

## **Appendix 1**

### **Edited Transcript: The Dream of the Six-Legged Dog**

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(An audio-recording of the entire discussion class, including the dream, the interpretation and the evidence is also available here: <https://www.youtube.com/watch?v=mVTfOd8L5Sk>

A paper on this experiment has been submitted for publication and is also available here:

<https://philarchive.org/rec/MCDTDO-19> )

What follows is an edited transcript of the entire interpretation class taught online by Maxson McDowell on 4.1.2022. This transcript omits superfluous discussion and has numbered paragraphs. Reading it (or listening to the audio-recording above) is the best and easiest way to follow how we developed the interpretation and how the bringer's information then supported or falsified predictions we had made. The paper (above) analyses the results of the experiment and explains some of its implications.

(5,948 words)

#### **Abstract:**

An edited transcript of an experiment performed within a class on dream interpretation. Knowing only the dreamer's age and gender, we interpreted his dream from its text. Our interpretation included predictions about the dreamer's psychological issues and about his defenses. It also identified a series of jokes within the dream which would tend to penetrate the dreamer's defenses. When we had finished our 'blind' interpretation (paragraph 90), the bringer of the dream gave us more information about the dreamer against which we tested the accuracy of our predictions. We also extended our interpretation in the light of this new information.

## **I. The dream:**

1. 52-year-old man

2. There were two six legged dogs. Looking closer they had little old lady faces. One was black and one was white. The little old black lady lifted up her right paw for help. I took her hand and I walked down to a low place, like a mall. She looked up at me and said, in a wavering voice (which the dreamer imitated as he related the dream) "thank you so-o-o-o much".

[At this point we knew nothing else about the dreamer. Only the bringer knew him and, after she had related the dream, she was required to say nothing more until our blind interpretation was finished.]

## **II. Our interpretation:**

3. (We discussed the symbology of the numbers two, three, six and twelve, but could not determine which, if any, of the possible symbolic meanings might apply here.)

4. Class member CM1. When I look at the six, I was thinking that four is a stable number. For Native Americans there is always the four directions. It's a very stable thing. Six is kind of wonky, something unstable about this? Not on solid ground.

5. Lead author INST. On the other hand, if you have six legs on the ground you have more grip on the ground than if you have four. A millipede has a lot of legs on the ground.

6. (INST. said that a dog is the animal closest to humans. It looks at our eyes and has evolved to communicate with us, sustain bonds with us their whole life. Thus a dog tends to symbolize instinct, instinctual wisdom that is unconscious but closest to humans, which means closest to becoming conscious: less work is required to integrate it.)

7. A six-legged dog cannot be literal and therefore must be symbolic. This dog has extra legs, maybe extra energy, so maybe it means an idea with legs, an idea that will go somewhere.

8. CM2. One of the dogs needs help, so there is some issue there for them.

9. INST. The dog seeks to communicate, it looks up, and talks to the dreamer, and says 'thank you so-o-o-o much.' It's seeking to create relationship. So this furthers [repeats] the idea that this is instinctual energy that is even more accessible because it is talking to the dreamer, so it's asking for help but it's also striking up an acquaintanceship. Being friendly, a talking dog.

10. Two six-legged dogs. There's repetition: there's an extra repetition of legs, and then an extra repetition of dogs, so it might be emphasizing the vigor of this instinctual energy which has legs, a lot of legs to carry this instinctual energy forward into the dreamer's life. Maybe.

11. What about the little old lady faces?

12. This is a chimera now, it's got a dog's body and I don't know whether it's got a human head but it's got a human face. A chimera is an animal made of two different animals, like Pegasus or the Minotaur, or a centaur. And there were 40,000-year-old rock paintings discovered in Indonesia recently of men with deer's heads, who were hunting. So those were chimeras too, and they probably have the same symbolic meaning as chimeras do in modern dreams. Something about the integration of the animal spirit with the human spirit.

13. There is a 40,000-year-old carving the Lion Man, a lion's head on a human body. It was carved out of mammoth ivory, and you could tell by looking at the wear and tear on the carving that it was handed around the campfire many times (Cook, J. 2017). One person after another had held it and looked at it. And when you hold it the lion is staring at you, looking at you, trying to make contact with you. So this an ancient, ancient human psychological symbol.

14. You know that it is not a real animal, because there are no chimeras in reality, it is a symbolic animal, that forces you to try to understand it symbolically. It's looking at you (and the

same is true in this dream) so it's trying to communicate something to you, approaching you and trying to speak to you, the symbol is trying to reach you, which means it is trying to influence your psychological development, and it brings with it the power of the animal that it represents. The Lion Man, if you look at it, is enormously powerful, it's a cave lion, an extinct lion now, but a cave lion is bigger than regular African lions, like 30% bigger? One of the biggest and most dangerous and most powerful animals that people 40,000 years ago had to contend with in caves. Enormous power and strength that it was bringing to you if you hold the image of the chimera in your hand. It's bringing the power of the lion to the human beings that it already resembles by having a human body. So these dogs are doing something similar.

15. But what about a little old lady?

16. CM3. The dogs are like deities, especially because one of them can raise their right paw, and that's very magical and not dog like, so like deities who have multiple arms, and there's the black and white, so it seems very important, so maybe there is a test going on in asking for help.

17. INST. Yes, all makes sense. Let's stay with the little old lady. It could have been a young woman's face or a man's face, a powerful face. It's a little old lady face.

18. CM4. Old woman, crone, wisdom.

19. CM1. Is it a wizened figure, like the crone, or does little old lady imply some weakness or frailty? Or maybe something in between. I wish I knew whether they represented something wise and knowledgeable? I'm very impatient, I want to move on to attaching the black and white.

20. INST. Let's stick with the little old lady. It's there for a reason, it's not an accident. it could be a wise old lady, it could be a witch, it could be a crone, but the words are 'little old lady:' it's a diminutive.

21. It's an interesting diminutive because it speaks of the observer's prejudice more than the nature of the person [observed]. The little old lady is not necessarily youthful or naive, it might

be a very wise person, but it's perceived as a little old lady. It's a projection. When a person is old and small it doesn't make them necessarily small in psychological content. But they may be dismissed. The 'lady' and the 'old' and the 'little' are all used as diminutives: it's ageism, sexism, and size-ism all at once.

22. CM2. I guess, on the other hand, one of the dogs needs help. So there's some issue there for them.

23. INST. I think there is something tricky about that. One could say that age provides wisdom. Since I'm 75, I vote for that! We could say an old lady probably knows a lot. Probably has a lot of experience, has seen a lot more of life than a young lady or a young man. So there might be wisdom here that is being looked at with prejudicial eyes, maybe the prejudicial eyes of youth.

24. CM5. There is a contrast to six-legged dogs, emphasize on the legs, and the little old lady is frail, in contrast with physical strength of the legs.

25. Also there is something phallic about legs, there are images of the penis that has become like a leg. A lot of primitive energy.

26. INST. Maybe, if there were five legs, we could say four legs and a penis, but with six legs, what are we saying, four legs and two penises? I don't know. Maybe there is something phallic about the legs. Legs do have a phallic sense to them. But I don't know what to make of them.

27. But you are saying a lot of physical strength in the legs, and less physical power in the face, because the person is old, less strength but maybe more wisdom.

28. CM4. So there could be power there, altogether, in both?

29. INST. Yes. Power in the physical vigor and power in the mental vigor.

30. What about female? Why lady faces?

31. Maybe this goes along with your idea that the body is extra phallic, but the head is female, not phallic, not a man's face?

32. I looked in Google and there is almost no reference to six-legged dogs. There is one commercial image of a six-legged dog that an oil company in Italy adopted in the 1940s. It's a six-legged fire-breathing dog, and apparently the oil company did well with it. But it's not from mythology. There is an eight-legged horse, but not a six-legged horse.

33. What about the fact that the face is of a lady, what does this add to this story? Lets stay with 'little old lady.'

34. Maybe it adds wisdom, wisdom not appreciated. It's like witches were a source of wisdom but they were not respected. They were persecuted instead of revered. Maybe it's wisdom that is not appreciated.

35. CM1. Are we saying that it's possible that the dream, that the unconscious could be showing a picture symbolic of, let's say, wisdom but the dreamer is interpreting it, as you were saying, with bias: 'Oh they're not wise crones, they're just little old ladies.' That when we are looking at it, we are thinking 'Oh maybe the dream, the unconscious is saying 'Hey there is wisdom here' but he's just interpreting it with his bias.'

36. INST. I think so, I'm suggesting that that's possible, yes.

37. [I did not see the full import of this question till later. In retrospect, my response is as follows: We find empirically that, very often, a dream is about the dreamer's psychology: it points out perceptions and attitudes that are off center and suggests corrections, thus helping the dreamer's personality to develop. This paper gives experimental evidence that the main point of this dream is to challenge the dreamer's perception of the little old lady and his attitude towards what, from his point of view, she represents.]

38. CM4. This is even encountering it in an unusual way, like it's peculiar, not what a 52-year-old man would be expecting, everything is just not quite what he would be imagining, and it's getting his attention.

39. INST. Yes, violating expectations.

40. And it's feminine wisdom, the wisdom of the feminine, the wisdom of a crone. It could have been the face of a wise old man with a white beard, a guru, a male guru, but no, it's feminine.

41. CM3. When we go back to that, in order to walk, because he took her hand, that means the dog has to stand upright, and that's very strong, because he took her hand to walk her to the low place.

42. INST. Wait a second, if you've got six legs, it doesn't have to stand upright because with the four legs it can walk like a dog! [A visual joke]

43. CM3. I don't know, I have a dog, I'm trying to figure it out. (We laughed.)

44. INST. He's got two legs to spare!

45. CM3. That's why I'm seeing the middle legs as arms, like a deity, with power, and he's dismissing this powerful creature.

46. INST. Yes, that's interesting, I think you are onto something, because clearly this a, with powerful meaning, mythological beast, and he is not seeing how powerful it is, he's talking about little old ladies. So that reinforces [repeats] that idea, that the power is not being fully perceived yet.

47. Now what about the black and white? One lady's face was black and the other lady's face was white. It's not without meaning. It's a polarization, they are extremes.

48. CM1. Conscious and unconscious?

49. INST. Well, It doesn't quite fit. Just because a six-legged-dog has a white lady's face doesn't make it any less bizarre and a creature of the unconscious, right? I don't think it quite fits.

50. But black and white refers more to extremes of opposite amount of light, something of contrast, and tension, extreme contrasts generate tension, and tension generates psychological energy, what keeps us going psychologically. This is a strong contrast, it makes the whole image much stronger, its already strong, but this makes it stronger.

51. CM5. The black and white is really interesting. I thought it is representing some of the dreamer's attitude of waking life. A repetition of the contrasts with the little old lady that we were talking about, a lot of contrasts.

52. On the other hand, if two six-legged-dogs, they have to coordinate well [their legs] on both sides. So there is something about black and white that has to integrate, and then being confronted with little old ladies' faces: everything has to, connecting, coordinating, integrating, of two sides. [This seems to be a visual joke about the need for integration]

53. INST. Yes, six legs on two sides has to be integrated and the black and white has to be integrated too. Integration is demanded, emphasized. Because it is exactly balanced, the two colors. And we are talking about opposite psychological, visual impact.

54. Also, we are talking about the color of the face, and this is the United States of America, and there is always racial issues and racial prejudice, racial struggle. So failure to integrate, racism is the rejection of some kind of integrated humanity.

55. INST. And she lifted up her right paw, not her left paw. Why does it have to be the right paw? The left paw would be the sinister side, the unconscious side, the right paw is the sword hand, the conscious side.



56. She's asserting herself from her conscious side, she's making a conscious approach, and sure enough she speaks, which is also a conscious communication [repetition], and she speaks in a related way 'thank you so much', so she's speaking with consideration of the other person [repetition]. So this six-legged dog with a little old lady's black face is communicating consciously in a related fashion.

57. CM2. It's interesting that there doesn't seem to be much connection and relatedness between the two dogs, its only the black dog that asks for help from the dreamer, and the dreamer takes the one dog and the other dog is left behind, because she didn't ask for help.

58. CM4. From neuroscience the right side is the emotional side and the left being the more logical side. The emotional side was asking for help.

59. INST. Well, she speaks with feeling, 'thank you so much.' [repetition] And in a wavering voice which reinforces [repeats] the little old lady idea... Something frail.

60. 'I took her hand...' Now it's interesting that he calls it a hand, it was a paw but it becomes a hand, 'I took her hand and walked her down to a low place, like a mall.'

61. A low place, like a mall, its down! Down a hill. It seems to be a slope, you go down and then you are in a mall.

62. A mall is low because the roof tends to be horizontal, not vertical, at least that's how I imagine a mall, in the suburbs, spread out horizontally. I guess they are not always that way, but 'a low place like a mall' doesn't that give you a feeling of a horizontal space? A low place like a mall. And it's down a hill. So you go down towards closer to the earth, and you come to a place that is close to the earth [repetition], and that's where she wanted to go apparently.

63. CM5. Not just the earth, the mall is where ordinary humans mingle. So the deity, ancient creature, coming down to a mall is like something important from the mythological realm need to get touched, touch down to life and ordinary attitude about life....

64. INST. And mundane things, things you could buy in a mall,

65. But also, in addition to ordinary, the mall is full of material possessions, right, you don't go to a mall to get an education or to study rare books in a library, you go to a mall to buy chotskies, and food, and the latest clothing, ties and belts and buckles and things. And matter, material goods is all mother earth material, all material goods are made of substances, they are all part of the earth. So you are going down to this maternal space, from this mythological reality with little old lady faces, now we are going down to mother earth.

66. So this is interesting because it's a man's dream. So a man is meeting the instinctual life, which has a tremendous amount of legs, and ladies' faces. It brings the power of black and white, the mystery of the opposites to him, and out of her apparent frailty, her oldness apparently, she asks him to help her, and thus takes him down, to the earth, to the mall, to things of the material realm.

67. So it's like a Trojan Horse! The dog tricks him into going down towards the maternal, the mother earth world, down to the mall full of material goods. And she speaks in a wavering voice, 'thank you so much,' see, she's tricked him! She seems frail and insubstantial, but she's actually controlled the action and controlled where he goes and brought him to a place which is maybe foreign to him, closer to the earth. I think that is the secret of the 'little old lady' phrase. The unconscious is tricking this man, to introduce him, I think, to the maternal spirit.

68. CM4. In another way I also think of a mall as an opportunity to explore choices and options, without having to make a decision or invest, but to open up what you see, what you experience, before you make some concrete purchase....

69. INST. But, at least it seems to me, that that reinforces what we are saying (gesturing downwards). If you were tricked into going into a library and then you had books of philosophy and science and astrology and astronomy and zoology, you could be tricked into exploring the world of the spirit, it might help you to develop a more spiritual, head-centered attitude. But if you are tricked into going into a mall, then this is going to help you to explore the material, the world of mother, the earth world, because all the various things you can manufacture, they are all there in the mall, all the various material things you can possess.

70. So I think the dog has tricked him down, towards the earth, which I would therefore suspect he is somehow avoiding. He needs to be tricked into this, he needs to be helped.

71. CM2. I wonder is the dog tricking him with good intentions or with bad intentions? So if its good intentions then he needs to be introduced to the material world, but could it also be bad intentions, as a warning: don't be tricked into falling into the material world.

72. INST. She doesn't seem malevolent does she? There is nothing here that says she is a devil, or that she's poisonous, or seeking to hurt. So I don't see any energy yet that suggests it's not.... It's tricky, but maybe in a good cause, or at least in the cause of development. It could be, but I don't see the indication of it. It is a trick, but then consciousness needs to be tricked, right.

73. It's like young men get tricked into falling in love with a pretty face, and then they get married and then they have babies and then they have to deal with a whole lot of the human world that they never really necessarily thought they wanted, but they get tricked into entering life, by the deceptions of romance. It's a way of getting men to evolve if they don't want to, or if they have defenses against it, to speak in old fashioned terms.

74. CM1. I was thinking maybe this is one of those dreams that is trying to achieve balance. I thought if its a person's unconscious, aren't they always trying to be helpful, rather than malevolent.

75. INST. Yes, generally, I think that is fair to say, the unconscious is trying to achieve balance. Yes. But the unconscious could be portraying a dangerous or destructive figure, trying to get you to see that something is dangerous or destructive. Then the purpose of the unconscious would be to get you to see it, so it's trying to strengthen your consciousness, but by showing you something destructive. I don't think we would normally ascribe ill intention to the unconscious itself, I think that's the point you are making.

76. CM5. I feel like the word trick is a little bit ill intentioned. But I think is really sweet, like *The Beauty and the Beast*, and you got shocked by the Beast at the beginning, you couldn't quite understand what is this about? And later on it is sweet, like transformed, like holding hands together and walking down. And the walking down feels like something is very sweet, like walking down, like marriage ceremony, you will walk down, the father will hold hands with the bride and walking down the aisle. So there is a sweetness in this dream of confronting something very odd at the beginning, but later on they hold hands and they walking down, and also being appreciated. So it has a little bit of that good intention in disguise, like something good if you trust the process, or you give it a try.

77. INST. Yes, it is something that seems very strange, but behaves in a related way and seems to invite collaboration, and seems to be guiding the man to some place that she apparently wants to go, but I suspect the purpose is to bring him there, really. That's my suspicion. But with good intent.

78. I don't think of trick as necessarily malevolent because a trickster, in psychological terms, is an agent of consciousness that by trickery helps you to see more clearly and understand better. By deception it forces a new way of looking at things and reveals new secrets. So I don't use trickery as like embezzlement or an attempt to steal something but as an attempt to introduce something strange, as you are saying.

79. That's my guess, because of the little old lady faces. Actually it is the little old lady that is the potent actor in the dream. It seems as though the man is being a strong, helpful male, but actually all the action is by the little old ladies. They're the ones who are doing the moving and

the shaking, so that's where I think there is trickery going on, the feminine tricking the masculine.

80. CM2. Well they seem to be encouraging him into taking action. First by their peculiar image, six-legged dogs, he looked closer, it says that he looked closer, and then he provides altruistic support. So they are maternal, but they also seem to be eliciting in him his humanity, his engagement with help.

81. INST. They are not exactly maternal figures. You think of a woman with a big body capable of bearing children, of suckling children, raising children, of an age that you can raise children. These are old ladies, they are no longer in the maternal position, but they are in the wisdom position, their own wisdom, but its feminine wisdom. Its the great mother, not so much the child-bearing mother.

82. CM6. It reminds you of the cat in Alice in Wonderland, the grin and the wisdom and the trickery.

83. INST. Ok, yes. So lets see if we can formulate a story here: [What follows is word-for-word, my formulation -- incomplete because it was composed on the fly -- of what we had come to.]

84. 'I meet two very strange multi-legged dogs that are completely unique, and there are two of them, so double trouble, double excitement. I study them, in amazement, and I discover that they have the faces of old ladies, human faces. I tend to dismiss old ladies and think that they have nothing much to -- they have no power or meaning. One is black and one is white so they startle me with their extremes of coloring. It's mysterious. Then the black lady dog, lady-faced dog, asks me to help, reaches out towards me, is friendly to me and asks me to help.

85. So I help her, and she wants me to go down with her to a mall, where there is lots of things, lots of material things, and she thanks me and, again, as she thanks me, she seems weak and I'm in the mall.

86. So nature has approached me, seeming frail, but full of strange contrasts.

87. And it has enticed me down into the earth and the material world which I was previously above. I was above that, now I am surrounded by it.

88. And why am I having this dream now? I am having this dream now because I am too much above things. I'm too much in my maleness. I'm not connected enough to feelings, engagement with matter; I'm too much in the spirit world, I need to be more connected to the material world. I need to be embodied more

89. And nature, with her apparent frailty, has enticed me into that world, where I am supposed to gain an education in the material world, in nature, mother nature.'

90. 'Ok [bringer] what do you want to tell us about this person?'

### **III. The bringer's observations and the ensuing discussion**

91. B. So I know this man really well. He is very nurturing, but, to his family, but he is also very anxious. He loves dogs, he has two dogs.

92. And malls were, like his glory days, in the eighties, he spent a lot of time in malls, he likes malls.

93. He used to be a working clay artist but he gave it up to be a professor so that he could take care of his family. He is not materialistic. He has talked about sacrificing that part of himself to take care of his family.

94. His mother is also an artist, and he has recently gotten reunited with her after a big emotional distance.

95. And he is considering building his, well he is starting to build his art studio, where he plans to go and start working with his hands, and working with the earth again, with clay, and firing it, and building kilns and things like that.

96. But I think he has some guilt, and some trepidation, to go back down to working with that part of himself, revisiting that part of himself.

97. INST. So how does that fit? Does that fit what we said?

98. B. Oh yes! That the earth is literally calling to him, and saying, go back down to this place, go back down to this, where you have to be more concerned about the material. Not — get out of your head, get back down into the physical world, out of the realm of ideas, and overthinking things and —

99. Take my hand and walk down with me.

100. And that it is his first nature, right, its his first love was working with clay. So even that idea of like — like getting married, like taking hands, taking hands and walking down, like it can be kind of sweet.

101. And it was dismissed! Right, its like: ‘oh that’s sweet but you can’t really make a life like that.’ He gave it up. So he is kind of going back and revisiting the dream of youth....

102. CM7. He’s also, I heard you say, he’s also reconnected with his mother too. And in the taking the hand of the woman, and the mother is an artist as well, so both of those things are represented by the female.....

103. B. Yes. Isn’t that cool!

104. INST. That idea of a marriage walk is powerful [class member’s name]. I think that was a very powerful thing that you saw there.

105. CM4. It's interesting that you said he loved malls. The part of him he loved the most was what he was drawn to, to return to his artistic self. It came out in a mall, which you would never think for a man, a young guy to spend time in malls but, I don't know, maybe he grew up in the suburbs.

106. B. I think that that is something that is funny about him, he doesn't really like hanging out with people and he doesn't really like stuff. But he worked in the record shop in the mall,

107. and he just loved the idea of malls, and the smells and that he could look at the stuff. But he's not... So that too has this kind of dualistic love in him.

108. INST. See if he likes smells and he liked looking at things then he loves the material world, matter that he can touch and taste and smell and see, manipulate clay. That's his deep connection, not so much people, but working with his hands.

109. CM5. What about his childhood relationship with his mother? If mom is an artist, and even he has that nature, but it depends on how his mother raised him. He grew up and wanted to dedicate his life to his family and later in life, at 50 and midlife, then trying to reintegrate some of the attitudes of relationship with his mother. Maybe some value to do with his mother has been repressed or not appreciated? Recently he just reconciled with his mother.

110. B. I know that his father didn't think that being an artist was a very manly job, and his brother built houses and things, and worked with his hands in another way, and so he tried to overcompensate and be more successful, make more money, and that's why he went and got, changed careers ...

111. he worked as an artist as a young man, and then he worked as a professor ... but he always felt a very deep connection with his mother, and they shared that love of making art work...



112. CM6. I think another cool part about the duality is that, going back to the two dogs [one black-faced, one white-faced], one of them did not express a need and one did, so I wonder if part of that duality too is: I don't need, I do need.

113. B. Yes, he's the kind of guy who doesn't ask for anything.

114. INST. I think you are right [CM 6], the dog who doesn't ask is important in this dream, right. It's the side of him that doesn't ask for anything.

115. Say more about that, not asking for anything.

116. B. He's very self-sufficient. He doesn't like asking for help, he doesn't like talking about his feelings.

117. He'll do a lot for other people, if someone asks him to do something for him, he tends to do it; people call him and ask him for favors. He hasn't talked about wanting reciprocation from that. He has a very giving nature.

118. He likes to cook his own food and build his own sheds, and do home repairs, all himself, and doesn't like to hire things out, or ask for help.

119. INST. Doesn't like to be vulnerable?

120. B. Right! Doesn't like to be vulnerable. Doesn't even really think that he needs that! ... to be vulnerable. I don't think vulnerable is even on his radar!

121. INST. Right. And there's the trickery. I think! Because the little old lady is vulnerable and asks for help, and thus gets him down there. [CM 5 laughed and gestured in amazement. Other students laughed]. There's the trickery. He has to project the need onto the little old lady so that he can — and there's the 'little old lady,' there's the diminishing of her power in his mind, because he's a tough man who doesn't ask anybody for help. But it's the little old lady who's

calling the action and he doesn't notice. But he goes along with it. And it's almost like a joke: 'thank you so-o-o-o much.' It's a joke, see, in the dream. The dream is ending this story with a joke on the whole situation.

122. B. That makes it even more real and funny!

123. CM4. What you said about him being so altruistic, in giving he is really receiving.

124. CM1: But he doesn't know it. Hence the trick ... If you want this very altruistic guy to go down the hill, you can't tell him to go down the hill. You say 'Oh, I need help going down the hill, can you help me? Oh thank you so-o-o-o much.'

125. INST. Exactly, there you go. It's a Trojan Horse, that's what it is.

126. B. I loved it when you said that! It immediately resonated with me, that that's what it is. It's a Trojan Horse.

127. And it is sweet and loving, that integration, or that invitation for a step closer towards integration. It's met with a kind of sweetness.

128. And funny, you know when you really love somebody, when you've loved somebody for a really long time. I mean he says 'the little old lady' but he's 52, right, he ain't no spring chicken! It has like a tender quality, when I imagine, at this end of the dream, and thinking about it as aspects of himself coming together. And how he used the little voice 'thank you so-o-o-o much' when he was telling me about it.

129. And it makes the importance of the paw turning into a hand, too. Because artists use their hands, and it's this instinctive nature to create, you can't create with a paw but you can with a hand, And I didn't even notice that when I wrote it down, because I wrote it down as he was telling it to me. I think that makes it even more important.