

“To test or not to test; that is the question.”: Is there a way of verifying the validity of the interpretation of our dreams?

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Summary. Despite the fact that Jung recorded many dreams that came true literally, he thought that testing the validity of a dream's interpretation was neither feasible from a scientific perspective, nor desirable from the psychiatric point of view. He welcomed this because he believed scientific precision would 'limit the meaning of the dream in advance' and thus forfeit its psychological values. Freud on the other hand recorded no dreams that came true. For him such an idea was anathema. Indeed he denied point blank that dreams 'could give us knowledge of the future'. In view of this it is not surprising that such testing did not occur to him. The curious thing about Freud's position though, is that he nonetheless was convinced that our lives were predetermined, something which I also have deduced from the fact that dreams invariably come true. While Freud did not see this determining character in the dream itself, he attributed it instead to the 'Unconscious'. When investigating this claim, we find that Freud never made a discerning connection between the dream's characteristics and what he called the Unconscious. Yet he unwittingly identified the two, which becomes evident in his famous dictum: 'The dream is the Royal Road to the Unconscious'. And identified they should be, for where is the border between the river and the sea? So it turns out that Freud, while ascribing the determining aspect of the dream to the Unconscious also attributes it to the dream, albeit unintentionally. This, together with Jung's many observations that dreams come literally and metaphorically true, something which he observed time and time again in his clinical work, supports my contention that the dream is the blueprint of waking experience. Whilst this shows that the two pioneers of dream interpretation offer much support to my premise that dreams invariably manifest in waking time, they themselves were never disposed to test such a proposition. The tragedy of this is that had they made an attempt to do so, the violent split between them would never have occurred. But what is even more tragic for Freud, and indeed ironical, is that his precious sexual interpretation of the dream's metaphors is precisely what lends itself best to a truly scientific verification of the interpretation of the dream. It is scientific because its field of testing is narrowed down to a number of factors, which can easily be kept in view and therefore under control. It is scientific because the interpretation is susceptible to prediction that can unmistakably be verified. It is scientific because anyone with a reasonable knowledge of the sexual interpretation of the dream can replicate the necessary testing and assess it on account of physical waking events. It is scientific because it leaves us in no doubt as to whether or not the dream's metaphors were correctly interpreted because the manifestations will either match up with the predictions or they will not. It is scientific because of the high certainty that the short and defined manifestational timeframe of the dream's sexual scenario provides. It is scientific because of the marker in the dream's plot and metaphors that designates the time and place of sex. This assures accuracy of interpretation even in cases where there are slight variations within the normally fixed timeframe. Part of the discussion is an investigation into synchronicity, which is, as I show, dream-based like the déjà vu and really a factor of the a serial manifestation of a dream that in its mechanics is akin to variations of a musical theme. My V-dream exemplifies this, while Jung's 'fish-day' is put forward as another case, yet hitherto unrecognised as such. In connection with Freud's Unconscious (which, according to him operates with somnambulistic certainty) the case of the somnambulist is raised and shown to be the best evidence (apart from formal testing) that dreams are the program for waking life. Light is thrown on the case of the sleepwalker's behaviour by means of the posthypnotic suggestion, which demonstrates how a 'forgotten command' given in a 'subconscious state' will be acted upon by the subject within the exact time frame of the suggestion given by the hypnotist. It offers a lucid parallel to the dreamer's state of mind that upon waking induces him to act upon the dream's 'commands' just as does the hypnotised subject. A dream of a stick figure serves as the model for the sexual verification. There I also show how the 'residue' can be predictive, not just interpretative. As well as that, we can see from this case study that the non-sexual content of a dream is inextricably interwoven with its sexual content. It exposes our blindness to the unity of life. The complexity and elusiveness of the marker, which pins down the time and location of sex is elucidated. Also the position of ego-transference is explained and shown that it may help in the detection of the origin of a story like W.T. Stead's 'From the Old World to the New', a tale that anticipated the sinking of the Titanic by twenty years and ultimately showed that it was based on his death dream. A more intensive study of the dream's complexity and its intricate web of manifestations demonstrates that our waking brain shatters the unified and intelligently interconnected construct of life into seemingly disconnected occurrences. It highlights the deceptive side of time, while giving us the impression that the dream with its multiple manifestations that extend their tentacles over decades, is some kind of 'fixed construct' reminiscent of the 'mysterium coniunctionis' that Jung, in common with countless mystics had experienced. In that state the past, present and the future are all one, thus forcing us to infer that time, and with it free will, are illusory and that the dream is the indispensable bridge between us and what forever IS.

When it came to assessing the precognitive power of dreams, Jung was not as categorical as Freud. He cited many instances, which showed that dreams do indeed come true. There is the case of the famous mountaineering

dream a colleague of his told him in the streets of Zurich. Whenever the two met, this colleague, somewhat older than Jung, always teased him about his dream interpretations. However at one particular time he himself had an 'idiotic

dream' to report, as he put it. Wanting to know if it meant anything, he proceeded to tell his dream in which he was climbing a mountain. *The higher he climbed, the better he felt. When he reached the summit, he wished he could go on climbing like this forever. To his delight he found that he could actually continue in this way, mounting upwards into empty air and eventually waking up in sheer ecstasy.* (Jung, TPoPT page 150-1)

Jung at once recognised the implications of this dream and implored his colleague never to go climbing alone, but always seek the company of two guides. Jung's concern amused the sceptical doctor and he went away laughing. Three months later news reached Jung that his concern had been justified, for the derisive doctor had fallen to his death while climbing a mountain on his own. He had been seen literally stepping out into 'empty air'. (Ecstasy: ex-out+histanai-cause to stand)

This episode characterises Jung's perception of the dream's capacity to 'reconnoitre' the future, as he put it. His reaction to the colleague's dream shows unequivocally that Jung understood its meaning at once. It shows that he recognised it in a flash as a death dream, and, fearing for the doctor's life, he tried to dissuade him from solo climbs. There are many instances in Jung's writings that confirm his belief that the dream looked into the future, and if it was adverse, could and should be changed.

He never deviated from this kind of optimism despite having come across numerous occasions where the dream always had the final word as in the mountaineering dream. In his paper 'The Practice of Psychotherapy', for instance, we find several dream interpretations of his that end up with comments like:

"Circumstances prevented me from treating the patient further, nor did my view of the case satisfy him. The upshot was that the FATE depicted in the dream ran its course," or, "both dreams point to a grave organic disease with a FATAL outcome. This prognosis was soon confirmed." (Jung, TPoPT page 142,160)

Despite such declarations, Jung held onto his optimistic belief that adverse dreams could be changed. The best medicine against such faint hopes is surely the view of our ancient forebears so well illustrated by Aesop's fable that goes under the title: '*La Forza Del Destino*'. In that story a timid old man had an only son who was a passionate hunter of wild animals. One night the father dreamt that a lion killed his brave young lad. Fearing that this dream might come true, he built a grand wooden hall for his son and kept him in there under guard. To keep him amused and to compensate for his loss of the excitement of the chase, he had the walls of his sumptuous prison decorated with all sorts of animals, especially lions. But instead of being amused, his boy got utterly miserable and one day he angrily rushed towards one of the lions shouting: "Curse you! It is because of you and my father's false dream that I am locked up here like a woman." And with that he punched the lion with all his might

in his bloodshot eye. When he withdrew his fist he realised that a large splinter had lodged itself under his thumbnail. It soon became inflamed; in the end a fever racked his body from which he quickly died.

As is quite well known, every one of Aesop's stories has a moral attached to it at the end. The one provided in this case is: "A man should resign himself to his fate with patience and courage, for no artifice can deliver him from it." (Fables of Aesop, page 196)

Since Jung was not a Stoic but a doctor, it was his inescapable duty to give his patients the sort of advice that would go directly against a dream's message if it foresaw an adverse outcome. It was surely his mission as a healer that made him proclaim that the dream was merely a reconnoitring [PR page 59, xix, 99 (j, 72)] of the future and not an ironclad fact. Under the circumstances he must be forgiven for having declared the futuristic aspect of the dream to be "somewhat like a preparatory exercise or the sketching of a plan thought out in advance." (PR page 54 xiii, 142)

While it is all right for the doctor in Jung to hold this view, it is not so for the scientist and serious investigator in him. It is not all right for him as the impartial observer to adhere to it, for his records show that he encountered enough dreams that came true literally in order for him to suspect that perhaps all dreams were unalterable 'psychic facts', as he put it. Psychic facts moreover, which he regarded to be as real and objective as physical ones, or as he phrased it himself: "I have therefore made it a rule to regard dreams as I regard physiological facts." (TPoPT page 142-143)

In view of this it seems rather odd that he was not prepared to admit somewhere outside his clinical work that the dream is more than a 'preparatory exercise or the sketching of a plan thought out in advance'. Indeed, he had a plethora of evidence that dreams simply come true; that they are not just a catalogue of possibilities, but rather unalterable facts. Had he emphasised this perception, we would perhaps have fewer dreamers today that confidently say: 'We can change the future by changing our dreams'.

Since Jung never claimed that the dream was a complete picture of the future, we can't accuse him of having proposed this absurdity as blatantly as that. Yet we can nevertheless say that his view that a dream was merely 'reconnoitring' the future has at least supported such a fallacy to a considerable degree. And fallacy it is, since a future event was never one, unless it was going to become manifest at one time or other.

In this regard it is quite fascinating to read accounts on precognition, for instance. More often than not an author will ruefully exclaim that despite the dream that foresaw the tragedy, no one was able to prevent it. Clearly such authors are not in the least aware of what they are saying, for a disaster that had not first been a 'psychic fact', to use Jung's language, could not have been foreseen.

In defence of Jung it might be said that there are also a plethora of dreams that do not manifest literally or whose symbolism may remain thoroughly obscure. In such cases it would be understandable that they might be categorised as no more than sketches of future possibilities. After all, there would be no evidence for or against such a view.

However, in order to keep our study within a scientific framework, we are obliged to find a type of verification that will leave no doubt in our mind whether or not all dreams 'rule both our conscious and unconscious life absolutely', as does Freud's Unconscious. (O.M.F. Page 80) Freud did not,

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of course, attribute this governance directly to our dreams, but to the 'Unconscious' which ultimately amounts to the same thing, as discussed later on.

As we survey the variability of the dream and its complex materialisations, it becomes obvious that such testing would require enormously meticulous dream records together with their subsequent materialisations. This would merely be the beginning of such a quest, for there are a number of difficulties to be surmounted in such a task.

The first one is that we would need to have a huge grasp on the dream language and a vast knowledge of how dreams tend to manifest. The second one would be the recognition that not all dreams manifest immediately, but that they may become waking realities at varying times. In short, while some will materialise on the dream day (after the dream, not before it as with Freud's dream day) others will do so on the second day after the dream, or even weeks and months and indeed years later.

Sikorsky, the Russian-born aeronautics engineer, reports a good example of such long-term manifestations. He had dreamt as an eleven-year-old boy of the Flying 'S' or American Clipper, which he built in his American workshop thirty years later.

He had long forgotten his dream by then and it only resurfaced as he walked along the passage of his plane during its test flight. (Inglis TPoD, pages 122-3)

This shows that not only would we need to record a vast number of dreams in order to come to some valid scientific judgment, but that there would also arise the necessity to have them checked for possible manifestations on a regular basis over long periods of time. In the course of such an undertaking we would soon discover, to our consternation, that there are not just dream day manifestations, but also second day manifestations, echo manifestations and protracted manifestations.

A further complication would be the fact that often a dream would not necessarily manifest all at once, but in parts, in successive stages. I call this phenomenon the *serial manifestation* of a dream. It manifests much like a work of art, like a piece of music, for instance. It might open with a particular theme, which then would be expanded. It may later recur in the form of a variation and then reappear in combination with a new variation and so on.

The serial manifestation is a much-misunderstood phenomenon. When such themes recur during a day or over a longer period, they are thought to be *synchronicities*, a concept invented by Jung. Over time it has caused much confusion and has indeed created its own mythology. A case in point can be found in the book of Combs and Holland entitled: "Synchronicity, Science, Myth, and the Trickster." There the authors see the capriciousness of the synchronistic event as the machinations of Hermes the trickster god.

Jung coined this term in an essay called '*Synchronicity: an Acausal Connecting Principle*'. It was first published in 1951, which edition proved to be more popular than his later, more extensive reworking of it. In this essay he wrote that for many years he had observed a kind of recurrence of a theme that was typical for synchronicities, but remained unsure of what to make of it. When he eventually came across Kammerer's work investigating this curious recurrence of motifs, themes and numbers, he was at first inclined to go along with his view that there was such a thing as a '*law of seriality*'. (TSaDotP, page 424) Remaining unconvinced however, he later abandoned this notion in favour of a *law of*

non-causality. Pauli, a quantum physicist, with whom Jung was acquainted and had jointly published a paper, supported him in this perception, and so it became acknowledged as a phenomenon that had no detectable cause.

Confident of his findings, Jung wrote in his essay on synchronicity: "*No one has yet succeeded in constructing a causal bridge between the elements making up a meaningful coincidence.*" (Jung, TSaDotP, page 523) Yet there always was just such a bridge. Remarkably it remained hidden to Jung's well-trained eye despite the fact that he had recognised this very link in other circumstances. In order to uncover it, we must go for a moment into Jung's surgery.

There we encounter a woman patient of his who is about to tell the good doctor the dream she had the night before. In it she was given a golden scarab in form of a piece of jewellery. While she was still recounting her dream to Jung, who had his back turned to the window, there was a soft rapping against the glass. Curious to find the cause of it, he turned around and noticed a fairly large insect trying to get into the dark room. He opened the window so as to allow it to fly inside at which moment he caught it in his hand. To his astonishment he saw that it was a scarabaeid beetle whose gold-green colour closely resembled that of a golden scarab. Still nonplussed, Jung handed it to the dreamer saying: "Here is your scarab!" (TSaDotP pages 438, 525/6)

One explanation as to why Jung failed to recognise the scarab incident for what it was is that *it wasn't his dream* that was being recalled in the course of its manifestation, but his patient's. Had he had the scarab dream himself the night before and then opened the window in the evening in order to catch the beetle, he would have recognised the episode without any difficulty as a *déjà vu*. He would have done so because he would then have had that sudden vexatious notion that this has happened before, without necessarily realising that it was based on a dream. That recognition might have come to him upon some reflection; after all he was well aware that the *déjà vu* was rooted in a dream. As he had said himself in his essay on synchronicity: "*The sentiment du déjà vu is based, as I have found in a number of cases, on foreknowledge in dreams.*" (TSaDotP page 522) And if the scarab episode was a *déjà vu* as I maintain, then that '*causal bridge between the elements making up a meaningful coincidence or a synchronicity*' is clearly a dream. In other words a synchronistic episode is nothing more mysterious than the *manifestation of a dream*.

Of course, the *déjà vu* proper was not for Jung in this case, but for the patient. This becomes apparent when we recall the fact that in the dream the patient was given a golden scarab in the form of a piece of jewellery. The crucial factor to be noted here is '*was given*' - given by Jung. This is congruence of action between the dream and its manifestation, which is a characteristic of the *déjà vu*. There is a further congruence: it pertains to the object that was handed to the dreamer. True, there was a difference in appearance, but not in essence. This is quite common in dream manifestations. Total literality is rare; partial literality is common. Certainly Jung had no qualms about such 'hybrid identification'. He astutely exclaimed: "Here is *your* scarab!" It was at that moment that the *déjà vu* for the client was complete.

Yet the whole little drama baffled Jung despite the fact that he quite knowingly *enacted the dream's script of handing the beetle to the patient*. Had he recognised it as a *déjà*

vu he would also have recognised the juxtaposition of the *retelling* of the dream by the patient as the usual spontaneous and simultaneous *recalling* of the dream as the déjà vu unfolds.

Such juxtapositions of recalling (in this case retelling) of the dream that spawned the déjà vu is common to about 20% of déjà vus, while 75% of déjà vus are not recognised as dream-based and are either attributed to coincidence or a glitch in brain functions. The remaining 5% of the déjà vus are thought to be due to mental illness. (These figures are estimates arising out of my dealing with this phenomenon. Proper statistics will be needed to confirm or contradict these findings.)

Because of the low percentage of dream recall in the course of déjà vus this term has acquired among many dreamers the flavour of coincidence.

Those who have observed the phenomenon of synchronicities will know that they do not come alone, but appear in *clusters*. It is in fact these very clusters that alert the observer to the fact that there is something special happening. The chief characteristic of a cluster is a distinct *continuity* of a particular theme. Jung actually described one such continuity of a theme or motif in the same essay of synchronicity.

There he wrote the following: *"There are, however, incidents whose 'chancefulness' seems open to doubt. To mention but one example out of many, I noted the following on April 1 1949: Today is Friday. We have fish for lunch. Somebody happens to mention the custom of making an 'April fish'. That same morning I made a note of an inscription, which read: "Est homo totus medius piscis ab imo." In the afternoon, a former patient of mine...showed me some impressive pictures of fish. In the evening I was shown a piece of embroidery with fish-like sea monsters in it. On the morning of April 2 another patient... told me a dream in which she stood on the shore of a lake and saw a large fish that swam straight towards her and landed at her feet. I was at this time engaged on a study of the fish symbol in history...as a pendant to what I have said above, I should like to mention that I wrote these lines sitting by the lake. Just as I had finished this sentence, I walked over to the sea-wall and there lay a dead fish."* (TSaDotP page 426-7)

Jung's multiple encounter of the fish motif within 24 hours seems extraordinary. Indeed he said himself, *"I must own that this run of events made a considerable impression on me. It seemed to have a certain numinous quality."* (TSaDotP page 426) However once we realise that the dream is prone to *serial manifestations*, such occurrences will strike us no longer as being extraordinary; on the contrary, they become the order of the day. I discovered this phenomenon in 1970. It came like a lightning strike, yet not before I had pondered for twenty years the question of how exactly a dream did become a waking reality.

It was J.W. Dunne's (AEwT, pp. 59, 59n1, 96) claim that fifty per cent of our dreams refer to the past while the other fifty per cent come true in one way or another that set me on this path of discovery. At the time I was completely ignorant of Jung's fish experience. I had never read any of his papers. When I told a friend of mine of my discovery he exclaimed: "Synchronicity!" "What is that?" I enquired. In answer to this he took me straight to the university library where he pulled the publication with Jung's essay on synchronicity off the shelf. I recognised the fish episode at once as a serial manifestation of a dream, even though Jung had

not been able to recall and report a dream that might have spawned this series of the fish motifs.

I recognised it as a serial manifestation of a dream because I had witnessed and recorded hundreds of such episodes after that lightning strike. I also experienced many cases where a particular motif physically showed up when I spontaneously remembered a dream during the day. At one time a grasshopper actually landed on the page of my notebook where I was recording the unexpectedly recalled dream of a locust. (Compare this with Jung's experience of the fish at his feet on the shore of Lake Zurich on the day of his fish episode.)

I soon found this and similar occurrences to be such regular events that in time I formulated what I eventually dubbed the recall rule. It simply says that *if one recalls a dream during the day, it is a definite sign that that very dream, or part of it, is in the middle of manifesting*. This was precisely the case in the scarab episode. The beetle appeared on the window behind Jung as the dream was being *recalled*, or more precisely, being *retold*.

While in the case of the scarab the whole plot of the dream was re-enacted (Jung *handed* the scarab to the dreamer) this won't of course happen at every manifestation of the dream's motif. But what will happen is a recurrence of the dream's central motif or theme in a number of variations just as it happens in the arts, particularly in music. Looking at the recurrence of the fish motif gives us a good idea of how this will proceed.

When we examine the *serial manifestation* with greater attention, we will find in time that the various manifestations of one particular theme or motif that may occur during a day are not a random collection of incidents, but a perfectly *integrated and meaningful construct*. In short, while one particular manifestation of a dream may be a direct reflection of its plot, the collection of serial manifestations when read together will also make up an intelligent and thoroughly integrated whole! Thus the apparently random occurrence of the fish-motif in Jung's April Fish episode would read together like the plot of the dream that had spawned the series.

Since Jung was unable to report the matrix dream that underlay the series of fish-motifs, I propose to exemplify this point by means of a dream I had published in my book *"Programs of Tomorrow"* (Forer PoT pages 69-74). It is actually the highlight of a longer dream, characterising and summing up not only the extended dream, but all the dreams of the whole night. It is comparable to the climax of a stage play of three or four acts with its numerous scenes all interwoven into a meaningful whole. This highlight was as follows:

"A pack of Huskies is rushing out into the wide open spaces of the polar region. In typical V-formation they travel across the featureless white of the snow-scape, barking exuberantly."

The heart motif of this dream, the metaphor that symbolises in one all-embracing icon the entire plot on all levels, emotional, physical and transcendental, is not a particular object featuring in the scene, but the V-formation of the Huskies. Thus the recurring motif of the dream's serial manifestation is that very V which then played out in a variety of ways throughout the day. The first of these manifestations was the outstretched arms of a happy dreamer waking up. As he did so, his wife asked him: *"Are we going out anywhere this weekend?"* after some discussion this led to the decision to take the children on a bush picnic. Six more V's followed

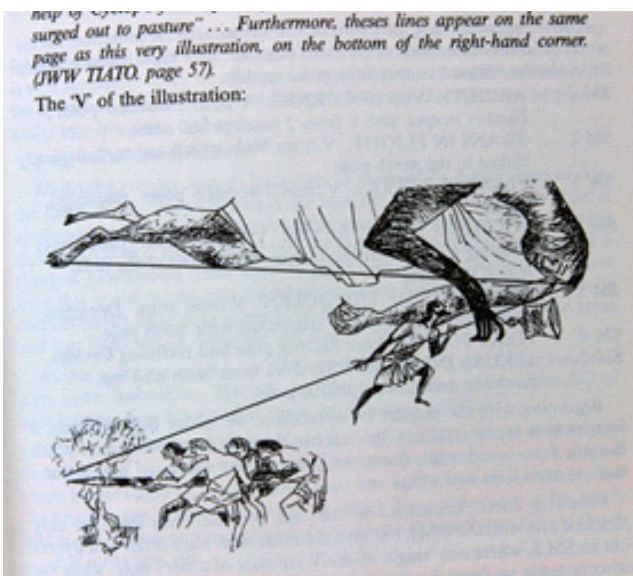
this particular one which had actually been reinforced by the V of the architraves in the corner of the room, meaning that for some reason the focus of the awakening dreamer was directed to that very corner as he extended his arms in joyous anticipation of the day's events. In summary, the V-events of the day were as follows:

- 1) 6:50 a.m. *Outstretched arms in happy anticipation*, forming a V, and the architraves meeting in the corner of the room thus forming a V by means of two wooden straps or 'poles'.
- 2) 11:18 a.m. *Flight of swans in V-formation*. The children cry with great excitement. Swans fly to the North Pole where they breed. Mythologically, swans carry the souls of kings to the polar region where they reincarnate.
- 3) 1:47 p.m. Arrival at a totally new picnic ground called 'Love's Creek'. The children clean the grounds of paper and other rubbish by means of wooden stakes or spears. They carry the papers to the fire. The wooden spearheads start to glow. On an impulse the children *dip the glowing spears (poles) into the nearby creek and shriek with excitement as they sizzle*.
- 4) 8:10 p.m. Dreamer goes for a moonlight walk with his baby son in his arms. On an impulse they both point to the full moon overhead. Their *index fingers, together with their outstretched arms, meet joyfully, forming a V*.
- 5) 8:15 p.m. Father and son return to the house. They enter the lounge as Mary Queen of Scots is about to be executed on TV. With *outstretched arms forming a V*, she lunges forward offering her neck on the block. The Queen's arms emulate *the wings of a bird (swan)*. Mythologically her soul is carried off towards the polar region in order to find reincarnation.
- 6) 9:56 p.m. The children request the story of the Cyclops being blinded by means of a *fiery pole*. The illustration of the story features the Cyclops lying down, his *bodyline forming a V with the pole* that is thrust into his single eye.
- 7) 11:45 p.m. Sexual intercourse in an *exuberant* fashion with the wife's legs spread in an unusually wide fashion, and arms flung outwards, thus *forming two distinct V's*, while the husband's *'fiery pole'* plunges into the waters of Love's Creek.

Today, many years after having recorded this series, I can

say with confidence that this was not a unique experience. I reproduce here the commentary I had recorded at the time on the dream and the series of manifestations spawned by it:

*"Clearly the associative network of this series shows... that the seven little episodes are not just a series of unrelated accidents. This is well supported by means of the thematic constancy of the episodes. It may be assessed by the fact that all events can be placed under one single heading: 'going out amidst excitement'. Whilst the pointer manifestation, the first of the series, is more of an anticipation of this excitement, the flight of the swans becomes its first full realisation. From there it accelerates to an exuberant rush to the water with flaming stakes, recedes momentarily to a quiet but joyous stroll in the moonlight, resurges as a flood of bewildering excitement triggered off by the Queen's departure from this world, bursts into a wild escape from the Cyclops's clutches to be consummated finally in exhilarating **lovmaking** with the partner's arms and legs flung out in complete abandonment. At this juncture we can't help thinking that here the seven little episodes have come full circle. Having started in bed, arms outstretched full of anticipation, they ended there, expectations fulfilled. The entire series suddenly looks like a poetic description of love play that begins at the pointer manifestation with reaching out expectantly, goes on to give chase in the flight of swans, plays with fire beside the creek, reaches for the moon in the garden, leaves this world for heavenly ecstasy at the block and in the Cyclops's cave, and ends in orgasmic exhaustion, a kind of death...that gives new life. While this palpably demonstrates that nothing in this series is likely to be accidental, it also alerts us to the fact that sex seems to shadow even the most innocent of actions and experiences. But it also shows that sex is not an end in itself, but rather the vehicle for new life. This idea is not just contained in the last act of the series, but also in the flight of the swans and the death of the Queen. It is particularly evident in the flying V since the swans not only wing their way to the polar region to deposit the king's soul, but also to renew their own species. The association is clear: the flying V, regarded by the ancients as a female sign, is not just a symbol of sexual union as it carries the king's soul through the skies, but also of the regeneration of life, of reincarnation of the soul, of life perennial. In light of this complex network of associations pervading the mundane, the sexual and the spiritual all at once, it is difficult to perceive the series as a chance grouping. It is in fact much easier to see it as a living work of art. Indeed, the coherence of the whole, the meaningful interrelation of its parts, the recurrence of the central motif together with the development of its theme from prelude to climax, are all testimonial to this. If this apparently extraordinary manifestation of the dream is the regular event I am claiming it to be, we can't help but wonder why it isn't widely known, at least among students of the dream. We must wonder the more, since we not only have one dream per night, but several, each with its own highlight or guiding motif. The answer is really quite simple: Unless we are aware that the dream manifests in the subsequent waking life at all, and also know the appropriate signs of this phenomenon, we have no chance of spotting such serial occurrences."*



Indeed the ability to spot the corresponding waking manifestations of a dream is absolutely crucial to a proper judgment of the most controversial facet of dream interpretation. The controversy in question is, of course, the validity or otherwise of Freud's *sexual interpretation* of the dream story.

As is well known, the emphasis in Freud's interpretations of the dream is on sex. As he said himself, "*the more one is concerned with the solution of dreams, the more one is driven to recognize that the majority of the dreams of adults deal with sexual material and give expression to erotic wishes.*" (Freud TloD page 520)

This raised a storm of protest from his Victorian contemporaries. In their attacks on him they naturally exaggerated his observations, claiming that he had said that all dreams contained 'sexual materials'. Rebuffing them he wrote in later editions of "The Interpretation of Dreams": "*The assertion that all dreams require a sexual interpretation against which critics rage so incessantly, occurs nowhere in my 'Interpretations of Dreams.'*" (Freud TloD page 521)

And, of course, it does not. Yet he readily goes on showing "*that strikingly innocent dreams may embody crudely erotic wishes, and I could confirm this by many new instances.*" (Freud, TloD page 521) He certainly could and did so in abundance. In the mind of Jung, his severest critic in this matter, such evidence was little more than conjecture. Interesting for me is that Jung believed that Freud's sexual interpretations implied not just *erotic wishes*, but *sexual physicality* when he said: "*It is therefore not justifiable to take the sexual language of dreams absolutely concretely, while other dream contents are explained symbolically.*" (Jung PR page 53 xxvii, 81 (J, 12f))

Jung had a point, of course, for the non-sexual story of the dream could just as well manifest physically, as he knew only too well. But that is not what he really meant for he continued saying: "*As soon as one conceives the sexual forms of dream language as symbols for more complicated things, the whole attitude towards the nature of dreams becomes at once more profound.*" (Jung PR page 62 xiii, 157f)

There is little doubt about this, for a sexual act, for instance, in a dream might be interpreted as getting on amiably with someone or even as divine union; but '*conceiving*' the dream in this manner will not resolve the argument as to whether or not Freud's '*concrete*' sexual interpretation has as much merit as Jung's emphasis on other '*profounder matters*'.

Actually, something more substantial than '*conceiving*' is needed in order to resolve their differences in perception; something that neither Jung nor Freud ever attempted in their long careers of interpretation.

This more palpable approach is simply the testing of their interpretations against future manifestations. Understandably such a thing could never have occurred to Freud since he did not believe that the dream story or its sexual interpretation would in any way become a future reality (Freud, TloD page 783). What was just as much out of the question for him was a *test* that verified whether or not his interpretation really corresponded with an *erotic wish* of the dreamer. This would have been too uncertain since an examiner could not determine with tangible, and therefore scientific, evidence what was in the dreamer's mind. In short, Freud could never have tested his interpretations in the only way that would have yielded concrete and absolutely reliable results.

Curiously enough such testing was also beyond Jung's intention, even though he had spontaneously done it when

he had observed that his interpretations became waking realities. When he saw himself, for instance, admitting that "*this prognosis was soon confirmed*" or that "*the fate depicted in the dream ran its course.*"

Astonishingly, despite such *informal testing* of his prognoses by simply comparing them with their physical outcome, it apparently never occurred to him that this could be a valid approach to scientific verification. Far from it, in fact, as is evident from ponderings such as this: "*It is difficult to imagine how there could ever be a method, i.e., a technically controlled way of obtaining absolutely reliable results, if one tries to realize the endless variability of dreams.*" (Jung PR page 66 xxvii, 58)

Looking back at our examination of the dream's variability in the realm of manifestation we can only agree with Jung's sentiment. Yet it is not as hopeless as it might seem at first sight, for there is one particular aspect of the dream that lends itself perfectly for the purpose of testing its anticipatory nature. Ironically enough this is the very interpretation that caused the greatest tensions and disagreements between Jung and Freud.

Yet it happens to be the simplest, safest and most reliable verification to execute. Indeed, it is somewhat tragic for Freud that he had rejected the idea of *dreams coming true* without ever casting any doubt on his conviction that dreams would not offer us any knowledge of the future. (Freud TloD page 783) Indeed, had he been prepared to test the claims of the ancients, the claims of his very own teacher, Artemidorus, that dreams do look towards tomorrow, he might have prevented the split between himself and Jung that caused such grief and ill will. He might have prevented it by simply concentrating on one single procedure:

Testing the sexual meaning of the dream

Indeed this test would ultimately not just have provided the hard evidence in favour of the erotic interpretation Freud had put forward, but would at the same time have laid to rest any doubt about the orientation of the remaining content of our dreams.

Essentially, all Freud ever had to do in order to prove his sexual interpretation was the following:

1. Translate the dream's 'innocent' story into sexual terms as he was accustomed to, and
2. Verify his interpretation against the *subsequent* sexual behaviour of the dreamer.

The easiest and most reliable verifications are those done on oneself. When there is no other party involved, we can be sure that there can be no covering up of sexual realities. Therefore I recommend that anyone who wishes to verify or falsify the Freudian interpretation record his or her dreams meticulously, translate the *highlight* of the dream (the central action/plot) and then watch what follows on the *dream day*.

By the *dream day*, as I have indicated before, I mean the waking day *subsequent* to the dream, which is contrary to Freud's *dream day*.

Since all the dreams of one night are thematically continuous (not always easy to see due to the dream's associative language) and show the same sort of patterns as we know them from the arts (exposition, development and recapitulation) any dream can be chosen for this experiment. The best ones, however, are those we have immediately before waking. This is so because they constitute the climax of the night's dreaming, just as the final act in a stage drama

brings the entire plot to resolution, or as the last movement of a symphony recalls the movements gone before, or indeed, as love play climaxes in orgasmic release.

And speaking of climax, so-called *wet dreams* occur usually at that time, making them the ideal instructors in the Freudian interpretation. It is also the time of morning erections, closely related to wet dreams. Female dreamers either show clitoral erections or at least greater moisture content in the vagina.

Just how easy it is to interpret and verify the sexual content of the dream may be gathered from what Freud had relayed on page 448 of 'The Interpretation of Dreams'. There he wrote: "*In his 'Contribution to the Psychology of Rumours', Jung (1910b) describes how the disguised erotic dream of a schoolgirl was understood by her school-friends without any interpreting and how it was further elaborated and modified.*" (Freud TlOD page 448)

True, this sounds a little too simple, for the variety of ways of expressing sexual acts and states is endless and may surprise at times even the most experienced interpreter. *Yet in the main the sexual interpretation is the easiest to do and to verify.* Indeed, who would not know if he or she had sexual intercourse on the dream day, or had masturbated, had remained abstinent or suffered sexual frustration?

Such subsequent confirmation or otherwise of the dream's sexual interpretation is not only essential to the verification process, but it also offers a *living dictionary* of dream metaphors. By this I simply mean that the dream day's sexual state or behaviour will serve as an actual and precise translation of the dream from the night before or early morning. *It is in fact the only true and totally reliable interpretation, or indeed transmutation, of the sexual content of a dream.*

Since masturbation does not necessarily involve a partner, it is also the most *universal* sexual verification procedure. In short, absolutely anyone who is sexually mature can do this test. Here are a few interpretative hints for those who are not well practised in interpreting their dreams.

The first thing that needs to be said is that it is absolutely imperative not to go against the plot of the dream when interpreting it. Freud was inclined to take some liberties here. In short, instead of strictly transposing the action of the dream into the 'waking situation', he would at times come to conclusions that went completely against the direction of the dream's action. A good example of this is to be found on page 521/2 of 'The Interpretation of Dreams'. As usual, Freud transposed its metaphors into their sexual equivalent, which seems at once plausible. But then, instead of staying with the logic and general thrust of the plot, he extracted now and then a conclusion from the dream story that ran contrary to the direction and spirit of the plot. The dream in question went as follows:

"Standing back a little behind two stately palaces was a little house with closed doors. My wife led me along the piece of street up to the little house and pushed the door open; I then slipped quickly and easily into the inside of a court which rose in an incline."

Before proceeding with an interpretation of this dream story we need to be enlightened on what had occurred on the Freudian dream day, which is the waking phase *before* the dream. At that time a girl from Prague who had come to live in the dreamer's house stirred his sexual instincts into a flurry of passion. Overwhelmed with the desire of having intercourse from the back he mused that this newcomer might

be more accommodating in such matters than his wife.

With this piece of 'residual' information in mind, the transposition of the dream's architecture becomes at once apparent. As Freud plausibly explained, the little house between the two stately palaces was a 'front' for the vulva and the buttocks seen from behind. That the dream was referring here not to the dreamer's wife, but to the girl from Prague is made clear by the fact that the two palaces were a representation of the Hradshin or citadel of Prague.

This raises an interesting question for the interpreter: Is the dreamer going to have sex with his wife or with the girl from Prague? That he will have sex is quite clear cut, for the dream's plot is straightforward in this matter: "*My wife led me along...pushed the door open...I slipped easily into the inside of a court.*"

Freud favoured intercourse with the wife, however not in the manner the dream had so lucidly suggested. Instead of allowing the dreamer to approach his wife in the way the dream had projected, Freud *imagined* that the husband exercised restraint in order to presumably follow the more traditional interaction. We can gather this from what he had said himself: "*The assistance attributed by the dreamer to his wife forces us to conclude that in reality it was only consideration for her that restrained the dreamer from making attempts of this kind.*" (Ibid 522)

As is obvious from the dream story, there is neither '*restraint*' exercised nor '*assistance*' given by the husband. On the contrary, the dream wife quite clearly was not only leading the dreamer towards the little house, but also pushed open its closed door. This makes Freud's interpretation no more than *conjecture*. Such ad-lib interpretation renders any serious attempt at verifying a dream's anticipatory character by means of the sexual interpretation completely useless.

What on the other hand brings scientific results to the verification process is strict adherence to the plot of the dream. The essence of this is whether or not the dreamer would be *sexually active on the dream day*. And, what is of no less importance is the *manner in which such activity would proceed*. If these two aspects are correctly predicted, then we have a valid verification of the sexual facet of the dream and with it substantial support to the premise that our sex life is predetermined and with it most likely the rest of our waking life.

This becomes quite certain when we remember that the plot of the dream story foreshadows the sexual aspect of life by means of non-sexual occurrences.

Apart from Freud's contravention of the thrust and spirit of the plot, there is also something quite extraordinary in his final analysis of this dream. This becomes evident as we read: "...forces us to conclude that *in reality* it was only consideration..."

This must startle anyone who is familiar with Freud's thesis of wish-fulfilment according to which the dream is no more than a compensatory satisfaction of unrequited love, or as he had put it: "*a (disguised) fulfilment of a (suppressed or repressed) wish.*" (Freud TlOD page 244)

So was the phrase '*in reality*' a 'Freudian slip'? Ought he not, according to his so often emphatically expressed wish-fulfilment premise, supposed to have said that 'the dream fulfilled the husband's suppressed wish to have intercourse from the back?'

This faux pas, as I see it, goes a long way towards explaining the contradictions in his view of the dream's function where on the one hand he denies its capacity to an-

anticipate the future, but on the other he sees it in terms of the Unconscious, the absolute ruler of man's conscious as well as his unconscious life. (O.M.F. page 80) But let that be sufficient for now so we can return to the sexual verification with the help of masturbation.

Obviously that type of sexual satisfaction nearly always involves the *hands*. For this reason hands will feature in most masturbation dreams. Included in that is foreplay, of course, which later may result in intercourse. Understandably there it is somewhat less straightforward and may need considerable practice before a successful prediction is achieved.

The most obvious *dream action* that will correspond with masturbation is *handling* one object or another. As Freud had pointed out long ago, for men such items are most often elongated and hard, like keys, pens, pencils, umbrellas, brushes, knives, sticks, carrots, chimney stacks, drainpipes and hoses etc.; while in case of women the dream is prone to feature round, oval, soft, moist objects and hollow ones. Typical are boxes, handbags, pouches, caves, tomatoes, insides of chimneys, open drains, alcoves, but also square and oblong shapes like picture frames, windows, photos and magazines and books. Frequent stand-ins for the vagina are doors, locks, windows, eyes, the sea, lakes, pools and rivers.

Of interest here is that handling of things in dreams is on occasion combined with enjoying food. A dreamer may *pick* some berries or *pluck* an apple, for instance, and relish their taste. It is a reliable sign of impending masturbation, but it also alerts us to how closely related sexual thrills are to eating. It reminds us that kissing each other is really eating each other, something that becomes more than apparent when a kissing crescendo ends in love bites. It also explains why those who are past the pinnacle of their sexual prowess indulge in overeating.

Women not only have far more water dreams than men, but they also arise out of more varied reasons. This is not surprising since they carry the amniotic fluid that brings forth life. They are the sea as it were and thus sea creatures like oysters and other bivalves typically refer to their reproductive organs.

Before exploring the sexual implications of such cosmological imagery further, it may be of some benefit to reflect on the natural inclination of the dream to represent the human body in terms of the immediate surroundings and the wider expanse with its multifarious components.

One of the reasons is that the dream obviously presents a different perspective on our life. What we see as being separate from and outside of us is viewed by the dream as one integrated whole. Later on we shall see in more detail how the dream's network of interrelation constitutes a far more unified entity than that which is projected by the waking brain.

It is because of the dreaming brain's more inclusive time scale (e.g. the future as well as the past and present) and the consequently expanded vista of spatial relationships that the dream pictures human existence in a more unified manner, including the outside world as an inseparable part of our being. Thus for the dream the human physique is thoroughly at one with the earth's physiology.

A good way of exemplifying this is by taking a closer look at Darwin's point of view. To him life began in the sea as a tiny cell, which in time divided itself and by multiplication formed the creatures of the sea, which eventually grew legs

and lungs and gradually invaded the land, ending up as the fauna of the earth of which the human being is thought to be the apex.

As we take a more discerning look at this development, we see that it is exactly parallel to the development of the human body, starting in the sea of amniotic fluid, leading the life of a fish, developing legs and lungs and eventually being ready to invade dry land. If dreams inspire our work, then this identification of the human story with that of the origin of life is quite obviously due to the dream's unified perspective of existence. But even if we can't agree with such a premise, we are unable to deny the fact that the two stories of development are parallel where Darwin's story looks very much like a 'subconscious' projection of the human development onto the history of life on earth.

The fascinating thing is that Eastern doctrine does not vary much from the Darwinian concept of the origin of the species. The Rig-Veda states that the Universe developed from the Hiranyagarbha, a golden egg. The egg motif is found in numerous other creation myths. This too is dream inspired or a 'subconscious projection' of human development onto the world where life begins with the ovum in the womb.

This demonstrates that the scientific point of view is in essence identical with that of mythology and thus with that of the dream. It shows that the dream is master over our mind by projecting the body and its functions onto the outside world on the one hand, and by identifying the outside world with the body and its processes on the other.

With that in mind let us return to womanhood in dreams. When it comes to foreshadowing sexual intercourse, men often dream of the sea, pools, rivers, swamps, floods, muddy paths and wet places in general. Clearly their dream has a female partner in mind. Often a man will dive or fall into a pool now and then with his clothes on, and swim about, or he will drive his car up a muddy track or stomp through a swamp, all of which means that intercourse will follow on the dream day.

For women, swimming in pools or walking along a muddy track can mean the same thing. As in the case of men's dreams, wet areas in women's dreams are generally a reference to vaginal or seminal fluids. A fairly typical example is the following dream:

"I noticed a small hole in the lounge floor. When I had a closer look I saw water running through it into the lounge. It was like a small spring. As I wondered how I could stop the flow I saw that the water came from a hose under the house."

Here the house and the body of the dreamer are identified in classical style. The floor of the house unmistakably points to the pelvic floor of the female body. The hose from underneath the floor can only be a reference to the ejaculating penis. The intention of the dreamer to stop the flow shows that she was concerned about getting pregnant. (TiyD, page 152-3)

The water hose is, of course, a common icon for the penis. Interesting is that the clitoris too can be represented by means of a hose. But it differs from the 'male hose' in that it features no nozzle in contrast with the hose that represents the penis.

But there is another type of women's dream where the fluid represents blood. This is the menstruation dream. It often is connected with the moon, that heavenly body which rules the waves. A woman may dream that she is sitting in

a bath where the plug has been pulled and all the water is being drained away. The draining is the tell-tale aspect of this dream: it emulates the draining of the blood from her body. Here again the body is identified with the immediate surrounding, the bathtub. Another period dream may show blood clots in the urine. Often the period dreams appear three days before the actual onset of menstruation. A typical example is this: "I dreamt that the floods had surrounded my house. When I went downstairs I saw that the water was creeping up the stumps. They all had become quite loose and wobbled when I touched them." (TiyD, page178) Here we see again how the body's situation is identified with the outside world, the house and its surroundings. But we also see that water and wetness in women's dreams is not always pointing to sexual activity. For this reason it is important, as always, to look carefully at the larger context of the dream.

Another problematic item in women's dreams is the representation of the clitoris. Its symbolism and its erections are often missed. If a woman holds a jar in her hand (!) and opens the lid to see a little snake raising its head over the rim, that snake has nothing to do with a penis. If on the other hand a snake approaches her from the outside, it will turn out to be a penis in the waking state.

When men dream of snakes it is a reference to their penis. If a snake bites the male dreamer on the hand, he will masturbate on the dream day. For a woman such snakebites on the hand may signify the same, but the more common creatures that will bite a woman's hand are rats and cats and other furry animals. Occasionally a snake may just wind itself tightly around a man's leg; that too means masturbation. It is one of those rare exceptions where the dream hand is not necessarily involved.

It should be kept in mind that women often have to deal with their vagina in a non-sexual or indirectly sexual way by fitting a tampon or contraceptives. In a dream this may be featured by means of the dreamer's hand touching objects that represent the vagina. There is a danger that this might be seen as a sign of impending masturbation. In such cases it is of the greatest importance to consider the wider context of the dream.

Something important has to be noted here: If two sexual partners are in a *regular relationship* and live together on a daily basis with both partners being well and sexually potent, the sexual interaction between the two indicated in a dream will *always happen on the dream day* as shown in the V-dream and the stick figure episode. If on the other hand the relationship is irregular, with considerable absence of sex, then the dream may well announce the next sexual activity two or three days or even further ahead. In other words, the projected sex will not take place on the dream day, but later. Such delays are less likely to occur in the realm of self-administered sex since it is always on tap. There could be a case though, where masturbation has been thwarted for a long time with the consequence that it might be announced earlier than on the night or early morning of the day of the dream.

At first sight, such possible variations of dream day sex must appear to be a weakness in the sexual verification of the dream, thus reducing its reliability and with it its scientific credentials. There is however the factor of the *marker phenomenon*, which, as we shall see, is quite capable of investing such testing with the necessary scientific accuracy.

Apart from this, there is a feature that makes the sexual

verification test a particularly welcome means of testing. This is, of course, the fact that even children can easily interpret a host of sexual dream actions. The reason for this is that the *dream metaphors and those of the waking language* are often the same. Consider 'box' for instance. It is such a common stand-in for the *vulva/vagina* that there is really no need whatever for translation. The same sort of thing applies to metaphors of the male's sexual realm. Watch, if you are a male, what you are *pulling, tossing or ripping* in the dream.

This congruence of waking metaphors with those of the dream suggests that it is the dream that is the originator of the waking metaphors and not the other way around. It also intimates that the more metaphorical the waking language is, the closer it must be to the language of the dream that engendered it. This in turn suggests that poetry, which abounds in metaphors and associative wording is closest to the language of the dream.

Anyone familiar with the Freudian interpretation will know that going up a flight of stairs dramatises sexual intercourse. Freud explained this by saying that steps emulated *repetitive action*, something that is also part of sexual intercourse. But it also occurs in masturbation. A variation of the flight of stairs is the ladder. If a man climbs a ladder in his dream it is more likely to manifest as masturbation than as intercourse, for an upright ladder stands alone. Incidentally the Greek word for ladder is 'climax'.

The dream will also represent repetitive manipulation of the genitals by means of *static symbols* such as a *number of boxes*, for instance. If women dream of some *action* in the *vicinity* of a number of boxes, cups or vases, masturbation will follow. On the other hand dream action in association with a number of sticks, fence palings or poles would forecast the same sexual indulgence for a man. In view of what I said about the 'female hose', care must be taken in the analysis of a woman's dream that features similar items to those in a man's dream. Before deciding that it is an intercourse dream because of pipes or hoses, it pays to remember that they could be representations of the clitoris.

Such *associative* presentations of actions implying sexual activity are a real signature characteristic of the language of dreams. On the face of it they look, of course, perfectly 'innocent', to use Freud's turn of phrase. What is particularly crucial to keep in mind in this context is that these associative objects will serve as *markers* of the time and place of sex, as is exemplified in more detail in connection with the stick figure dream.

A rather typical prefiguration of male masturbation is writing, scribbling, doodling (!) and also thumbing through the pages of a book. The more coloured the pages are, the greater the emotional/orgasmic effect. If a man has this same book-dream with the pages turning over by themselves, it forebodes intercourse rather than masturbation. Another fairly common dream of men involves pulling out keys from his pocket. Or he might flare the feeler gauge in order to test his spark plugs. Well, as Jung said, even schoolgirls understand the sexual meaning of dreams unaided.

A woman on the other hand might pick a tomato from her vegetable box and squash it. Juice running everywhere. A woman might also wake up with a fright from such a dream and find herself in a sweat, a fairly common occurrence. This would be a sure sign that she felt guilty about masturbating. And that would of course become plain as the dream becomes waking reality.

Another feeling that might accompany such a dream is *anxiety*. This would not only predict anxiety during the actual act of masturbation due to guilt, but also due to the natural '*orgasmic anxiety*'. The build up of orgasmic tension is really a build up of '*healthy anxiety*' of the pleasant variety. As such tension, which is of an electrical nature, increases, we strive to have it discharged so we can breathe easy again. The usual thing during such a discharge is an ejaculation of either semen or vaginal fluid. This is perfectly parallel to the electrical discharge in a stormy atmosphere, which takes the form of lightning. It too is often followed by a cloudburst.

A common vulgarism for an orgasmic shock is '*breaking up*'. The libidinous tension is breaking indeed. 'Breaking up', or just plain '*breaking*', is yet another metaphor the dream shares with our waking language. If in our dream we break something in our hand or with it, it is a sure sign that it will have a self-induced orgasm in train.

At my college the boys loved telling jokes in the dormitory. The one I can remember best involves a dream. It goes something like this: "*A boy dreamt that he went on a bike ride and got a puncture. He hopped off his wheels and proceeded to mend the tube. But before he could complete his mending job he woke up to discover that he was still holding the little glue bottle in his hand.*" The subsequent laughter proved that all the boys 'interpreted' this dream in an instant and quite spontaneously. So why is it so difficult for most dreamers to get the meaning, when the same scenario occurs in a dream instead of in a joke? No doubt the *presence or absence of sexual expectations* has a lot to do with it.

Before I feel I am entitled to modify Freud's theory of the dream's function I must quote first what Jung had to say about it: "*The view that dreams are merely imaginary fulfillments of suppressed wishes has long ago been superseded. It is certainly true that there are dreams, which embody suppressed wishes and fears, but what is there, which the dream cannot on occasion embody?*" [PR page 53 xxvii, 81 (J, 12f)]

Jung is, of course, right. There is nothing in our life that the dream cannot include. What he says here is in principle agreement with how I see the dream's capacity. But I do not have precisely the same view as Jung. When he said, for instance, "*Dreams can be anticipatory*" (PR page 53 xxvii, 77J, 9) he was quick to add that they were not "*necessarily prophetic*." [(PR page 59 xix, 99 (J, 73)] In utter contrast to this I assert that the dream is indeed prophetic and moreover without exception. If this can't be seen, it is due to incomplete observation and recording of dreams together with the inability to understand the dream's language fully.

With this in mind let us now have a closer look at Freud's understanding of the dream's purpose: '*A dream is a fulfillment of a wish.*' (Freud TLoD, page 244) I could agree with this only after having made one vital amendment: the word '*wish*' would have to be replaced by '*seed*'. Like a '*wish*', a '*seed*' looks toward the future, but instead of being loaded with unrealistic expectations, it is in perfect keeping with the processes of nature and indeed with Freud's '*Unconscious*' that implies '*a determinism that rules both the conscious and unconscious life absolutely.*' (O.M.F. page 80)

With such an amendment the dream would keep its eyes towards tomorrow and beyond instead of unnaturally clinging to the past. In short, the wording of Freud's dream as wish fulfillment would now read: "*The dream sows the seed for tomorrow's harvest, or, as Kahlil Gibran has put it so po-*

etically: "Yesterday is but today's memory and tomorrow is today's dream." (TP, page 73)

In view of Freud's insistence that the Unconscious implied an absolute determinism it is curious that he persisted in his denial of the dream's anticipatory nature. Indeed, in the final chapter of his '*Psychopathology*' he insisted that all the examples adduced proved that the Unconscious demonstrated a kind of somnambulistic certainty that made it clear that we could not even choose a number by accident since it was determined in advance by the Unconscious. (O.M.F. page 80)

Freud's reference to somnambulism also reminds us that the sleepwalker is probably the best witness to the fact that dreams are our guiding program. It becomes obvious, when we remember that in this out-of-sync-event the somnambulist is acting out the dream he or she is having. Under normal circumstances the dreamer would be restrained from following the prompts of the dream because the body is laid lame by muscle inhibitors. With the body restrained, physical responses to the dream are minimal (playing tennis, for instance, will on the EEG merely register a slightly higher electrical charge in the racket hand of the dreamer) yet this thwarted encounter would then go into the memory bank to be recalled at the time it was meant to initiate the corresponding waking action. It is because of this that I believe it would be more accurate and indeed enlightening, if psychology would replace the rather vague concept of the '*subconscious*' with the clearer and more discerning '*dream memory*'.

Experiments of posthypnotic suggestions throw an amazingly bright light on this process. There, the hypnotist will tell the subject to pick up the vase with the flowers on the table and tip it, exactly five minutes after 'waking up', over the head of the hypnotist. He will also tell the subject to 'forget' this command altogether. Yet exactly five minutes after 'waking up' the subject will execute the command of the hypnotist. When asked why he or she did this, the subject will have no idea where his or her motivation for the deed came from and will justify the act by means of a perfectly rational excuse.

This is precisely the case with every waking subject. When we ask someone why he or she did this or that, they will have a good reason, at least most of the time, for what was done. But there are few indeed who would be able to tell us that the idea came from a dream. One of these few was Robert Louis Stevenson who attributed the ideas for his stories to his '*Brownies*' or the '*Little People*' who conjured up his dreams. But he also cast doubt on his ability to do the honing and structuring for the stories all on his own. Indeed, he noted that the '*Little People of the night "do one-half my work for me while I am fast asleep, and in all human likelihood, do the rest for me as well, when I am wide awake and fondly suppose I do it for myself."*' (JGD, page 94)

As I see it, both Freud and Jung in their own way were tantalisingly close to the truth of the dream's function; especially Freud who had said so emphatically that: "*The Unconscious implies a determinism that rules both the conscious and unconscious life absolutely.*" And, amazingly, with the simple exchange of that awkward and obscure concept of '*the Unconscious*' the unambiguous and universally understood term we know as '*the dream*' would be brought back instantly to the age-old wisdom that saw the dream as divine instruction. As it is said in the Old Testament: "*For God speaketh once, yea twice, yet man perceiveth it not. In a*

dream, in a vision of the night, when deep sleep falleth upon men, in slumbering upon the bed: Then he openeth the ears of men, and sealeth their instruction." (Job 33:14/15/16; King James Version)

It is all too evident from the phrase "*yet man perceiveth it not*" that even in ancient times there was disagreement in the matter of the *prophetic* nature of the dream. Equally evident is that Freud, who had wilfully (without testing it) rejected Artemidorus' translation of the dream into the future tense, nevertheless subscribed to it without realising it. This becomes clear when we remember that the DREAM, in his perception of the matter, emanated from his predetermining UNCONSCIOUS. There can be little doubt about this since in his understanding the dream was the Royal Road to the Unconscious, and indeed, where is the border between the river and the sea?

In light of this not only Freud's wish fulfilment theory must fade away, but also his assertion that dreams have the need of disguising their intentions. As Jung said long ago: "*From the standpoint of finality the symbol in the dream is approximately equivalent to a parable; it does not conceal, but it teaches.*" [(Jung, PR page 53 xiii, 126f (c, 308f)]

Freud would really have to agree with this because he himself had discovered that dream actions such as 'tossing' or 'tearing' or 'playing the scales on a piano' or 'climbing steps and ladders', were all 'metaphors', 'allegories' or 'parables' for sexual wishes only in 'theory', while '**in reality**', judging by his 'Freudian slip' to which I have drawn attention to earlier on, they must have appeared to him as nothing less than physical facts. Indeed, why else would Jung have had reason to say to Freud: "*It is therefore not justifiable to take the sexual language of dreams absolutely concretely.*" [(Jung PR page 53 xxvii, 81 (J, 12f)]

There can be little doubt that Jung was right when he said that the dream was *teaching*. It was certainly right for *him* to see it that way since the dream for him was a 'tool of the trade', a tool for uncovering the mental predispositions of his patients, which would then allow him to direct them with the help of the dream onto the proper path of human health and development.

But as we can see, for some people in Job's time it was more than that. The dream was 'sealed instructions' given out by God. Whether Freud was fully aware of it or not, for him the relationship between the dream and the Unconscious was precisely the same. In other words he attributed to the Unconscious what Job saw as God's prerogative, while describing the dream in terms of channelling the objectives, or indeed, the objectification of the Unconscious.

Curiously enough both Freud and Jung had their feet planted on the same bedrock, the Unconscious, yet they differed in the way they saw its directives. While Jung allowed for a degree of individual autonomy, Freud denied such luxury. But both of these pioneers of dream work saw the need to circumvent the 'antiquated' concept of a God, even though to all intents and purposes their Unconscious differed little from it.

For me, either term will do; where I however side with Job is in the function of the dream. It is the emissary of a higher force that will have its way. I must admit I did not come to this conclusion before I had discovered the sexual test - the shortest and safest way to verify the interpretation of our dreams. This test not only exposes the misapprehensions Freud had about the purpose of the dream's apparently covert symbolism for sexual activity, but it also demonstrates

the real reason for the 'substitution' of explicit sexuality. It makes plain why the dream chooses certain non-sexual objects in order to *prefigure* sexual intercourse, masturbation, sexual abstinence or frustration.

It is opportune here to furnish an example of a dream that predicts abstinence from sex or sexual frustration. *A typical dream that 'vetoes' sexual intercourse is one that has the dreamer trying to contact his or her partner by means of the phone or emails, for instance.* When the line of communication is broken it is a certain sign that on the dream day there won't be any sexual intercourse. This not only shows again how the dream employs objects outside the human body in order to picture the impending sexual scenario of the body, but it also highlights the fact that the dream views sex simply as a form of communication, communion or 'becoming one'.

'Becoming one' is the core theme of earthly existence. It shows itself in every aspect of human activity. Sex and sustenance are the most fundamental activities of life. They find expression in human intercourse, eating of the earth's produce and other life forms. Ultimately earthly existence is eating the earth in order to maintain the body, which is really transformed earth. But, of course, such sustenance would not be possible without the sun and photosynthesis in trees and plants.

As we remember this, it becomes apparent once again that it is not at all strange for the dream to embrace the environment as an indivisible part of our physical existence. It shows once again that it is quite natural for the dream to see the world and us as one entity; an entity, which in the light of day is constantly fragmented by the waking brain, forcing us incessantly to strive for at-one-ment.

We see this same striving in the manifestation of the dream in the light of day. In a sense we are split personalities, kind of harlequin figures with a spliced costume of night and day, of the starry sky with the moon and the blue sky with the sun. We see it in every aspect of the dream's motion towards daylight. Even Freud, who dismissed point blank that the dream could find manifestation in the light of day recognised that there were always certain features in the dream that hailed from the day before. As is common knowledge in dream science, he called them the *residues*.

He found that these residues played an active and at times decisive part in the development of the dream's plot. In this context he wrote: "*Indeed they occasionally dominate the content of a dream and force it to carry on the activity of daytime.*" (TlOD, page 707) But that is only half the story. When it comes to verifying the meaning of a dream we find an even more important feature in the residue. This is its *interpretative* and indeed *predictive capacity*, as we shall see in the dream with the stick figure. Equally crucial as a tool of determining whether or not a waking correspondence of a dream is its indisputable manifestation, is the *marker*.

Before elaborating upon this revelatory wonder it is necessary to say a word about the most fundamental characteristics of the dream language, which in one word is '*associative*'. In the spirit of the real estate auctioneer I would like to exclaim on behalf of our dreams: "Associations, associations, associations." Since this is the essence not only of the dream's structure and mechanism, but also of our mind, it is also the main key to the meaning of the dream's metaphors and with it to its waking correspondences. Freud, of course, discovered the value of associations long ago (and

the ancients long before him) in the course of dealing with his patients.

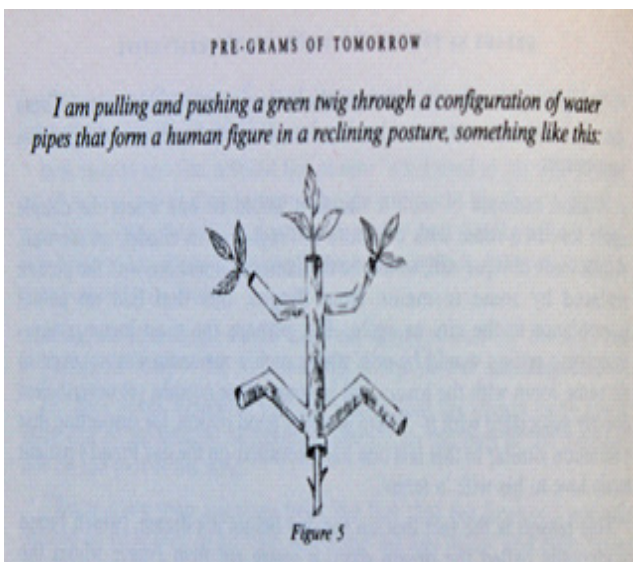
But every layperson too is equally aware of this principle of associations, how it works and how to make use of it in everyday life. Everybody understands metaphors, sexual allusions, jokes, allegories, parables, tricks in advertising, how to impress others and so on. It is all done by means of associations. Perfume, for instance, is a common associative device. "She smells good, she must be lovely." Nature makes use of associations in order to snare its preys. The Venus trap for example exudes a scent that is attractive to flies. They follow it and fall into a well of dissolving acid. In short, *the associative game is the most natural mechanism of life.*

From this it is clear that the dream will not choose its objects randomly, but intelligently and with deliberation like someone who wants to convey an urgent message. It will choose an object that is linked meaningfully to the action it is meant to symbolise. In other words, it follows the same principle of symbolical actions as we do in waking life. If a man means to signal that he wants to kill you, he will pick up a knife, for instance, and not a powder-puff. If on the other hand a woman means to attract a man, she will reach for the powder-puff. *The dream is in many respects a pantomime that always correlates its actions to appropriate objects in order to make it universally understood.*

So let us now have a closer look at such a pantomime and see how it pans out and at the same time exposes what Freud had taken for 'disguise'.

"I am inserting a green twig at the bottom opening of a configuration of water pipes that formed a human stick figure in a reclining posture. As I am pulling and pushing it up and down, its branches with their green leaves protrude from the top opening of the pipe and the 'arms' of the figure. (PoT, page 52)

Let us start with the *residue* of this dream: it was the *water pipes*. On the day before the dream the plumber had to come to the dreamer's house to mend a water pipe that had burst because the water in it had turned to ice, expanded the steel and consequently cracked it. In the course of his repair work the plumber *had left lots of off-cuts of steel pipes in the yard*. The dream obviously picked them up and



'playfully' assembled them into a little human stick figure. We can see from this that the *immediate environment* plays an important part in the creation of a dream. What is also conspicuous is the fact that the dream took up something *new and of special interest to the dreamer*; something that drew attention to itself because it was *not part of the usual surrounds*.

This already makes nonsense of Freud's insistence that the dream's imagery is a kind of *disguise*. It is nothing of the sort. On the contrary, it is a most direct and natural employment of items that are at hand at the location where the *impending action* is about to take place.

While Freud was right when he said that the residue bridged yesterday with the dream, even forcing it to continue its thrust, *he failed to see that the dream also connected as directly and forcefully with the next day*. But this can only become clear to someone who is willing to *scour the dream day for possible correspondences*; who is prepared to stay alert for clear and subsequent manifestations of the dream.

For most people this occurrence slips through the net of attention mainly because they usually expect a *literal* manifestation of the dream. Literality is rare in the sphere of general dream manifestations and even rarer are those of an explicitly sexual nature. In short, it is crucial that the observer has a good understanding of how dream metaphors may change to physical correspondences. But we are fortunate in this matter since "even schoolgirls" know how to translate sexual allusions.

For this reason the sexual interpretation of the dream is the easiest. But even more importantly, it is also the safest to verify or falsify an interpretation since it is impossible to miss any sexual incidents or their absence.

Let us see then whether or not this stick figure dream might be susceptible to a sexual interpretation, and if so, what role the residue of the water pipes might be playing. The obvious question in this regard would have to be what the significance of the bursting of the pipe might be. An ejaculation? More than likely. But without looking at the rest of the dream we would not be able to determine if it was going to be triggered off by masturbation or sexual intercourse.

This is where the remaining materials of the dream come into play. We know what they are, but can't know for certain from where the dream got the green twig, for instance, nor can we be too sure what pulling and pushing of this green twig through the stick figure might signify.

This is an important question if it is true that the dream makes use of materials of the *immediate surroundings of the sexual realisation* of the dream. Since the green twig was definitely not any kind of residue, we must wonder where the dream got it from, and why it was inside the reclining stick figure.

The dreamer had at first been quite puzzled about this item, but once the dream had found physical manifestation, he slapped his forehead saying: "How was it possible that I hadn't understood at once what this stick figure might have represented?"

At last it became clear to him that here the dream had made use of a childhood memory. In short the dream had again incorporated a residue, not from yesterday, but this time from the distant past. Although it was a kind of archaic residue, it served exactly the same purpose as did the residues from yesterday. It was clearly interpretative and predictive.

He recalled that it had something to do with a first lesson in sexual intercourse. In his parents' garden, a friend of his had made two tiny stick figures from matches and had laid one of them on the ground and the other on top of it. Then, as he tapped an extra device he had made from two more matches that had kept the two figures slightly apart, the top figure began to move up and down in the *rhythm of his hand*.

It should be noted here that if we followed the 'rule of hands' blindly, we would have to conclude that this was going to be a case of masturbation. However once we consider the role of the archaic residue, the rule will be overridden. In other words the dream pictured the dreamer manipulating the twig in the pipe figure in order to refer him to the first lesson in sexual intercourse, thus foreshadowing a 're-enactment' of it.

The puzzle of the pipe figure was solved, and with it Freud's insistence that the dream returned to the past in order to "*give us knowledge of the past*"...or indeed to 'mould matters' "into a perfect likeness of the past," (TloD, page 783) was in jeopardy. It was now crystal clear that such memories from the past were *in the service of advanced planning rather than of regression*.

That being the case, there could be little doubt that the dream employed old and new memories in much the same way as everyday language does. For example, if I want to make a prediction of what I'll be doing tomorrow, I am forced to resort to past memories in order to make sense. If I want to say: "Tomorrow I'll be picking apples in the orchard," my listener and I will have to have a memory bank filled with all these terms. Without having had past experience of 'apples', of 'picking', of 'tomorrow', and of 'orchard', intelligibility would be impossible, at any rate at a reasonable speed and with the necessary economy.

Now that we have surveyed the prospects of what might happen on the dream day, (intercourse with an ejaculation), we must also ask ourselves if it might be just as natural for the dream to collect the as yet unknown entities of the plot from the immediate surroundings. In other words, we must wonder if the same rule that applied to the pipe residue might also apply to items not yet manifest.

The first thing we should consider in this respect is what we have found to be of crucial interest in the course of examining yesterday's residue. There we discovered that the dream had picked up the water pipe off-cuts because they were something new to the dreamer's environment and of *special interest* to him, so establishing a *fresh and particular focus*.

If this rule also applied to the twig that had no apparent connection with the past, then we should be able to find a circumstance where such an object would indeed excite special interest. It could, for instance, be that the twig which the dreamer had pulled and pushed through the pipe figure was borrowed from the lilac bush that grew over the window next to the marital bed. But because it had always been there for as long as the dreamer had lived in that house, it seemed an unlikely suspect; certainly at the time he awoke in the morning to record the dream.

So as far as that central object was concerned, he had no option but to wait for the day to go its usual way. But that it did not. After lunch he was suddenly impelled to take out his hedge clippers and hack into that very bush by the bedroom. When his wife asked him what all that was about he answered: "It's too dark in our room. I am sick of this

darkening blind." "You have never worried about this before. Why now?" came the answer from his wife. "I just felt I needed more light!"

By the time the bush was severely trimmed and the ground was littered with twigs galore, he understood why the dream had incorporated that green twig in his dream. It was now clear to him that the dream had in fact *foreshadowed* this apparent 'vandalism' on a lovely bush. The twig was, in other words, a definite *item of the future and thus in the service of prediction*.

In fact, as the day turned to night, definite evidence emerged that dreams foresee what is to come; at the same time it also furnished the proof that the dream's symbolism is far from concealing anything about our sex life. On the contrary, if the dreamer would now also have sex tonight, the trimming of the bush would be a most definite indication of the future location of sexual interaction, namely in the *vicinity* of the trimmed lilac bush, which was just outside the bedroom window. At the same time it would also serve as an indicator or *marker* of the *time* of sex. In short, on the *dream day* some time *after* the lilac bush was to be trimmed. That very prospect happened to turn into physical reality. Thus Freud's retrograde view and Jung's reconnoitring function of the dream were shown to be fallacious. The fact that dreams might well be the blueprint of things to come was substantiated to a high degree.

I have examined hundreds of dreams where this same pattern was proven over and over to be a '*law of manifestation*', a law, which anyone can test, providing they have the prerequisite grounding in dream lore, in particular in the area of the sexual symbolism of the dream, which, as Freud knew very well, was thoroughly familiar to all the ancient dream interpreters. This includes not only diviners such as Freud's Artemidorus of Daldis, but also the Arabs who steered the oneirological ark laden with Babylonian and Sumerian traditions steadily towards Greece and Rome and ultimately to us.

We can also see from this case study that the *non-sexual content of a dream is inextricably interwoven with its sexual content*. It shows, for instance, that the non-sexual action of trimming the lilac bush foreshadowed the sexual act that was obviously intimately connected with it. It shows that apparently disconnected undertakings (the trimming and its venereal echo) are really *one act*.

This in turn exposes our blindness to the unity of life. *It also demonstrates how the waking brain shatters into seemingly disconnected events all of what the dreaming brain sees as one intelligently interconnected construct. This unitive compression of dream events highlights the illusory side of time, hinting at a state where time stands still and space shrinks to absolute zero where all is now.*

But above all, in the context of verifying and interpreting our dreams, it shows that the dream is a *double-sided coin* where one dream story portrays both the non-sexual and sexual concerns all at once. This imbues it with tremendous economy of space and time, which is an absolute necessity if the dream is to foreshadow all of what later will eventuate in waking time; after all, we only dream for short periods every ninety minutes in a night.

But this intertwining of the 'innocent' and the sexual also demonstrates again, as it did in the V-dream, that *all* apparently 'indifferent' facets of life, as Freud had called them, are pervaded by the pheromones of sex. It is here where Freud takes the crown and Jung is forced to abdicate.

It is impossible to miss the precise intermeshing of the two spheres of dreaming and waking. When we now consider that there are yet another two or more hours of dreaming per night to be considered, dreaming with the same accuracy and meaningful internal as well as external interlocking, space for the ego to improvise or modify even minimally looks truly like wishful thinking.

When on top of this we consider the *serial manifestations* of the dominant dream motifs, manifestations that span vast stretches of time, space for personal volition shrinks to zero. Indeed, the internal complexity of the dream and its integration with all the other dreams of one night, together with its multiple manifestational strands fanning out into waking time and space, is as bewildering as the sun's magnetosphere as it becomes a twisted mass of radiation due to the different speeds of the equatorial and polar spin. *When we then reflect a bit further on the dream's capacity to anticipate the waking future with unerring precision, it must become abundantly clear that it will also be able to anticipate all the other dreams that will follow each other in the course of a lifetime.*

Expanding on this, let us return to Sikorsky's dream of the Clipper, which was a very *literal anticipation* of the aeroplane he eventually was to build (a kind of extended déjà vu experience) thanks to which he recognised the connection between the dream and its realisation after such a long time. The night before that dream's manifestation he would have had another flying dream that indicated that he would be going on a test flight once his working day had begun. Although Sikorsky does not report such a dream, I am certain that he would have had one. I am convinced of this because I have observed this principle in a number of cases where there were echo or protracted manifestations of a particular dream. In short, they really have to be seen as part of one bigger dream, or *rather of dream clusters and their manifestations, stretching over periods of thirty years and more, just as the various scenes of a dream of the night are invariably integral parts of a dream sequence that may last between three and thirty minutes, and further, also equally integral to all the other dreams of the night.*

Related in this way, it all sounds very hypothetical. But I am confident that the conjectured parts of my exposé were there in Sikorsky's reality. I am confident because I have experienced a number of dreams and their manifestational sequences which had followed that exact path which I have imputed into Sikorsky's dream life. Such sequences made me realise that there must be an *unalterable law* that governed such events.

When we now consider the wholly integrated web of the serial manifestations of the V-dream, together with the total integration of a dream of the night preceding a protracted manifestation that *may have waited decades to materialise*, the interrelation of dreaming and waking becomes a curiously *fixed construct*.

We see the manifestational tentacles of a dream reaching out days, weeks and years, neatly interlocking with the tentacles of countless other dreams into an insoluble Gordonic knot. *In such a maze of interrelation, who would dare declare that he or she had a good enough grasp on it all to 'change anything for the better', when a so-called adverse dream appeared?* It seems to me that only dream interpreters who have but an inadequate grasp on the complexities of the web of dreams and their manifestations would propose such interference. Indeed, who can properly judge

the adversity of a dream or otherwise without fully understanding the meaning of the dream and the way it slots in with dreams yet to come and their manifestations that are still decades away? It would require knowledge not only of the meaning of a particular dream, but also of how it might manifest serially and how far its tentacles might extend into the future.

There is yet another point to be considered in this *fallacy of changing our dreams* 'for the better': Who indeed can say that the very idea and consequent endeavour to effect a change of a dream's manifestation have not already been engineered by a dream that went well ahead of such an attempt?

Another question Jung would not, and Freud could not address is: "If one dream comes true, why not all the others?" Knowing how Freud denied the dream's ability to give us knowledge of the future (TIoD 783) is sufficient to realise that this would exclude him from such an undertaking. We also know that Jung was aware of the dream's capacity to foresee the future with speed and clarity. This might have led him to ask this question on a multitude of occasions. Yet he doggedly adhered to his perception that dreams were no more than tools for medical prognoses.

The curious thing about these two giants of modern dream interpretation is that in a way their respective perceptions of the dream complement one another so as to add up to the ancient belief that *the dream is the sole and total script of our waking life*. We have already seen that for Freud the machinations of the Unconscious implied 'a *determinism that rules both the conscious and unconscious life absolutely*'. Moreover we have learnt that for him the dream and the Unconscious were not separate entities, but merely two aspects of the same edifice, where the dream was the staircase leading into the darkness of the cellar, Late Latin's cellarium or storehouse.

[Note: I am aware of the fact that Freud, as Mannoni points out, evaded the metaphysical consequences of his 'theory of determinism'. As I see it, he not only evaded them, but also directly contradicted them once he realised that it would rob him of his free will. This becomes evident when we know that he said that 'accidents happen in the material world, but not in the psychic realm e.g. in the dream.' (O.M.F. page 81) Here, as in his analysis of the dream of the girl from Prague, Freud's swashbuckling rashness once again overrides the logic of the matter. It is clear that he never came properly to grips with the dream's relationship with the Unconscious, for if we accept his discovery that the dream was the 'King-sway' to the Unconscious, the metaphysical consequences are inescapable and agree with his pronouncement that this determinism ruled 'both the conscious and unconscious life absolutely'.]

This, together with Jung's admission that dreams can indeed come true quite literally (Jung, TSaDotP page 522), is not that far from the impression that *all dreams might come true*, that they could well direct our waking life in the absolute way of Freud's Unconscious. *And the best way, if not the only one to prove this, is by the verification of the sexual content of our dreams.*

This brings me back once more to the question of the marker. Not all dreams feature it in the same unmistakable manner the stick figure dream did. It does not always appear in such close proximity of the sexual engagement. At times it may well be some distance away from it, yet nevertheless in the grounds of the sexual episode. At other times

it may be quite close, perhaps on the very spot of the sexual entanglement.

Another factor that makes the marker at times quite elusive is that it may be something screened on the television. Interesting here is that the dream does not distinguish between the reality of the table in the lounge and a table on the TV. For the dream these two items are on exactly the same plane of reality. In other words, an event which will later be observed on the TV will in the dream be indistinguishable from the rest of the scenario. The differentiation will only be discovered in the course of the dream's manifestation. This is one of the reasons I have said that the manifestation is the only true interpretation of the dream and at the same time provides us with a living dictionary.

An example for a TV marker is the following dream: *"While walking up a perfectly dry street it suddenly got flooded and I found myself knee deep in water."* As this dreamer watched a documentary on TV in the evening, a scene appeared where a soldier was wading knee deep in water. About an hour later this dreamer was making love to his wife. While this demonstrates on the one hand that walking in water spells intercourse, it also highlights the elusiveness of the marker. But it also uncovers what I have called ego-transference. By this I mean that what happens to the dreamer in his dream may happen to someone else in the waking phase. Unless we are aware of this transference, which is quite common in the interplay between dream and waking, we could become greatly concerned when we have a dream in which we were involved in a serious accident.

Incidentally ego-transference (or associative manifestation) is so very characteristic of the dream that it will help us detect the origin of a story, for instance. I have the novel by W.T. Stead in mind, 'From The Old World To The New'. It is about a ship that struck an iceberg in the North Atlantic and consequently sank. Stead penned this novel in 1892. It obviously anticipated the sinking of the Titanic by twenty years. Because of this, John Spencer included this event in his book, 'The Paranormal', where he classed it as a 'pre-cognition'. (TPJS, page 65-6)

Precognition it was without a doubt, but nothing paranormal. As we study our dreams more extensively, we discover that precognitions or premonitions are dream based just like déjà vu. This can be shown in this case by the fact that the captain of the Majestic, the ship that came to the rescue of the sinking vessel, was named in Stead's story E.J. Smith. This was the identical name of the captain of the Titanic that sank twenty years later. Clearly this is a case of ego-transference as I have described it in the dream of wading in the flooded street. It means that Stead dreamt the plot of the sinking of the Titanic and based his novel without conscious intent upon that dream. This dream was in fact a death dream as it turned out, for Stead eventually travelled on the Titanic and sank with her.

Yet another factor that makes the marker at times difficult to discover is the fact that it may appear subliminally or *vicariously*. Vicariously because at times an object, or indeed a situation, will look perfectly 'concrete' in a dream; but then, when it appears in waking reality in the vicinity, or indeed at the location of the sexual episode, it may appear just as *a word or a phrase* one of the lovers may utter. Although difficult to spot while unaware of this characteristic of the marker, once alerted to it, its discovery becomes easier.

And finally, a further word on the notion of the 'fixed construct' I have alluded to earlier on. The more we realise that

the dream not only looks to the next day, but years ahead and most likely to the end of our life (as in Stead's case) together with the fact that each dream might manifest only a portion of its content on the dream day, while reserving at the same time unrealised potentials for later manifestations, the notion of a fixed construct becomes overwhelming. In fact it takes us directly to the experience Jung relates in 'Memories, Dreams, Reflections'. There on page 327 he notes: *"We shy away from the word 'eternal', but I can describe the experience only as the ecstasy of a non-temporal state in which present, past, and future are one."*

Indeed, this sort of sentiment takes possession of our mind as we reflect on the fact that our dreams have their roots in the past while occurring in the now, and at the same time also harbour the seeds for future realisations. It resonates with Jung's non-temporal state, which he expands in the same paragraph, *"There would be things which would not yet have begun, other things which would be indubitably present, and others again, which would already be finished, and yet all this would be one."* (Ibid page 327)

In this experience, the 'mysterium coniunctionis', as he referred to it, Jung has transcended the confines of psychology and with it the parameter of dream interpretation. His mystical experience confirms my findings by saying that everything is now, that everything already exists, from which we ultimately have to draw the same conclusions that I have drawn from the fact that dreams are the blueprint of our waking life: Life is predetermined, free will is no more than a feeling.

With the *mysterium coniunctionis* behind him, we wonder why Jung did not come to the same conclusion, why he kept up his search, his desperate search for a causal bridge *'between the elements making up a meaningful coincidence or a synchronicity'*. We wonder because his experience must have palpably demonstrated to him that in the sphere where all was one, coincidence, whether meaningful or not, was a nonsense.

There is only one answer to this: there was no dream that would have led him to such a conclusion. Indeed, without the Master Hypnotist we remain empty vessels devoid of ideas. Without a steady supply of nocturnal messages from the Eternal Ground of Existence, from Universal Consciousness, there is no meaning in life. This elevates the dream to the loftiest role in earthly existence: it alone serves as that causal bridge between waking and what forever IS.

Note

Illustrations by the author: The Cyclops scene is adapted from the Cyclops scene in 'The Iliad and Odyssey', published in A Giant Golden Book, De Lux Edition, Golden Press, New York, 1956

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Appendix

For the serious student of dreams it is most enlightening to read the *Oneirocritica* by Artemidorus of Daldis. It was Freud's inspiration and guiding principle. He adopted all the steps of the Artemidorian interpretation except the last one: the transposition of the interpretation into the future tense.

For Artemidorus the dream fell into two categories: the first one of these was the **oneiros**. Dreams of this type were seen by him to be prophetic. The second type, which he called the **enhyponion**, merely reflected the present state of the dreamer. "He asserted," so writes White in his introduction to the *Oneirocritica*, "that dreams are often only a continuation of the day's activities." [The 'day's residues' in Freudian terminology. (OA, page 8)]

It is not difficult to see that his 'enhyponion' not only agrees with Freud's characteristics of the residue, but also with Hall/Van de Castle's 'continuity hypothesis' which maintains that "*the concerns people express in their dreams are the concerns they have in waking life. What they dream about is also what they think about or do when they are awake.*" (Chapter 8: The continuity Between Dreams and Waking Life in *Individuals and Groups*. www2.ucsc.edu/dreams/Library/fmid8.html)

So Hall/Van de Castle's continuity hypothesis clearly shares the view of Artemidorus with regard to the enhyponion and Freud's perception of the residue, but they also stand in this respect on the same ground as the Epicureans. (AO, page 9) Anyone who has observed their dreams only in the most superficial manner will have seen that there is always a residue in every dream, which means that yesterday and the dream of the night are clearly continuous. But there are also

those who see that the residue does not just make an appearance in the dream of the night, but that it also reappears on the ensuing day, albeit transformed to a degree, as I have shown in my stick figure dream, for instance. This is where Freud failed in his observations, this is where Artemidorus makes a false distinction in the function of the dream, and this is where Hall/Van de Castle do not go far enough.

Artemidorus also failed to ask himself, like Jung, "if one dream comes true, why not all?" Nature, on the level of ordinary observation is consistent. If we throw a stone into the air it unfailingly returns. We saw how Jung wanted to introduce an acausal principle because he was unable to see that the scarab incident was a *déjà vu*, and so some might be tempted to introduce the uncertainty principle of quantum mechanics to veto my analogy of the returning stone.

The distinction between the *oneiros* and the *enhyponion* that Artemidorus made is too vague and consequently unfit as a scientific tool. When White discusses the case of the enhyponion he says: "For example, it is natural for a lover to seem to be with his beloved in a dream," (OA page 14) inferring that this merely "indicates a present state of affairs," thus having nothing to do with the future." (Ibid page 14)

This has no traction whatsoever. When in the residue of a lover's dream the beloved appears, then this reflects not a present state, but the past. But this past, as we can see in the stick figure dream, is in the service of the future. The plumbing off-cuts were a thing of the past and predicted an event of the future. The stick figure was only in the 'present' while the dreamer was dreaming it. But at the same time it was also the potential future for him since it stood for an event that was to take place on the ensuing day.

As far as my observations go, there is no such thing as enhyponion, there is only *oneiros*. But apart from this faux pas by Artemidorus, we can learn a great deal from his book. We may look askance at some of his examples, yet in the main he confirms many of my own observations. I was only given a copy of his *Oneirocritica* a few years after my massive dream that opened the door for me to its mystery.

I discovered that what I had called associative presentation or associative manifestation was to be found in his book. He said, for instance, that the thigh was a reference to the genitals. In 1:46 he says: "*The groin (is situated) not far from the genitals and they do not signify anything different. And so, one must look at the groin from the same standpoint as the genitals. The thighs, on the other hand, mean the same as the genitals in every respect except when they grow fat.*" It is the exception in this case that might jolt us a little and make us wonder. He also maintains that the penis represents children, for instance, since "*it is itself the cause of children.*" (Book I point 43) But he also says that children represent the genitals because it is the place where they come from.

Such associative presentations are the norm of the dream. It is therefore well worthwhile to listen to what Artemidorus has to say. I have found that little girls stand for the vagina and little boys for the penis. If we are not aware of the dream's habit of this kind of 'cross referencing', of this kind of transference, we will fail to discover the true meaning of a dream. Being aware of this is a prerequisite for the sexual verification test.

So if a man dreams that he saw his little son crawling ahead of him into a hole in the lawn, the sexual meaning of it is that he will have sexual intercourse with his partner (Note the grass of the lawn connotes the pubic hair). On the

other hand, when a woman dreams of her little girl, or of her younger sister, the dream refers to her vagina.

Much in the same vein, the father of a woman will often be a reference to her lover. A nurse once told me a dream in which she was climbing a staircase with her younger sister by her side. When they came to a landing her father met her and gave her a Swiss pocketknife before he allowed her to climb on further. When she asked me for an interpretation I suggested that she would have had sexual intercourse on the dream day. Somewhat astonished she admitted that on that very day she had met a new lover with whom she had sex. While confirming my interpretation she also said that her man was obsessed with Swiss army knives and that she discovered one of them on the bedside table in the morning when the two woke up.

Here the knife not only represented the penis, but it also confirmed that the time and place of sex are indicated in the dream much as we had seen in the case of the green twig in the pipe figurine.