The (elder) brother of the patient also appears in the dream-content; he is upstairs, while the dreamer himself is downstairs. This again is an inversion, for the brother, as I happen to know, has lost his social position, while my patient has retained his. In relating the dream-content, the dreamer avoided saying that his brother was upstairs and that he himself was downstairs. This would have been too obvious an expression, for in Austria we say that a man is on the ground floor when he has lost his fortune and social position, just as we say that he has come down. Now the fact that at this point in the dream something is represented as inverted must have a meaning; and the inversion must apply to some other relation between the dream-thoughts and the dream-content. There is an indication which suggests how this inversion is to be understood. It obviously applies to the end of the dream, where the circumstances of climbing are the reverse of those described in Sappho. Now it is evident what inversion is meant: In Sappho the man carries the woman who stands in a sexual relation to him; in the dream-thoughts, conversely, there is a reference to a woman carrying a man; and, as this could occur only in childhood, the reference is once more to the nurse who carries the heavy child. Thus the final portion of the dream succeeds in representing Sappho and the nurse in the same allusion.

Just as the name Sappho has not been selected by the poet without reference to a Lesbian practice, so the portions of the dream in which people are busy upstairs and downstairs, “above” and “beneath,” point to fancies of a sexual content with which the dreamer is occupied, and which, as suppressed cravings, are not unconnected with his neurosis. Dream-interpretation itself does not show that these are fancies and not memories of actual happenings; it only furnishes us with a set of thoughts and leaves it to us to determine their actual value. In this case real and imagined happenings appear at first as of equal value—and not only here, but also in the creation of more important psychic structures than dreams. A large company, as we already know, signifies a secret. The brother is none other than a representative, drawn into the scenes of childhood by “fancying backwards,” of all of the subsequent rivals for women’s favours. Through the medium of an experience indifferent in itself, the episode of the gentleman who talks angrily of the King of Italy refers to the intrusion of people of low rank into aristocratic society. It is as though the warning which Daudet gives to young men were to be supplemented by a similar warning applicable to a suckling child.¹

¹ The fantastic nature of the situation relating to the dreamer’s wet-nurse is shown by the circumstance, objectively ascertained, that the nurse in this case was his mother. Further, I may call attention to the regret of the young man in the anecdote related on p. 366 (that he had not taken better advantage of his opportunities with his wet-nurse) as the probable source of this dream.
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In the two dreams here cited I have shown by italics where one of the elements of the dream recurs in the dream-thoughts, in order to make the multiple relations of the former more obvious. Since, however, the analysis of these dreams has not been carried to completion, it will probably be worth while to consider a dream with a full analysis, in order to demonstrate the manifold determination of the dream-content. For this purpose I shall select the dream of Irma's injection (see p. 195). From this example we shall readily see that the condensation-work in the dream-formation has made use of more means than one.

The chief person in the dream-content is my patient Irma, who is seen with the features which belong to her in waking life, and who therefore, in the first instance, represents herself. But her attitude, as I examine her at the window, is taken from a recollection of another person, of the lady for whom I should like to exchange my patient, as is shown by the dream-thoughts. Inasmuch as Irma has a diphtheritic membrane, which recalls my anxiety about my eldest daughter, she comes to represent this child of mine, behind whom, connected with her by the identity of their names, is concealed the person of the patient who died from the effects of poison. In the further course of the dream the significance of Irma's personality changes (without the alteration of her image as it is seen in the dream): she becomes one of the children whom we examine in the public dispensaries for children's diseases, where my friends display the differences in their mental capacities. The transition was obviously effected by the idea of my little daughter. Owing to her unwillingness to open her mouth, the same Irma constitutes an allusion to another lady who was once examined by me, and, also in the same connection, to my wife. Further, in the morbid changes which I discover in her throat I have summarized allusions to quite a number of other persons.

All these people whom I encounter as I follow up the associations suggested by "Irma" do not appear personally in the dream; they are concealed behind the dream-person "Irma," who is thus developed into a collective image, which, as might be expected, has contradictory features. Irma comes to represent these other persons, who are discarded in the work of condensation, inasmuch as I allow anything to happen to her which reminds me of these persons, trait by trait.

For the purposes of dream-condensation I may construct a composite person in yet another fashion, by combining the actual features of two or more persons in a single dream-image. It is in this fashion that the Dr. M. of my dream was constructed; he bears the name of Dr. M., and he speaks and acts as Dr. M. does, but his bodily characteristics and his malady belong to another person, my eldest brother; a single feature, paleness, is doubly determined, owing to the fact that it is common to both persons. Dr. R., in my dream about my uncle, is a similar composite
person. But here the dream-image is constructed in yet another fashion. I have not united features peculiar to the one person with the features of the other, thereby abridging by certain features the memory-picture of each; but I have adopted the method employed by Galton in producing family portraits; namely, I have superimposed the two images, so that the common features stand out in stronger relief, while those which do not coincide neutralize one another and become indistinct. In the dream of my uncle the *fair beard* stands out in relief, as an emphasized feature, from a physiognomy which belongs to two persons, and which is consequently blurred; further, in its reference to growing grey the beard contains an allusion to my father and to myself.

The construction of collective and composite persons is one of the principal methods of dream-condensation. We shall presently have occasion to deal with this in another connection.

The notion of *dysentery* in the dream of Irma's injection has likewise a multiple determination; on the one hand, because of its paraphasic assonance with diphtheria, and on the other because of its reference to the patient whom I sent to the East, and whose hysteria had been wrongly diagnosed.

The mention of *propyls* in the dream proves again to be an interesting case of condensation. Not *propyls* but *amyls* were included in the dream-thoughts. One might think that here a simple displacement had occurred in the course of dream-formation. This is in fact the case, but the displacement serves the purposes of the condensation, as is shown from the following supplementary analysis: If I dwell for a moment upon the word *propylen* (German) its assonance with the word *propyleum* suggests itself to me. But a *propyleum* is to be found not only in Athens, but also in Munich. In the latter city, a year before my dream, I had visited a friend who was seriously ill, and the reference to him in *trimethylamin*, which follows closely upon *propyls*, is unmistakable.

I pass over the striking circumstance that here, as elsewhere in the analysis of dreams, associations of the most widely differing values are employed for making thought-connections as though they were equivalent, and I yield to the temptation to regard the procedure by which *amyls* in the dream-thoughts are replaced in the dream-content by *propyls* as a sort of plastic process.

On the one hand, here is the group of ideas relating to my friend Otto, who does not understand me, thinks I am in the wrong, and gives me the liqueur that smells of amyls; on the other hand, there is the group of ideas—connected with the first by contrast—relating to my Berlin friend who does understand me, who would always think that I was right, and to whom I am indebted for so much valuable information concerning the chemistry of sexual processes.
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What elements in the Otto group are to attract my particular attention are determined by the recent circumstances which are responsible for the dream; amyls belong to the element so distinguished, which are predestined to find their way into the dream-content. The large group of ideas centering upon William is actually stimulated by the contrast between William and Otto, and those elements in it are emphasized which are in tune with those already stirred up in the "Otto" group. In the whole of this dream I am continually recoiling from somebody who excites my displeasure towards another person with whom I can at will confront the first; trait by trait I appeal to the friend as against the enemy. Thus "amyls" in the Otto group awakes recollections in the other group, also belonging to the region of chemistry; "trimethylamin," which receives support from several quarters, finds its way into the dream-content. "Amyls," too, might have got into the dream-content unchanged, but it yields to the influence of the "William" group, inasmuch as out of the whole range of recollections covered by this name an element is sought out which is able to furnish a double determination for "amyls." "Propyls" is closely associated with "amyls"; from the "William" group comes Munich with its propylaeum. Both groups are united in "propyls—propylaeum." As though by a compromise, this intermediate element then makes its way into the dream-content. Here a common mean which permits of a multiple determination has been created. It thus becomes palpable that a multiple determination must facilitate penetration into the dream-content. For the purpose of this mean-formation a displacement of the attention has been unhesitatingly effected from what is really intended to something adjacent to it in the associations.

The study of the dream of Irma's injection has now enabled us to obtain some insight into the process of condensation which occurs in the formation of dreams. We perceive, as peculiarities of the condensing process, a selection of those elements which occur several times over in the dream-content, the formation of new unities (composite persons, mixed images), and the production of common means. The purpose which is served by condensation, and the means by which it is brought about, will be investigated when we come to study in all their bearings the psychic processes at work in the formation of dreams. Let us for the present be content with establishing the fact of dream-condensation as a relation between the dream-thoughts and the dream-content which deserves attention.

The condensation-work of dreams becomes most palpable when it takes words and means as its objects. Generally speaking, words are often treated in dreams as things, and therefore undergo the same combinations as the ideas of things. The results of such dreams are comical and bizarre word-formations.
1. A colleague sent an essay of his, in which he had, in my opinion, overestimated the value of a recent physiological discovery, and had expressed himself, moreover, in extravagant terms. On the following night I dreamed a sentence which obviously referred to this essay: “That is a truly norekdal style.” The solution of this word-formation at first gave me some difficulty; it was unquestionably formed as a parody of the superlatives “colossal,” “pyramidal”; but it was not easy to say where it came from. At last the monster fell apart into the two names Nora and Ekdal, from two well-known plays by Ibsen. I had previously read a newspaper article on Ibsen by the writer whose latest work I was now criticizing in my dream.

2. One of my female patients dreams that a man with a fair beard and a peculiar glittering eye is pointing to a sign-board attached to a tree which reads: uclamparia—wet.1

Analysis.—The man was rather authoritative-looking, and his peculiar glittering eye at once recalled the church of San Paolo, near Rome, where she had seen the mosaic portraits of the Popes. One of the early Popes had a golden eye (this is really an optical illusion, to which the guides usually call attention). Further associations showed that the general physiognomy of the man corresponded with her own clergyman (pope), and the shape of the fair beard recalled her doctor (myself), while the stature of the man in the dream recalled her father. All these persons stand in the same relation to her; they are all guiding and directing the course of her life. On further questioning, the golden eye recalled gold—money—the rather expensive psychoanalytic treatment, which gives her a great deal of concern. Gold, moreover, recalls the gold cure for alcoholism—Herr D., whom she would have married, if it had not been for his clinging to the disgusting alcohol habit—she does not object to anyone’s taking an occasional drink; she herself sometimes drinks beer and liqueurs. This again brings her back to her visit to San Paolo (fuori la mura) and its surroundings. She remembers that in the neighbouring monastery of the Tre Fontane she drank a liqueur made of eucalyptus by the Trappist monks of the monastery. She then relates how the monks transformed this malarial and swampy region into a dry and wholesome neighbourhood by planting numbers of eucalyptus trees. The word “uclamparia” then resolves itself into eucalyptus and malaria, and the word wet refers to the former swampy nature of the locality. Wet also suggests dry. Dry is actually the name of the man whom she would have married but for his over-indulgence in alcohol. The peculiar name of Dry is of Germanic origin (drei = three) and hence alludes to the monastery of the Three (drei) Fountains. In talking of Mr. Dry’s habit she used the strong expression: “He could drink a fountain.” Mr. Dry jocosely refers to his habit by saying: “You

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1 Given by translator, as the author’s example could not be translated.
know I must drink because I am always dry” (referring to his name). The eucalyptus refers also to her neurosis, which was at first diagnosed as malaria. She went to Italy because her attacks of anxiety, which were accompanied by marked rigors and shivering, were thought to be of malarial origin. She bought some eucalyptus oil from the monks, and she maintains that it has done her much good.

The condensation uclamparia—wet is therefore the point of junction for the dream as well as for the neurosis.

3. In a rather long and confused dream of my own, the apparent nucleus of which is a sea-voyage, it occurs to me that the next port is Hearings, and next after that Fliess. The latter is the name of my friend in B., to which city I have often journeyed. But Hearings is put together from the names of the places in the neighbourhood of Vienna, which so frequently end in “ing”: Hietzing, Liesing, Moedling (the old Medelitz, “mæ deliciæ,” “my joy”; that is, my own name, the German for “joy” being Freude), and the English hearsay, which points to calumny, and establishes the relation to the indifferent dream-stimulus of the day—a poem in Fliegende Blätter about a slanderous dwarf, “Sagter Hategesagt” (Saidhe Hashesaid). By the combination of the final syllable ing with the name Fliess, Vlissingen is obtained, which is a real port through which my brother passes when he comes to visit us from England. But the English for Vlissingen is Flushing, which signifies blushing, and recalls patients suffering from erythrophobia (fear of blushing), whom I sometimes treat, and also a recent publication of Bechterew’s, relating to this neurosis, the reading of which angered me.¹

4. Upon another occasion I had a dream which consisted of two separate parts. The first was the vividly remembered word “Autodidasker”: the second was a faithful reproduction in the dream-content of a short and harmless fancy which had been developed a few days earlier, and which was to the effect that I must tell Professor N., when I next saw him: “The

¹ The same analysis and synthesis of syllables—a veritable chemistry of syllables—serves us for many a jest in waking life. “What is the cheapest method of obtaining silver? You go to a field where silver-berries are growing and pick them; then the berries are eliminated and the silver remains in a free state.” [Translator’s example] The first person who read and criticized this book made the objection—with which other readers will probably agree—“that the dreamer often appears too witty.” That is true, so long as it applies to the dreamer; it involves a condemnation only when its application is extended to the interpreter of the dream. In waking reality I can make very little claim to the predicate “witty”; if my dreams appear witty, this is not the fault of my individuality, but of the peculiar psychological conditions under which the dream is fabricated, and is intimately connected with the theory of wit and the comical. The dream becomes witty because the shortest and most direct way to the expression of its thoughts is barred for it; the dream is under constraint. My readers may convince themselves that the dreams of my patients give the impression of being quite as witty (at least, in intention), as my own, and even more so. Nevertheless, this reproach impelled me to compare the technique of wit with the dream-work.
patient about whose condition I last consulted you is really suffering from a neurosis, just as you suspected.” So not only must the newly-coined “Autodidasker” satisfy the requirement that it should contain or represent a compressed meaning, but this meaning must have a valid connection with my resolve—repeated from waking life—to give Professor N. due credit for his diagnosis.

Now Autodidasker is easily separated into author (German, Autor), autodidact, and Lasker, with whom is associated the name Lasalle. The first of these words leads to the occasion of the dream—which this time is significant. I had brought home to my wife several volumes by a well-known author who is a friend of my brother’s, and who, as I have learned, comes from the same neighbourhood as myself (J. J. David). One evening she told me how profoundly impressed she had been by the pathetic sadness of a story in one of David’s novels (a story of wasted talents), and our conversation turned upon the signs of talent which we perceive in our own children. Under the influence of what she had just read, my wife expressed some concern about our children, and I comforted her with the remark that precisely such dangers as she feared can be averted by training. During the night my thoughts proceeded farther, took up my wife’s concern for the children, and interwove with it all sorts of other things. Something which the novelist had said to my brother on the subject of marriage showed my thoughts a by-path which might lead to representation in the dream. This path led to Breslau; a lady who was a very good friend of ours had married and gone to live there. I found in Breslau Lasker and Lasalle, two examples to justify the fear lest our boys should be ruined by women, examples which enabled me to represent simultaneously two ways of influencing a man to his undoing.¹ The Cherchez la femme, by which these thoughts may be summarized, leads me, if taken in another sense, to my brother, who is still unmarried and whose name is Alexander. Now I see that Alex, as we abbreviate the name, sounds almost like an inversion of Lasker, and that this fact must have contributed to send my thoughts on a détourn by way of Breslau.

But the playing with names and syllables in which I am here engaged has yet another meaning. It represents the wish that my brother may enjoy a happy family life, and this in the following manner: In the novel of artistic life, L’Œuvre, which, by virtue of its content, must have been in association with my dream-thoughts, the author, as is well-known, has incidentally given a description of his own person and his own domestic happiness, and appears under the name of Sandoz. In the metamorphosis of his name he probably went to work as follows: Zola, when inverted

¹ Lasker died of progressive paralysis; that is, of the consequences of an infection caught from a woman (syphilis); Lasalle, also a syphilitic, was killed in a duel which he fought on account of the lady whom he had been courting.
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(as children are fond of inverting names) gives Aloz. But this was still too undisguised; he therefore replaced the syllable Al, which stands at the beginning of the name Alexander, by the third syllable of the same name, sand, and thus arrived at Sandoz. My autodidasker originated in a similar fashion.

My phantasy—that I am telling Professor N. that the patient whom we have both seen is suffering from a neurosis—found its way into the dream in the following manner: Shortly before the close of my working year I had a patient in whose case my powers of diagnosis failed me. A serious organic trouble—possibly some alterative degeneration of the spinal cord—was to be assumed, but could not be conclusively demonstrated. It would have been tempting to diagnose the trouble as a neurosis, and this would have put an end to all my difficulties, but for the fact that the sexual anamnesis, failing which I am unwilling to admit a neurosis, was so energetically denied by the patient. In my embarrassment I called to my assistance the physician whom I respect most of all men (as others do also), and to whose authority I surrender most completely. He listened to my doubts, told me he thought them justified, and then said: “Keep on observing the man, it is probably a neurosis.” Since I know that he does not share my opinions concerning the etiology of the neuroses, I refrained from contradicting him, but I did not conceal my scepticism. A few days later I informed the patient that I did not know what to do with him, and advised him to go to someone else. Thereupon, to my great astonishment, he began to beg my pardon for having lied to me; he had felt so ashamed; and now he revealed to me just that piece of sexual etiology which I had expected, and which I found necessary for assuming the existence of a neurosis. This was a relief to me, but at the same time a humiliation; for I had to admit that my consultant, who was not disinconcerted by the absence of anamnesis, had judged the case more correctly. I made up my mind to tell him, when next I saw him, that he had been right and I had been wrong.

This is just what I do in the dream. But what sort of a wish is fulfilled if I acknowledge that I am mistaken? This is precisely my wish; I wish to be mistaken as regards my fears—that is to say, I wish that my wife, whose fears I have appropriated in my dream-thoughts, may prove to be mistaken. The subject to which the fact of being right or wrong is related in the dream is not far removed from that which is really of interest to the dream-thoughts. We have the same pair of alternatives, of either organic or functional impairment caused by a woman, or actually by the sexual life—either tabetic paralysis or a neurosis—with which latter the nature of Lasalle’s undoing is indirectly connected.

In this well-constructed (and on careful analysis quite transparent) dream, Professor N. appears not merely on account of this analogy, and
my wish to be proved mistaken, or the associated references to Breslau and to the family of our married friend who lives there, but also on account of the following little dialogue which followed our consultation: After he had acquitted himself of his professional duties by making the above-mentioned suggestion, Dr. N. proceeded to discuss personal matters. "How many children have you now?"—"Six."—A thoughtful and respectful gesture.—"Girls, boys?"—"Three of each. They are my pride and my riches."—"Well, you must be careful; there is no difficulty about the girls, but the boys are a difficulty later on as regards their upbringing." I replied that until now they had been very tractable; obviously this prognosis of my boys’ future pleased me as little as his diagnosis of my patient, whom he believed to be suffering only from a neurosis. These two impressions, then, are connected by their contiguity, by their being successively received; and when I incorporate the story of the neurosis into the dream, I substitute it for the conversation on the subject of upbringing, which is even more closely connected with the dream-thoughts, since it touches so closely upon the anxiety subsequently expressed by my wife. Thus, even my fear that N. may prove to be right in his remarks on the difficulties to be met with in bringing up boys is admitted into the dream-content, inasmuch as it is concealed behind the representation of my wish that I may be wrong to harbour such apprehensions. The same phantasy serves without alteration to represent both the conflicting alternatives.

Examination-dreams present the same difficulties to interpretation that I have already described as characteristic of most typical dreams. The associative material which the dreamer supplies only rarely suffices for interpretation. A deeper understanding of such dreams has to be accumulated from a considerable number of examples. Not long ago I arrived at a conviction that reassurances like "But you already are a doctor," and so on, not only convey a consolation but imply a reproach as well. This would have run: "You are already so old, so far advanced in life, and yet you still commit such follies, are guilty of such childish behaviour." This mixture of self-criticism and consolation would correspond with the examination-dreams. After this it is no longer surprising that the reproaches in the last analysed examples concerning "follies" and "childish behaviour" should relate to repetitions of reprehensible sexual acts.

The verbal transformations in dreams are very similar to those which are known to occur in paranoia, and which are observed also in hysteria and obsessions. The linguistic tricks of children, who at a certain age actually treat words as objects, and even invent new languages and artificial syntaxes, are a common source of such occurrences both in dreams and in the psychoneuroses.

The analysis of nonsensical word-formations in dreams is particularly
well suited to demonstrate the degree of condensation effected in the dream-work. From the small number of the selected examples here considered it must not be concluded that such material is seldom observed or is at all exceptional. It is, on the contrary, very frequent, but owing to the dependence of dream-interpretation on psychoanalytic treatment very few examples are noted down and reported, and most of the analyses which are reported are comprehensible only to the specialist in neuro-pathology.

When a spoken utterance, expressly distinguished as such from a thought, occurs in a dream, it is an invariable rule that the dream-speech has originated from a remembered speech in the dream-material. The wording of the speech has either been preserved in its entirety or has been slightly altered in expression; frequently the dream-speech is pieced together from different recollections of spoken remarks; the wording has remained the same, but the sense has perhaps become ambiguous, or differs from the wording. Not infrequently the dream-speech serves merely as an allusion to an incident in connection with which the remembered speech was made.

B. THE WORK OF DISPLACEMENT

Another and probably no less significant relation must have already forced itself upon our attention while we were collecting examples of dream-condensation. We may have noticed that these elements which obtrude themselves in the dream-content as its essential components do not by any means play this same part in the dream-thoughts. As a corollary to this, the converse of this statement is also true. That which is obviously the essential content of the dream-thoughts need not be represented at all in the dream. The dream is, as it were, centred elsewhere; its content is arranged about elements which do not constitute the central point of the dream-thoughts. Thus, for example, in the dream of the botanical monograph the central point of the dream-content is evidently the element "botanical"; in the dream-thoughts we are concerned with the complications and conflicts resulting from services rendered between colleagues which place them under mutual obligations; later on with the reproach that I am in the habit of sacrificing too much time to my hobbies; and the element "botanical" finds no place in this nucleus of the dream-thoughts, unless it is loosely connected with it by antithesis, for botany was never among my favourite subjects. In the Sappho-dream of

1 In the case of a young man who was suffering from obsessions, but whose intellectual functions were intact and highly developed, I recently found the only exception to this rule. The speeches which occurred in his dreams did not originate in speeches which he had heard or had made himself, but corresponded to the undistorted verbal expression of his obsessive thoughts, which came to his waking consciousness only in an altered form.
my patient, ascending and descending, being upstairs and down, is made
the central point; the dream, however, is concerned with the danger of
sexual relations with persons of "low" degree; so that only one of the
elements of the dream-thoughts seems to have found its way into the
dream-content, and this is unduly expanded. Again, in the dream of my
uncle, the fair beard, which seems to be its central point, appears to have
no rational connection with the desire for greatness which we have recog-
nized as the nucleus of the dream-thoughts. Such dreams very naturally
give us an impression of a "displacement." In complete contrast to these
examples, the dream of Irma's injection shows that individual elements
may claim the same place in dream-formation as that which they occupy
in the dream-thoughts. The recognition of this new and utterly inconstant
relation between the dream-thoughts and the dream-content will probably
astonish us at first. If we find in a psychic process of normal life that one
idea has been selected from among a number of others, and has acquired
a particular emphasis in our consciousness, we are wont to regard this as
proof that a peculiar psychic value (a certain degree of interest) attaches
to the victorious idea. We now discover that this value of the individual
element in the dream-thoughts is not retained in dream-formation, or is
not taken into account. For there is no doubt which of the elements of
the dream-thoughts are of the highest value; our judgment informs us
immediately. In dream-formation the essential elements, those that are
emphasized by intensive interest, may be treated as though they were sub-
ordinate, while they are replaced in the dream by other elements, which
were certainly subordinate in the dream-thoughts. It seems at first as
though the psychic intensity \(^1\) of individual ideas were of no account in
their selection for dream-formation, but only their greater or lesser multi-
plicity of determination. One might be inclined to think that what gets
into the dream is not what is important in the dream-thoughts, but what
is contained in them several times over; but our understanding of dream-
formation is not much advanced by this assumption; to begin with, we
cannot believe that the two motives of multiple determination and in-
trinsic value can influence the selection of the dream otherwise than in
the same direction. Those ideas in the dream-thoughts which are most
important are probably also those which recur most frequently, since the
individual dream-thoughts radiate from them as centres. And yet the
dream may reject these intensively emphasized and extensively reinforced
elements, and may take up into its content other elements which are only
extensively reinforced.

This difficulty may be solved if we follow up yet another impression
received during the investigation of the over-determination of the dream-

\(^1\) The psychic intensity or value of an idea—the emphasis due to interest—is of
course to be distinguished from perceptual or conceptual intensity.
content. Many readers of this investigation may already have decided, in their own minds, that the discovery of the multiple determination of the dream-elements is of no great importance, because it is inevitable. Since in analysis we proceed from the dream-elements, and register all the ideas which associate themselves with these elements, is it any wonder that these elements should recur with peculiar frequency in the thought-material obtained in this manner? While I cannot admit the validity of this objection, I am now going to say something that sounds rather like it: Among the thoughts which analysis brings to light are many which are far removed from the nucleus of the dream, and which stand out like artificial interpolations made for a definite purpose. Their purpose may readily be detected; they establish a connection, often a forced and far-fetched connection, between the dream-content and the dream-thoughts, and in many cases, if these elements were weeded out of the analysis, the components of the dream-content would not only not be over-determined, but they would not be sufficiently determined. We are thus led to the conclusion that multiple determination, decisive as regards the selection made by the dream, is perhaps not always a primary factor in dream-formation, but is often a secondary product of a psychic force which is as yet unknown to us. Nevertheless, it must be of importance for the entrance of the individual elements into the dream, for we may observe that in cases where multiple determination does not proceed easily from the dream-material it is brought about with a certain effort.

It now becomes very probable that a psychic force expresses itself in the dream-work which, on the one hand, strips the elements of the high psychic value of their intensity and, on the other hand, by means of over-determination, creates new significant values from elements of slight value, which new values then make their way into the dream-content. Now if this is the method of procedure, there has occurred in the process of dream-formation a transference and displacement of the psychic intensities of the individual elements, from which results the textual difference between the dream-content and the thought-content. The process which we here assume to be operative is actually the most essential part of the dream-work; it may fitly be called dream-displacement. Dream-displacement and dream-condensation are the two craftsmen to whom we may chiefly ascribe the structure of the dream.

I think it will be easy to recognize the psychic force which expresses itself in dream-displacement. The result of this displacement is that the dream-content no longer has any likeness to the nucleus of the dream-thoughts, and the dream reproduces only a distorted form of the dream-wish in the unconscious. But we are already acquainted with dream-distortion; we have traced it back to the censorship which one psychic instance in the psychic life exercises over another. Dream-displacement
is one of the chief means of achieving this distortion. *Is fecit, cui profuit.* We must assume that dream-displacement is brought about by the influence of this censorship, the endopsychic defence.¹

The manner in which the factors of displacement, condensation and over-determination interact with one another in dream-formation—which is the ruling factor and which the subordinate one—all this will be reserved as a subject for later investigation. In the meantime, we may state, as a second condition which the elements that find their way into the dream must satisfy, that *they must be withdrawn from the resistance of the censorship.* But henceforth, in the interpretation of dreams, we shall reckon with dream-displacement as an unquestionable fact.

**C. THE MEANS OF REPRESENTATION IN DREAMS**

Besides the two factors of condensation and displacement in dreams, which we have found to be at work in the transformation of the latent dream-material into the manifest dream-content, we shall, in the course of this investigation, come upon two further conditions which exercise an unquestionable influence over the selection of the material that eventuality appears in the dream. But first, even at the risk of seeming to interrupt our progress, I shall take a preliminary glance at the processes by which the interpretation of dreams is accomplished. I do not deny that the best way of explaining them, and of convincing the critic of their

¹ Since I regard the attribution of dream-distortion to the censorship as the central point of my conception of the dream, I will here quote the closing passage of a story, *Träumen wie Wachen,* from *Phantasien eines Realisten,* by Lynkeus (Vienna, second edition, 1900), in which I find this chief feature of my doctrine reproduced:

“Concerning a man who possesses the remarkable faculty of never dreaming nonsense. . . .”

“Your marvellous faculty of dreaming as if you were awake is based upon your virtues, upon your goodness, your justice, and your love of truth; it is the moral clarity of your nature which makes everything about you intelligible to me.”

“But if I really give thought to the matter,” was the reply, “I almost believe that all men are made as I am, and that no one ever dreams nonsense! A dream which one remembers so distinctly that one can relate it afterwards, and which, therefore, is no dream of delirium, *always* has a meaning; why, it cannot be otherwise! For that which is in contradiction to itself can never be combined into a whole. The fact that time and space are often thoroughly shaken up, detracts not at all from the real content of the dream, because both are without any significance whatever for its essential content. We often do the same thing in waking life; think of fairy-tales, of so many bold and pregnant creations of fantasy, of which only a foolish person would say: ‘That is nonsense! For it isn’t possible.'”

“If only it were always possible to interpret dreams correctly, as you have just done with mine!” said the friend.

“That is certainly not an easy task, but with a little attention it must always be possible to the dreamer.—You ask why it is generally impossible? In your case there seems to be something veiled in your dreams, something unchaste in a special and exalted fashion, a certain secrecy in your nature, which it is difficult to fathom; and that is why your dreams so often seem to be without meaning, or even nonsensical. But in the profoundest sense, this is by no means the case; indeed it cannot be, for a man is always the same person, whether he wakes or dreams.”
reliability, would be to take a single dream as an example, to detail its interpretation, as I did (in Chapter II) in the case of the dream of Irma's injection, but then to assemble the dream-thoughts which I had discovered, and from them to reconstruct the formation of the dream—that is to say, to supplement dream-analysis by dream-synthesis. I have done this with several specimens for my own instruction; but I cannot undertake to do it here, as I am prevented by a number of considerations (relating to the psychic material necessary for such a demonstration) such as any right-thinking person would approve. In the analysis of dreams these considerations present less difficulty, for an analysis may be incomplete and still retain its value, even if it leads only a little way into the structure of the dream. I do not see how a synthesis, to be convincing, could be anything short of complete. I could give a complete synthesis only of the dreams of such persons as are unknown to the reading public. Since, however, neurotic patients are the only persons who furnish me with the means of making such a synthesis, this part of the description of dreams must be postponed until I can carry the psychological explanation of the neuroses far enough to demonstrate their relation to our subject.¹ This will be done elsewhere.

From my attempts to construct dreams synthetically from their dream-thoughts, I know that the material which is yielded by interpretation varies in value. Part of it consists of the essential dream-thoughts, which would completely replace the dream and would in themselves be a sufficient substitute for it, were there no dream-censorship. To the other part one is wont to ascribe slight importance, nor does one set any value on the assertion that all these thoughts have participated in the formation of the dream; on the contrary, they may include notions which are associated with experiences that have occurred subsequently to the dream, between the dream and the interpretation. This part comprises not only all the connecting-paths which have led from the manifest to the latent dream-content, but also the intermediate and approximating associations by means of which one has arrived at a knowledge of these connecting-paths during the work of interpretation.

At this point we are interested exclusively in the essential dream-thoughts. These commonly reveal themselves as a complex of thoughts and memories of the most intricate possible construction, with all the characteristics of the thought-processes known to us in waking life. Not infrequently they are trains of thought which proceed from more than

¹I have since given the complete analysis and synthesis of two dreams in the Bruchstück einer Hysterieanalyse, 1905 (Ges. Schriften, Bd. viii). Fragment of an Analysis of a Case of Hysteria, translated by Strachey, Collected Papers, vol. iii, Hogarth Press, London. O. Rank's analysis, Ein Traum der sich selbst deutet, deserves mention as the most complete interpretation of a comparatively long dream.
one centre, but which are not without points of contact; and almost invariably we find, along with a train of thought, its contradictory counterpart, connected with it by the association of contrast.

The individual parts of this complicated structure naturally stand in the most manifold logical relations to one another. They constitute foreground and background, digressions, illustrations, conditions, lines of argument and objections. When the whole mass of these dream-thoughts is subjected to the pressure of the dream-work, during which the fragments are turned about, broken up and compacted, somewhat like drifting ice, the question arises, what becomes of the logical ties which had hitherto provided the framework of the structure? What representation do “if,” “because,” “as though,” “although,” “either—or” and all the other conjunctions, without which we cannot understand a phrase or a sentence, receive in our dreams?

To begin with, we must answer that the dream has at its disposal no means of representing these logical relations between the dream-thoughts. In most cases it disregards all these conjunctions, and undertakes the elaboration only of the material content of the dream-thoughts. It is left to the interpretation of the dream to restore the coherence which the dream-work has destroyed.

If dreams lack the ability to express these relations, the psychic material of which they are wrought must be responsible for this defect. As a matter of fact, the representative arts—painting and sculpture—are similarly restricted, as compared with poetry, which is able to employ speech; and here again the reason for this limitation lies in the material by the elaboration of which the two plastic arts endeavour to express something. Before the art of painting arrived at an understanding of the laws of expression by which it is bound, it attempted to make up for this deficiency. In old paintings little labels hung out of the mouths of the persons represented, giving in writing the speech which the artist despaired of expressing in the picture.

Here, perhaps an objection will be raised, challenging the assertion that our dreams dispense with the representation of logical relations. There are dreams in which the most complicated intellectual operations take place; arguments for and against are adduced, jokes and comparisons are made, just as in our waking thoughts. But here again appearances are deceptive; if the interpretation of such dreams is continued it will be found that all these things are dream-material, not the representation of intellectual activity in the dream. The content of the dream-thoughts is reproduced by the apparent thinking in our dreams, but not the relations of the dream-thoughts to one another, in the determination of which relations thinking consists. I shall give some examples of this. But the fact which is most easily established is that all speeches which occur in
dreams, and which are expressly designated as such, are unchanged or only slightly modified replicas of speeches which occur likewise among the memories in the dream-material. Often the speech is only an allusion to an event contained in the dream-thoughts; the meaning of the dream is quite different.

However, I shall not dispute the fact that even critical thought-activity, which does not simply repeat material from the dream-thoughts, plays a part in dream-formation. I shall have to explain the influence of this factor at the close of this discussion. It will then become clear that this thought activity is evoked not by the dream-thoughts, but by the dream itself, after it is, in a certain sense, already completed.

Provisionally, then, it is agreed that the logical relations between the dream-thoughts do not obtain any particular representation in the dream. For instance, where there is a contradiction in the dream, this is either a contradiction directed against the dream itself or a contradiction contained in one of the dream-thoughts; a contradiction in the dream corresponds with a contradiction between the dream-thoughts only in the most indirect and intermediate fashion.

But just as the art of painting finally succeeded in depicting, in the persons represented, at least the intentions behind their words—tenderness, menace, admonition, and the like—by other means than by floating labels, so also the dream has found it possible to render an account of certain of the logical relations between its dream-thoughts by an appropriate modification of the peculiar method of dream-representation. It will be found by experience that different dreams go to different lengths in this respect; while one dream will entirely disregard the logical structure of its material, another attempts to indicate it as completely as possible. In so doing the dream departs more or less widely from the text which it has to elaborate; and its attitude is equally variable in respect to the temporal articulation of the dream-thoughts, if such has been established in the unconscious (as, for example, in the dream of Irma’s injection).

But what are the means by which the dream-work is enabled to indicate those relations in the dream-material which are difficult to represent? I shall attempt to enumerate these, one by one.

In the first place, the dream renders an account of the connection which is undeniably present between all the portions of the dream-thoughts by combining this material into a unity as a situation or a proceeding. It reproduces logical connection in the form of simultaneity; in this case it behaves rather like the painter who groups together all the philosophers or poets in a picture of the School of Athens, or Parnassus. They never were assembled in any hall or on any mountain-top, although to the reflective mind they do constitute a community.

The dream carries out in detail this mode of representation. Whenever
it shows two elements close together, it vouches for a particularly intimate connection between their corresponding representatives in the dream-thoughts. It is as in our method of writing: *to* signifies that the two letters are to be pronounced as one syllable; while *t* with *a* following a blank space indicates that *t* is the last letter of one word and *a* the first letter of another. Consequently, dream-combinations are not made up of arbitrary, completely incongruous elements of the dream-material, but of elements that are pretty intimately related in the dream-thoughts also.

For representing *causal relations* our dreams employ two methods, which are essentially reducible to one. The method of representation more frequently employed—in cases, for example, where the dream-thoughts are to the effect: "Because this was thus and thus, this and that must happen"—consists in making the subordinate clause a prefatory dream and joining the principal clause on to it in the form of the main dream. If my interpretation is correct, the sequence may likewise be reversed. The principal clause always corresponds to that part of the dream which is elaborated in the greatest detail.

An excellent example of such a representation of causality was once provided by a female patient, whose dream I shall subsequently give in full. The dream consisted of a short prologue, and of a very circumstantial and very definitely centred dream-composition. I might entitle it "Flowery language." The preliminary dream is as follows: *She goes to the two maids in the kitchen and scolds them for taking so long to prepare a little bite of food.* She also sees a very large number of heavy kitchen utensils in the kitchen turned upside down in order to drain, even heaped up in stacks. The two maids go to fetch water, and have, as it were, to climb into a river, which reaches up to the house or into the courtyard.

Then follows the main dream, which begins as follows: *She is climbing down from a height over a curiously shaped trellis, and she is glad that her dress doesn't get caught anywhere, etc.* Now the preliminary dream refers to the house of the lady's parents. The words which are spoken in the kitchen are words which she has probably often heard spoken by her mother. The piles of clumsy pots and pans are taken from an unpretentious hardware shop located in the same house. The second part of this dream contains an allusion to the dreamer's father, who was always pestering the maids, and who during a flood—for the house stood close to the bank of the river—contracted a fatal illness. The thought which is concealed behind the preliminary dream is something like this: "Because I was born in this house, in such sordid and unpleasant surroundings . . . ." The main dream takes up the same thought, and presents it in a form that has been altered by a wish-fulfilment: "I am of exalted origin." Properly then: "Because I am of such humble origin, the course of my life has been so and so."
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As far as I can see, the division of a dream into two unequal portions does not always signify a causal relation between the thoughts of the two portions. It often seems as though in the two dreams the same material were presented from different points of view; this is certainly the case when a series of dreams, dreamed the same night, end in a seminal emission, the somatic need enforcing a more and more definite expression. Or the two dreams have proceeded from two separate centres in the dream-material, and they overlap one another in the content, so that the subject which in one dream constitutes the centre co-operates in the other as an allusion, and vice versa. But in a certain number of dreams the division into short preliminary dreams and long subsequent dreams actually signifies a causal relation between the two portions. The other method of representing the causal relation is employed with less comprehensive material, and consists in the transformation of an image in the dream into another image, whether it be of a person or a thing. Only where this transformation is actually seen occurring in the dream shall we seriously insist on the causal relation; not where we simply note that one thing has taken the place of another. I said that both methods of representing the causal relation are really reducible to the same method; in both cases causation is represented by succession, sometimes by the succession of dreams, sometimes by the immediate transformation of one image into another. In the great majority of cases, of course, the causal relation is not represented at all, but is effaced amidst the succession of elements that is unavoidable even in the dream-process.

Dreams are quite incapable of expressing the alternative "either—or"; it is their custom to take both members of this alternative into the same context, as though they had an equal right to be there. A classic example of this is contained in the dream of Irma's Injection. Its latent thoughts obviously mean: I am not responsible for the persistence of Irma's pains; the responsibility rests either with her resistance to accepting the solution or with the fact that she is living under unfavourable sexual conditions, which I am unable to change, or her pains are not hysterical at all, but organic. The dream, however, carries out all these possibilities, which are almost mutually exclusive, and is quite ready to add a fourth solution derived from the dream-wish. After interpreting the dream, I then inserted the either—or in its context in the dream-thoughts.

But when in narrating a dream the narrator is inclined to employ the alternative either—or: "It was either a garden or a living-room," etc., there is not really an alternative in the dream-thoughts, but an "and"—a simple addition. When we use either—or we are as a rule describing a quality of vagueness in some element of the dream, but a vagueness which may still be cleared up. The rule to be applied in this case is as follows: The individual members of the alternative are to be treated as equal and
connected by an "and." For instance, after waiting long and vainly for
the address of a friend who is travelling in Italy, I dream that I receive
a telegram which gives me the address. On the telegraph form I see
printed in blue letters: the first word is blurred—perhaps via

or villa; the second is distinctly Sezerno,

or even (Casa).

The second word, which reminds me of Italian names, and of our discus-
sions on etymology, also expresses my annoyance in respect of the fact
that my friend has kept his address a secret from me; but each of the pos-
sible first three words may be recognized on analysis as an independent
and equally justifiable starting-point in the concatenation of ideas.

During the night before the funeral of my father I dreamed of a printed
placard, a card or poster rather like the notices in the waiting-rooms of
railway stations which announce that smoking is prohibited. The sign
reads either:—

You are requested to shut the eyes

or

You are requested to shut one eye

an alternative which I am in the habit of representing in the following
form:

the

You are requested to shut eye(s).

one

Each of the two versions has its special meaning, and leads along par-
ticular paths in the dream-interpretation. I had made the simplest pos-
sible funeral arrangements, for I knew what the deceased thought about
such matters. Other members of the family, however, did not approve of
such puritanical simplicity; they thought we should feel ashamed in the
presence of the other mourners. Hence one of the wordings of the dream
asks for the "shutting of one eye," that is to say, it asks that people
should show consideration. The significance of the vagueness, which is
here represented by an either—or, is plainly to be seen. The dream-work
has not succeeded in concocting a coherent and yet ambiguous wording
for the dream-thoughts. Thus the two principal trains of thought are sep-
harated from each other, even in the dream-content.

In some few cases the division of a dream into two equal parts expresses
the alternative which the dream finds it so difficult to present.

The attitude of dreams to the category of antithesis and contradiction
is very striking. This category is simply ignored; the word "No" does
not seem to exist for a dream. Dreams are particularly fond of reducing antitheses to uniformity, or representing them as one and the same thing. Dreams likewise take the liberty of representing any element whatever by its desired opposite, so that it is at first impossible to tell, in respect of any element which is capable of having an opposite, whether it is contained in the dream-thoughts in the negative or the positive sense.¹ In one of the recently cited dreams, whose introductory portion we have already interpreted ("because my origin is so and so"), the dreamer climbs down over a trellis, and holds a blossoming bough in her hands. Since this picture suggests to her the angel in paintings of the Annunciation (her own name is Mary) bearing a lily-stem in his hand, and the white-robed girls walking in procession on Corpus Christi Day, when the streets are decorated with green boughs, the blossoming bough in the dream is quite clearly an allusion to sexual innocence. But the bough is thickly studded with red blossoms, each of which resembles a camellia. At the end of her walk (so the dream continues) the blossoms are already beginning to fall; then follow unmistakable allusions to menstruation. But this very bough, which is carried like a lily-stem and as though by an innocent girl, is also an allusion to Camille, who, as we know, usually wore a white camellia, but a red one during menstruation. The same blossoming bough ("the flower of maidenhood" in Goethe's songs of the miller's daughter) represents at once sexual innocence and its opposite. Moreover, the same dream, which expresses the dreamer's joy at having succeeded in passing through life unsullied, hints in several places (as in the falling of the blossom) at the opposite train of thought, namely, that she had been guilty of various sins against sexual purity (that is, in her childhood). In the analysis of the dream we may clearly distinguish the two trains of thought, of which the comforting one seems to be superficial, and the reproachful one more profound. The two are diametrically opposed to each other, and their similar yet contrasting elements have been represented by identical dream-elements.

The mechanism of dream-formation is favourable in the highest degree to only one of the logical relations. This relation is that of similarity, agreement, contiguity, "just as"; a relation which may be represented in our dreams, as no other can be, by the most varied expedients. The

¹ From a work of K. Abel's, Der Gegensinn der Urvorte, 1884, (see my review of it in the Bleuler-Freud Jahrbuch, ii, 1910 (Ges. Schriften, Bd. x). I learned the surprising fact, which is confirmed by other philologists, that the oldest languages behaved just as dreams do in this regard. They had originally only one word for both extremes in a series of qualities or activities (strong—weak, old—young, far—near, bind—separate), and formed separate designations for the two opposites only secondarily, by slight modifications of the common primitive word. Abel demonstrates a very large number of those relationships in ancient Egyptian, and points to distinct remnants of the same development in the Semitic and Indo-Germanic languages.
"screening" which occurs in the dream-material, or the cases of "just as," are the chief points of support for dream-formation, and a not considerable part of the dream-work consists in creating new "screenings" of this kind in cases where those that already exist are prevented by the resistance of the censorship from making their way into the dream. The effort towards condensation evinced by the dream-work facilitates the representation of a relation of similarity.

*Similarity, agreement, community,* are quite generally expressed in dreams by contraction into a unity, which is either already found in the dream-material or is newly created. The first case may be referred to as *identification,* the second as *composition.* Identification is used where the dream is concerned with persons, composition where things constitute the material to be unified; but compositions are also made of persons. Localities are often treated as persons.

Identification consists in giving representation in the dream-content to only one of two or more persons who are related by some common feature, while the second person or other persons appear to be suppressed as far as the dream is concerned. In the dream this one "screening" person enters into all the relations and situations which derive from the persons whom he screens. In cases of composition, however, when persons are combined, there are already present in the dream-image features which are characteristic of, but not common to, the persons in question, so that a new unity, a composite person, appears as the result of the union of these features. The combination itself may be effected in various ways. Either the dream-persons bears the name of one of the persons to whom he refers—and in this case we simply know, in a manner that is quite analogous to knowledge in waking life, that this or that person is intended—while the visual features belong to another person; or the dream-image itself is compounded of visual features which in reality are derived from the two. Also, in place of the visual features, the part played by the second person may be represented by the attitudes and gestures which are usually ascribed to him by the words he speaks, or by the situations in which he is placed. In this latter method of characterization the sharp distinction between the identification and the combination of persons begins to disappear. But it may also happen that the formation of such a composite person is unsuccessful. The situations or actions of the dream are then attributed to one person, and the other—as a rule the more important—is introduced as an inactive spectator. Perhaps the dreamer will say: "My mother was there too" (Stekel). Such an element of the dream-content is then comparable to a determinative in hieroglyphic script which is not meant to be expressed, but is intended only to explain another sign.

The common feature which justifies the union of two persons—that is to say, which enables it to be made—may either be represented in the
dream or it may be absent. As a rule identification or composition of persons actually serves to avoid the necessity of representing this common feature. Instead of repeating: "A is ill-disposed towards me, and so is B," I make, in my dream, a composite person of A and B; or I conceive A as doing something which is alien to his character, but which is characteristic of B. The dream-person obtained in this way appears in the dream in some new connection, and the fact that he signifies both A and B justifies my inserting that which is common to both persons—their hostility towards me—at the proper place in the dream-interpretation. In this manner I often achieve a quite extraordinary degree of condensation of the dream-content; I am able to dispense with the direct representation of the very complicated relations belonging to one person, if I can find a second person who has an equal claim to some of these relations. It will be readily understood how far this representation by means of identification may circumvent the censoring resistance which sets up such harsh conditions for the dream-work. The thing that offends the censorship may reside in those very ideas which are connected in the dream-material with the one person; I now find a second person, who likewise stands in some relation to the objectionable material, but only to a part of it. Contact at that one point which offends the censorship now justifies my formation of a composite person, who is characterized by the indifferent features of each. This person, the result of combination or identification, being free of the censorship, is now suitable for incorporation in the dream-content. Thus, by the application of dream-condensation, I have satisfied the demands of the dream-censorship.

When a common feature of two persons is represented in a dream, this is usually a hint to look for another concealed common feature, the representation of which is made impossible by the censorship. Here a displacement of the common feature has occurred, which in some degree facilitates representation. From the circumstance that the composite person is shown to me in the dream with an indifferent common feature, I must infer that another common feature which is by no means indifferent exists in the dream-thoughts.

Accordingly, the identification or combination of persons serves various purposes in our dreams; in the first place, that of representing a feature common to two persons; secondly, that of representing a displaced common feature; and, thirdly, that of expressing a community of features which is merely wished for. As the wish for a community of features in two persons often coincides with the interchanging of these persons, this relation also is expressed in dreams by identification. In the dream of Irma's injection I wish to exchange one patient for another—that is to say, I wish this other person to be my patient, as the former person has been; the dream deals with this wish by showing me a person who is called
Irma, but who is examined in a position such as I have had occasion to see only the other person occupy. In the dream about my uncle this substitution is made the centre of the dream; I identify myself with the minister by judging and treating my colleagues as shabbily as he does.

It has been my experience—and to this I have found no exception—that every dream treats of oneself. Dreams are absolutely egoistic.\(^1\) In cases where not my ego but only a strange person occurs in the dream-content, I may safely assume that by means of identification my ego is concealed behind that person. I am permitted to supplement my ego. On other occasions, when my ego appears in the dream, the situation in which it is placed tells me that another person is concealing himself, by means of identification, behind the ego. In this case I must be prepared to find that in the interpretation I should transfer something which is connected with this person—the hidden common feature—to myself. There are also dreams in which my ego appears together with other persons who, when the identification is resolved, once more show themselves to be my ego. Through these identifications I shall then have to connect with my ego certain ideas to which the censorship has objected. I may also give my ego multiple representation in my dream, either directly or by means of identification with other people. By means of several such identifications an extraordinary amount of thought material may be condensed.\(^2\) That one's ego should appear in the same dream several times or in different forms is fundamentally no more surprising than that it should appear, in conscious thinking, many times and in different places or in different relations: as, for example, in the sentence: "When I think what a healthy child I was."

Still easier than in the case of persons is the resolution of identifications in the case of localities designated by their own names, as here the disturbing influence of the all-powerful ego is lacking.\(^3\) In one of my dreams of Rome (p. 259) the name of the place in which I find myself is Rome; I am surprised, however, by a large number of German placards at a street corner. This last is a wish-fulfilment, which immediately suggests Prague; the wish itself probably originated at a period of my youth when I was imbued with a German nationalistic spirit which to-day is quite subdued. At the time of my dream I was looking forward to meeting a friend in Prague; the identification of Rome with Prague is therefore explained by a desired common feature; I would rather meet my friend in Rome than in Prague; for the purpose of this meeting I should like to exchange Prague for Rome.

\(^1\) Cf. here the observations made on pp. 313–14.

\(^2\) If I do not know behind which of the persons appearing in the dream I am to look for my ego, I observe the following rule: That person in the dream who is subject to an emotion which I am aware of while asleep is the one that conceals my ego.
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The possibility of creating composite formations is one of the chief causes of the fantastic character so common in dreams, in that it introduces into the dream-content elements which could never have been objects of perception. The psychic process which occurs in the creation of composite formations is obviously the same as that which we employ in conceiving or figuring a dragon or a centaur in our waking senses. The only difference is that in the fantastic creations of waking life the impression intended is itself the decisive factor, while the composite formation in the dream is determined by a factor—the common feature in the dream-thoughts—which is independent of its form. Composite formations in dreams may be achieved in a great many different ways. In the most artless of these methods only the properties of the one thing are represented, and this representation is accompanied by a knowledge that they refer to another object also. A more careful technique combines features of the one object with those of the other in a new image, while it makes skilful use of any really existing resemblances between the two objects. The new creation may prove to be wholly absurd, or even successful as a fantasy, according as the material and the wit employed in constructing it may permit. If the objects to be condensed into a unity are too incongruous, the dream-work is content with creating a composite formation with a comparatively distinct nucleus, to which are attached more indefinite modifications. The unification into one image has here been to some extent unsuccessful; the two representations overlap one another, and give rise to something like a contest between the visual images. Similar representations might be obtained in a drawing if one were to attempt to give form to a unified abstraction of disparate perceptual images.

Dreams naturally abound in such composite formations; I have given several examples of these in the dreams already analysed, and will now cite more such examples. In the dream on p. 305, which describes the career of my patient "in flowery language," the dream-ego carries a spray of blossom in her hand which, as we have seen, signifies at once sexual innocence and sexual transgression. Moreover, from the manner in which the blossoms are set on, they recall cherry-blossom; the blossoms themselves, considered singly, are camellias, and finally the whole spray gives the dreamer the impression of an exotic plant. The common feature in the elements of this composite formation is revealed by the dream-thoughts. The blossoming spray is made up of allusions to presents by which she was induced or was to have been induced to behave in a manner agreeable to the giver. So it was with cherries in her childhood, and with a camellia-tree in her later years; the exotic character is an allusion to a much-travelled naturalist, who sought to win her favour by means of a drawing of a flower. Another female patient contrives a composite
mean out of bathing machines at a seaside resort, country privies, and the attics of our city dwelling-houses. A reference to human nakedness and exposure is common to the first two elements; and we may infer from their connection with the third element that (in her childhood) the garret was likewise the scene of bodily exposure. A dreamer of the male sex makes a composite locality out of two places in which “treatment” is given—my office and the assembly rooms in which he first became acquainted with his wife. Another, a female patient, after her elder brother has promised to regale her with caviare, dreams that his legs are covered all over with black beads of caviare. The two elements, “taint” in a moral sense and the recollection of a cutaneous eruption in childhood which made her legs look as though studded over with red instead of black spots, have here been combined with the beads of caviare to form a new idea—the idea of “what she gets from her brother.” In this dream parts of the human body are treated as objects, as is usually the case in dreams. In one of the dreams recorded by Ferenczi there occurs a composite formation made up of the person of a physician and a horse, and this composite being wears a nightshirt. The common feature in these three components was revealed in the analysis, after the nightshirt had been recognized as an allusion to the father of the dreamer in a scene of childhood. In each of the three cases there was some object of her sexual curiosity. As a child she had often been taken by her nurse to the army stud, where she had the amplest opportunity to satisfy her curiosity, at that time still uninhibited.

I have already stated that the dream has no means of expressing the relation of contradiction, contrast, negation. I shall now contradict this assertion for the first time. A certain number of cases of what may be summed up under the word “contrast” obtain representation, as we have seen, simply by means of identification—that is, when an exchange, a substitution, can be bound up with the contrast. Of this we have cited repeated examples. Certain other of the contrasts in the dream-thoughts, which perhaps come under the category of “inverted, turned into the opposite,” are represented in dreams in the following remarkable manner, which may almost be described as witty. The “inversion” does not itself make its way into the dream-content, but manifests its presence in the material by the fact that a part of the already formed dream-content which is, for other reasons, closely connected in context is—as it were subsequently—inverted. It is easier to illustrate this process than to describe it. In the beautiful “Up and Down” dream (p. 324) the dream-representation of ascending is an inversion of its prototype in the dream-thoughts: that is, of the introductory scene of Daudet’s Sappho; in the dream climbing is difficult at first and easy later on, whereas in the novel it is easy at first, and later becomes more and more difficult. Again,
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"above" and "below," with reference to the dreamer's brother, are reversed in the dream. This points to a relation of inversion or contrast between two parts of the material in the dream-thoughts, which indeed we found in them, for in the childish phantasy of the dreamer he is carried by his nurse, while in the novel, on the contrary, the hero carries his beloved. My dream of Goethe's attack on Herr M. (to be cited later) likewise contains an inversion of this sort, which must be set right before the dream can be interpreted. In this dream Goethe attacks a young man, Herr M.; the reality, as contained in the dream-thoughts, is that an eminent man, a friend of mine, has been attacked by an unknown young author. In the dream I reckon time from the date of Goethe's death; in reality the reckoning was made from the year in which the paralytic was born. The thought which influences the dream-material reveals itself as my opposition to the treatment of Goethe as though he were a lunatic. "It is the other way about," says the dream; "if you don't understand the book it is you who are feeble-minded, not the author." All these dreams of inversion, moreover, seem to me to imply an allusion to the contemptuous phrase, "to turn one's back upon a person" (German: *einem die Kehrsite zeigen*, lit. to show a person one's backside): cf. the inversion in respect of the dreamer's brother in the Sappho dream. It is further worth noting how frequently inversion is employed in precisely those dreams which are inspired by repressed homosexual impulses.

Moreover, inversion, or transformation into the opposite, is one of the most favoured and most versatile methods of representation which the dream-work has at its disposal. It serves, in the first place, to enable the wish-fulfilment to prevail against a definite element of the dream-thoughts. "If only it were the other way about!" is often the best expression for the reaction of the ego against a disagreeable recollection. But inversion becomes extraordinarily useful in the service of the censorship, for it effects, in the material to be represented, a degree of distortion which at first simply paralyses our understanding of the dream. It is therefore always permissible, if a dream stubbornly refuses to surrender its meaning, to venture on the experimental inversion of definite portions of its manifest content. Then, not infrequently, everything becomes clear.

Besides the inversion of content, the temporal inversion must not be overlooked. A frequent device of dream-distortion consists in presenting the final issue of the event or the conclusion of the train of thought at the beginning of the dream, and appending at the end of the dream the premises of the conclusion, or the causes of the event. Anyone who forgets this technical device of dream-distortion stands helpless before the problem of dream-interpretation.¹

¹ The hysterical attack often employs the same device of temporal inversion in order to conceal its meaning from the observer. The attack of a hysterical girl, for
In many cases, indeed, we discover the meaning of the dream only when we have subjected the dream-content to a multiple inversion, in accordance with the different relations. For example, in the dream of a young patient who is suffering from obsessional neurosis, the memory of the childish death-wish directed against a dreaded father concealed itself behind the following words: His father scolds him because he comes home so late, but the context of the psychoanalytic treatment and the impressions of the dreamer show that the sentence must be read as follows: He is angry with his father, and further, that his father always came home too early (i.e. too soon). He would have preferred that his father should not come home at all, which is identical with the wish (see p. 304) that his father would die. As a little boy, during the prolonged absence of his father, the dreamer was guilty of a sexual aggression against another child, and was punished by the threat: "Just you wait until your father comes home!"

If we should seek to trace the relations between the dream-content and the dream-thoughts a little farther, we shall do this best by making the dream itself our point of departure, and asking ourselves: What do certain formal characteristics of the dream-presentation signify in relation to the dream-thoughts? First and foremost among the formal characteristics which are bound to impress us in dreams are the differences in the sensory intensity of the single dream-images, and in the distinctness of various parts of the dream, or of whole dreams as compared with one another. The differences in the intensity of individual dream-images cover the whole gamut, from a sharpness of definition which one is inclined—although without warrant—to rate more highly than that of reality, to a provoking indistinctness which we declare to be characteristic of dreams, because it really is not wholly comparable to any of the degrees of indistinctness which we occasionally perceive in real objects. Moreover, we usually describe the impression which we receive of an indistinct object in a dream as "fleeting," while we think of the more distinct dream-images as having been perceptible also for a longer period of time. We must now ask ourselves by what conditions in the dream-material these differences in the distinctness of the individual portions of the dream-content are brought about.

example, consists in enacting a little romance, which she has imagined in the unconscious in connection with an encounter in a tram. A man, attracted by the beauty of her foot, addresses her while she is reading, whereupon she goes with him and a passionate love-scene ensues. Her attack begins with the representation of this scene by writhing movements of the body (accompanied by movements of the lips and folding of the arms to signify kisses and embraces), whereupon she hurries into the next room, sits down on a chair, lifts her skirt in order to show her foot, acts as though she were about to read a book, and speaks to me (answers me). Cf. the observation of Artemidorus: "In interpreting dream-stories one must consider them the first time from the beginning to the end, and the second time from the end to the beginning."
Before proceeding farther, it is necessary to deal with certain expectations which seem to be almost inevitable. Since actual sensations experienced during sleep may constitute part of the dream-material, it will probably be assumed that these sensations, or the dream-elements resulting from them, are emphasized by a special intensity, or conversely, that anything which is particularly vivid in the dream can probably be traced to such real sensations during sleep. My experience, however, has never confirmed this. It is not true that those elements of a dream which are derivatives of real impressions perceived in sleep (nerve stimuli) are distinguished by their special vividness from others which are based on memories. The factor of reality is inoperative in determining the intensity of dream-images.

Further, it might be expected that the sensory intensity (vividness) of single dream-images is in proportion to the psychic intensity of the elements corresponding to them in the dream-thoughts. In the latter, intensity is identical with psychic value; the most intense elements are in fact the most significant, and these constitute the central point of the dream-thoughts. We know, however, that it is precisely these elements which are usually not admitted to the dream-content, owing to the vigilance of the censorship. Still, it might be possible for their most immediate derivatives, which represent them in the dream, to reach a higher degree of intensity without, however, for that reason constituting the central point of the dream-representation. This assumption also vanishes as soon as we compare the dream and the dream-material. The intensity of the elements in the one has nothing to do with the intensity of the elements in the other; as a matter of fact, a complete "transvaluation of all psychic values" takes place between the dream-material and the dream. The very element of the dream which is transient and hazy, and screened by more vigorous images, is often discovered to be the one and only direct derivative of the topic that completely dominates the dream-thoughts.

The intensity of the dream-elements proves to be determined in a different manner: that is, by two factors which are mutually independent. It will readily be understood that those elements by means of which the wish-fulfilment expresses itself are those which are intensely represented. But analysis tells us that from the most vivid elements of the dream the greatest number of trains of thought proceed, and that those which are most vivid are at the same time those which are best determined. No change of meaning is involved if we express this latter empirical proposition in the following formula: The greatest intensity is shown by those elements of the dream for whose formation the most extensive condensation-work was required. We may, therefore, expect that it will be possible to express this condition, as well as the other condition of the wish-fulfilment in a single formula.
I must utter a warning that the problem which I have just been considering—the causes of the greater or lesser intensity or distinctness of single elements in dreams—is not to be confounded with the other problem—that of variations in the distinctness of whole dreams or sections of dreams. In the former case the opposite of distinctness is haziness; in the latter, confusion. It is, of course, undeniable that in both scales the two kinds of intensities rise and fall in unison. A portion of the dream which seems clear to us usually contains vivid elements; an obscure dream, on the contrary, is composed of less vivid elements. But the problem offered by the scale of definition, which ranges from the apparently clear to the indistinct or confused, is far more complicated than the problem of the fluctuations in vividness of the dream-elements. For reasons which will be given later, the former cannot at this stage be further discussed. In isolated cases one observes, not without surprise, that the impression of distinctness or indistinctness produced by a dream has nothing to do with the dream-structure, but proceeds from the dream-material, as one of its ingredients. Thus, for example, I remember a dream which on waking seemed so particularly well-constructed, flawless and clear that I made up my mind, while I was still in a somnolent state, to admit a new category of dreams—those which had not been subject to the mechanism of condensation and distortion, and which might thus be described as “phantasies during sleep.” A closer examination, however, proved that this unusual dream suffered from the same structural flaws and breaches as exist in all other dreams; so I abandoned the idea of a category of “dream-phantasies.”

The content of the dream, reduced to its lowest terms, was that I was expounding to a friend a difficult and long-sought theory of bisexuality, and the wish-fulfilling power of the dream was responsible for the fact that this theory (which, by the way, was not communicated in the dream) appeared to be so lucid and flawless. Thus, what I believed to be a judgment as regards the finished dream was a part, and indeed the most essential part, of the dream-content. Here the dream-work reached out, as it were, into my first waking thoughts, and presented to me, in the form of a judgment of the dream, that part of the dream-material which it had failed to represent with precision in the dream. I was once confronted with the exact counterpart of this case by a female patient who at first absolutely declined to relate a dream which was necessary for the analysis “because it was so hazy and confused,” and who finally declared, after repeatedly protesting the inaccuracy of her description, that it seemed to her that several persons—herself, her husband, and her father—had occurred in the dream, and that she had not known whether her husband was her father, or who really was her father, or something of that sort. Comparison of this dream with the ideas which occurred to the
dreamer in the course of the sitting showed beyond a doubt that it dealt with the rather commonplace story of a maidservant who has to confess that she is expecting a child, and hears doubts expressed as to “who the father really is.”¹ The obscurity manifested by this dream, therefore, was once more a portion of the dream-exciting material. A fragment of this material was represented in the form of the dream. The form of the dream or of dreaming is employed with astonishing frequency to represent the concealed content.

Glosses on the dream, and seemingly harmless comments on it, often serve in the most subtle manner to conceal—although, of course, they really betray—a part of what is dreamed. As, for example, when the dreamer says: *Here the dream was wiped out,* and the analysis gives an infantile reminiscence of listening to someone cleaning himself after defecation. Or another example, which deserves to be recorded in detail: A young man has a very distinct dream, reminding him of phantasies of his boyhood which have remained conscious. He found himself in a hotel at a seasonal resort; it was night; he mistook the number of his room, and entered a room in which an elderly lady and her two daughters were undressing to go to bed. He continues: “*Then there are some gaps in the dream;* something is missing; and at the end there was a man in the room, who wanted to throw me out, and with whom I had to struggle.” He tries in vain to recall the content and intention of the boyish phantasy to which the dream obviously alluded. But we finally become aware that the required content had already been given in his remarks concerning the indistinct part of the dream. The “gaps” are the genital apertures of the women who are going to bed: “*Here something is missing*” describes the principal characteristic of the female genitals. In his young days he burned with curiosity to see the female genitals, and was still inclined to adhere to the infantile sexual theory which attributes a male organ to women.

A very similar form was assumed in an analogous reminiscence of another dreamer. He dreamed: *I go with Fräulein K. into the restaurant of the Volksgarten* . . . then comes a dark place, an interruption . . . *then I find myself in the salon of a brothel, where I see two or three women, one in a chemise and drawers.*

*Analysis.*—Fräulein K. is the daughter of his former employer; as he himself admits, she was a sister-substitute. He rarely had the opportunity of talking to her, but they once had a conversation in which “one recognized one’s sexuality, so to speak, as though one were to say: I am a man and you are a woman.” He had been only once to the above-mentioned restaurant, when he was accompanied by the sister of his brother-in-law,

¹ Accompanying hysterical symptoms; amenorrhoea and profound depression were the chief troubles of this patient.
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a girl to whom he was quite indifferent. On another occasion he accompanied three ladies to the door of the restaurant. The ladies were his sister, his sister-in-law, and the girl already mentioned. He was perfectly indifferent to all three of them, but they all belonged to the "sister category." He had visited a brothel but rarely, perhaps two or three times in his life.

The interpretation is based on the "dark place," the "interruption" in the dream, and informs us that on occasion, but in fact only rarely, obsessed by his boyish curiosity, he had inspected the genitals of his sister, a few years his junior. A few days later the misdemeanor indicated in the dream recurred to his conscious memory.

All dreams of the same night belong, in respect of their content, to the same whole; their division into several parts, their grouping and number, are all full of meaning and may be regarded as pieces of information about the latent dream-thoughts. In the interpretation of dreams consisting of several main sections, or of dreams belonging to the same night, we must not overlook the possibility that these different and successive dreams mean the same thing, expressing the same impulses in different material. That one of these homologous dreams which comes first in time is usually the most distorted and most bashful, while the next dream is bolder and more distinct.

Even Pharaoh's dream of the ears and the kine, which Joseph interpreted, was of this kind. It is given by Josephus in greater detail than in the Bible. After relating the first dream, the King said: "After I had seen this vision I awaked out of my sleep, and, being in disorder, and considering with myself what this appearance should be, I fell asleep again, and saw another dream much more wonderful than the foregoing, which still did more affright and disturb me." After listening to the relation of the dream, Joseph said: "This dream, O King, although seen under two forms, signifies one and the same event of things." ¹

Jung, in his Beitrag zur Psychologie des Gerüchtes, relates how a veiled erotic dream of a schoolgirl was understood by her friends without interpretation, and continued by them with variations, and he remarks, with reference to one of these narrated dreams, "that the concluding idea of a long series of dream-images had precisely the same content as the first image of the series had endeavoured to represent. The censorship thrust the complex out of the way as long as possible by a constant renewal of symbolic screenings, displacements, transformations into something harmless, etc." Scherner was well acquainted with this peculiarity of dream-representation, and describes it in his Leben des Traumes (p.

166) in terms of a special law in the Appendix to his doctrine of organic stimulation: "But finally, in all symbolic dream-formations emanating from definite nerve stimuli, the phantasy observes the general law that at the beginning of the dream it depicts the stimulating object only by the remotest and freest allusions, but towards the end, when the graphic impulse becomes exhausted, the stimulus itself is nakedly represented by its appropriate organ or its function; whereupon the dream, itself describing its organic motive, achieves its end. . . ."

A pretty confirmation of this law of Scherner's has been furnished by Otto Rank in his essay: *Ein Traum, der sich selbst deutet*. This dream, related to him by a girl, consisted of two dreams of the same night, separated by an interval of time, the second of which ended with an orgasm. It was possible to interpret this orgasmic dream in detail in spite of the few ideas contributed by the dreamer, and the wealth of relations between the two dream-contents made it possible to recognize that the first dream expressed in modest language the same thing as the second, so that the latter—the orgasmic dream—facilitated a full explanation of the former. From this example, Rank very justifiably argues the significance of orgasmic dreams for the theory of dreams in general.

But in my experience it is only in rare cases that one is in a position to translate the lucidity or confusion of a dream, respectively, into a certainty or doubt in the dream-material. Later on I shall have to disclose a hitherto unmentioned factor in dream-formation, upon whose operation this qualitative scale in dreams is essentially dependent.

In many dreams in which a certain situation and environment are preserved for some time, there occur interruptions which may be described in the following words: "But then it seemed as though it were, at the same time, another place, and there such and such a thing happened." In these cases what interrupts the main action of the dream, which after a while may be continued again, reveals itself in the dream-material as a subordinate clause, an interpolated thought. Conditionally in the dream-thoughts is represented by simultaneity in the dream-content (*wenn* or *wann* = if or when, while).

We may now ask, What is the meaning of the sensation of inhibited movement which so often occurs in dreams, and is so closely allied to anxiety? One wants to move, and is unable to stir from the spot; or wants to accomplish something, and encounters obstacle after obstacle. The train is about to start, and one cannot reach it; one's hand is raised to avenge an insult, and its strength fails, etc. We have already met with this sensation in exhibition-dreams, but have as yet made no serious attempt to interpret it. It is convenient, but inadequate, to answer that there is motor paralysis in sleep, which manifests itself by means of the sensation alluded to. We may ask: "Why is it, then, that we do not dream
continually of such inhibited movements?" And we may permissibly suspect that this sensation, which may at any time occur during sleep, serves some sort of purpose for representation, and is evoked only when the need of this representation is present in the dream-material.

Inability to do a thing does not always appear in the dream as a sensation; it may appear simply as part of the dream-content. I think one case of this kind is especially fitted to enlighten us as to the meaning of this peculiarity. I shall give an abridged version of a dream in which I seem to be accused of dishonesty. The scene is a mixture made up of a private sanatorium and several other places. A manservant appears, to summon me to an inquiry. I know in the dream that something has been missed, and that the inquiry is taking place because I am suspected of having appropriated the lost article. Analysis shows that inquiry is to be taken in two senses; it includes the meaning of medical examination. Being conscious of my innocence, and my position as consultant in this sanatorium, I calmly follow the manservant. We are received at the door by another manservant, who says, pointing at me, "Have you brought him? Why, he is a respectable man." Thereupon, and unattended, I enter a great hall where there are many machines, which reminds me of an inferno with its hellish instruments of punishment. I see a colleague strapped to an appliance; he has every reason to be interested in my appearance, but he takes no notice of me. I understand that I may now go. Then I cannot find my hat, and cannot go after all.

The wish that the dream fulfils is obviously the wish that my honesty shall be acknowledged, and that I may be permitted to go; there must therefore be all sorts of material in the dream-thoughts which comprise a contradiction of this wish. The fact that I may go is the sign of my absolution; if, then, the dream provides at its close an event which prevents me from going, we may readily conclude that the suppressed material of the contradiction is asserting itself in this feature. The fact that I cannot find my hat therefore means: "You are not after all an honest man." The inability to do something in the dream is the expression of a contradiction, a "No"; so that our earlier assertion, to the effect that the dream is not capable of expressing a negation, must be revised accordingly.\(^\text{1}\)

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\(^\text{1}\) A reference to an experience of childhood emerges, in the complete analysis, through the following connecting-links: "The Moor has done his duty, the Moor can go." And then follows the waggish question: "How old is the Moor when he has done his duty?"—"A year, then he can go (walk)." (It is said that I came into the world with so much black curly hair that my young mother declared that I was a little Moor.) The fact that I cannot find my hat is an experience of the day which has been exploited in various senses. Our servant, who is a genius at stowing things away, had hidden the hat. A rejection of melancholy thoughts of death is concealed behind the conclusion of the dream: "I have not nearly done my duty yet; I cannot go yet."
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In other dreams in which the inability to do something occurs, not merely as a situation, but also as a sensation, the same contradiction is more emphatically expressed by the sensation of inhibited movement, or a will to which a counter-will is opposed. Thus the sensation of inhibited movement represents a conflict of will. We shall see later on that this very motor paralysis during sleep is one of the fundamental conditions of the psychic process which functions during dreaming. Now an impulse which is conveyed to the motor system is none other than the will, and the fact that we are certain that this impulse will be inhibited in sleep makes the whole process extraordinarily well-adapted to the representation of a will towards something and of a "No" which opposes itself thereto. From my explanation of anxiety, it is easy to understand why the sensation of the inhibited will is so closely allied to anxiety, and why it is so often connected with it in dreams. Anxiety is a libidinal impulse which emanates from the unconscious and is inhibited by the preconscious. Therefore, when a sensation of inhibition in the dream is accompanied by anxiety, the dream must be concerned with a volition which was at one time capable of arousing libido; there must be a sexual impulse.

As for the judgment which is often expressed during a dream: "Of course, it is only a dream," and the psychic force to which it may be ascribed, I shall discuss these questions later on. For the present I will merely say that they are intended to depreciate the importance of what is being dreamed. The interesting problem allied to this, as to what is meant if a certain content in the dream is characterized in the dream itself as having been "dreamed"—the riddle of a "dream within a dream"—has been solved in a similar sense by W. Stekel, by the analysis of some convincing examples. Here again the part of the dream "dreamed" is to be depreciated in value and robbed of its reality; that which the dreamer continues to dream after waking from the "dream within a dream" is what the dream-wish desires to put in place of the obliterated reality. It may therefore be assumed that the part "dreamed" contains the representation of the reality, the real memory, while, on the other hand, the continued dream contains the representation of what the dreamer merely wishes. The inclusion of a certain content in "a dream within a dream" is therefore equivalent to the wish that what has been characterized as a dream had never occurred. In other words: when a particular incident is represented by the dream-work in a "dream," it signifies the strongest confirmation of the reality of this incident, the most emphatic affirmation of it. The dream-work utilizes the dream itself as a form of repudiation, and thereby confirms the theory that a dream is a wish-fulfilment.

Birth and death together—as in the dream of Goethe and the paralytic, which was a little earlier in date.

1 This theory is not in accordance with more recent views.
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D. REGARD FOR REPRESENTABILITY

We have hitherto been concerned with investigating the manner in which our dreams represent the relations between the dream-thoughts, but we have often extended our inquiry to the further question as to what alterations the dream-material itself undergoes for the purposes of dream-formation. We now know that the dream-material, after being stripped of a great many of its relations, is subjected to compression, while at the same time displacements of the intensity of its elements enforce a psychic transvaluation of this material. The displacements which we have considered were shown to be substitutions of one particular idea for another, in some way related to the original by its associations, and the displacements were made to facilitate the condensation, inasmuch as in this manner, instead of two elements, a common mean between them found its way into the dream. So far no mention has been made of any other kind of displacement. But we learn from the analyses that displacement of another kind does occur, and that it manifests itself in an exchange of the verbal expression for the thought in question. In both cases we are dealing with a displacement along a chain of associations, but the same process takes place in different psychic spheres, and the result of this displacement in the one case is that one element is replaced by another, while in the other case an element exchanges its verbal shape for another.

This second kind of displacement occurring in dream-formation is not only of great theoretical interest, but is also peculiarly well-fitted to explain the appearance of phantastic absurdity in which dreams disguise themselves. Displacement usually occurs in such a way that a colourless and abstract expression of the dream-thought is exchanged for one that is pictorial and concrete. The advantage, and along with it the purpose, of this substitution is obvious. Whatever is pictorial is capable of representation in dreams and can be fitted into a situation in which abstract expression would confront the dream-representation with difficulties not unlike those which would arise if a political leading article had to be represented in an illustrated journal. Not only the possibility of representation, but also the interests of condensation and of the censorship, may be furthered by this exchange. Once the abstractly expressed and unserviceable dream-thought is translated into pictorial language, those contacts and identities between this new expression and the rest of the dream-material which are required by the dream-work, and which it contrives whenever they are not available, are more readily provided, since in every language concrete terms, owing to their evolution, are richer in associations than are abstract terms. It may be imagined that a good part of the intermediate work in dream-formation, which seeks to reduce the separate dream-thoughts to the tersest and most unified expression in the
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dream, is effected in this manner, by fitting paraphrases of the various thoughts. The one thought whose mode of expression has perhaps been determined by other factors will therewith exert a distributive and selective influence on the expressions available for the others, and it may even do this from the very start, just as it would in the creative activity of a poet. When a poem is to be written in rhymed couplets, the second rhyming line is bound by two conditions: it must express the meaning allotted to it, and its expression must permit of a rhyme with the first line. The best poems are, of course, those in which one does not detect the effort to find a rhyme, and in which both thoughts have as a matter of course, by mutual induction, selected the verbal expression which, with a little subsequent adjustment, will permit of the rhyme.

In some cases the change of expression serves the purposes of dream-condensation more directly, in that it provides an arrangement of words which, being ambiguous, permits of the expression of more than one of the dream-thoughts. The whole range of verbal wit is thus made to serve the purpose of the dream-work. The part played by words in dream-formation ought not to surprise us. A word, as the point of junction of a number of ideas, possesses, as it were, a predestined ambiguity, and the neuroses (obsessions, phobias) take advantage of the opportunities for condensation and disguise afforded by words quite as eagerly as do dreams.¹ That dream-distortion also profits by this displacement of expression may be readily demonstrated. It is indeed confusing if one ambiguous word is substituted for two with single meanings, and the replacement of sober, everyday language by a plastic mode of expression baffles our understanding, especially since a dream never tells us whether the elements presented by it are to be interpreted literally or metaphorically, whether they refer to the dream-material directly, or only by means of interpolated expressions. Generally speaking, in the interpretation of any element of a dream it is doubtful whether it

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\begin{align*}
(a) \ & \text{is to be accepted in the negative or the positive sense (contras: relation);} \\
(b) \ & \text{is to be interpreted historically (as a memory);} \\
(c) \ & \text{is symbolic; or whether} \\
(d) \ & \text{its valuation is to be based upon its wording.}
\end{align*}
\]

In spite of this versatility, we may say that the representation effected by the dream-work, which was never even intended to be understood, does not impose upon the translator any greater difficulties than those that the ancient writers of hieroglyphics imposed upon their readers.

I have already given several examples of dream-representations which

¹ Cf. Wit and its Relation to the Unconscious.
are held together only by ambiguity of expression ("her mouth opens without difficulty," in the dream of Irma's injection; "I cannot go yet after all," in the last dream related, etc.). I shall now cite a dream in the analysis of which plastic representation of the abstract thoughts plays a greater part. The difference between such dream-interpretation and the interpretation by means of symbols may nevertheless be clearly defined; in the symbolic interpretation of dreams the key to the symbolism is selected arbitrarily by the interpreter, while in our own cases of verbal disguise these keys are universally known and are taken from established modes of speech. Provided one hits on the right idea on the right occasion, one may solve dreams of this kind, either completely or in part, independently of any statements made by the dreamer.

A lady, a friend of mine, dreams: She is at the opera. It is a Wagnerian performance, which has lasted until 7.45 in the morning. In the stalls and pit there are tables, at which people are eating and drinking. Her cousin and his young wife, who have just returned from their honeymoon, are sitting at one of these tables; beside them is a member of the aristocracy. The young wife is said to have brought him back with her from the honeymoon quite openly, just as she might have brought back a hat. In the middle of the stalls there is a high tower, on the top of which there is a platform surrounded by an iron railing. There, high overhead, stands the conductor, with the features of Hans Richter, continually running round behind the railing, perspiring terribly; and from this position he is conducting the orchestra, which is arranged round the base of the tower. She herself is sitting in a box with a friend of her own sex (known to me). Her younger sister tries to hand her up, from the stalls, a large lump of coal, alleging that she had not known that it would be so long, and that she must by this time be miserably cold. (As though the boxes ought to have been heated during the long performance.)

Although in other respects the dream gives a good picture of the situation, it is, of course, nonsensical enough: the tower in the middle of the stalls, from which the conductor leads the orchestra, and above all the coal which her sister hands up to her. I purposely asked for no analysis of this dream. With some knowledge of the personal relations of the dreamer, I was able to interpret parts of it independently of her. I knew that she had felt intense sympathy for a musician whose career had been prematurely brought to an end by insanity. I therefore decided to take the tower in the stalls verbally. It then emerged that the man whom she wished to see in the place of Hans Richter towered above all the other members of the orchestra. This tower must be described as a composite formation by means of opposition; by its substructure it represents the greatness of the man, but by the railing at the top, behind which he runs round like a prisoner or an animal in a cage (an allusion to the name of
the unfortunate man), it represents his later fate. "Lunatic-tower" is perhaps the expression in which the two thoughts might have met.

Now that we have discovered the dream's method of representation, we may try, with the same key, to unlock the meaning of the second apparent absurdity, that of the coal which her sister hands up to the dreamer. "Coal" should mean "secret love."

"No fire, no coal so hotly glows
As the secret love of which no one knows."

She and her friend remain seated 2 while her younger sister, who still has a prospect of marrying, hands her up the coal "because she did not know that it would be so long." What would be so long is not told in the dream. If it were an anecdote, we should say "the performance"; but in the dream we may consider the sentence as it is, declare it to be ambiguous, and add "before she married." The interpretation "secret love" is then confirmed by the mention of the cousin who is sitting with his wife in the stalls, and by the open love-affair attributed to the latter. The contrasts between secret and open love, between the dreamer's fire and the coldness of the young wife, dominate the dream. Moreover, here once again there is a person "in a high position" as a middle term between the aristocrat and the musician who is justified in raising high hopes.

In the above analysis we have at last brought to light a third factor, whose part in the transformation of the dream-thoughts into the dream-content is by no means trivial: namely, consideration of the suitability of the dream-thoughts for representation in the particular psychic material of which the dream makes use—that is, for the most part in visual images. Among the various subordinate ideas associated with the essential dream-thoughts, those will be preferred which permit of visual representation, and the dream-work does not hesitate to recast the intractable thoughts into another verbal form, even though this is a more unusual form, provided it makes representation possible, and thus puts an end to the psychological distress caused by strangulated thinking. This pouring of the thought-content into another mould may at the same time serve the work of condensation, and may establish relations with another thought which otherwise would not have been established. It is even possible that this second thought may itself have previously changed its original expression for the purpose of meeting the first one half-way.

Herbert Silberer 8 has described a good method of directly observing the transformation of thoughts into images which occurs in dream-forma-

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1 Hugo Wolf.
2 [The German "sitzen gelieben" is often applied to women who have not succeeded in getting married.—Trans.]
3 Bleuler-Freud Jahrbuch, i, 1909.
tion, and has thus made it possible to study in isolation this one factor of
the dream-work. If while in a state of fatigue and somnolence he imposed
upon himself a mental effort, it frequently happened that the thought
escaped him, and in its place there appeared a picture in which he could
recognize the substitute for the thought. Not quite appropriately, Sil-
berer described this substitution as "auto-symbolic." I shall cite here a
few examples from Silberer's work, and on account of certain peculiarities
of the phenomena observed I shall refer to the subject later on.

"Example 1.—I remember that I have to correct a halting passage in
an essay.

"Symbol.—I see myself planing a piece of wood.

"Example 5.—I endeavour to call to mind the aim of certain meta-
physical studies which I am proposing to undertake.

"This aim, I reflect, consists in working one's way through, while seek-
ing for the basis of existence, to ever higher forms of consciousness or
levels of being.

"Symbol.—I run a long knife under a cake as though to take a slice
out of it.

"Interpretation.—My movement with the knife signifies 'working one's
way through'. . . . The explanation of the basis of the symbolism is as
follows: At table it devolves upon me now and again to cut and distribute
a cake, a business which I perform with a long, flexible knife, and which
necessitates a certain amount of care. In particular, the neat extraction
of the cut slices of cake presents a certain amount of difficulty; the knife
must be carefully pushed under the slices in question (the slow 'working
one's way through' in order to get to the bottom). But there is yet more
symbolism in the picture. The cake of the symbol was really a 'dobos-
ecake'—that is, a cake in which the knife has to cut through several layers
(the levels of consciousness and thought).

"Example 9.—I lost the thread in a train of thought. I make an effort
to find it again, but I have to recognize that the point of departure has
completely escaped me.

"Symbol.—Part of a form of type, the last lines of which have fallen
out."

In view of the part played by witticisms, puns, quotations, songs, and
proverbs in the intellectual life of educated persons, it would be entirely
in accordance with our expectations to find disguises of this sort used
with extreme frequency in the representation of the dream-thoughts. Only
in the case of a few types of material has a generally valid dream-sym-
bolism established itself on the basis of generally known allusions and
verbal equivalents. A good part of this symbolism, however, is common
to the psychoneuroses, legends, and popular usages as well as to dreams.
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In fact, if we look more closely into the matter, we must recognize that in employing this kind of substitution the dream-work is doing nothing at all original. For the achievement of its purpose, which in this case is representation without interference from the censorship, it simply follows the paths which it finds already marked out in unconscious thinking, and gives the preference to those transformations of the repressed material which are permitted to become conscious also in the form of witticisms and allusions, and with which all the phantasies of neurotics are replete. Here we suddenly begin to understand the dream-interpretations of Scherner, whose essential correctness I have vindicated elsewhere. The pre-occupation of the imagination with one’s own body is by no means peculiar to or characteristic of the dream alone. My analyses have shown me that it is constantly found in the unconscious thinking of neurotics, and may be traced back to sexual curiosity, whose object, in the adolescent youth or maiden, is the genitals of the opposite sex, or even of the same sex. But, as Scherner and Volkelt very truly insist, the house does not constitute the only group of ideas which is employed for the symbolization of the body, either in dreams or in the unconscious phantasies of neurosis. To be sure, I know patients who have steadily adhered to an architectural symbolism for the body and the genitals (sexual interest, of course, extends far beyond the region of the external genital organs)—patients for whom posts and pillars signify legs (as in the Song of Songs), to whom every door suggests a bodily aperture (“hole”), and every water-pipe the urinary system, and so on. But the groups of ideas appertaining to plant-life, or to the kitchen, are just as often chosen to conceal sexual images; in respect of the former everyday language, the sediment of imaginative comparisons dating from the remotest times, has abundantly paved the way (the “vineyard” of the Lord, the “seed” of Abraham, the “garden” of the maiden in the Song of Songs). The ugliest as well as the most intimate details of sexual life may be thought or dreamed of in apparently innocent allusions to culinary operations, and the symptoms of hysteria will become absolutely unintelligible if we forget that sexual symbolism may conceal itself behind the most commonplace and inconspicuous matters as its safest hiding-place. That some neurotic children cannot look at blood and raw meat, that they vomit at the sight of eggs and macaroni, and that the dread of snakes, which is natural to mankind, is monstrously exaggerated in neurotics—all this has a definite sexual meaning. Wherever the neurosis employs a disguise of this sort, it treads the paths once trodden by the whole of humanity in the early stages of

1 A mass of corroborative material may be found in the three supplementary volumes of Edward Fuchs's Illustrierte Sittengeschichte; privately printed by A. Lange, Munich.
THE DREAM-WORK

civilization—paths to whose thinly veiled existence our idiomatic expressions, proverbs, superstitions, and customs testify to this day.

I here insert the promised "flower-dream" of a female patient, in which I shall print in Roman type everything which is to be sexually interpreted. This beautiful dream lost all its charm for the dreamer once it had been interpreted.

(a) Preliminary dream: She goes to the two maids in the kitchen and scolds them for taking so long to prepare "a little bite of food." She also sees a very large number of heavy kitchen utensils in the kitchen, heaped into piles and turned upside down in order to drain. Later addition: The two maids go to fetch water, and have, as it were, to climb into a river which reaches up to the house or into the courtyard.¹

(b) Main dream²: She is descending from a height³ over curiously constructed railings, or a fence which is composed of large square trellis-work hurdles with small square apertures.⁴ It is really not adapted for climbing; she is constantly afraid that she cannot find a place for her foot, and she is glad that her dress doesn't get caught anywhere, and that she is able to climb down it so respectfully.⁵ As she climbs she is carrying a big branch in her hand,⁶ really like a tree, which is thickly studded with red flowers; a spreading branch, with many twigs.⁷ With this is connected the idea of cherry-blossoms (Blüten = flowers), but they look like fully opened camellias, which of course do not grow on trees. As she is descending, she first has one, then suddenly two, and then again only one.⁸ When she has reached the ground the lower flowers have already begun to fall. Now that she has reached the bottom she sees an "odd man" who is combing—as she would like to put it—just such a tree, that is, with a piece of wood he is scraping thick bunches of hair from it, which hang from it like moss. Other men have chopped off such branches in a garden, and have flung them into the road, where they are lying about, so that a number of people take some of them. But she asks whether this is right, whether she may take one, too.⁹ In the garden there stands a young man

¹ For the interpretation of this preliminary dream, which is to be regarded as "causal," see p. 343.
² Her career.
³ Exalted origin, the wish-contrast to the preliminary dream.
⁴ A composite formation, which unites two localities, the so-called garret (German: Boden = floor, garret) of her father's house, in which she used to play with her brother, the object of her later phantasies, and the farm of a malicious uncle, who used to tease her.
⁵ Wish-contrast to an actual memory of her uncle's farm, to the effect that she used to expose herself while she was asleep.
⁶ Just as the angel bears a lily-stem in the Annunciation.
⁷ For the explanation of this composite formation, see p. 346; innocence, menstruation, La Dame aux Camélias.
⁸ Referring to the plurality of the persons who serve her phantasies.
⁹ Whether it is permissible to masturbate. ["Sich einen herunterreissen" means "to pull off" and colloquially "to masturbate."—TRANS.]
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(he is a foreigner, and known to her) toward whom she goes in order to ask him how it is possible to transplant such branches in her own garden.¹ He embraces her, whereupon she struggles and asks him what he is thinking of, whether it is permissible to embrace her in such a manner. He says there is nothing wrong in it, that it is permitted.² He then declares himself willing to go with her into the other garden, in order to show her how to put them in, and he says something to her which she does not quite understand: “Besides this I need three metres (later she says: square metres) or three fathoms of ground.” It seems as though he were asking her for something in return for his willingness, as though he had the intention of indemnifying (reimbursing) himself in her garden, as though he wanted to evade some law or other, to derive some advantage from it without causing her an injury. She does not know whether or not he really shows her anything.

The above dream, which has been given prominence on account of its symbolic elements, may be described as a “biographical” dream. Such dreams occur frequently in psychoanalysis, but perhaps only rarely outside it.³

I have, of course, an abundance of such material, but to reproduce it here would lead us too far into the consideration of neurotic conditions. Everything points to the same conclusion, namely, that we need not assume that any special symbolizing activity of the psyche is operative in dream-formation; that, on the contrary, the dream makes use of such symbolizations as are to be found ready-made in unconscious thinking, since these, by reason of their ease of representation, and for the most part by reason of their being exempt from the censorship, satisfy more effectively the requirements of dream-formation.

E. REPRESENTATION IN DREAMS BY SYMBOLS: SOME FURTHER TYPICAL DREAMS

The analysis of the last biographical dream shows that I recognized the symbolism in dreams from the very outset. But it was only little by little that I arrived at a full appreciation of its extent and significance, as the result of increasing experience, and under the influence of the works of W. Stekel, concerning which I may here fittingly say something.

This author, who has perhaps injured psychoanalysis as much as he has benefited it, produced a large number of novel symbolic translations, to which no credence was given at first, but most of which were later confirmed and had to be accepted. Stekel’s services are in no way belittled by

¹ The branch (Ast) has long been used to represent the male organ, and, moreover, contains a very distinct allusion to the family name of the dreamer.
² Refers to matrimonial precautions, as does that which immediately follows.
³ An analogous “biographical” dream is recorded on p. 378, among the examples of dream symbolism.
the remark that the sceptical reserve with which these symbols were received was not unjustified. For the examples upon which he based his interpretations were often unconvincing, and, moreover, he employed a method which must be rejected as scientifically unreliable. Stekel found his symbolic meanings by way of intuition, by virtue of his individual faculty of immediately understanding the symbols. But such an art cannot be generally assumed; its efficiency is immune from criticism, and its results have therefore no claim to credibility. It is as though one were to base one's diagnosis of infectious diseases on the olfactory impressions received beside the sick-bed, although of course there have been clinicians to whom the sense of smell—atrophied in most people—has been of greater service than to others, and who really have been able to diagnose a case of abdominal typhus by their sense of smell.

The progressive experience of psychoanalysis has enabled us to discover patients who have displayed in a surprising degree this immediate understanding of dream-symbolism. Many of these patients suffered from dementia praecox, so that for a time there was an inclination to suspect that all dreamers with such an understanding of symbols were suffering from that disorder. But this did not prove to be the case; it is simply a question of a personal gift or idiosyncrasy without perceptible pathological significance.

When one has familiarized oneself with the extensive employment of symbolism for the representation of sexual material in dreams, one naturally asks oneself whether many of these symbols have not a permanently established meaning, like the signs in shorthand; and one even thinks of attempting to compile a new dream-book on the lines of the cipher method. In this connection it should be noted that symbolism does not appertain especially to dreams, but rather to the unconscious imagination, and particularly to that of the people, and it is to be found in a more developed condition in folklore, myths, legends, idiomatic phrases, proverbs, and the current witticisms of a people than in dreams. We should have, therefore, to go far beyond the province of dream-interpretation in order fully to investigate the meaning of symbolism, and to discuss the numerous problems—for the most part still unsolved—which are associated with the concept of the symbol. We shall here confine ourselves to saying that representation by a symbol comes under the heading of the indirect representations, but that we are warned by all sorts of signs against indiscriminately classing symbolic representation with the

1 Cf. the works of Bleuler and his Zürich disciples, Maeder, Abraham, and others, and of the non-medical authors (Klein and others) to whom they refer. But the most pertinent things that have been said on the subject will be found in the work of O. Rank and H. Sachs, Die Bedeutung der Psychoanalyse für die Geisteswissenschaft, 1913, chap. i; also E. Jones, Die Theorie der Symbolik-Intern. Zeitschr. für Psychoanalyse, v, 1919.
other modes of indirect representation before we have clearly conceived its distinguishing characteristics. In a number of cases the common quality shared by the symbol and the thing which it represents is obvious, in others it is concealed; in these latter cases the choice of the symbol appears to be enigmatic. And these are the very cases that must be able to elucidate the ultimate meaning of the symbolic relation; they point to the fact that it is of a genetic nature. What is to-day symbolically connected was probably united, in primitive times, by conceptual and linguistic identity. The symbolic relationship seems to be a residue and reminder of a former identity. It may also be noted that in many cases the symbolic identity extends beyond the linguistic identity, as had already been asserted by Schubert (1814).

Dreams employ this symbolism to give a disguised representation to their latent thoughts. Among the symbols thus employed there are, of course, many which constantly, or all but constantly, mean the same thing. But we must bear in mind the curious plasticity of psychic material. Often enough a symbol in the dream-content may have to be interpreted not symbolically but in accordance with its proper meaning; at other times the dreamer, having to deal with special memory-material, may take the law into his own hands and employ anything whatever as a sexual symbol, though it is not generally so employed. Wherever he has the choice of several symbols for the representation of a dream-content, he will decide in favour of that symbol which is in addition objectively related to his other thought-material; that is to say, he will employ an individual motivation besides the typically valid one.

Although since Scherner's time the more recent investigations of dream-problems have definitely established the existence of dream-symbolism—even Havelock Ellis acknowledges that our dreams are indubitably full of symbols—it must yet be admitted that the existence of symbols in dreams has not only facilitated dream-interpretation, but has also made it more difficult. The technique of interpretation in accordance with the dreamer's free associations more often than otherwise leaves us in the lurch as far as the symbolic elements of the dream-content are concerned. A return to the arbitrariness of dream-interpretation as it was practised

1 This conception would seem to find an extraordinary confirmation in a theory advanced by Hans Sperber (Über den Einfluss sexueller Momente auf Entstehung und Entwicklung der Sprache, in Imago, i, 1912). Sperber believes that primitive words denoted sexual things exclusively, and subsequently lost their sexual significance and were applied to other things and activities, which were compared with the sexual.

2 For example, a ship sailing on the sea may appear in the urinary dreams of Hungarian dreamers, despite the fact that the term of "to ship," for "to urinate," is foreign to this language (Ferenzi). In the dreams of the French and the other romance peoples "room" serves as a symbolic representation for "woman," although these peoples have nothing analogous to the German Frauenzimmer. Many symbols are as old as language itself, while others are continually being coined (e.g. the aeroplane, the Zeppelin).
in antiquity, and is seemingly revived by Stekel's wild interpretations, is contrary to scientific method. Consequently, those elements in the dream-content which are to be symbolically regarded compel us to employ a combined technique, which on the one hand is based on the dreamer's associations, while on the other hand the missing portions have to be supplied by the interpreter's understanding of the symbols. Critical circumspection in the solution of the symbols must coincide with careful study of the symbols in especially transparent examples of dreams in order to silence the reproach of arbitrariness in dream-interpretation. The uncertainties which still adhere to our function as dream-interpreters are due partly to our imperfect knowledge (which, however, can be progressively increased) and partly to certain peculiarities of the dream-symbols themselves. These often possess many and varied meanings, so that, as in Chinese script, only the context can furnish the correct meaning. This multiple significance of the symbol is allied to the dream's faculty of admitting over-interpretations, of representing, in the same content, various wish-impulses and thought-formations, often of a widely divergent character.

After these limitations and reservations I will proceed. The Emperor and the Empress (King and Queen) in most cases really represent the dreamer's parents; the dreamer himself or herself is the prince or princess. But the high authority conceded to the Emperor is also conceded to great men, so that in some dreams, for example, Goethe appears as a father-symbol (Hitschmann).—All elongated objects, sticks, tree-trunks, umbrellas (on account of the opening, which might be likened to an erection), all sharp and elongated weapons, knives, daggers, and pikes, represent the male member. A frequent, but not very intelligible symbol for the same is a nail-file (a reference to rubbing and scraping?). Small boxes, chests, cupboards, and ovens correspond to the female organ; also cavities, ships, and all kinds of vessels.—A room in a dream generally represents a woman; the description of its various entrances and exits is scarcely calculated to make us doubt this interpretation. The interest

1 [In the U.S.A. the father is represented in dreams as "the President," and even more often as "the Governor"—a title which is frequently applied to the parent in everyday life.—Trans.]

2 "A patient living in a boarding-house dreams that he meets one of the servants, and asks her what her number is; to his surprise she answers: 14. He has in fact entered into relations with the girl in question, and has often had her in his bedroom. She feared, as may be imagined, that the landlady suspected her, and had proposed, on the day before the dream, that they should meet in one of the unoccupied rooms. In reality this room had the number 14, while in the dream the woman bore this number. A clearer proof of the identification of woman and room could hardly be imagined." (Ernest Jones, Intern. Zeitschr. f. Psychoanalyse, ii, 1914). (Cf. Artemidorus, The Symbolism of Dreams [German version by F. S. Krauss, Vienna, 1881, p. 116]: "Thus, for example, the bedroom signifies the wife, supposing one to be in the house.")
as to whether the room is "open" or "locked" will be readily understood in this connection. (Cf. Dora’s dream in Fragment of an Analysis of Hysteria.) There is no need to be explicit as to the sort of key that will unlock the room; the symbolism of "lock and key" has been gracefully if broadly employed by Uhland in his song of the Graf Eberstein.—The dream of walking through a suite of rooms signifies a brothel or a harem. But, as H. Sachs has shown by an admirable example, it is also employed to represent marriage (contrast). An interesting relation to the sexual investigations of childhood emerges when the dreamer dreams of two rooms which were previously one, or finds that a familiar room in a house of which he dreams has been divided into two, or the reverse. In childhood the female genitals and anus (the "behind") are conceived of as a single opening according to the infantile cloaca theory, and only later is it discovered that this region of the body contains two separate cavities and openings. Steep inclines, ladders, and stairs, and going up or down them, are symbolic representations of the sexual act. Smooth walls over which one climbs, façades of houses, across which one lets oneself down—often with a sense of great anxiety—correspond to erect human bodies, and probably repeat in our dreams childish memories of climbing up parents or nurses. "Smooth" walls are men; in anxiety dreams one often holds firmly to "projections" on houses. Tables, whether bare or covered, and boards, are women, perhaps by virtue of contrast, since they have no protruding contours. "Wood," generally speaking, seems, in accordance with its linguistic relations, to represent feminine matter (Materie). The name of the island Madeira means "wood" in Portuguese. Since "bed and board" (mensa et thorus) constitute marriage, in dreams the latter is often substituted for the former, and as far as practicable the sexual representation-complex is transposed to the eating-complex.—Of articles of dress, a woman’s hat may very often be interpreted with certainty as the male genitals. In the dreams of men

1 Cf. "the cloaca theory" in Three Contributions to the Theory of Sex.

2 I may here repeat what I have said in another place (Die Zukunftigen Chancen der psychoanalytischen Therapie. Zentralblatt für Psychoanalyse, i, No. 1 and 2, 1910, and Ges. Schriften, Bd. vi): "Some time ago I learned that a psychologist who is unfamiliar with our work remarked to one of my friends that we were surely over-estimating the secret sexual significance of dreams. He stated that his most frequent dream was that of climbing a flight of stairs, and that there was surely nothing sexual behind this. Our attention having been called to this objection, we directed our investigations to the occurrence in dreams of flights of stairs, ladders, and steps, and we soon ascertained that stairs (or anything analogous to them) represent a definite symbol of coitus. The basis for this comparison is not difficult to find; with rhythmical intervals and increasing breathlessness one reaches a height, and may then come down again in a few rapid jumps. Thus the rhythm of coitus is reproduced in climbing stairs. Let us not forget to consider the colloquial usage. This tells us that 'mounting' is, without further addition, used as a substitutive designation for the sexual act. In French, the step of a staircase is called la marche; un vieux marcheur corresponds exactly to the German, ein alter Steiger."
one often finds the necktie as a symbol for the penis; this is not only because neckties hang down in front of the body, and are characteristic of men, but also because one can select them at pleasure, a freedom which nature prohibits as regards the original of the symbol. Persons who make use of this symbol in dreams are very extravagant in the matter of ties, and possess whole collections of them. All complicated machines and appliances are very probably the genitals—as a rule the male genitals—in the description of which the symbolism of dreams is as indefatigable as human wit. It is quite unmistakable that all weapons and tools are used as symbols for the male organ: e.g. ploughshare, hammer, gun, revolver, dagger, sword, etc. Again, many of the landscapes seen in dreams, especially those that contain bridges or wooded mountains, may be readily recognized as descriptions of the genitals. Marcinowski collected a series of examples in which the dreamer explained his dream by means of drawings, in order to represent the landscapes and places appearing in it. These drawings clearly showed the distinction between the manifest and the latent meaning of the dream. Whereas, naively regarded, they seemed to represent plans, maps, and so forth, closer investigation showed that they were representations of the human body, of the genitals, etc., and only after conceiving them thus could the dream be understood. Finally, where one finds incomprehensible neologisms one may suspect combinations of components having a sexual significance.—Children, too, often signify the genitals, since men and women are in the habit of fondly referring to their genital organs as "little man," "little woman," "little thing." The "little brother" was correctly recognized by Stekel as the penis. To play with or to beat a little child is often the dream's representation of masturbation. The dream-work represents castration by baldness, haircutting, the loss of teeth, and beheading. As an insurance against castration, the dream uses one of the common symbols of the penis in double or multiple form; and the appearance in a dream of a lizard—an animal whose tail, if pulled off, is regenerated by a new growth—has the same meaning. Most of those animals which are utilized as genital symbols in mythology and folklore play this part also in dreams: the fish, the snail, the cat, the mouse (on account of the hairiness of the genitals), but above all the snake, which is the most important symbol of the male member. Small animals and vermin are substitutes for little children, e.g. undesired sisters or brothers. To be infected with vermin is often the equiva-

1 Cf. in the Zentralblatt für Psychoanalyse, ii, 675, the drawing of a nineteen-year-old manic patient: a man with a snake as a neck-tie, which is turning towards a girl. Also the story Der Schamhaftige (Anthropophytaea, vi, 334): A woman entered a bathroom, and there came face to face with a man who hardly had time to put on his shirt. He was greatly embarrassed, but at once covered his throat with the front of his shirt, and said: "Please excuse me, I have no necktie."

2 Cf. Pfister's works on cryptography and picture-puzzles.
lent for pregnancy.—As a very recent symbol of the male organ I may mention the airship, whose employment is justified by its relation to flying, and also, occasionally, by its form.—Stekel has given a number of other symbols, not yet sufficiently verified, which he has illustrated by examples. The works of this author, and especially his book: Die Sprache des Traumes, contain the richest collection of interpretations of symbols, some of which were ingeniously guessed and were proved to be correct upon investigation, as, for example, in the section on the symbolism of death. The author’s lack of critical reflection, and his tendency to generalize at all costs, make his interpretations doubtful or inapplicable, so that in making use of his works caution is urgently advised. I shall therefore restrict myself to mentioning a few examples.

Right and left, according to Stekel, are to be understood in dreams in an ethical sense. “The right-hand path always signifies the way to righteousness, the left-hand path the path to crime. Thus the left may signify homosexuality, incest, and perversion, while the right signifies marriage, relations with a prostitute, etc. The meaning is always determined by the individual moral standpoint of the dreamer” (loc. cit., p. 466). Relatives in dreams generally stand for the genitals (p. 473). Here I can confirm this meaning only for the son, the daughter, and the younger sister—that is, wherever “little thing” could be employed. On the other hand, verified examples allow us to recognize sisters as symbols of the breasts, and brothers as symbols of the larger hemispheres. To be unable to overtake a carriage is interpreted by Stekel as regret at being unable to catch up with a difference in age (p. 479). The luggage of a traveller is the burden of sin by which one is oppressed (ibid.). But a traveller’s luggage often proves to be an unmistakable symbol of one’s own genitals. To numbers, which frequently occur in dreams, Stekel has assigned a fixed symbolic meaning, but these interpretations seem neither sufficiently verified nor of universal validity, although in individual cases they can usually be recognized as plausible. We have, at all events, abundant confirmation that the figure three is a symbol of the male genitals. One of Stekel’s generalizations refers to the double meaning of the genital symbols. “Where is there a symbol,” he asks, “which (if in any way permitted by the imagination) may not be used simultaneously in the masculine and the feminine sense?” To be sure, the clause in parenthesis retracts much of the absolute character of this assertion, for this double meaning is not always permitted by the imagination. Still, I think it is not superfluous to state that in my experience this general statement of Stekel’s requires elaboration. Besides those symbols which are just as frequently employed for the male as for the female genitals, there are others which preponderantly, or almost exclusively, designate one of the sexes, and there are yet others which, so far as we know, have only the male or only the
female signification. To use long, stiff objects and weapons as symbols of the female genitals, or hollow objects (chests, boxes, etc.) as symbols of the male genitals, is certainly not permitted by the imagination.

It is true that the tendency of dreams, and of the unconscious phantasy, to employ the sexual symbols bisexually, reveals an archaic trait, for in childhood the difference in the genitals is unknown, and the same genitals are attributed to both sexes. One may also be misled as regards the significance of a bisexual symbol if one forgets the fact that in some dreams a general reversal of sexes takes place, so that the male organ is represented by the female, and *vice versa*. Such dreams express, for example, the wish of a woman to be a man.

The genitals may even be represented in dreams by other parts of the body: the male member by the hand or the foot, the female genital orifice by the mouth, the ear, or even the eye. The secretions of the human body—mucus, tears, urine, semen, etc.—may be used in dreams interchangeably. This statement of Stekel's, correct in the main, has suffered a justifiable critical restriction as the result of certain comments of R. Reitler's (*Internat. Zeitschr. für Psych.*, i, 1913). The gist of the matter is the replacement of an important secretion, such as the semen, by an indifferent one.

These very incomplete indications may suffice to stimulate others to make a more painstaking collection. I have attempted a much more detailed account of dream-symbolism in my *Introductory Lectures on Psychoanalysis* (trans. by Joan Riviere. Allen & Unwin, London).

I shall now append a few instances of the use of such symbols, which will show how impossible it is to arrive at the interpretation of a dream if one excludes dream-symbolism, but also how in many cases it is imperatively forced upon one. At the same time, I must expressly warn the investigator against overestimating the importance of symbols in the interpretation of dreams, restricting the work of dream-translation to the translation of symbols, and neglecting the technique of utilizing the associations of the dreamer. The two techniques of dream-interpretation must supplement one another; practically, however, as well as theoretically, precedence is retained by the latter process, which assigns the final significance to the utterances of the dreamer, while the symbol-translation which we undertake play an auxiliary part.

1. The hat as the symbol of a man (of the male genitals): 2 (A frag-

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1 In spite of all the differences between Scherner's conception of dream-symbolism and the one developed here, I must still insist that Scherner should be recognized as the true discoverer of symbolism in dreams, and that the experience of psychoanalysis has brought his book (published in 1861) into posthumous repute.

2 From *Nachträge zur Traumdeutung in Zentralblatt für Psychoanalyse*, i, Nos. 5 and 6, 1911.
ment from the dream of a young woman who suffered from agoraphobia as the result of her fear of temptation.)

"I am walking in the street in summer; I am wearing a straw hat of peculiar shape, the middle piece of which is bent upwards, while the side pieces hang downwards (here the description hesitates), and in such a fashion that one hangs lower than the other. I am cheerful and in a confident mood, and as I pass a number of young officers I think to myself: You can't do anything to me."

As she could produce no associations to the hat, I said to her: "The hat is really a male genital organ, with its raised middle piece and the two downward-hanging side pieces." It is perhaps peculiar that her hat should be supposed to be a man, but after all one says: Unter die Haube kommen (to get under the cap) when we mean: to get married. I intentionally refrained from interpreting the details concerning the unequal dependence of the two side pieces, although the determination of just such details must point the way to the interpretation. I went on to say that if, therefore, she had a husband with such splendid genitals she would not have to fear the officers; that is, she would have nothing to wish from them, for it was essentially her temptation-phantasies which prevented her from going about unprotected and unaccompanied. This last explanation of her anxiety I had already been able to give her repeatedly on the basis of other material.

It is quite remarkable how the dreamer behaved after this interpretation. She withdrew her description of the hat, and would not admit that she had said that the two side pieces were hanging down. I was, however, too sure of what I had heard to allow myself to be misled, and so I insisted that she did say it. She was quiet for a while, and then found the courage to ask why it was that one of her husband's testicles was lower than the other, and whether it was the same with all men. With this the peculiar detail of the hat was explained, and the whole interpretation was accepted by her.

The hat symbol was familiar to me long before the patient related this dream. From other but less transparent cases I believed that I might assume the hat could also stand for the female genitals.¹

1. The "little one" as the genital organ. Being run over as a symbol of sexual intercourse.

(Another dream of the same agoraphobic patient.)

"Her mother sends away her little daughter so that she has to go alone. She then drives with her mother to the railway station, and sees her little one walking right along the track, so that she is bound to be run over.

¹ Cf. Kirchgrabner for a similar example (Zentralblatt für Psychoanalyse, iii, 1912, p. 95). Stekel reported a dream in which the hat with an obliquely-standing feather in the middle symbolized the (impotent) man.
The deeper interpretation of this dream depends upon another dream of the same night, in which the dreamer identifies herself with her brother. She was a "tomboy," and was always being told that she should have been born a boy. This identification with the brother shows with especial clearness that "the little one" signifies the genital organ. The mother threatened him (her) with castration, which could only be understood as a punishment for playing with the genital parts, and the identification, therefore, shows that she herself had masturbated as a child, though she had retained only a memory of her brother's. Having done so. An early knowledge of the male genitals, which she lost later, must, according to
the assertions of this second dream, have been acquired at this time. Moreover, the second dream points to the infantile sexual theory that girls originate from boys as a result of castration. After I had told her of this childish belief, she at once confirmed it by an anecdote in which the boy asks the girl: "Was it cut off?" to which the girl replies: "No, it's always been like that."

Consequently the sending away of "the little one," of the genital organ, in the first dream refers also to the threatened castration. Finally, she blames her mother for not having borne her as a boy.

That "being run over" symbolizes sexual intercourse would not be evident from this dream if we had not learned it from many other sources.

3. Representation of the genitals by buildings, stairs, and shafts.

(Dream of a young man inhibited by a father complex.)

"He is taking a walk with his father in a place which is certainly the Prater, for one can see the Rotunda, in front of which there is a small vestibule to which there is attached a captive balloon; the balloon, however, seems rather limp. His father asks him what this is all for; he is surprised at it, but he explains it to his father. They come into a courtyard in which lies a large sheet of tin. His father wants to pull off a big piece of this, but first looks round to see if anyone is watching. He tells his father that all he needs to do is to speak to the overseer, and then he can take as much as he wants to without any more ado. From this courtyard a flight of stairs leads down into a shaft, the walls of which are softly upholstered, rather like a leather arm-chair. At the end of this shaft there is a long platform, and then a new shaft begins . . ."

Analysis.—This dreamer belonged to a type of patient which is not at all promising from a therapeutic point of view; up to a certain point in the analysis such patients offer no resistance whatever, but from that point onwards they prove to be almost inaccessible. This dream he analysed almost independently. "The Rotunda," he said, "is my genitals, the captive balloon in front is my penis, about whose flaccidity I have been worried." We must, however, interpret it in greater detail: the Rotunda is the buttocks, constantly associated by the child with the genitals; the smaller structure in front is the scrotum. In the dream his father asks him what this is all for—that is, he asks him about the purpose and arrangement of the genitals. It is quite evident that this state of affairs should be reversed, and that he ought to be the questioner. As such questioning on the part of the father never occurred in reality, we must conceive the dream-thought as a wish, or perhaps take it conditionally, as follows. "If I had asked my father for sexual enlightenment . . ." The continuation of this thought we shall presently find in another place.

The courtyard in which the sheet of tin is spread out is not to be conceived symbolically in the first instance, but originates from his father's
place of business. For reasons of discretion I have inserted the tin for another material in which the father deals without, however, changing anything in the verbal expression of the dream. The dreamer had entered his father's business, and had taken a terrible dislike to the somewhat questionable practices upon which its profit mainly depended. Hence the continuation of the above dream-thought ("if I had asked him") would be: "He would have deceived me just as he does his customers." For the "pulling off," which serves to represent commercial dishonesty, the dreamer himself gives a second explanation, namely, masturbation. This is not only quite familiar to us (see above, p. 367), but agrees very well with the fact that the secrecy of masturbation is expressed by its opposite (one can do it quite openly). Thus, it agrees entirely with our expectations that the autoerotic activity should be attributed to the father, just as was the questioning in the first scene of the dream. The shaft he at once interprets as the vagina, by referring to the soft upholstering of the walls. That the action of coition in the vagina is described as a going down instead of in the usual way as a going up agrees with what I have found in other instances.1

The details—that at the end of the first shaft there is a long platform, and then a new shaft—he himself explains biographically. He had for some time had sexual intercourse with women, but had given it up on account of inhibitions, and now hopes to be able to begin it again with the aid of the treatment. The dream, however, becomes indistinct towards the end, and to the experienced interpreter it becomes evident that in the second scene of the dream the influence of another subject has already begun to assert itself; which is indicated by his father's business, his dishonest practices, and the vagina represented by the first shaft, so that one may assume a reference to his mother.

4. The Male Organ symbolized by Persons and the Female by a Landscape.

(Dream of a woman of the lower class, whose husband is a policeman, reported by B. Dattner.)

"... Then someone broke into the house and she anxiously called for a policeman. But he went peacefully with two tramps into a church; to which a great many steps led up; behind the church there was a mountain on top of which there was a dense forest. The policeman was provided with a helmet, a gorget, and a cloak. The two vagrants, who went

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1 Cf. comment in the Zentralblatt für Psychoanalyse, i; and see above, p. 367, note 9.
2 Or chapel.  
3 Symbol of coitus.
4 Mons Veneris.
5 Crines pubis.
6 Demons in cloaks and hoods are, according to the explanation of a specialist, of a phallic character.
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along with the policeman quite peaceably, had sack-like aprons tied round their loins.1 A road led from the church to the mountain. This road was overgrown on each side with grass and brushwood, which became thicker and thicker as it reached the top of the mountain, where it spread out into quite a forest.”

5. Castration Dreams of children.

(a) “A boy aged three years and five months, for whom his father’s return from military service is clearly inconvenient, wakes one morning in a disturbed and excited state, and constantly repeats the question: Why did Daddy carry his head on a plate? Last night Daddy carried his head on a plate.”

(b) “A student who is now suffering from a severe obsessional neurosis remembers that in his sixth year he repeatedly had the following dream: He goes to the barber to have his hair cut. Then a large woman with severe features comes up to him and cuts off his head. He recognizes the woman as his mother.”

6. A modified staircase dream.

To one of my patients, a sexual abstainer, who was very ill, whose phantasy was fixated upon his mother, and who repeatedly dreamed of climbing stairs while accompanied by his mother, I once remarked that moderate masturbation would probably have been less harmful to him than his enforced abstinence. The influence of this remark provoked the following dream:

His piano teacher reproaches him for neglecting his piano-playing, and for not practicing the Études of Moscheles and Clementi’s Gradus ad Parnassum. With reference to this he remarked that the Gradus, too, is a stairway, and that the piano itself is a stairway, as it has a scale.

It may be said that there is no class of ideas which cannot be enlisted in the representation of sexual facts and wishes.

7. The Sensation of Reality and the Representation of Repetition.

A man, now thirty-five, relates a clearly remembered dream which he claims to have had when he was four years of age: The notary with whom his father’s will was deposited—he had lost his father at the age of three—brought two large Emperor-pears, of which he was given one to eat. The other lay on the window-sill of the living-room. He woke with the conviction of the reality of what he had dreamt, and obstinately asked his mother to give him the second pear; it was, he said, still lying on the window-sill. His mother laughed at this.

Analysis.—The notary was a jovial old gentleman who, as he seems to remember, really sometimes brought pears with him. The window-sill was as he saw it in the dream. Nothing else occurs to him in this connection, except, perhaps, that his mother has recently told him a dream.

1 The two halves of the scrotum.
She has two birds sitting on her head; she wonders when they will fly away, but they do not fly away, and one of them flies to her mouth and sucks at it.

The dreamer's inability to furnish associations justifies the attempt to interpret it by the substitution of symbols. The two pears—*pommes ou poires*—are the breasts of the mother who nursed him; the window-sill is the projection of the bosom, analogous to the balconies in the dream of houses. His sensation of reality after waking is justified, for his mother had actually suckled him for much longer than the customary term, and her breast was still available. The dream is to be translated: "Mother, give (show) me the breast again at which I once used to drink." The "once" is represented by the eating of the one pear, the "again" by the desire for the other. *The temporal repetition* of an act is habitually represented in dreams by *the numerical multiplication of an object*.

It is naturally a very striking phenomenon that symbolism should already play a part in the dream of a child of four, but this is the rule rather than the exception. One may say that the dreamer has command of symbolism from the very first.

The early age at which people make use of symbolic representation, even apart from the dream-life, may be shown by the following uninfluenced memory of a lady who is now twenty-seven: *She is in her fourth year. The nursemaid is driving her, with her brother, eleven months younger, and a cousin, who is between the two in age, to the lavatory, so that they can do their little business there before going for their walk. As the oldest, she sits on the seat and the other two on chambers. She asks her (female) cousin: Have you a purse, too? Walter has a little sausage, I have a purse. The cousin answers: Yes, I have a purse, too. The nursemaid listens, laughing, and relates the conversation to the mother, whose reaction is a sharp reprimand.*

Here a dream may be inserted whose excellent symbolism permitted of interpretation with little assistance from the dreamer:

8. The Question of Symbolism in the Dreams of Normal Persons.1

An objection frequently raised by the opponents of psychoanalysis—and recently also by Havelock Ellis2—is that, although dream-symbolism may perhaps be a product of the neurotic psyche, it has no validity whatever in the case of normal persons. But while psychoanalysis recognizes no essential distinctions, but only quantitative differences, between the psychic life of the normal person and that of the neurotic, the analysis of those dreams in which, in sound and sick persons alike, the repressed complexes display the same activity, reveals the absolute identity of the mechanisms as well as of the symbolism. Indeed, the natural dreams of

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1 Alfred Robitsek in the *Zentralblatt für Psychoanalyse*, ii, 1911, p. 340.
healthy persons often contain a much simpler, more transparent, and more characteristic symbolism than those of neurotics, which, owing to the greater strictness of the censorship and the more extensive dream-distortion resulting therefrom, are frequently troubled and obscured, and are therefore more difficult to translate. The following dream serves to illustrate this fact. This dream comes from a non-neurotic girl of a rather prudish and reserved type. In the course of conversation I found that she was engaged to be married, but that there were hindrances in the way of the marriage which threatened to postpone it. She related spontaneously the following dream:

*I arrange the centre of a table with flowers for a birthday*. On being questioned she states that in the dream she seemed to be at home (she has no home at the time) and experienced a feeling of happiness.

The "popular" symbolism enables me to translate the dream for myself. It is the expression of her wish to be married: the table, with the flowers in the centre, is symbolic of herself and her genitals. She represents her future wishes as fulfilled, inasmuch as she is already occupied with thoughts of the birth of a child; so the wedding has taken place long ago.

I call her attention to the fact that "the centre of a table" is an unusual expression, which she admits; but here, of course, I cannot question her more directly. I carefully refrain from suggesting to her the meaning of the symbols, and ask her only for the thoughts which occur to her mind in connection with the individual parts of the dream. In the course of the analysis her reserve gave way to a distinct interest in the interpretation, and a frankness which was made possible by the serious tone of the conversation.—To my question as to what kind of flowers they had been, her first answer is "expensive flowers; one has to pay for them"; then she adds that they were *lilies-of-the-valley, violets, and pinks or carnations*. I took the word *lily* in this dream in its popular sense, as a symbol of chastity; she confirmed this, as purity occurred to her in association with *lily*. *Valley* is a common feminine dream-symbol. The chance juxtaposition of the two symbols in the name of the flower is made into a piece of dream-symbolism, and serves to emphasize the preciousness of her virginity—*expensive flowers; one has to pay for them*—and expresses the expectation that her husband will know how to appreciate its value. The comment, *expensive flowers, etc.*, has, as will be shown, a different meaning in every one of the three different flower-symbols.

I thought of what seemed to me a venturesome explanation of the hidden meaning of the apparently quite asexual word *violets* by an unconscious relation to the French *viol*. But to my surprise the dreamer's association was the English word *violate*. The accidental phonetic similarity of the two words *violet* and *violate* is utilized by the dream to express in "the
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language of flowers" the idea of the violence of defloration (another word which makes use of flower-symbolism), and perhaps also to give expression to a masochistic tendency on the part of the girl.—An excellent example of the word bridges across which run the paths to the unconscious. "One has to pay for them" here means life, with which she has to pay for becoming a wife and a mother.

In association with pinks, which she then calls carnations, I think of carnal. But her association is colour, to which she adds that carnations are the flowers which her fiancé gives her frequently and in large quantities. At the end of the conversation she suddenly admits, spontaneously, that she has not told me the truth; the word that occurred to her was not colour, but incarnation, the very word I expected. Moreover, even the word "colour" is not a remote association; it was determined by the meaning of carnation (i.e. flesh-colour)—that is, by the complex. This lack of honesty shows that the resistance here is at its greatest because the symbolism is here most transparent, and the struggle between libido and repression is most intense in connection with this phallic theme. The remark that these flowers were often given her by her fiancé is, together with the double meaning of carnation, a still further indication of their phallic significance in the dream. The occasion of the present of flowers during the day is employed to express the thought of a sexual present and a return present. She gives her virginity and expects in return for it a rich love-life. But the words: "expensive flowers; one has to pay for them" may have a real, financial meaning.—The flower-symbolism in the dream thus comprises the virginal female, the male symbol, and the reference to violent defloration. It is to be noted that sexual flower-symbolism, which, of course, is very widespread, symbolizes the human sexual organs by flowers, the sexual organs of plants; indeed, presents of flowers between lovers may perhaps have this unconscious significance.

The birthday for which she is making preparations in the dream probably signifies the birth of a child. She identifies herself with the bridegroom, and represents him preparing her for a birth (having coitus with her). It is as though the latent thoughts were to say: "If I were he, I would not wait, but I would deflower the bride without asking her; I would use violence." Indeed, the word violate points to this. Thus even the sadistic libidinal components find expression.

In a deeper stratum of the dream the sentence I arrange, etc., probably has an auto-erotic, that is, an infantile significance.

She also has a knowledge—possible only in the dream—of her physical need; she sees herself flat like a table, so that she emphasizes all the more her virginity, the costliness of the centre (another time she calls it a centre-piece of flowers). Even the horizontal element of the table may con-
tribute something to the symbol.—The concentration of the dream is worthy of remark; nothing is superfluous, every word is a symbol.

Later on she brings me a supplement to this dream: "I decorate the flowers with green crinkled paper." She adds that it was fancy paper of the sort which is used to disguise ordinary flower-pots. She says also: "To hide untidy things, whatever was to be seen which was not pretty to the eye; there is a gap, a little space in the flowers. The paper looks like velvet or moss." With decorate she associates decorum, as I expected. The green colour is very prominent, and with this she associates hope, yet another reference to pregnancy.—In this part of the dream the identification with the man is not the dominant feature, but thoughts of shame and frankness express themselves. She makes herself beautiful for him; she admits physical defects, of which she is ashamed and which she wishes to correct. The associations velvet and moss distinctly point to crines pubis.

The dream is an expression of thoughts hardly known to the waking state of the girl; thoughts which deal with the love of the senses and its organs; she is "prepared for a birth-day," i.e. she has coitus; the fear of deflation and perhaps the pleasurably toned pain find expression; she admits her physical defects and over-compensates them by means of an over-estimation of the value of her virginity. Her shame excuses the emerging sensuality by the fact that the aim of it all is the child. Even material considerations, which are foreign to the lover, find expression here. The affect of the simple dream—the feeling of bliss—shows that here strong emotional complexes have found satisfaction.

I close with the


(A young man who has been trying to give up his habit of masturbation by substituting intercourse with a woman.)

Preliminary statement: On the day before the dream he had been instructing a student as to Grignard's reaction, in which magnesium is dissolved in absolutely pure ether under the catalytic influence of iodine. Two days earlier there had been an explosion in the course of the same reaction, in which someone had burned his hand.

Dream I. He is going to make phenylmagnesiumbromide; he sees the apparatus with particular distinctness, but he has substituted himself for the magnesium. He is now in a curious, wavering attitude. He keeps on repeating to himself: "This is the right thing, it is working, my feet are beginning to dissolve, and my knees are getting soft." Then he reaches down and feels for his feet, and meanwhile (he does not know how) he takes his legs out of the carboy, and then again he says to himself: "That can't be . . . Yes, it has been done correctly." Then he partially wakes, and repeats the dream to himself, because he wants to tell it to me. He is
positively afraid of the analysis of the dream. He is much excited during this state of semi-sleep, and repeats continually: "Phenyl, phenyl."

II. He is in . . . with his whole family. He is supposed to be at the Schottentor at half-past eleven in order to keep an appointment with the lady in question, but he does not wake until half-past eleven. He says to himself: "It is too late now; when you get there it will be half-past twelve." The next moment he sees the whole family gathered about the table—his mother and the parlourmaid with the soup-tureen with peculiar distinctness. Then he says to himself: "Well, if we are sitting down to eat already, I certainly can't get away."

Analysis.—He feels sure that even the first dream contains a reference to the lady whom he is to meet at the place of rendezvous (the dream was dreamed during the night before the expected meeting). The student whom he was instructing is a particularly unpleasant fellow; the chemist had said to him: "That isn't right, because the magnesium was still unaffected," and the student had answered, as though he were quite unconcerned: "Nor it is." He himself must be this student; he is as indifferent to his analysis as the student is to his synthesis; the he in the dream, however, who performs the operation, is myself. How unpleasant he must seem to me with his indifference to the result!

Again, he is the material with which the analysis (synthesis) is made. For the question is the success of the treatment. The legs in the dream recall an impression of the previous evening. He met a lady at a dancing class of whom he wished to make a conquest; he pressed her to him so closely that she once cried out. As he ceased to press her legs he felt her firm, responding pressure against his lower thighs as far as just above the knees, the spot mentioned in the dream. In this situation, then, the woman is the magnesium in the retort, which is at last working. He is feminine towards me, as he is virile towards the woman. If he succeeds with the woman, the treatment will also succeed. Feeling himself and becoming aware of his knees refers to masturbation, and corresponds to his fatigue of the previous day . . . The rendezvous had actually been made for half-past eleven. His wish to oversleep himself and to keep to his sexual object at home (that is, masturbation) corresponds to his resistance.

He says, in respect to the repetition of the name phenyl, that all these radicals ending in yl have always been pleasing to him; they are very convenient to use: benzyl, acetyl, etc. That, however, explained nothing. But when I proposed the root Schlemihl ¹ he laughed heartily, and told me that during the summer he had read a book by Prévost which contained a chapter: Les exclus de l'amour, and in this there was some mention of

¹ [This Hebrew word is well known in German-speaking countries, even among Gentiles, and signifies an unlucky, awkward person.—Trans.]
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Schlemihlès; and in reading of these outcasts he said to himself: "That is my case." He would have played the Schlemihl if he had missed the appointment.

It seems that the sexual symbolism of dreams has already been directly confirmed by experiment. In 1912 Dr. K. Schrotter, at the instance of H. Swooboda, produced dreams in deeply hypnotized persons by suggestions which determined a large part of the dream-content. If the suggestion proposed that the subject should dream of normal or abnormal sexual relations, the dream carried out these orders by replacing sexual material by the symbols with which psychoanalytic dream-interpretation has made us familiar. Thus, following the suggestion that the dreamer should dream of homosexual relations with a lady friend, this friend appeared in the dream carrying a shabby travelling-bag, upon which there was a label with the printed words: "For ladies only." The dreamer was believed never to have heard of dream-symbolization or of dream-interpretation. Unfortunately, the value of this important investigation was diminished by the fact that Dr. Schrotter shortly afterwards committed suicide. Of his dream-experiments he gave us only a preliminary report in the Zentralblatt für Psychoanalyse.

Similar results were reported in 1923 by G. Roschenstein. Especially interesting were the experiments performed by Bethheim and Hartmann, because they eliminated hypnosis. These authors told stories of a crude sexual content to confused patients suffering from Korsakoff's psychosis, and observed the distortions which appeared when the material related was reproduced.¹ It was shown that the reproduced material contained symbols made familiar by the interpretation of dreams (climbing stairs, stabbing and shooting as symbols of coitus, knives and cigarettes as symbols of the penis). Special value was attached to the appearance of the symbol of climbing stairs, for, as the authors justly observed, "a symbolization of this sort could not be effected by a conscious wish to distort."

Only when we have formed a due estimate of the importance of symbolism in dreams can we continue the study of the typical dreams which was interrupted in an earlier chapter (p. 311). I feel justified in dividing these dreams roughly into two classes; first, those which always really have the same meaning, and second, those which despite the same or a similar content must nevertheless be given the most varied interpretations. Of the typical dreams belonging to the first class I have already dealt fairly fully with the examination-dream.

On account of their similar affective character, the dreams of missing a train deserve to be ranked with the examination-dreams; moreover, their interpretation justifies this approximation. They are consolation-

¹ Über Fehlreaktionen bei der Korsakoffschen Psychose, Arch. f. Psychiatrie, Bd. lxxii, 1924.
dreams, directed against another anxiety perceived in dreams—the fear of death. "To depart" is one of the most frequent and one of the most readily established of the death-symbols. The dream therefore says consolingly: "Reassure yourself, you are not going to die (to depart)," just as the examination-dream calms us by saying: "Don't be afraid; this time, too, nothing will happen to you." The difficulty in understanding both kinds of dreams is due to the fact that the anxiety is attached precisely to the expression of consolation.

The meaning of the "dreams due to dental stimulus" which I have often enough had to analyse in my patients escaped me for a long time because, much to my astonishment, they habitually offered too great a resistance to interpretation. But finally an overwhelming mass of evidence convinced me that in the case of men nothing other than the masturbatory desires of puberty furnish the motive power of these dreams. I shall analyse two such dreams, one of which is also a "flying dream." The two dreams were dreamed by the same person—a young man of pronounced homosexuality which, however, has been inhibited in life.

_He is witnessing a performance of Fidelio from the stalls of the opera-house; he is sitting next to L., whose personality is congenial to him, and whose friendship he would like to have. Suddenly he flies diagonally right across the stalls; he then puts his hand in his mouth and draws out two of his teeth._

He himself describes the flight by saying that it was as though he were thrown into the air. As the opera performed was _Fidelio_, he recalls the words:—

"He who a charming wife acquires...."

But the acquisition of even the most charming wife is not among the wishes of the dreamer. Two other lines would be more appropriate:—

"He who succeeds in the lucky (big) throw
The friend of a friend to be...."

The dream thus contains the "lucky (big) throw," which is not, however, a wish-fulfilment only. For it conceals also the painful reflection that in his striving after friendship he has often had the misfortune to be "thrown out," and the fear lest this fate may be repeated in the case of the young man by whose side he has enjoyed the performance of _Fidelio_. This is now followed by a confession, shameful to a man of his refinement, to the effect that once, after such a rejection on the part of a friend, his profound sexual longing caused him to masturbate twice in succession.

The other dream is as follows: _Two university professors of his acquaintance are treating him in my place. One of them does something to his penis; he is afraid of an operation. The other thrusts an iron bar_
against his mouth, so that he loses one or two teeth. He is bound with four silk handkerchiefs.

The sexual significance of this dream can hardly be doubted. The silk handkerchiefs allude to an identification with a homosexual of his acquaintance. The dreamer, who has never achieved coition (nor has he ever actually sought sexual intercourse) with men, conceives the sexual act on the lines of masturbation with which he was familiar during puberty.

I believe that the frequent modifications of the typical dream due to dental stimulus—that, for example, in which another person draws the tooth from the dreamer’s mouth—will be made intelligible by the same explanation.³ It may, however, be difficult to understand how “dental stimulus” can have come to have this significance. But here I may draw attention to the frequent “displacement from below to above” which is at the service of sexual repression, and by means of which all kinds of sensations and intentions occurring in hysteria, which ought to be localized in the genitals, may at all events be realized in other, unobjectionable parts of the body. We have a case of such displacement when the genitals are replaced by the face in the symbolism of unconscious thought. This is corroborated by the fact that verbal usage relates the buttocks to the cheeks,² and the labia minora to the lips which enclose the orifice of the mouth. The nose is compared to the penis in numerous allusions, and in each case the presence of hair completes the resemblance. Only one feature—the teeth—is beyond all possibility of being compared in this way; but it is just this coincidence of agreement and disagreement which makes the teeth suitable for purposes of representation under the pressure of sexual repression.

I will not assert that the interpretation of dreams due to dental stimulus as dreams of masturbation (the correctness of which I cannot doubt) has been freed of all obscurity.⁸ I carry the explanation as far as I am able, and must leave the rest unsolved. But I must refer to yet another relation indicated by a colloquial expression. In Austria there is in use an indelicate designation for the act of masturbation, namely: “To pull one out,” or “to pull one off.” *I am unable to say whence these colloquial-

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1 The extraction of a tooth by another is usually to be interpreted as castration (cf. hair-cutting; Stekel). One must distinguish between dreams due to dental stimulus and dreams referring to the dentist, such as have been recorded, for example, by Coriat (Zentralblatt für Psychoanalyse, iii, 440).
2 [In German “Backen” = cheeks and “Hinterbacken” (lit. “hind-cheeks”) = buttocks.—Trans.]
3 According to C. G. Jung, dreams due to dental stimulus in the case of women have the significance of parturition dreams. E. Jones has given valuable confirmation of this. The common element of this interpretation with that represented above may be found in the fact that in both cases (castration-birth) there is a question of removing a part from the whole body.
4 Cf. the “biographical” dream on pp. 367–8.
isms originate, or on what symbolisms they are based; but the teeth would very well fit in with the first of the two.

Dreams of pulling teeth, and of teeth falling out, are interpreted in popular belief to mean the death of a connection. Psychoanalysis can admit of such a meaning only at the most as a joking allusion to the sense already indicated.

To the second group of typical dreams belong those in which one is flying or hovering, falling, swimming, etc. What do these dreams signify? Here we cannot generalize. They mean, as we shall learn, something different in each case; only, the sensory material which they contain always comes from the same source.

We must conclude from the information obtained in psychoanalysis that these dreams also repeat impressions of our childhood—that is, that they refer to the games involving movement which have such an extraordinary attraction for children. Where is the uncle who has never made a child fly by running with it across the room, with outstretched arms, or has never played at falling with it by rocking it on his knee and then suddenly straightening his leg, or by lifting it above his head and suddenly pretending to withdraw his supporting hand? At such moments children shout with joy and insatiably demand a repetition of the performance, especially if a little fright and dizziness are involved in it. In after years they repeat their sensations in dreams, but in dreams they omit the hands that held them, so that now they are free to float or fall. We know that all small children have a fondness for such games as rocking and see-sawing; and when they see gymnastic performances at the circus their recollection of such games is refreshed. In some boys the hysterical attack consists simply in the reproduction of such performances, which they accomplish with great dexterity. Not infrequently sexual sensations are excited by these games of movement, innocent though they are in themselves. To express the matter in a few words: it is these romping games of childhood which are being repeated in dreams of flying, falling, vertigo, and the like, but the pleasurable sensations are now transformed into anxiety. But, as every mother knows, the romping of children often enough ends in quarrelling and tears.

I have therefore good reason for rejecting the explanation that it is the condition of our cutaneous sensations during sleep, the sensation of the movements of the lungs, etc., that evoke dreams of flying and falling. As I see it, these sensations have themselves been reproduced from the memory to which the dream refers—that they are therefore dream-content, and not dream-sources.

This material, consisting of sensations of motion, similar in character,

1 This passage, dealing with dreams of motion, is repeated on account of the context. Cf. p. 315.
and originating from the same sources, is now used for the representation of the most manifold dream-thoughts. Dreams of flying or hovering, for the most part pleasurably toned, will call for the most widely differing interpretations—interpretations of a quite special nature in the case of some dreamers, and interpretations of a typical nature in that of others. One of my patients was in the habit of dreaming very frequently that she was hovering a little way above the street without touching the ground. She was very short of stature, and she shunned every sort of contamination involved by intercourse with human beings. Her dream of suspension—which raised her feet above the ground and allowed her head to tower into the air—fulfilled both of her wishes. In the case of other dreamers of the same sex, the dream of flying had the significance of the longing: “If only I were a little bird!” Similarly, others become angels at night, because no one has ever called them angels by day. The intimate connection between flying and the idea of a bird makes it comprehensible that the dream of flying, in the case of male dreamers, should usually have a coarsely sensual significance; and we should not be surprised to hear that this or that dreamer is always very proud of his ability to fly.

Dr. Paul Federn (Vienna) has propounded the fascinating theory that a great many flying dreams are erection dreams, since the remarkable phenomenon of erection, which constantly occupies the human phantasy, cannot fail to be impressive as an apparent suspension of the laws of gravity (cf. the winged phalli of the ancients).

It is a noteworthy fact that a prudent experimenter like Mourly Vold, who is really averse to any kind of interpretation, nevertheless defends the erotic interpretation of the dreams of flying and hovering. He describes the erotic element as “the most important motive factor of the hovering dream,” and refers to the strong sense of bodily vibration which accompanies this type of dream, and the frequent connection of such dreams with erections and emissions.

Dreams of falling are more frequently characterized by anxiety. Their interpretation, when they occur in women, offers no difficulty, because they nearly always accept the symbolic meaning of falling, which is a circumlocution for giving way to an erotic temptation. We have not yet exhausted the infantile sources of the dream of falling; nearly all children have fallen occasionally, and then been picked up and fondled; if they fell out of bed at night, they were picked up by the nurse and taken into her bed.

People who dream often, and with great enjoyment, of swimming, cleaving the waves, etc., have usually been bed-wetters, and they now repeat in

1 [A reference to the German slang word “vögeln” (to copulate) from “Vogel” (a bird).—Trans.]
2 Über den Traum, Ges. Schriften, Bd. iii.
the dream a pleasure which they have long since learned to forgo. We shall soon learn, from one example or another, to what representations dreams of swimming easily lend themselves.

The interpretation of dreams of fire justifies a prohibition of the nursery, which forbids children to "play with fire" so that they may not wet the bed at night. These dreams also are based on reminiscences of the enuresis nocturna of childhood. In my Fragment of an Analysis of Hyst-eria \(^1\) I have given the complete analysis and synthesis of such a dream of fire in connection with the infantile history of the dreamer, and have shown for the representation of what maturer impulses this infantile material has been utilized.

It would be possible to cite quite a number of other "typical" dreams, if by such one understands dreams in which there is a frequent recurrence, in the dreams of different persons, of the same manifest dream-content. For example: dreams of passing through narrow alleys, or a whole suite of rooms; dreams of burglars, in respect of whom nervous people take measures of precaution before going to bed; dreams of being chased by wild animals (bulls, horses); or of being threatened with knives, daggers, and lances. The last two themes are characteristic of the manifest dream-content of persons suffering from anxiety, etc. A special investigation of this class of material would be well worth while. In lieu of this I shall offer two observations, which do not, however, apply exclusively to typical dreams.

The more one is occupied with the solution of dreams, the reader one becomes to acknowledge that the majority of the dreams of adults deal with sexual material and give expression to erotic wishes. Only those who really analyse dreams, that is, those who penetrate from their manifest content to the latent dream-thoughts, can form an opinion on this subject; but never those who are satisfied with registering merely the manifest content (as, for example, Näcke in his writings on sexual dreams). Let us recognize at once that there is nothing astonishing in this fact, which is entirely consistent with the principles of dream-interpretation. No other instinct has had to undergo so much suppression, from the time of childhood onwards, as the sexual instinct in all its numerous components: \(^2\)—from no other instinct are so many and such intense unconscious wishes left over, which now, in the sleeping state, generate dreams. In dream-inter-pretation this importance of the sexual complexes must never be forgotten, though one must not, of course, exaggerate it to the exclusion of all other factors.

Of many dreams it may be ascertained, by careful interpretation, that

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\(^2\) Cf. Three Contributions to the Theory of Sex.
they may even be understood bisexually, inasmuch as they yield an indisputable over-interpretation, in which they realize homosexual impulses—that is, impulses which are contrary to the normal sexual activity of the dreamer. But that all dreams are to be interpreted bisexually, as Stekel maintains, and Adler, seems to me to be a generalization as insusceptible of proof as it is improbable, and one which, therefore, I should be loth to defend; for I should, above all, be at a loss to know how to dispose of the obvious fact that there are many dreams which satisfy other than erotic needs (taking the word in the widest sense), as, for example, dreams of hunger, thirst, comfort, etc. And other similar assertions, to the effect that "behind every dream one finds a reference to death" (Stekel), or that every dream shows "an advance from the feminine to the masculine line" (Adler), seem to me to go far beyond the admissible in the interpretation of dreams. The assertion that all dreams call for a sexual interpretation, against which there is such an untiring polemic in the literature of the subject, is quite foreign to my Interpretation of Dreams. It will not be found in any of the eight editions of this book, and is in palpable contradiction to the rest of its contents.

We have stated elsewhere that dreams which are conspicuously innocent commonly embody crude erotic wishes, and this we might confirm by numerous further examples. But many dreams which appear indifferent, in which we should never suspect a tendency in any particular direction, may be traced, according to the analysis, to unmistakably sexual wish-impulses, often of an unsuspected nature. For example, who, before it had been interpreted, would have suspected a sexual wish in the following dream? The dreamer relates: Between two stately palaces there stands, a little way back, a small house, whose doors are closed. My wife leads me along the little bit of road leading to the house and pushes the door open, and then I slip quickly and easily into the interior of a courtyard that slopes steeply upwards.

Anyone who has had experience in the translating of dreams will, of course, at once be reminded that penetration into narrow spaces and the opening of locked doors are among the commonest of sexual symbols, and will readily see in this dream a representation of attempted coition from behind (between the two stately buttocks of the female body). The narrow, steep passage is, of course, the vagina; the assistance attributed to the wife of the dreamer requires the interpretation that in reality it is only consideration for the wife which is responsible for abstention from such an attempt. Moreover, inquiry shows that on the previous day a young girl

1 W. Stekel, Die Sprache des Traumes, 1911.
2 Alf. Adler, Der Psychische Hermaphroditismus im Leben und in der Neurose, in Fortschritte der Medizin, 1910, No. 16, and later papers in the Zentralblatt für Psychoanalyse, i, 1910-11.
had entered the household of the dreamer; she had pleased him, and had
given him the impression that she would not be altogether averse to an
approach of this sort. The little house between the two palaces is taken
from a reminiscence of the Hradcín in Prague, and once more points to
the girl, who is a native of that city.

If, in conversation with my patients, I emphasize the frequency of the
Oedipus dream—the dream of having sexual intercourse with one's mother
—I elicit the answer: “I cannot remember such a dream.” Immediately
afterwards, however, there arises the recollection of another, an unrecogn-
nizable, indifferent dream, which the patient has dreamed repeatedly, and
which on analysis proves to be a dream with this very content—that is, yet
another Oedipus dream. I can assure the reader that disguised dreams of
sexual intercourse with the dreamer’s mother are far more frequent than
undisguised dreams to the same effect. ¹

¹ I have published a typical example of such a disguised Oedipus dream in No. 1
of the Zentralblatt für Psychoanalyse (see below); another, with a detailed analysis,
was published in No. 4 of the same journal by Otto Rank. For other disguised
Oedipus dreams in which the eye appears as a symbol, see Rank (Int. Zeitschr. für
Ps. A., I, 1913). Papers upon eye dreams and eye symbolism by Eder, Ferenczi, and
Reitler will be found in the same issue. The blinding in the Oedipus legend and else-
where is a substitute for castration. The ancients, by the way, were not unfamiliar
with the symbolic interpretation of the undisguised Oedipus dream (see O. Rank,
Jahrb. ii, p. 534: “Thus, a dream of Julius Caesar’s of sexual relations with his
mother has been handed down to us, which the oneiromancers interpreted as a
favourable omen signifying his taking possession of the earth (Mother Earth). Equally
well known is the oracle delivered to the Tarquini, to the effect that that
one of them would become the ruler of Rome who should be the first to kiss his
mother (osculum matri tulerit), which Brutus conceived as referring to Mother
Earth (terrae osculo conigit, scilicet quod ea communis mater omnium mortalium
esset, Livy, I, Ixii). Cf. here the dream of Hippias in Herodotus, VI, 107: “But Hip-
pias led the barbarians to Marathon after he had had the following dream—vision the
previous night. It had seemed to Hippias that he was sleeping with his own mother.
He concluded from this dream that he would return home to Athens, and would
regain power, and that he would die in his fatherland in his old age.” These myths
and interpretations point to a correct psychological insight. I have found that those
persons who consider themselves preferred or favoured by their mothers manifest
in life that confidence in themselves, and that unshakable optimism, which often
seem heroic, and not infrequently compel actual success.

Typical example of a disguised Oedipus dream:—

A man dreams: He has a secret affair with a woman whom another man wishes to
marry. He is concerned lest the other should discover this relation and abandon the
marriage; he therefore behaves very affectionately to the man; he nestles up to
him and kisses him. — The facts of the dreamer’s life touch the dream-content only
at one point. He has a secret affair with a married woman, and an equivocal ex-
pression of her husband, with whom he is on friendly terms, aroused in him the
suspicion that he might have noticed something of this relationship. There is, how-
ever, in reality, yet another factor, the mention of which was avoided in the
dream, and which alone gives the key to it. The life of the husband is threatened
by an organic malady. His wife is prepared for the possibility of his sudden death,
and our dreamer consciously harbours the intention of marrying the young widow
after her husband’s decease. It is through this objective situation that the dreamer
finds himself transferred into the constellation of the Oedipus dream; his wish is to be
enabled to kill the man, so that he may win the woman for his wife; his dream
There are dreams of landscapes and localities in which emphasis is always laid upon the assurance: "I have been here before." But this "Déjà vu" has a special significance in dreams. In this case the locality is always the genitals of the mother; of no other place can it be asserted with such certainty that one "has been here before." I was once puzzled by the account of a dream given by a patient afflicted with obsessional neurosis. He dreamed that he called at a house where he had been twice before. But this very patient had long ago told me of an episode of his sixth year. At that time he shared his mother's bed, and had abused the occasion by inserting his finger into his mother's genitals while she was asleep.

A large number of dreams, which are frequently full of anxiety, and often have for content the traversing of narrow spaces, or staying long in the water, are based upon phantasies concerning the intra-uterine life, the sojourn in the mother's womb, and the act of birth. I here insert the dream of a young man who, in his phantasy, has even profited by the intra-uterine opportunity of spying upon an act of coition between his parents.

"He is in a deep shaft, in which there is a window, as in the Semmering tunnel. Through this he sees at first an empty landscape, and then he composes a picture in it, which is there all at once and fills up the empty space. The picture represents a field which is being deeply tilled by an implement, and the wholesome air, the associated idea of hard work, and the bluish-black clods of earth make a pleasant impression on him. He then goes on and sees a work on education lying open... and is surprised that so much attention is devoted in it to the sexual feelings (of children), which makes him think of me."

Here is a pretty water-dream of a female patient, which was turned to special account in the course of treatment.

At her usual holiday resort on the... Lake, she flings herself into the dark water at a place where the pale moon is reflected in the water.

Dreams of this sort are parturition dreams; their interpretation is effected by reversing the fact recorded in the manifest dream-content; thus, instead of "flinging oneself into the water," read "coming out of the water"—that is, "being born." ¹ The place from which one is born may be recognized if one thinks of the humorous sense of the French "la lune." The pale moon thus becomes the white "bottom," which the child soon guesses to be the place from which it came. Now what can be the meaning of the patient's wishing to be born at a holiday resort? I asked the dreamer this,

gives expression to the wish in a hypocritical distortion. Instead of representing her as already married to the other man, it represents the other man only as wishing to marry her, which indeed corresponds with his own secret intention, and the hostile wishes directed against the man are concealed under demonstrations of affection, which are reminiscences of his childish relations to his father.

¹ For the mythological meaning of water-birth, see Rank: Der Mythus von der Geburt des Helden, 1909.
and she replied without hesitation: "Hasn’t the treatment made me as though I were born again?" Thus the dream becomes an invitation to continue the treatment at this summer resort—that is, to visit her there; perhaps it also contains a very bashful allusion to the wish to become a mother herself.1

Another dream of parturition, with its interpretation, I take from a paper by E. Jones. "She stood at the seashore watching a small boy, who seemed to be hers, wading into the water. This he did till the water covered him and she could only see his head bobbing up and down near the surface. The scene then changed to the crowded hall of an hotel. Her husband left her, and she ‘entered into conversation with’ a stranger.

"The second half of the dream was discovered in the analysis to represent flight from her husband, and the entering into intimate relations with a third person, behind whom was plainly indicated Mr. X.’s brother, mentioned in a former dream. The first part of the dream was a fairly evident birth-phantasy. In dreams, as in mythology, the delivery of a child from the uterine waters is commonly represented, by way of distortion, as the entry of the child into water; among many other instances, the births of Adonis, Osiris, Moses, and Bacchus are well-known illustrations of this. The bobbing up and down of the head in the water at once recalled to the patient the sensation of quickening which she had experienced in her only pregnancy. Thinking of the boy going into the water induced a reverie in which she saw herself taking him out of the water, carrying him into the nursery, washing and dressing him, and installing him in her household.

"The second half of the dream, therefore, represents thoughts concerning the elopement, which belonged to the first half of the underlying latent content; the first half of the dream corresponded with the second half of the latent content, the birth phantasy. Besides this inversion in the order, further inversions took place in each half of the dream. In the first half the child entered the water, and then his head bobbed; in the underlying dream-thoughts the quickening occurred first, and then the child left the water (a double inversion). In the second half her husband left her; in the dream-thoughts she left her husband."

Another parturition dream is related by Abraham—the dream of a young woman expecting her first confinement: From one point of the floor of the room a subterranean channel leads directly into the water (path of parturition—amniotic fluid). She lifts up a trap in the floor, and there im-

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1 It was not for a long time that I learned to appreciate the significance of the phantasies and unconscious thoughts relating to life in the womb. They contain the explanation of the curious dread, felt by so many people, of being buried alive, as well as the profoundest unconscious reason for the belief in a life after death, which represents only the projection into the future of this mysterious life before birth. The act of birth, moreover, is the first experience attended by anxiety, and is thus, the source and model of the affect of anxiety.
mediately appears a creature dressed in brownish fur, which almost resembles a seal. This creature changes into the dreamer's younger brother, to whom her relation has always been maternal in character.

Rank has shown from a number of dreams that parturition-dreams employ the same symbols as micturition-dreams. The erotic stimulus expresses itself in these dreams as an urethral stimulus. The stratification of meaning in these dreams corresponds with a change in the significance of the symbol since childhood.

We may here turn back to the interrupted theme (see p. 210) of the part played by organic, sleep-disturbing stimuli in dream-formation. Dreams which have come into existence under these influences not only reveal quite frankly the wishfulfilling tendency, and the character of convenience-dreams, but they very often display a quite transparent symbolism as well, since waking not infrequently follows a stimulus whose satisfaction in symbolic disguise has already been vainly attempted in the dream. This is true of emission dreams as well as those evoked by the need to urinate or defecate. The peculiar character of emission dreams permits us directly to unmask certain sexual symbols already recognized as typical, but nevertheless violently disputed, and it also convinces us that many an apparently innocent dream-situation is merely the symbolic prelude to a crudely sexual scene. This, however, finds direct representation, as a rule, only in the comparatively infrequent emission dreams, while it often enough turns into an anxiety-dream, which likewise leads to waking.

The symbolism of dreams due to urethral stimulus is especially obvious, and has always been divined. Hippocrates had already advanced the theory that a disturbance of the bladder was indicated if one dreamt of fountains and springs (Havelock Ellis). Scherner, who has studied the manifold symbolism of the urethral stimulus, agrees that "the powerful urethral stimulus always turns into the stimulation of the sexual sphere and its symbolic imagery. . . . The dream due to urethral stimulus is often at the same time the representative of the sexual dream."

O. Rank, whose conclusions (in his paper on Die Symbolschichtung im Wecktraum) I have here followed, argues very plausibly that a large number of "dreams due to urethral stimulus" are really caused by sexual stimuli, which at first seek to gratify themselves by way of regression to the infantile form of urethral erotism. Those cases are especially instructive in which the urethral stimulus thus produced leads to waking and the emptying of the bladder, whereupon, in spite of this relief, the dream is continued, and expresses its need in undisguisedly erotic images.¹

¹ "The same symbolic representations which in the infantile sense constitute the basis of the vesical dream appear in the 'recent' sense in purely sexual significance: water = urine = semen = amniotic fluid; ship = 'to pump ship' (urinate) = seed-capsule; getting wet = enuresis = coitus = pregnancy; swimming = full bladder = dwelling-place of the unborn; rain = urination = symbol of fertili-
THE DREAM-WORK

In a quite analogous manner dreams due to intestinal stimulus disclose the pertinent symbolism, and thus confirm the relation, which is also amply verified by ethno-psychology, of gold and feces.1 "Thus, for example, a woman, at a time when she is under the care of a physician on account of an intestinal disorder, dreams of a digger for hidden treasure who is burying a treasure in the vicinity of a little wooden shed which looks like a rural privy. A second part of the dream has as its content how she wipes the posterior of her child, a little girl, who has soiled herself."

Dreams of "rescue" are connected with parturition dreams. To rescue, especially to rescue from the water, is, when dreamed by a woman, equivalent to giving birth; this sense is, however, modified when the dreamer is a man.2

Robbers, burglars, and ghosts, of which we are afraid before going to bed, and which sometimes even disturb our sleep, originate in one and the same childish reminiscence. They are the nightly visitors who have waked the child in order to set it on the chamber, so that it may not wet the bed, or have lifted the coverlet in order to see clearly how the child is holding its hands while sleeping. I have been able to induce an exact recollection of the nocturnal visitor in the analysis of some of these anxiety-dreams. The robbers were always the father; the ghosts more probably corresponded to female persons in white night-gowns.

F. EXAMPLES—ARITHMETIC AND SPEECH IN DREAMS

Before I proceed to assign to its proper place the fourth of the factors which control the formation of dreams, I shall cite a few examples from my collection of dreams, partly for the purpose of illustrating the cooperation of the three factors with which we are already acquainted, and partly for the purpose of adding evidence for certain unsupported assertions which have been made, or of bringing out what necessarily follows from them. It has, of course, been difficult in the foregoing account of the dream-work to demonstrate my conclusions by means of examples. Examples in support of isolated statements are convincing only when considered in the context of an interpretation of a dream as a whole; when they are

2 For such a dream see Pfister, Ein Fall von psychoanalytischer Seelensorge und Seelenheilung, in Evangelische Freiheit, 1909. Concerning the symbol of "rescuing," see my paper, Die Zukunftigen Chancenden psychoanalytischen Therapie, in Zentralblatt für Psychoanalyse, No. I, 1910. Also Beiträge zur Psychologie des Liebeslebens, i. Über einen besonderen Typus der objektual vom Manne, in Jahrbuch für Ps.A., Bd. ii, 1910 (Ges. Schriften, Bd. v). Also Rank, Beilage zur Rettungs-phantasie in the Zentralblatt für Psychoanalyse, i, 1910, p. 331; Reik, Zur Rettungssymbolic; ibid., p. 299.
THE INTERPRETATION OF DREAMS

wrested from their context, they lose their value; on the other hand, a
dream-interpretation, even when it is by no means profound, soon be-
comes so extensive that it obscures the thread of the discussion which it
is intended to illustrate. This technical consideration must be my excuse
if I now proceed to mix together all sorts of things which have nothing
in common except their reference to the text of the foregoing chapter.

We shall first consider a few examples of very peculiar or unusual
methods of representation in dreams. A lady dreamed as follows: A
servant-girl is standing on a ladder as though to clean the windows, and
has with her a chimpanzee and a gorilla cat (later corrected, angora cat).
She throws the animals on to the dreamer; the chimpanzee nestles up to
her, and this is very disgusting. This dream has accomplished its pur-
pose by a very simple means, namely, by taking a mere figure of speech
literally, and representing it in accordance with the literal meaning of its
words. “Monkey,” like the names of animals in general, is an opprobri-
ous epithet, and the situation of the dream means merely “to hurl invec-
tives.” This same collection will soon furnish us with further examples
of the employment of this simple artifice in the dream-work.

Another dream proceeds in a very similar manner: A woman with a
child which has a conspicuously deformed cranium; the dreamer has heard
that the child acquired this deformity owing to its position in its mother’s
womb. The doctor says that the cranium might be given a better shape by
means of compression, but that this would injure the brain. She thinks that
because it is a boy it won’t suffer so much from deformity. This dream con-
tains a plastic representation of the abstract concept: “Childish impres-
sions,” with which the dreamer has become familiar in the course of the
treatment.

In the following example the dream-work follows rather a different
course. The dream contains a recollection of an excursion to the Hilmteich,
near Graz: There is a terrible storm outside; a miserable hotel—the water
is dripping from the walls, and the beds are damp. (The latter part of the
content was less directly expressed than I give it.) The dream signifies
“superfluous.” The abstract idea occurring in the dream thoughts is first
made equivocal by a certain abuse of language; it has perhaps been re-
placed by “overflowing,” or by “fluid” and “super-fluid (-fluous),” and
has then been brought to representation by an accumulation of like im-
pressions. Water within, water without, water in the beds in the form of
dampness—everything fluid and “super” fluid. That for the purposes of
dream-representation the spelling is much less considered than the sound
of words ought not to surprise us when we remember that rhyme exercises
a similar privilege.

The fact that language has at its disposal a great number of words
which were originally used in a pictorial and concrete sense, but are at
present used in a colourless and abstract fashion, has, in certain other cases, made it very easy for the dream to represent its thoughts. The dream has only to restore to these words their full significance, or to follow their change of meaning a little way back. For example, a man dreams that his friend, who is struggling to get out of a very tight place, calls upon him for help. The analysis shows that the tight place is a hole, and that the dreamer symbolically uses these very words to his friend: "Be careful, or you'll get yourself into a hole." 1 Another dreamer climbs a mountain from which he obtains an extraordinarily extensive view. He identifies himself with his brother, who is editing a "review" dealing with the Far East.

In a dream in Der Grüne Heinrich a spirited horse is plunging about in a field of the finest oats, every grain of which is really "a sweet almond, a raisin and a new penny" wrapped in red silk and tied with a bit of pig's bristle." The poet (or the dreamer) immediately furnishes the meaning of this dream, for the horse felt himself pleasantly tickled, so that he exclaimed: "The oats are prickling me" ("I feel my oats").

In the old Norse sagas (according to Henzen) prolific use is made in dreams of colloquialisms and witty expressions; one scarcely finds a dream without a double meaning or a play upon words.

It would be a special undertaking to collect such methods of representation and to arrange them in accordance with the principles upon which they are based. Some of the representations are almost witty. They give one the impression that one would have never guessed their meaning if the dreamer himself had not succeeded in explaining it.

1. A man dreams that he is asked for a name, which, however, he cannot recall. He himself explains that this means: "I shouldn't dream of it."

2. A female patient relates a dream in which all the persons concerned were singularly large. "That means," she adds, "that it must deal with an episode of my early childhood, for at that time all grown-up people naturally seemed to me immensely large." She herself did not appear in the dream.

The transposition into childhood is expressed differently in other dreams—by the translation of time into space. One sees persons and scenes as though at a great distance, at the end of a long road, or as though one were looking at them through the wrong end of a pair of opera-glasses.

3. A man who in waking life shows an inclination to employ abstract and indefinite expressions, but who otherwise has his wits about him, dreams, in a certain connection, that he reaches a railway station just as a train is coming in. But then the platform moves towards the train, which stands still; an absurd inversion of the real state of affairs. This detail, again, is nothing more than an indication to the effect that something else

1 [Given by translator, as the author's example could not be translated.]
in the dream must be inverted. The analysis of the same dream leads to recollections of picture-books in which men were represented standing on their heads and walking on their hands.

4. The same dreamer, on another occasion, relates a short dream which almost recalls the technique of a rebus. *His uncle gives him a kiss in an automobile.* He immediately adds the interpretation, which would never have occurred to me: it means *auto-eroticism.* In the waking state this might have been said in jest.

5. At a New Year’s Eve dinner the host, the patriarch of the family, ushered in the New Year with a speech. One of his sons-in-law, a lawyer, was not inclined to take the old man seriously, especially when in the course of his speech he expressed himself as follows: “When I open the ledger for the Old Year and glance at its pages I see everything on the asset side and nothing, thank the Lord, on the side of liability; all you children have been a great *asset,* none of you a *liability.*” On hearing this the young lawyer thought of X., his wife’s brother, who was a cheat and a liar, and whom he had recently extricated from the entanglements of the law. That night, in a dream, he saw the New Year’s celebration once more, and heard the speech, or rather saw it. Instead of speaking, the old man actually opened the ledger, and on the side marked “assets” he saw his name amongst others, but on the other side, marked “liability,” there was the name of his brother-in-law, X. However, the word “Liability” was changed into “Lie-Ability,” which he regarded as X.’s main characteristic.¹

6. A dreamer treats another person for a broken bone. The analysis shows that the fracture represents a *broken marriage vow, etc.*

7. In the dream-content the time of day often represents a certain period of the dreamer’s childhood. Thus, for example, 5.15 a.m. means to one dreamer the age of five years and three months; when he was that age, a younger brother was born.

8. Another representation of age in a dream: *A woman is walking with two little girls; there is a difference of fifteen months in their ages.* The dreamer cannot think of any family of her acquaintance in which this is the case. She herself interprets it to mean that the two children represent her own person, and that the dream reminds her that the two traumatic events of her childhood were separated by this period of time (3½ and 4¾ years).

9. It is not astonishing that persons who are undergoing psychoanalytic treatment frequently dream of it, and are compelled to give expression in their dreams to all the thoughts and expectations aroused by it. The image chosen for the treatment is as a rule that of a journey, usually in a motor-car, this being a modern and complicated vehicle; in the reference to the speed of the car the patient’s ironical humour is given free play. If the

¹ Reported by Brill in his *Fundamental Conceptions of Psychoanalysis.*
"unconscious," as an element of waking thought, is to be represented in the dream, it is replaced, appropriately enough, by subterranean localities, which at other times, when there is no reference to analytic treatment, have represented the female body or the womb. Below in the dream very often refers to the genitals, and its opposite, above, to the face, mouth or breast. By wild beasts the dream-work usually symbolizes passionate impulses; those of the dreamer, and also those of other persons of whom the dreamer is afraid; or thus, by means of a very slight displacement, the persons who experience these passions. From this it is not very far to the totemistic representation of the dreaded father by means of vicious animals, dogs, wild horses, etc. One might say that wild beasts serve to represent the libido, feared by the ego, and combated by repression. Even the neurosis itself, the sick person, is often separated from the dreamer and exhibited in the dream as an independent person.

One may go so far as to say that the dream-work makes use of all the means accessible to it for the visual representation of the dream-thoughts, whether these appear admissible or inadmissible to waking criticism, and thus exposes itself to the doubt as well as the derision of all those who have only hearsay knowledge of dream-interpretation, but have never themselves practised it. Stekel's book, Die Sprache des Traumes, is especially rich in such examples, but I avoid citing illustrations from this work as the author's lack of critical judgment and his arbitrary technique would make even the unprejudiced observer feel doubtful.

10. From an essay by V. Tausk (Kleider und Farben im Dienste der Traumdarstellung, in Interna. Zeitschr. für Ps.A., ii, 1914):—

(a) A. dreams that he sees his former governess wearing a dress of black lustre, which fits closely over her buttocks.—That means he declares this woman to be lustful.

(b) C. in a dream sees a girl on the road to X, bathed in a white light and wearing a white blouse.

The dreamer began an affair with a Miss White on this road.

11. In an analysis which I carried out in the French language I had to interpret a dream in which I appeared as an elephant. I naturally had to ask why I was thus represented. "Vous me trompez," answered the dreamer (Trompe = trunk).

The dream-work often succeeds in representing very refractory material, such as proper names, by means of the forced exploitation of very remote relations. In one of my dreams old Brücke has set me a task. I make a preparation, and pick something out of it which looks like crumpled tinfoil. (I shall return to this dream later.) The corresponding association, which is not easy to find, is stannius, and now I know that I have in mind the name of the author Stannius, which appeared on the title-page of a treatise on the nervous system of fishes, which in my youth I regarded
with reverence. The first scientific problem which my teacher set me did actually relate to the nervous system of a fish—the Ammocoetes. Obviously, this name could not be utilized in the picture-puzzle.

Here I must not fail to include a dream with a curious content, which is worth noting also as the dream of a child, and which is readily explained by analysis. A lady tells me: “I can remember that when I was a child I repeatedly dreamed that God wore a conical paper hat on His head. They often used to make me wear such a hat at table, so that I shouldn’t be able to look at the plates of the other children and see how much they had received of any particular dish. Since I had heard that God was omniscient, the dream signified that I knew everything in spite of the hat which I was made to wear.”

What the dream-work consists in, and its unceremonious handling of its material, the dream-thoughts, may be shown in an instructive manner by the numbers and calculations which occur in dreams. Superstition, by the way, regards numbers as having a special significance in dreams. I shall therefore give a few examples of this kind from my collection.

1. From the dream of a lady, shortly before the end of her treatment:—

She wants to pay for something or other; her daughter takes 3 florins 65 kreuzer from her purse; but the mother says: “What are you doing? It costs only 21 kreuzer.” This fragment of the dream was intelligible without further explanation owing to my knowledge of the dreamer’s circumstances. The lady was a foreigner, who had placed her daughter at school in Vienna, and was able to continue my treatment as long as her daughter remained in the city. In three weeks the daughter’s scholastic year would end, and the treatment would then stop. On the day before the dream the principal of the school had asked her whether she could not decide to leave the child at school for another year. She had then obviously reflected that in this case she would be able to continue the treatment for another year. Now, this is what the dream refers to, for a year is equal to 365 days; the three weeks remaining before the end of the scholastic year, and of the treatment, are equivalent to 21 days (though not to so many hours of treatment). The numerals, which in the dream-thoughts refer to periods of time, are given money values in the dream, and simultaneously a deeper meaning finds expression—for “time is money.” 365 kreuzer, of course, are 3 florins 65 kreuzer. The smallness of the sums which appear in the dream is a self-evident wish-fulfilment; the wish has reduced both the cost of the treatment and the year’s school fees.

2. In another dream the numerals are involved in even more complex relations. A young lady, who has been married for some years, learns that an acquaintance of hers, of about the same age, Elise L., has just become
engaged. Thereupon she dreams: *She is sitting in the theatre with her husband, and one side of the stalls is quite empty. Her husband tells her that Elise L. and her fiancé had also wished to come to the theatre, but that they only could have obtained poor seats; three for 1 florin 50 kreuzer, and of course they could not take those. She thinks they didn’t lose much, either.*

What is the origin of the 1 florin 50 kreuzer? A really indifferent incident of the previous day. The dreamer’s sister-in-law had received 150 florins as a present from her husband, and hastened to get rid of them by buying some jewellery. Let us note that 150 florins is 100 times 1 florin 50 kreuzer. But whence the 3 in connection with the seats in the theatre? There is only one association for this, namely, that the fiancé is three months younger than herself. When we have ascertained the significance of the fact that one side of the stalls is empty we have the solution of the dream. This feature is an undisguised allusion to a little incident which had given her husband a good excuse for teasing her. She had decided to go to the theatre that week; she had been careful to obtain tickets a few days beforehand, and had had to pay the advance booking-fee. When they got to the theatre they found that one side of the house was almost empty; so that she certainly *need not have been in such a hurry.*

I shall now substitute the dream-thoughts for the dream: “It surely was nonsense to marry so early; there was no need for my being in such a hurry. From Elise L.’s example I see that I should have got a husband just the same—and one a hundred times better—if I had only waited (antithesis to the haste of her sister-in-law), I could have bought three such men for the money (the dowry)!”—Our attention is drawn to the fact that the numerals in this dream have changed their meanings and their relations to a much greater extent than in the one previously considered. The transforming and distorting activity of the dream has in this case been greater—a fact which we interpret as meaning that these dream-thoughts had to overcome an unusual degree of endo-psychic resistance before they attained to representation. And we must not overlook the fact that the dream contains an absurd element, namely, that two persons are expected to take three seats. It will throw some light on the question of the interpretation of absurdity in dreams if I remark that this absurd detail of the dream-content is intended to represent the most strongly emphasized of the dream-thoughts: “It was nonsense to marry so early.” The figure 3, which occurs in a quite subordinate relation between the two persons compared (three months’ difference in their ages), has thus been adroitly utilized to produce the idea of nonsense required by the dream. The reduction of the actual 150 florins to 1 florin 50 kreuzer corresponds to the dreamer’s disparagement of her husband in her suppressed thoughts.
3. Another example displays the arithmetical powers of dreams, which have brought them into such disrepute. A man dreams: *He is sitting in the B.'s house* (the B.'s are a family with which he was formerly acquainted), and he says: "It was nonsense that you didn’t give me Amy for my wife." Thereupon, he asks the girl: "How old are you?" Answer: "I was born in 1882." "Ah, then you are 28 years old."

Since the dream was dreamed in the year 1898, this is obviously bad arithmetic, and the inability of the dreamer to calculate may, if it cannot be otherwise explained, be likened to that of a general paralytic. My patient was one of those men who cannot help thinking about every woman they see. The patient who for some months came next after him in my consulting-room was a young lady; he met this lady after he had constantly asked about her, and he was very anxious to make a good impression on her. This was the lady whose age he estimated at 28. So much for explaining the result of his apparent calculation. But 1882 was the year in which he had married. He had been unable to refrain from entering into conversation with the two other women whom he met at my house—the two by no means youthful maids who alternately opened the door to him—and as he did not find them very responsive, he had told himself that they probably regarded him as elderly and "serious."

Bearing in mind these examples, and others of a similar nature (to follow), we may say: The dream-work does not calculate at all, whether correctly or incorrectly; it only strings together, in the *form* of a sum, numerals which occur in the dream-thoughts, and which may serve as allusions to material which is insusceptible of representation. It thus deals with figures, as material for expressing its intentions, just as it deals with all other concepts, and with names and speeches which are only verbal images.

For the dream-work cannot compose a new speech. No matter how many speeches and answers, which may in themselves be sensible or absurd, may occur in dreams, analysis always shows us that the dream has merely taken from the dream-thoughts fragments of speeches which have really been delivered or heard, and has dealt with them in the most arbitrary fashion. It has not only torn them from their context and mutilated them, accepting one fragment and rejecting another, but it has often fitted them together in a novel manner, so that the speech which seems coherent in a dream is dissolved by analysis into three or four components. In this new application of the words the dream has often ignored the meaning which they had in the dream-thoughts, and has drawn an entirely new meaning from them.¹ Upon closer inspection the more distinct

¹ Analyses of other numerical dreams have been given by Jung, Marcinowski and others. Such dreams often involve very complicated arithmetical operations, which are none the less solved by the dreamer with astonishing confidence. Cf. also Ernest
and compact ingredients of the dream-speech may be distinguished from others, which serve as connectives, and have probably been supplied, just as we supply omitted letters and syllables in reading. The dream-speech thus has the structure of breccia, in which the larger pieces of various material are held together by a solidified cohesive medium.

Strictly speaking, of course, this description is correct only for those dream-speeches which have something of the sensory character of a speech, and are described as "speeches." The others, which have not, as it were, been perceived as heard or spoken (which have no accompanying acoustic or motor emphasis in the dream) are simply thoughts, such as occur in our waking life, and find their way unchanged into many of our dreams. Our reading, too, seems to provide an abundant and not easily traceable source for the indifferent speech-material of dreams. But anything that is at all conspicuous as a speech in a dream can be referred to actual speeches which have been made or heard by the dreamer.

We have already found examples of the derivation of such dream-speeches in the analyses of dreams which have been cited for other purposes. Thus, in the "innocent market-dream" (p. 251) where the speech: That is no longer to be had serves to identify me with the butcher, while a fragment of the other speech: I don't know that, I don't take that, precisely fulfils the task of rendering the dream innocent. On the previous day the dreamer, replying to some unreasonable demand on the part of her cook, had waved her aside with the words: I don't know that, behave yourself properly, and she afterwards took into the dream the first, indifferent-sounding part of the speech in order to allude to the latter part, which fitted well into the phantasy underlying the dream, but which might also have betrayed it.

Here is one of many examples which all lead to the same conclusion:—

A large courtyard in which dead bodies are being burned. The dreamer says, "I'm going, I can't stand the sight of it." (Not a distinct speech.) Then he meets two butcher boys and asks, "Well, did it taste good?" And one of them answers, "No, it wasn't good." As though it had been human flesh.

The innocent occasion of this dream is as follows: After taking supper with his wife, the dreamer pays a visit to his worthy but by no means


Neurosis behaves in the same fashion. I know a patient who—involuntarily and unwillingly—hears (hallucinates) songs or fragments of songs without being able to understand their significance for her psychic life. She is certainly not a paranoiac. Analysis shows that by exercising a certain license she gave the text of these songs a false application. "Oh, thou blissful one! Oh, thou happy one!" This is the first line of Christmas carol, but by not continuing it to the word, Christmaside, she turns it into a bridal song, etc. The same mechanism of distortion may operate, without hallucination, merely in association.
appetizing neighbour. The hospitable old lady is just sitting down to her own supper, and presses him (among men a composite, sexually significant word is used jocosely in the place of this word) to taste it. He declines, saying that he has no appetite. She replies: "Go on with you, you can manage it all right," or something of the kind. The dreamer is thus forced to taste and praise what is offered him. "But that's good!" When he is alone again with his wife, he complains of his neighbour's impertinence, and of the quality of the food which he has tasted. "I can't stand the sight of it," a phrase that in the dream, too, does not emerge as an actual speech, is a thought relating to the physical charms of the lady who invites him, which may be translated by the statement that he has no desire to look at her.

The analysis of another dream—which I will cite at this stage for the sake of a very distinct speech, which constitutes its nucleus, but which will be explained only when we come to evaluate the affects in dreams—is more instructive. I dream very vividly: I have gone to Brücke's laboratory at night, and on hearing a gentle knocking at the door, I open it to (the deceased) Professor Fleischl, who enters in the company of several strangers, and after saying a few words sits down at his table. Then follows a second dream: My friend Fl. has come to Vienna, unobtrusively, in July; I meet him in the street, in conversation with my (deceased) friend P., and I go with them somewhere, and they sit down facing each other as though at a small table, while I sit facing them at the narrow end of the table. Fl. speaks of his sister, and says: "In three-quarters of an hour she was dead," and then something like "That is the threshold." As P. does not understand him, Fl. turns to me, and asks me how much I have told P. of his affairs. At this, overcome by strange emotions, I try to tell Fl. that P.: (cannot possibly know anything, of course, because he) is not alive. But noticing the mistake myself, I say: "Non vixit." Then I looksearchingly at P., and under my gaze he becomes pale and blurred, and his eyes turn a sickly blue—and at last he dissolves. I rejoice greatly at this; I now understand that Ernst Fleischl, too, is only an apparition, a revenant, and I find that it is quite possible that such a person should exist only so long as one wishes him to, and that he can be made to disappear by the wish of another person.

This very pretty dream unites so many of the enigmatical characteristics of the dream-content—the criticism made in the dream itself, inasmuch as I myself notice my mistake in saying Non vixit instead of Non vivit, the unconstrained intercourse with deceased persons, whom the dream itself declares to be dead, the absurdity of my conclusion, and the intense satisfaction which it gives me—that "I would give my life" to expound the complete solution of the problem. But in reality I am incapable of doing what I do in the dream, i.e. of sacrificing such intimate