necessarily in the form of words but perhaps in gesture, movement, or sound.

At those times in the group there is recognition of what is meant by increase. Like a seed in fertile soil, the dream has grown beyond its original boundaries and is moving the communal ground from which it takes nourishment. Increase and movement are together in the process. The process is more akin to being washed over by a wave: you walk there on the shore and suddenly the wave approaches and touches you. Someone in the group may feel moved to respond and in so doing will confirm in words that the gift of life that the dreamer has given has been received.

For a long time I have referred to the dream as a gift out of my delight at doing dream work. Whereas other group work I had done seemed effortful and draining, my customary experience in dream groups was the experience of feeling given to and filled. I knew somehow that I had surrendered an

attitude that tended to prevail in my other work. In dreams, I decided, I would assume that I didn't have to be the expert. I would accept the gift, the "givenness" of the dream, both in relation to my own dreams and in the case of the people in my groups. I borrowed a thought from Jung who expressed at a particular time in his life: "I let the dream speak for itself." Whatever this shift was from me, it permitted me to be in my work more as a child, with a kind of innocence and freedom that allowed me to take the experience, perhaps as the child takes from the mother.

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**“It is not so much that you are within the Cosmos as that the Cosmos is within you.”**

**Meher Baba, from LIFE AT ITS BEST**



## ***Animal Figures in Dreams***

BOB VAN DE CASTLE

Because we are the evolutionary product of an ancestry stretching back millions of years to an origin in the animal kingdom, many traces of our animal heritage can be found in our physiological and psychological functioning. There is a whole menagerie of animals who emerge during our nocturnal dreaming safaris to the dark continent of our sleeping mind.

What significance should be given to these jungle or domesticated denizens who appear in our dreams? Here are some speculations that have been advanced by various dream theorists:

In "The Interpretation of Dreams", Freud proposes that "wild beasts ... represent passionate impulses of which the dreamer is afraid, whether they are his own or those of other people" (1961, p. 410).

Ernest Jones, a follower of Freud, says "Analytical experience has shown that the occurrence of animals in a dream regularly indicates a sexual theme, usually an incest one" (1959, p. 70).

Hadfield (1954) suggests that crab, spider and vampire images represent the visceral objectifications of the bodily feelings associated with orgasm. The crab portrays the changes in visceral and abdominal muscles which produce a gripping sensation; the relaxed feelings following orgasm are represented by the sprawling legs and soft underbelly of the spider image; the washed-out feeling of fatigue, as though the blood had been sucked dry, is externalized by a vampire figure.

Jelliffe and Brink noted "the astonishing revelation in psycho-neurotic dreams of the use of animal material" (1917, p. 253).

Stekel claims "The danger of approaching insanity expresses itself in dreams of ... a sudden attack by a wild beast" (1943, p. 421).

Gutheil states "Very often the unconscious is represented by sinister animals" (1960, p.163). He also proposes that being bitten by an animal may be a symbol of "pangs of conscience".

Despert, in discussing the dreams of preschool children, comments "animals as motives are almost always sadistic and often totally destructive, regardless of size, etc. They bite and devour the child or chase him" (1949, p. 141).

According to Fodor (1951), being swallowed by a voracious animal is a portrayal of our

intense fear of birth.

For Jung (1916), animal figures "in so far as they do not symbolize merely the libido in general, have a tendency to represent father and mother, father by a bull, mother by a cow". Freud refers to dreams in which "a dreaded father is represented by a beast of prey or dog or wild horse" (1961, p. 41). In a paragraph describing how many specific animals such as snakes, fish and cats are used as genital symbols, Freud states "Small animals and vermin represent small children - for instance, undesired brothers and sisters" (1961, p. 357).

Just as Shakespeare used animal analogy as a technique for character portrayal (Yoder, 1947), animal figures can be employed to represent various aspects of the dreamer's character. Thus Boss writes "In subjective interpretation a dream tortoise would signify the tortoise-like and armored character of the dreamer himself" (1958, p. 49).



It's obvious that many theoretical views regarding the significance of animal figures in dreams have been advanced. I found these references when I was preparing a book chapter entitled "Animal Figures in Fantasy and Dreams" (1983). That chapter also contains a review of all the research studies where the frequency or type of animal figures in dreams were given.

In one study that I carried out, I examined 2,000 dreams of female college students and 2,000 dreams of male college students to discover how often animal figures appeared and which animals were most common.

There were 149 female and 151 male dreams containing at least one animal figure. This represents a frequency of 7.5% for each sex. The ten most common animals for adults were:

Animal Type	Females	Males	Both
Dog	42	24	66
Horse	38	21	59
Cat	17	10	27
Bird	9	18	27
Snake	8	16	24
Fish	11	10	21
Insect	12	8	20
Water Animal	6	10	16
Fowl	5	9	14
Rodent	8	2	10

If this table is examined, you can see that women were more likely to have mammals in their dreams while men reported more non mammals. Of the total of 194 animal figures in women's dreams, 128 were mammals, 54 were non mammals and 12 were generic animals. Of the total of 203 animal figures in men's dream, 98 were mammals, 92 were non mammals, and 13 were generic animals.

Mammals are biologically and conceptually more similar to humans. Women report more mammals and they also report more human characters than men do in their dreams (Hall and Van de Castle, 1966). In my chapter, I present some evidence to suggest that a higher level of animal phylogenetic (evolutionary) development may be associated with a higher level of social and emotional maturity.

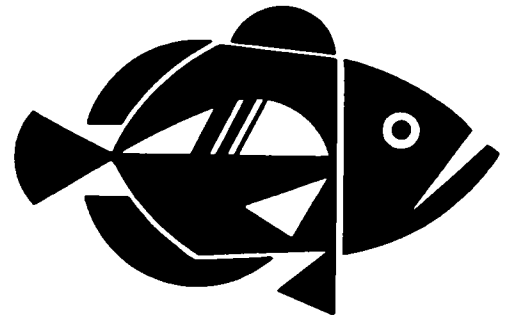


I also examined the animal figures in the dreams of 721 children aged 4 to 16 years old. There were 383 girls and 358 boys. My chapter presents frequencies of each animal figure at each year level for girls and boys separately. Animal figures were present in 39.4% of dreams from the four and five year olds and the percentage figure steadily dropped for each subsequent two year age grouping (35.5, 33.6, 29.8, 21.9, 13.7). The latter figure covers a three year grouping from ages 14 to 16. Animal figures appeared in 29.0% of the combined girls' dreams and 29.6% of the combined boys' dreams.

To make a table comparable to that provided for college students, the ten most common animal figures in the combined children's dreams will be presented (including monsters, where the dream description made it clear that it was an animal or something like a wolfman rather than a human monster):

Animal Type	Girls	Boys	Both
Water Animal	6	10	16
Dog	15	15	30
Horse	22	6	28
Cat	9	6	15
Snake	6	9	15
Bear	7	7	14
Monster	5	8	13
Lion	5	8	13
Bird	6	6	12
Spider	2	7	9
Gorilla	4	5	9

The girls reported more mammal figures than boys. Of the total of 128 animal figures in girls' dreams, 91 were mammals and 25 were nonmammals. The others were generic and monsters. Of the total of 130 animal figures in boys' dreams, 73 were mammals and 46 were nonmammals.



It can be seen that some types of animal figures are more prevalent in children's dreams. The combination of snakes, bears, monsters, lions, spiders, gorillas, tigers and insects accounted for 34% of the animals in children's dreams, but this same grouping of animals appeared in only 17% of college students' dreams. Children dream more frequently of wild, threatening animals while college students dream more often of pets or domesticated animals.

To obtain a better understanding of the meaning of animal dreams, I performed a contingency analysis, to discover what other elements are present in the dreams where animal figures are represented. I examined 901 dreams (453 from women, 454 from men) of college students in which all the characters were human and compared them to 150 dreams (75 from women, 75 from men) where at least one animal character was present.

The presence of animal figures in dreams has a significant effect upon other features of

continued on page 14

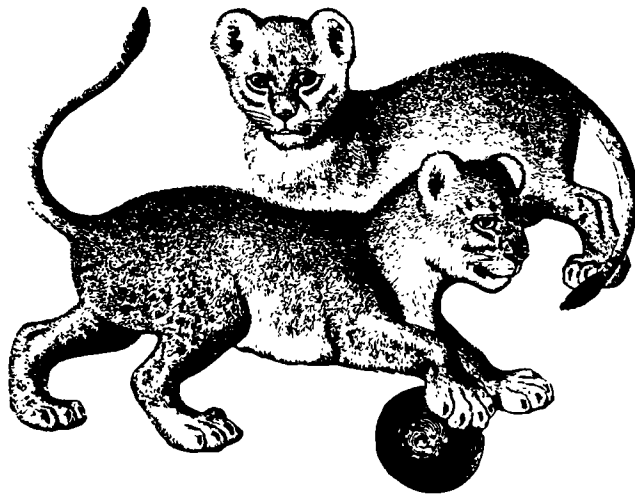
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## *samples of animals in dreams*

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I am the captain of my ship. There is a big hurricane. Water comes up on the poop deck. The bottom of the boat is white and the sides are colored. Then there is a white whale that comes from the South Pole. There are liferafts and a red, white and blue flag.

(Five year old boy)

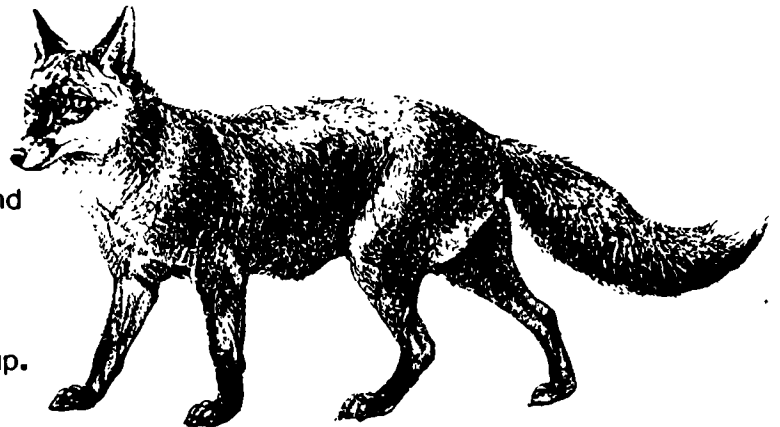


My wife and I have a lion cub as a pet in our home. The lion is very friendly until one day it bites me and I can see distinct teeth marks on my forearm. I can't move my arm or tell anyone. I am unable to call for help in any way.

(24 year old worried college student)

I see an animal that looks like a big wolf-hound. It pays no attention to me. I don't know why, but suddenly I start to run and in an instant the dog is chasing me. All at once it falls into a seemingly bottomless pit. As I look down, the dog seems to spin in a circle but instead of going down it is slowly coming closer and closer to me when I wake up.

(22 year old male college student)



The telephone rings, I answer it, leaving my grandmother alone in the room in her favorite chair. I return to the room again. I find a mouse sitting in her chair. The mouse indicates that it is my grandmother. I am frightened.

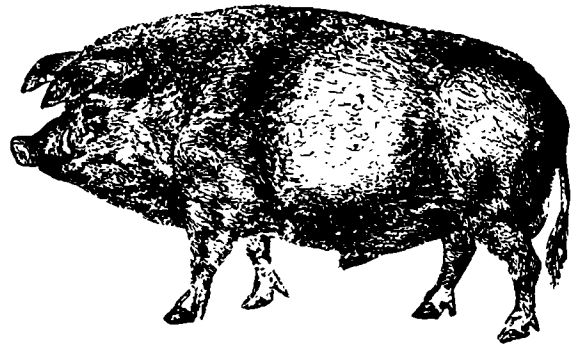
(female college student)

**"DREAMS AND BEASTS ARE TWO KEYS BY WHICH WE CAN FIND OUT THE SECRETS OF OUR OWN NATURE. THEY ARE TEST OBJECTS."**

Ralph Waldo Emerson

My friend Steve is hunting wild pigs with a Boy Scout knife and a wild pig turns into a cowboy. The cowboy says, "I'm going to eat you up." I say, "Eat me up, then." He comes at me with a knife and sticks in my arm real hard, but it doesn't open up my arm because it is too hard. I say to the cowboy, "I'm too hard, I'm on your side."

(Four year old boy)

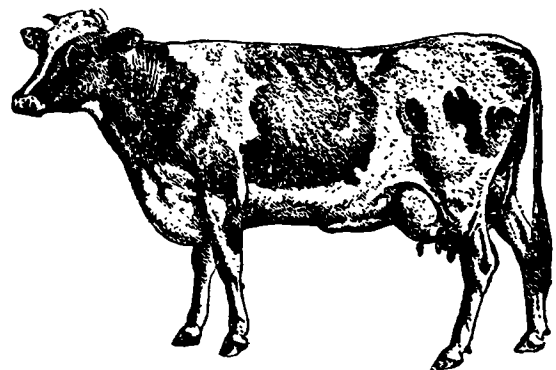


I am riding a horse along a steep mountain trail overhanging a high cliff. The horse is galloping and can't make a turn and goes over the cliff. On the way down I realize to myself, "I'm a dead cookie." I am very disappointed at the fact that I won't achieve any of my ambitions.

(20 year old male college student)

I'm supposed to go to a dance. I'm wearing a red and white dress. My mom is wearing a purple dress. I get new shoes--black--they are funny looking. When I get out of the shoe store, I see my Aunt's house is next door to the store. We are driving to New York City for the dance. I see a freak cow with people coming out of it.

(Twelve year old girl)



I am sitting down in a movie theater, facing ahead when a woman seated behind me places a black spider, like a tarantula, on my shoulder. I scream. No one else seems to notice. I beg her to take it off me. She says she wants me to look at it. I say I have seen one before and I don't want to look. She insists. I wake up perspiring, and begin to look for the spider.

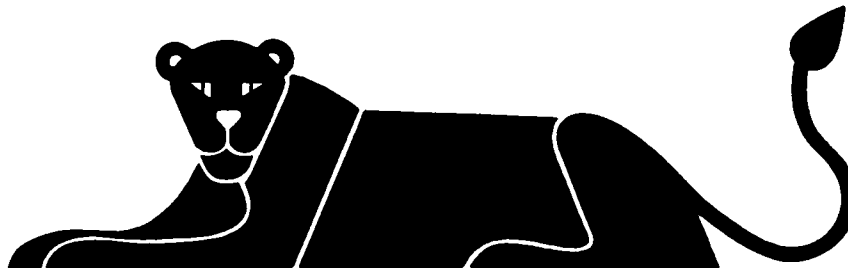
(Woman, three months pregnant)

the dream. Dreams with animal figures are more likely to be short, take place in an outdoor setting which is unfamiliar or distorted, have a great deal of activity, often of a violent nature, or be associated with some misfortune. The dreamer experiences apprehension, becomes more sensitized to various parts of his/her body, and exerts some effort to overcome a challenging problem encountered in his/her dream. As the number of animals in the dream increases, all of the features described above become more intensified. For those dreams where only humans appeared, there are 28 aggressive acts for every 100 characters present, but in dreams where animal figure predominate, there are 56 aggressive acts for every character. If a dreamer is going to have another character initiate some interactional pattern with him/her, there is a 44% chance that friendliness will be received if the other character is a human but only a 4% chance if that character is an animal.

In my chapter, I also look at what types of animals are present in 246 dreams from two groups of Australian aborigines; 118 dreams from natives on South Pacific islands; 190 dreams from North American Indians; and 448 Peruvian dreams. Fish or other forms of aquatic animals were the most frequent type of animal figures

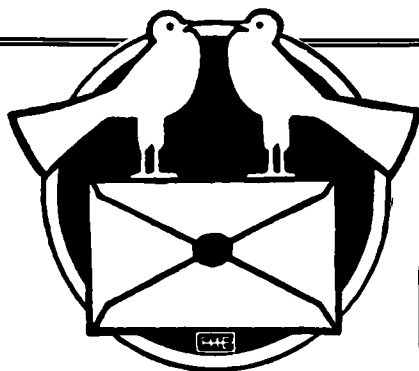
for those groups living near water but were almost totally absent in the dreams of inland dwelling groups (Central Australia and Hopi Indians). Snakes were reported fairly often (27 times) by Australian aborigines and Hopis but never by South Pacific islanders. Kangaroos, wallabies, crocodiles, and stringrays were exclusive to Australian dreams; the only cats were in Truk Island dreams; and the only exotic jungle animals (lion, tiger, elephant) were found in the dreams of Peruvian students. Thus, in preliterate societies, the animals dreamed about are those the dreamer has encountered in daily living, frequently in a hunting or fishing context, while members of a literate society have an almost limitless number of animals available to them for portraying the animal characteristic needed for a particular dream scenario (sly as a fox, strong as an ox, free as a bird, etc.). The particular types of animals we employ in our dreams will clearly be a function of what culturally shared or personally learned associations we have developed regarding particular animal species.

You might find it a useful exercise to examine your dream journal for the types of animal figures that have appeared in your dreams and note what types of feelings, events, and outcomes were associated with these dreams.



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# L E T T E R S



## HOPE COMES IN "DEATH" DREAM

I have been experiencing serious conflict in my marriage for some time. Separation or divorce did not seem like an option because I was always terrified about the effect this would have on our daughter. My concerns were expressed and dealt with in this dream:

We are looking for her from Shore Road (my parents' home) when I finally realize that she is dead, gone from the world. That moment of emotional transition--from looking for her, and fearing for her--to realizing that she is no longer in the world--is agony.

Then, after ages, my husband finds her body, and brings it to me with a helpless sort of shrug. She is like a rubber doll--she has been hollowed out, sort of, so all there is left is her outer "shell," and her face is intact. Suddenly, holding her body, I am slightly comforted. Before she was found I had the most incredibly painful feeling of emptiness--that she simply wasn't anymore. The most ghastly thing about her body is that there is a huge dent down the middle of the top of her head (not bloody or anything, there is no gore) as though whoever murdered her had tried to actually split her in two. When I hold her body, her arms sort of flop up around my neck, but here is no life in them.

The next scene has something to do with her funeral. She is dressed and lying in a beautiful oval-shaped basket, with a round candle in a round glass dish beside her. I am looking at her and thinking I see a peaceful smile when our pediatrician interrupts to insist that she put a blonde wig on her. I realize that the Susan in the basket has black hair, (I had black hair as a child) but I hate him for interrupting. He keeps saying, with a smile, "But Susan had blonde hair," and puts the wig on her, and says: "there, isn't that all right?" I snarl at him, "yes, it's fine"--hating him because the communion I had been feeling with her is broken.

Then in a later scene, I am in a big house with my husband and a lot of people and I am absolutely desperate, trying to comprehend that Susan no longer exists. I cannot do it, and I

feel completely desperate and out of control. Then I suddenly realize that I hear her, talking and walking, and my husband is coming from upstairs with her--and she is alive, she is all right. I rush to her and hold her and begin to understand that she is alive, she is real, and everything is all right.

Lastly, the dream somehow mixes up the dent in the dead-Susan's head so that it becomes my own wound--in my leg--and I am walking around with this deep curved indentation in my left leg--it is a wound, but the realization I am having as I walk around is that although I have this deep wound, I can still walk, and I am whole. There is a feeling of celebration.

As I think about the message of this dream, it seems to be telling me that Susan will not be split in two or destroyed if my husband and I separate, but that she will survive and be alright. although I receive a wound, I discover that I can still walk and emerge whole. I am currently receiving counselling about my marriage and since this dream, I haven't experienced the same level of panic I formerly did when I try to imagine not living with my husband.

Anonymous



## THE HEAD IN THE BOX

Here's an interesting dream I've had recently that I'd like to share, along with some comments about my reaction to it.

I awoke in the middle of the night with very uncomfortable feelings evoked by a dream that I was carrying a head around in a box. At times, in the dream it was my mother's head and at other times my mother-in-law's head. When a symbol becomes different things at different times in the dream, it means to me, that different aspects related to those persons were present at different times in the situation which the dream was alluding to.

I wrote down the dream in as much detail as I could remember. I began dialoging with the head in my imagination. I got nonsense responses. In my mind's eye, I burned up the scene and the head in the box, but the picture kept coming back into my mind and everytime it did, I had the same terrible feeling. Finally, as I lay in bed reburning the scene in my mind for the third or fourth time, the idea came to me that the head represented my defense of intellectualizing when I am confronted with a situation in which I experience fear. I realized that since the box contained a dead head, that this defense had died and that I could let go of it now.

Of late, I have come to the realization that when I use intellectualization when I am afraid, it does calm my fearful feelings, but since thoughts are not the same as feelings, it is like taking an aspirin for a headache. It may relieve the discomfort, but it doesn't get to the root of the problem. Worse yet, this defense of mine of throwing my verbal abilities at all problems, even when it is inappropriate to do so, often acts to keep me from dealing with the problem at all. When that happens, what started out as a minor discomfort becomes an excruciating ordeal as the situation, usually having to do with relationships, worsens, since I am not dealing with it effectively.

I am certain that my mother used this defense. Since she was a trusted role model, I picked this up quite unconsciously without questioning the validity of this approach to problems. When my husband uses this defense, in the past I have accepted it also unquestionably. This is why my mother-in-law's head also appears.

As soon as I realized all of this, I moved to the next scene in the dream. Here I was looking through an open window at a pear tree, moving gently in the wind. I see only the square part of the tree showing through the window. The tree is black and white. I take my paints and paint the tree, leaves, and fruit. I notice that my colors are perfect. When I get through, I think to my satisfaction that it looks as it should. That is the way the dream had been.

Colors represent feelings for me. A tree is the symbol of truth. The dream is showing me that I have been looking at truth in an intellectual way and not in a feeling way. I am painting. Paint has the word pain in it and the "t" on the end could represent the cross. At this point I fall asleep.

I dream that I am going to call Salt Lake to find out what this part of the dream means. I go to the phone. A little girl is on the line.

I feel frustrated and tell her to hang up. She refuses. I hear her mother in the background. Finally, the mother gets on the line and I explain that I need to use the phone and I ask her to get off. She does. I go to call the operator to make the long distance call, and the button (it is a push button phone) falls off. The whole phone falls apart.

I awoke with the insight that the little girl on the phone was myself at an earlier age. The child on the phone sounded spoiled and the mother was clearly protecting the child who had some sort of respiratory ailment. I had pneumonia when I was very young and I had an overly protective mother who tried to spare me any minor discomfort. I internalized this, becoming my own very protective little mother. I protected myself from the discomfort of my unpleasant feelings by turning them off subconsciously. Instead of dealing with feeling issues, I became depressed. The world outside my window became black and white--meaning no feelings.

Salt Lake is the place where the company I am working for assembles their product. If I continue dealing with feeling issues as they arise, on the feeling level, and resist my old defense of intellectualizing, the problems will iron out and in fact will bear much fruit. I should keep trying.

I ended up feeling very good. The unpleasant feelings I had experienced have gone away, although I can still see the head in the box, it no longer is associated with unpleasant feelings. It is a reminder to me, a warning concerning how distasteful my past behavior has been to me.

Shirlee A. Martin, 3100 Q St. N.W.,  
Washington, DC 20007.



### DREAMS OF FORMER JOBS

Long ago I had a Federal civil service job involving law enforcement which I did fairly well, but got tired of doing about the time the agency was required to find and fire a quota of "security risks" in 1953. For decades later, I would intermittently dream of having some not-quite official or not quite-complete re-employment with that agency. I would be doing the work, but not going into the office, or not getting paid. Sometimes I would dream that somehow I still had possession of the government automobile.

Until lately, my dreams were seldom in



color and only rarely peopled with anybody I knew in real life. Recently, nearly all my dreams have in them active participation from people I know in real life. We do things together, debate in committee and staff meeting, and travel together on foot in strange cities.

Lately I received an extremely disturbing official message from the State. The computer there has printed out a statement that I owe an enormous sum of taxes, back taxes, and penalties. (Actually it is preposterously in error, but that has yet to be proven, somewhere, somehow.)

My response to this has been a series of vivid, active dreams of stressful situations. One of them involved being in a military combat situation. In another, I was suddenly back on full official pay status and duty in an Agency office, being shown the current situation, including a color-picture album showing the commercial people the Agency had to cope with. Their were red-headed people involved, and two businessmen whose pictures were at hand showed up for a hearing on some misdeed they were acused of permitting to happen. It involved coffee, handled in such a way as to become contaminated. Since I had been long off the job, I demanded that some older staff member take the hearing, somebody that knew the current details. Then I went on to dream of checking the evidence, and having some slight difficulty finding it. The product mishandled was peanuts, not coffee.

I had previously rationalized these recurrent dreams of returning to past career jobs as my effort to slowly digest the experiences of the stresses in those employments, and the trauma of leaving them in the ways I did. Now I see that the recurrence of these dreams occur as a symbolic response to current stress, and anxiety-producing communications/situations.

I think the innovation of having people in dreams that I know in current real life, plus the innovation of having a far greater proportion of the dreams come in full natural color, is a reflection of a stronger sense of personal security. I am over 69 years old now, and have learned not to worry so much.

Al H. Morrison, Box 75 Old Chelsea Station, New York, NY 10113.

## DREAMS REFLECT CURRENT CONCERNS

The following dream occurred during the night, Nov. 17th, of your dream telepathy project. I regret not having sent it in sooner but I became very busy and put it off.

A deep sleep came that night and I felt a strong "pulling" that happens at the beginning of my dreams. The following two fragments of dreams were all that I could recall.

1) Something about the "Three Life - Three Death" Ambulance Co.

2) Anti-semitic feeling in an old west town. I have a clear memory of this western town complete with horses, buildings, people, and a stage coach.

I decoded the 1st fragment as having to do with the healing power of the Trinity (Father, Son, and Holy Ghost). The second fragment was a rerun, or inspired by, a newspaper article on white power extremist groups whose members were arrested in the western states. Both contained religion as a theme and seemed to connect somehow, my "aha" feeling, through the theme of healing prejudice.

Another dream I wish to share is the following flying dream from the first week of November.

I am in a row boat in a knee deep pond. I begin to lift off the water and fly in lazy spirals over the pond. I move forward by using the oars for propulsion. After a few passes over the pond I become involved in a water fight with people in the pond. They are shooting spouts of water up at me and I am bombing them with water from overhead. It is a friendly battle but somewhat dampens the exhilaration of flying, leaving me with a sense of disappointment at the end of the dream.

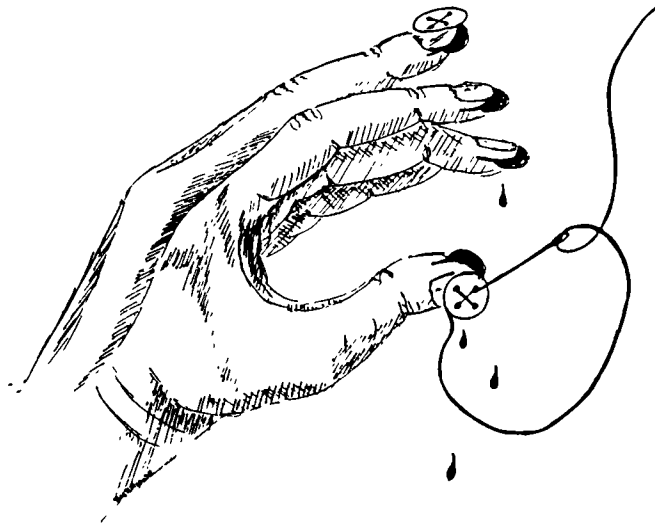
The lake or pond appears frequently in my dreams and in this one is, as I would translate it, an image of my "reservoir" of past experiences/knowledge. The boat is a vessel-container-transportation with a subtle reference to music (row, row, row your boat). Also rowing my own boat. Flying is a sense of freedom and great exhilaration in my dreams. The people were indistinct in the pond and not familiar to me by name. The water fight was a "friendly" battle with the pond people spouting off at me.



**Send letters to D.N.B.-tell people  
what's happening with your dreams!**

Together the images talk of recent events in my life relating to making time in my life to pursue my interest in music. It has been difficult to break the work ethic and study music full time. I still have "should do's" spouting off at me. This dream is talking of that friendly battle. The "flight" is often interrupted with doubts and unease.

Kevin Akin, 1808 "P" St. #2, Sacramento, CA 95814



### THE HAND DREAM

Upon returning from a retreat, I catch a virus. My "mother" says that what needs to be done to get rid of the virus is to cut a slit in the tips of all my fingers and insert a flat, black, disk-shaped pill into each slit. The medicine has to intermingle with the blood. Afterwards I sew buttons on top of each fingernail, through the finger. It hurts!

I awaken clutching my fingers into a tight fist.

Suzanne Potter, 10208 Cedar Pond Drive, Vienna, VA 22180

## News from a Russian Colleague

BARBARA IVANOVA

(Barbara Ivanova is a 68 year old Russian woman who is a member of our DNB community. We recently received a letter from her describing how important her recognition by DNB was to her and how difficult it was to receive mail in Russia. She shared some dreams in the Sept/Oct 1984 issue of DNB. Here are some excerpts from her letter and from a paper that she wrote on her reincarnation research:)

Dear Friends:

Thank you for the copies of the splendid article by Tom Cowan about our life and work. Our Park Academy is still existing. For the last 9 years I have gone there to give help and support to our friends, positive information, joy and friendship. Our meetings are like lamps in the darkness--we are so glad to be together, to share parapsychological experiences and knowledge, to feel the warm irradiations of our friendship and to fight for the truth. Every one of us brings it to others, who are not courageous enough to participate in our "Star Club," but are hungry for real knowledge. We feel the responsibility for the others, we cannot abandon our sentry-post. We are all sentinels on duty. We cannot desert. We know: "If not me - who will do it? Who'll do it all, if not me?"

I am very tired of all these difficulties--it is very distressing and humiliating. It's difficult to work under such circumstances. And you know only a hundredth part of all the things around our work. I am very happy for you that you have such possibilities and opportunities: to be broadcasted, to speak to audiences, to publish (at home!) articles and even books, to have the possibility to have workshops in your own apartment and many, many other good things!

Thank you so much for your encouraging words! It helps to hold on! In a journal I have read a very fine description: of a little candle, which is burning down, giving light to others. I feel that we, as you, and others, hundreds, millions of us, are forming a shining network of such little candles, which will save our civilization from destruction ... It is a sad image - we will all burn down ... But it is encouraging and helping us to proceed in our work.

Reading runes, as explaining dreams is, seems to me a form of clairvoyance. Same as other divination lines. Same as getting



premonitive dreams, which show us future events. I'll try to prepare an article about that, too. I hope my writings help people to get orientation, realization, to be more happy! It is the main purpose of my work.

It seems to me that active meditation, concentrated on oneself is very important. If we do the right things, write the right books, help the right people--that is our main task, the active meditation. Before we do anything important, we try to get guidance in dreams, in daydreams, in other contacts with the Other Realms, to see if it is right what we do, if the time is ripe for it, etc. Without this Guidance, my students and friends do not do a step. We hope it leads us on the right way.

I think that we have no right to retreat into a hermitage and do nothing but praying and meditating. And who will do the work? Who will fight for the others, for their souls and rights? Who will support them with the candles of inspiration, who will give light on their ways? Writing books - that is very good! But our last channeled information was that now it is more important to speak not with words, but with our hearts. Personally influencing people positively, giving them energy and joy! Helping them on their ways. Perhaps the best way is to learn how to balance the two lines: to be alone enough that we do not cut ourselves off from the Real Source and that we receive enough strength and power to return to the world of others and serve them as we can. That is our mission and main task in life.

I wish you much happiness. Hope to get news from you soon! Your old Barbara.

(Below is a paragraph from a paper she wrote on her "incarnation-regression" work):

Some explorers who deal with incarnation problems, noted that conquerers are often reborn in the repressed countries, among peoples whom they had despised before. And not only conquerers. We have to learn to respect all the nations, to feel that we are one. If there is one nation which we do not understand, do not respect, and even hate - you may be sure that next time we'll be reborn exactly there, among these people ... And that is just. Thus the beings of the Earth-population are being freed from erroneous ideas - racism, etc. - false behavior and criminal acts. Consequently - the society is being healed, as a whole, from negativity, from hate. It is reeducated, harmonized, cleaned from many vices.

(Author's address: Flat 89, Vernadski 50-A, Moscow B-454 USSR)



## **BACK ISSUES OF D.N.B. FOR SALE**

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Volume 3, #4 (July/August, 1984): "Both sides now: Do dreams really contain important secret meaning?" J. Maguire. "Four faces of Christ," Tony Crisp. "Dream entities," L. Hanze. "Dream state: Psychic abilities," D. McClanahan.

Volume 3, #5 (Sept/Oct, 1984): "Lucid dream consciousness," D. J. Hillman. "Parental guidance through children's dreams," Linda Ravenwolf. "Dreaming my way to the winner's circle: Dreams at the racetrack," John Perkins.

Volume 3, #6 (Nov/Dec, 1984): "The dream net project: Computer assisted dream interpretation," Henry Reed. "Precognitive dreams," M. R. Emery. "Working with your dreams," R. Forbes. "Striving for acceptance," Will Phillips. "Dreams come true," Kay Greene.

Volume 4, #1 (Jan/Feb, 1985): "Nightmares and nuclear menace," Jeremy Taylor. "Increasing awareness in dreams," Linda Ravenwolf. "Nightmare," Hyone & Tony Crisp. "Report from a Turkish dreamer," H. Ercan Arisoy. "Dreams and divorce," Dean McClanahan.

Volume 4, #2 (Mar/April, 1985): "Psi, the shared dreamscape and the family unconscious," Edward Bruce Taub-Bynum. "Simplifying complex dreams," W. Phillips. "Entering the mirror: A note on out-of-body experience and lucidity," D. J. Hillman. "Experiences in the astral & dream world," Jerry Kurts.

# DREAM RESOURCES

DREAM RESOURCES provides brief information about commercially available source materials (books, audio- and videocassettes, etc.) dealing with dreams. Send material for review to Bob Van de Castle. Items will be initially presented and reviewed free. Authors and publishers who are then encouraged to pay for continued publicity for their products are invited to inquire about advertising opportunities in DNB. We know where the dreamers are!

## BRING ME A DREAM

One hour video tape by Lona Flowers, M.D. and Gayle Delaney, Ph. D. Mail \$65 check payable to Delaney and Flowers, Inc. co Patricia Spencer, Executive Director, 337 Spruce St., San Francisco, Ca. 94118

This tape is divided into half hour sessions. The narrators demonstrate Delaney's interviewing technique with four dreamers. Included in the topics covered are creative dreams, dream incubation, nightmares, recurring dreams, and common dream themes.

## THE CLINICAL USE OF DREAMS

Walter Bonime, M.D., Plenum, N.Y., 1985, \$29.50, 343 pp.

This book is a reissue of Bonime's 1962 landmark book. A lengthy foreword is provided by Montague Ullman. Bonime, a psychoanalyst trained in the social psychiatric approach of Karen Horney, rejects the traditional Freudian framework. He provides many examples of how he clinically works with dreams from an interpersonal point of view.

## UPDATE

The book DREAM SHARING by Robin Shoet reviewed in DNB Vol. 4, No. 4 is now available in the United States for \$8.95 through Newcastle Publishing Co.

## DREAMS CAN POINT THE WAY: AN ANTHOLOGY

Virginia Bass (Editor), Published by Miracle House Books, Sugarland, Texas. Distributed by Coleman Publishing, 99 Millbar Boulevard, Farmingdale, N.Y., 11735, 1984, \$8.95, 186 pp.

This anthology contains 109 brief selections from 76 writers on dreams. The emphasis in this book is "on dreams that are understood to be expressive of our higher self. They have an illuminating, inspiring, guiding or pointing quality". Included are writers such as Fromm, Kelsey, Jung, Hall, Sanford, and Bro. The editor contributes five short selections based upon her own dreams. The book is divided in five sections: Understanding our dreams (22 selections); Creativity in dreams (22 selections); Guidance from dreams (22 selections); Value of dreams (22 selections); Rare dreams (21 selections).

## DREAMING: A COGNITIVE PSYCHOLOGICAL ANALYSIS

David Foulkes, Ph. D. Lawrence Erlbaum Assoc., Hillsdale, N. J. 1985, \$24.95, 232 pp.

Dr. Foulkes has written three previous books on dreams, the best known being his book describing his long term study of children's dreams. In this newest book, he reviews the major findings of empirical dream psychology and interprets them in terms of a cognitive-psychological model of what dreams are and when, why, and how they are created. Implications of the model for dream "interpretation" are considered in some detail.

# REFERENCE LIBRARY

Listed below are recent publications on dreams taken from information and reference data bases. Where available, author's address is provided. Enclose \$2 (for copying and postage expense) with any request to an author for a copy of their article. Please alert DNB to any magazine articles, book chapters or other publication, for inclusion in our REFERENCE LIBRARY.

"Why Dream?" *Science* 85, December, 1985, p. 88. Robert Kanigel.

"Dream Images: What do they mean?" (Exploring Your Dreams, A Regular Feature) *New Realities*, Summer, 1985, 30-31. Gayle Delaney, 337 Spruce Street, San Francisco, CA 94118.

"Creative dream work in high and low synergy cultures." *Individual Psychology*, 1985, 41(3), 336-339. Lucy K. Ackerknecht, Western Institute for Research and Training, Berkeley, CA.

"Material for the study of dreams." *Bulletin of the British Psychological Society*, 1985, 38, 342. C. Burstall, National Foundation for Educational Research, Upton Park, Slough SL1 2D0, Berks, England.

"Volcanic themes in dreams." *Journal of Analytical Psychology*, 1985, 30(4), 379-392. J. S. Witzig (et. al.) 33463 Mt. Tom Drive, Harrisburg, OR 97446.

"Psychology and anomalous observations: The case of ESP in dreams." *American Psychologist*, 1985, 40(11), 1219-1230. Irvin Child, Department of Psychology, Yale University, PO Box 11A, New Haven, CT 06520-7447.

"Dream dialogue and retrogression: Neurolinguistic origins of Freud's 'replay hypothesis.'" *Journal of the History of the Behavioral Sciences*, 1985, 21(4), 321-341. Frank Heynick, Eindhoven University of Technology, Appl. Linguistics, POB 513, 5600 MB Eindhoven, Netherlands.

"Dream-level therapy: Of bees and tigers." *Journal of Counseling and Development*, 1985, 64(3), 191-194. Mary F. Headrick, Emporia State University, Emporia, KS 66801.

"On listening to a dream: The sensory dimensions." *Psychiatry*, 1985, 48(4), 371-381. Alfred Margulies, Harvard University Cambridge Hospital, School of Medicine, Outpatient Department, Cambridge, MA 02139.

"A farewell to Freud, The Interpretation of dreams. *American Imago*, 1985, 42(2), 111-129. K. R. Eissler, 300 Central Park West, New York, NY 10024.

"Dreaming in Advaita Vedanta." *Philosophy East & West*, 1985, 35(4), 377-386. A. O. Fort, Texas Christian University, Fort Worth, TX 76129.

"A fetishist's dream (A technical note)." *Psychoanalytic Quarterly*, 1985, 54(4), 624-628. H. Kelman, 911 McCeney Ave., Silver Spring, MD 20901.

"Dream interpretation: A Byzantinist superstition." *Byzantine Magazine*, 1985, 9, 215-220. G. Calofonos, University Birmingham, Center for Byzantine Studies, Birmingham, B15 2TT, W. Midlands, England.

"Real and artificial dream episodes: A comparison of report structure. (A Technical note)." *Journal of Abnormal Psychology*, 1985, 94(4), 653-655. C. M. Carswell, et al, Department of Psychology, University of Illinois, 603 E. Daniels, Champaign, IL 61820.

## MARK THURSTON'S 7 SIMPLE STEPS TO INTERPRETING YOUR DREAMS

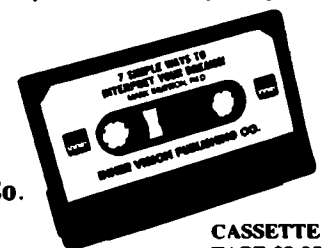
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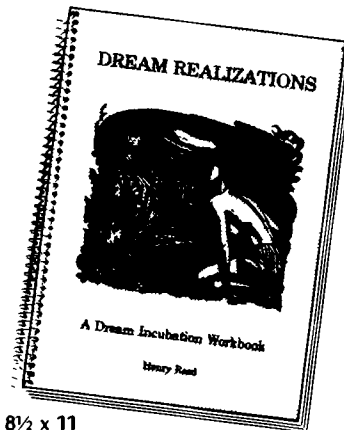
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## publications

**SPIRIT SPEAKS** is a new bi-monthly journal devoted to presenting varied points of view from the wise ones of the Spirit Plane. Each issue addresses a specific topic such as reincarnation, the nature of reality, and relationships. Contact Molli Nichell, P. O. Box 84304, Los Angeles, Ca. 90073. (213) 820-1260

**INNER VISION** is a new bi-monthly newsletter devoted to material dealing with "visions" that may be received through dreams, meditation, crystal therapy, or any altered state of consciousness. The editor is taking over Suzanne Keyes' DREAMCRAFT with this newsletter. Judith L. Elder, 495 Ridgecrest, Los Alamos, NM 87544. (505) 672-3266

**THE DREAMERS CLUB.** Annual membership fee of \$15 includes subscription to Dreamers' Club Quarterly. Inquiries to Victor P. Garlock, Ph.D., PO Box 218, Cayuga, NY 13034.

# CLASSIFIEDS

## help wanted

PLEASE SEND INFORMATION on the dreams of historical individuals to Paul H. Elovitz, 246 Highwood Ave. Ridgewood, NJ 07450 for a book he is editing on psycho-historical dreamwork.

## groups wanted

NEW SUBSCRIBER looking for a dream group in Mobile area. Jeanne Noland, One Oakway Park, Semmes, AL 36575

I WOULD LIKE to connect with dreamers in the Sacramento area. Kevin Akiv, 1808 P St. #2, Sacramento, CA 95814. (916) 443-7368

I AM INTERESTED in finding a dream group in the Richmond area. Jacqueline Bander, 2211 Grove Ave., Rochmond, VA 23220.

## events

WEEKEND WORKSHOP Feb. 21-23 with Bob and Margaret Blood, 2005 Penncraft Court, Ann Arbor, MI 48103 (313) 769-0046

HISTORICAL DREAMS and experiential workshop. March 15-16. Led by Montague Ullma and Paul Elovitz. Metropolitan New York location. Write Paul Elovitz, 246 Highwood Ave., Ridgewood, NJ 07450. (203) 444-5792

DREAM INTERPRETATION: Its Significance in Clinical Work. Workshop for mental health professionals sponsored by the American Psychoanalytic Association. March 15-16, San Francisco, CA. Dr. Arnold Rothstein, APA, 309 East 49th St., New York, NY 10017.

## ongoing groups

DICK McLEESTER, P.O. Box 331, Amherst, MA 01004. (413) 549-1114 and Simeone Alter- Muri, 266 Shays St., Amherst, MA 01002 (413) 253-570

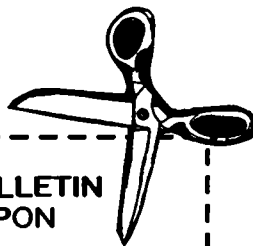
JUNGIAN ORIENTED dream study group is interested in additional members. Walter Nyberg, 420 Bristol, Stockton, CA 95204. (209) 946-2161

EDGAR CAYCE dream group. Monday nights 7-9 pm. Leon Van Leeuwen, 435 East 57t St. New York, NY 10022. 888-0522

ONGOING GROUP. Judith Picone, 14007 65th Dr. W., Edmonds, WA 98020. 745-3545

WEEKLY GROUP. Shirlee A. Martin, 3100 Q St. N.W., Wash. D.C. 20007.

DREAM PETS NETWORK, animal companion dreamwork. Robert Coffman, Box 37, St. George, Richmond, NY 10301.



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# HENRY REED'S DREAM JOURNAL

## ESP IN DREAMS: Psychologist Criticises His Colleagues' Neglect of the Facts

Evidence is mounting that scientists reject the Psi hypothesis for reasons other than simply the lack of valid data. Psychologists themselves are perhaps the most guilty of this negative prejudice. Concrete evidence of this not-so-scientific attitude has now been presented for attention to the psychologists' own professional organization.

Yale University psychologist Irvin L. Child, reporting in the official flagship publication of the American Psychological Association, the quite prestigious AMERICAN PSYCHOLOGIST, has demonstrated how psychologists have tended to distort the facts concerning the evidence for ESP in dreams ("Psychology and Anomalous Observations: The Question of ESP in Dreams," November, 1985, Vol. 40, No. 11, 1219-1230).

The bulk of Professor Child's indictment concerns how psychologists who claim to be presenting in their books an objective overview of research in parapsychology, have misled readers about the true facts and results of the influential dream telepathy studies conducted at Maimonides Hospital by Montague Ullman and his associates, Stanley Krippner and Charles Honorton (cf. Ullman's book, Dream Telepathy).

The Maimonides experiments provided generally favorable statistical results, which Dr. Child confirms, even after he modifies the statistical analysis along more stringent lines. Whether or not the significant number of "hits" is truly indicative of telepathy, or may be subject to different interpretations, Dr. Child believes that the results of these experiments represent a genuine "anomaly" that requires some sort of explanation.

If this research had concerned a more conventional topic, Dr. Child argues, then the positive results of the experiments, having such important scientific implications, would have received wide attention and careful evaluation. The Maimonides studies, however, as the author demonstrates, have not received this type of careful and accurate attention.

Dr. Child chooses five books written by psychologists on the topic of parapsychology and

scrutinizes their presentation of the Maimonides research. Here are some of the types of misrepresentations and distortions he found in these books: devoting more coverage to a negative finding than to the overall positive results, exaggerating the apparent possibilities for "sensory leakage" (whereby the information can be transmitted by some sensory means rather than by ESP), and offering spurious criticisms of the research methodology that are not relevant to the experiments as they were actually conducted (saying, for example, that no control group was used, when, in fact, controls were used). In at least one case analysed by Dr. Child, the reviewer implies that the reader should infer that the results are fraudulent.

Dr. Child does not speculate about any possible reasons or motivations the reviewers might have had for distorting the facts. He does, however, point out how often the reviewers are committing the very sin they accuse the Maimonides researchers of committing. For example, the researchers are accused of "shoe fitting," or twisting the facts to fit the interpretation that is desired. Dr. Child asserts that the Maimonides researchers are innocent of this charge, but that the reviewers are quite guilty of it themselves.

(Author's address: Department of Psychology, Yale University, PO Box 11A, New Haven, CT 06520-7447.)

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