

(B)

## THE WORK OF DISPLACEMENT

In making our collection of instances of condensation in dreams, the existence of another relation, probably of no less importance, had already become evident. It could be seen that the elements which stand out as the principal components of the manifest content of the dream are far from playing the same part in the dream-thoughts. And, as a corollary, the converse of this assertion can be affirmed: what is clearly the essence of the dream-thoughts need not be represented in the dream at all. The dream is, as it were, differently centred from the dream-thoughts—its content has different elements as its central point. Thus in the dream of the botanical monograph [pp. 202 ff.], for instance, the central point of the dream-content was obviously the element 'botanical'; whereas the dream-thoughts were concerned with the complications and conflicts arising between colleagues from their professional obligations, and further with the charge that I was in the habit of sacrificing too much for the sake of my hobbies. The element 'botanical' had no place whatever in this core of the dream-thoughts, unless it was loosely connected with it by an antithesis—the fact that botany never had a place among my favourite studies. In my patient's *Sappho* dream [pp. 319 ff.] the central position was occupied by climbing up and down and being up above and down below; the dream-thoughts, however, dealt with the dangers of sexual relations with people of an inferior social class. So that only a single element of the dream-thoughts seems to have found its way into the dream-content, though that element was expanded to a disproportionate extent. Similarly, in the dream of the may-beetles [pp. 324 ff.], the topic of which was the relations of sexuality to cruelty, it is true that the factor of cruelty emerged in the dream-content; but it did so in another connection and without any mention of sexuality, that is to say, divorced from its context and consequently transformed into something extraneous. Once again, in my dream about my uncle [pp. 171 ff.], the fair

beard which formed its centre-point seems to have had no connection in its meaning with my ambitious wishes which, as we saw, were the core of the dream-thoughts. Dreams such as these give a justifiable impression of 'displacement.' In complete contrast to these examples, we can see that in the dream of Irma's injection [pp. 139 ff.] the different elements were able to retain, during the process of constructing the dream, the approximate place which they occupied in the dream-thoughts. This further relation between the dream-thoughts and the dream-content, wholly variable as it is in its sense or direction, is calculated at first to create astonishment. If we are considering a psychical process in normal life and find that one out of its several component ideas has been picked out and has acquired a special degree of vividness in consciousness, we usually regard this effect as evidence that a specially high amount of psychical value—some particular degree of interest—attaches to this predominant idea. But we now discover that, in the case of the different elements of the dream-thoughts, a value of this kind does not persist or is disregarded in the process of dream-formation. There is never any doubt as to which of the elements of the dream-thoughts have the highest psychical value; we learn that by direct judgement. In the course of the formation of a dream these essential elements, charged, as they are, with intense interest, may be treated as though they were of small value, and their place may be taken in the dream by other elements, of whose small value in the dream-thoughts there can be no question. At first sight it looks as though no attention whatever is paid to the psychical intensity<sup>1</sup> of the various ideas in making the choice among them for the dream, and as though the only thing considered is the greater or less degree of multiplicity of their determination. What appears in dreams, we might suppose, is not what is *important* in the dream-thoughts but what occurs in them several times over. But this hypothesis does not greatly assist our understanding of dream-formation, since from the nature of things it seems clear that the two factors of multiple determination and inherent psychical value must necessarily operate in the

<sup>1</sup> *Psychical* intensity or value or the degree of interest of an idea is of course to be distinguished from *sensory* intensity or the intensity of the image presented.

same sense. The ideas which are most important among the dream-thoughts will almost certainly be those which occur most often in them, since the different dream-thoughts will, as it were, radiate out from them. Nevertheless a dream can reject elements which are thus both highly stressed in themselves and reinforced from many directions, and can select for its content other elements which possess only the second of these attributes.

In order to solve this difficulty we shall make use of another impression derived from our enquiry [in the previous section] into the overdetermination of the dream-content. Perhaps some of those who have read that enquiry may already have formed an independent conclusion that the overdetermination of the elements of dreams is no very important discovery, since it is a self-evident one. For in analysis we start out from the dream-elements and note down all the associations which lead off from them; so that there is nothing surprising in the fact that in the thought-material arrived at in this way we come across these same elements with peculiar frequency. I cannot accept this objection; but I will myself put into words something that sounds not unlike it. Among the thoughts that analysis brings to light are many which are relatively remote from the kernel of the dream and which look like artificial interpolations made for some particular purpose. That purpose is easy to divine. It is precisely *they* that constitute a connection, often a forced and far-fetched one, between the dream-content and the dream-thoughts; and if these elements were weeded out of the analysis the result would often be that the component parts of the dream-content would be left not only without overdetermination but without any satisfactory determination at all. We shall be led to conclude that the multiple determination which decides what shall be included in a dream is not always a primary factor in dream-construction but is often the secondary product of a psychical force which is still unknown to us. Nevertheless multiple determination must be of importance in choosing what particular elements shall enter a dream, since we can see that a considerable expenditure of effort is used to bring it about in cases where it does not arise from the dream-material unassisted.

It thus seems plausible to suppose that in the dream-work a psychical force is operating which on the one hand strips the elements which have a high psychical value of

their intensity, and on the other hand, by means of overdetermination, creates from elements of low psychical value new values, which afterwards find their way into the dream-content. If that is so, a *transference and displacement of psychical intensities* occurs in the process of dream-formation, and it is as a result of these that the difference between the text of the dream-content and that of the dream-thoughts comes about. The process which we are here presuming is nothing less than the essential portion of the dream-work; and it deserves to be described as 'dream-displacement.' Dream-displacement and dream-condensation are the two governing factors to whose activity we may in essence ascribe the form assumed by dreams.

Nor do I think we shall have any difficulty in recognizing the psychical force which manifests itself in the facts of dream-displacement. The consequence of the displacement is that the dream-content no longer resembles the core of the dream-thoughts and that the dream gives no more than a distortion of the dream-wish which exists in the unconscious. But we are already familiar with dream-distortion. We traced it back to the censorship which is exercised by one psychical agency in the mind over another. [See pp. 175 ff.] Dream-displacement is one of the chief methods by which that distortion is achieved. *Is fecit cui profuit.*<sup>1</sup> We may assume, then, that dream-displacement comes about through the influence of the same censorship—that is, the censorship of endopsychic defence.<sup>2</sup>

<sup>1</sup> [The old legal tag: 'He did the deed who gained by it.']

<sup>2</sup> [Footnote added 1909:] Since I may say that the kernel of my theory of dreams lies in my derivation of dream-distortion from the censorship, I will here insert the last part of a story from *Phantasien eines Realisten* [*Phantasies of a Realist*] by 'Lynkeus' (Vienna, 2nd edition, 1900 [1st edition, 1899]), in which I have found this principal feature of my theory once more expounded. [See above, Postscript, 1909, to Chapter I, pp. 124 f.; also Freud, 1923f and 1932c.] The title of the story is "Träumen wie Wachen," ['Dreaming Like Waking']:

'About a man who has the remarkable attribute of never dreaming nonsense. . . .

"This splendid gift of yours, for dreaming as though you were waking, is a consequence of your virtues, of your kindness, your sense of justice, and your love of truth; it is the moral serenity of your nature which makes me understand all about you."

"But when I think the matter over properly," replied the other, "I almost believe that everyone is made like me, and that no one at all ever dreams nonsense. Any dream which one can remember

The question of the interplay of these factors—of displacement, condensation and overdetermination—in the construction of dreams, and the question which is a dominant factor and which a subordinate one—all of this we shall leave aside for later investigation. [See e.g. pp. 440 ff.] But we can state provisionally a second condition which must be satisfied by those elements of the dream-thoughts which make their way into the dream: *they must escape the censorship imposed by resistance*.<sup>1</sup> And henceforward in interpreting dreams we shall take dream-displacement into account as an undeniable fact.

## (C)

## THE MEANS OF REPRESENTATION IN DREAMS

In the process of transforming the latent thoughts into the manifest content of a dream we have found two factors at work: dream-condensation and dream-displacement. As we continue our investigation we shall, in addition to

clearly enough to describe it afterwards—any dream, that is to say, which is not a fever-dream—must *always* make sense, and it cannot possibly be otherwise. For things that were mutually contradictory could not group themselves into a single whole. The fact that time and space are often thrown into confusion does not affect the true content of the dream, since no doubt neither of them are of significance for its real essence. We often do the same thing in waking life. Only think of fairy tales and of the many daring products of the imagination, which are full of meaning and of which only a man without intelligence could say: 'This is nonsense, for it's impossible.'

"If only one always knew how to interpret dreams in the right way, as you have just done with mine!" said his friend.

"That is certainly no easy task; but with a little attention on the part of the dreamer himself it should no doubt always succeed.—You ask why it is that for the most part it does *not* succeed? In you other people there seems always to be something that lies concealed in your dreams, something unchaste in a special and higher sense, a certain secret quality in your being which it is hard to follow. And that is why your dreams so often seem to be without meaning or even to be nonsense. But in the deepest sense this is not in the least so; indeed, it cannot be so at all—for it is always the same man, whether he is awake or dreaming."

<sup>1</sup> [The first condition being that they must be overdetermined. (See pp. 342 f.)]

these, come across two further determinants which exercise an undoubted influence on the choice of the material which is to find access to the dream.

But first, even at the risk of appearing to bring our progress to a halt, I should like to take a preliminary glance at the processes involved in carrying out the interpretation of a dream. I cannot disguise from myself that the easiest way of making those processes clear and of defending their trustworthiness against criticism would be to take some particular dream as a sample, go through its interpretation (just as I have done with the dream of Irma's injection in my second chapter), and then collect the dream-thoughts which I have discovered and go on to reconstruct from them the process by which the dream was formed—in other words, to complete a dream-analysis by a dream-synthesis. I have in fact carried out that task for my own instruction on several specimens; but I cannot reproduce them here, since I am forbidden to do so for reasons connected with the nature of the psychical material involved—reasons which are of many kinds and which will be accepted as valid by any reasonable person. Such considerations interfered less in the *analysis* of dreams, since an analysis could be incomplete and nevertheless retain its value, even though it penetrated only a small way into the texture of the dream. But in the case of the *synthesis* of a dream I do not see how it can be convincing unless it is complete. I could only give a complete synthesis of dreams dreamt by people unknown to the reading public. Since, however, this condition is fulfilled only by my patients, who are neurotics, I must postpone this part of my exposition of the subject till I am able—in another volume—to carry the psychological elucidation of neuroses to a point at which it can make contact with our present topic.<sup>1</sup>

My attempts at building up dreams by synthesis from the dream-thoughts have taught me that the material which emerges in the course of interpretation is not all of the

<sup>1</sup> [Footnote added 1909:] Since writing the above words, I have published a complete analysis and synthesis of two dreams in my 'Fragment of the Analysis of a Case of Hysteria' [Freud, 1905e (Sections II and III)]. See also the synthesis of the 'Wolf Man's' dream in Section IV of Freud (1918b).—Added 1914:] Otto Rank's analysis, 'Ein Traum, der sich selbst deutet' ['A Dream which Interprets Itself,' 1910], deserves mention as the most complete interpretation that has been published of a dream of considerable length.

same value. One part of it is made up of the essential dream-thoughts—those, that is, which completely replace the dream, and which, if there were no censorship of dreams, would be sufficient in themselves to replace it. The other part of the material is usually to be regarded as of less importance. Nor is it possible to support the view that all the thoughts of this second kind had a share in the formation of the dream. (See pp. 314 and 571.) On the contrary, there may be associations among them which relate to events that occurred *after* the dream, between the times of dreaming and interpreting. This part of the material includes all the connecting paths that led from the manifest dream-content to the latent dream-thoughts, as well as the intermediate and linking associations by means of which, in the course of the process of interpretation, we came to discover these connecting paths.<sup>1</sup>

We are here interested only in the essential dream-thoughts. These usually emerge as a complex of thoughts and memories of the most intricate possible structure, with all the attributes of the trains of thought familiar to us in waking life. They are not infrequently trains of thought starting out from more than one centre, though having points of contact. Each train of thought is almost invariably accompanied by its contradictory counterpart, linked with it by antithetical association.

The different portions of this complicated structure stand, of course, in the most manifold logical relations to

<sup>1</sup> [The last four sentences (beginning with 'the other part of the material') date in their present form from 1919. In editions earlier than that, this passage ran as follows: 'The other part of the material may be brought together under the term "collaterals." As a whole, they constitute the paths over which the true wish, which arises from the dream-thoughts, passes before becoming the dream-wish. The first set of these "collaterals" consist in derivatives from the dream-thoughts proper; they are, schematically regarded, displacements from what is essential to what is inessential. A second set of them comprise the thoughts that connect these inessential elements (which have become important owing to displacement) with one another, and extend from them to the dream-content. Finally, a third set consist in the associations and trains of thought by means of which the work of interpretation leads us from the dream-content to the second group of collaterals. It need not be supposed that the whole of this third set were necessarily also concerned in the formation of the dream.' With reference to this passage Freud remarks in *Ges. Schr.*, † (1925), 55 that he has dropped the term 'collaterals.' In fact, however, the term has survived below on p. 571.]

one another. They can represent foreground and background, digressions and illustrations, conditions, chains of evidence and counter-arguments. When the whole mass of these dream-thoughts is brought under the pressure of the dream-work, and its elements are turned about, broken into fragments and jammed together—almost like pack-ice—the question arises of what happens to the logical connections which have hitherto formed its framework. What representation do dreams provide for 'if,' 'because,' 'just as,' 'although,' 'either—or,' and all the other conjunctions without which we cannot understand sentences or speeches?

In the first resort our answer must be that dreams have no means at their disposal for representing these logical relations between the dream-thoughts. For the most part dreams disregard all these conjunctions, and it is only the substantive content of the dream-thoughts that they take over and manipulate.<sup>1</sup> The restoration of the connections which the dream-work has destroyed is a task which has to be performed by the interpretative process.

The incapacity of dreams to express these things must lie in the nature of the psychical material out of which dreams are made. The plastic arts of painting and sculpture labour, indeed, under a similar limitation as compared with poetry, which can make use of speech; and here once again the reason for their incapacity lies in the nature of the material which these two forms of art manipulate in their effort to express something. Before painting became acquainted with the laws of expression by which it is governed, it made attempts to get over this handicap. In ancient paintings small labels were hung from the mouths of the persons represented, containing in written characters the speeches which the artist despaired of representing pictorially.

At this point an objection may perhaps be raised in dispute of the idea that dreams are unable to represent logical relations. For there are dreams in which the most complicated intellectual operations take place, statements are contradicted or confirmed, ridiculed or compared, just as they are in waking thought. But here again appearances are deceitful. If we go into the interpretation of dreams such as these, we find that the whole of this *is part of the material of the dream-thoughts and is not a representation*

<sup>1</sup> [A qualification of this statement will be found below, p. 487 n.]

of intellectual work performed during the dream itself. What is reproduced by the ostensible thinking in the dream is the *subject-matter* of the dream-thoughts and not the *mutual relations between them*, the assertion of which constitutes thinking. I shall bring forward some instances of this. [See pp. 477 ff.] But the easiest point to establish in this connection is that all spoken sentences which occur in dreams and are specifically described as such are unmodified or slightly modified reproductions of speeches which are also to be found among the recollections in the material of the dream-thoughts. A speech of this kind is often no more than an allusion to some event included among the dream-thoughts, and the meaning of the dream may be a totally different one. [See pp. 453 ff.]

Nevertheless, I will not deny that critical thought-activity which is not a mere repetition of material in the dream-thoughts *does* have a share in the formation of dreams. I shall have to elucidate the part played by this factor at the end of the present discussion. It will then become apparent that this thought-activity is not produced by the dream-thoughts but by the dream itself after it has already, in a certain sense, been completed. [See the last Section of this Chapter (p. 526).]

Provisionally, then, it may be said that the logical relations between the dream-thoughts are not given any separate representation in dreams. For instance, if a contradiction occurs in a dream, it is either a contradiction of the dream itself or a contradiction derived from the subject-matter of one of the dream-thoughts. A contradiction in a dream can only correspond in an exceedingly indirect manner to a contradiction *between* the dream-thoughts. But just as the art of painting eventually found a way of expressing, by means other than the floating labels, at least the *intention* of the words of the personages represented—affection, threats, warnings, and so on—so too there is a possible means by which dreams can take account of some of the logical relations between their dream-thoughts, by making an appropriate modification in the method of representation characteristic of dreams. Experience shows that different dreams vary greatly in this respect. While some dreams completely disregard the logical sequence of their material, others attempt to give as full an indication of it as possible. In doing so dreams depart sometimes more and sometimes less widely from the text

that is at their disposal for manipulation. Incidentally dreams vary similarly in their treatment of the *chronological* sequence of the dream-thoughts, if such a sequence has been established in the unconscious (as, for instance, in the dream of Irma's injection. [Pp. 139 ff.]).

What means does the dream-work possess for indicating these relations in the dream-thoughts which it is so hard to represent? I will attempt to enumerate them one by one.

In the first place, dreams take into account in a general way the connection which undeniably exists between all the portions of the dream-thoughts by combining the whole material into a single situation or event. They reproduce *logical connection by simultaneity in time*. Here they are acting like the painter who, in a picture of the School of Athens or of Parnassus, represents in one group all the philosophers or all the poets. It is true that they were never in fact assembled in a single hall or on a single mountain-top; but they certainly form a group in the conceptual sense.

Dreams carry this method of reproduction down to details. Whenever they show us two elements close together, this guarantees that there is some specially intimate connection between what correspond to them among the dream-thoughts. In the same way, in our system of writing, 'ab' means that the two letters are to be pronounced in a single syllable. If a gap is left between the 'a' and the 'b,' it means that the 'a' is the last letter of one word and the 'b' is the first of the next one.<sup>1</sup> So, too, collocations in dreams do not consist of any chance, disconnected portions of the dream-material, but of portions which are fairly closely connected in the dream-thoughts as well.

For representing *causal relations* dreams have two procedures which are in essence the same. Suppose the dream-thoughts run like this: 'Since this was so and so, such and such was bound to happen.' Then the commoner method of representation would be to introduce the dependent clause as an introductory dream and to add the principal clause as the main dream. If I have interpreted aright, the temporal sequence may be reversed. But the

<sup>1</sup> [This simile is a favourite one of Freud's. He uses it above on p. 280 and again in the middle of Section I of the case history of Dora (1905c). It is possibly derived from a lyric of Goethe's ('Schwer in Waldes Busch') in which the same image occurs.]

more extensive part of the dream always corresponds to the principal clause.

One of my women patients once produced an excellent instance of this way of representing causality in a dream which I shall later record fully. [See pp. 382 ff.; also discussed on pp. 354 and 360.] It consisted of a short prelude and a very diffuse piece of dream which was centred to a marked degree on a single theme and might be entitled 'The Language of Flowers.'

The introductory dream was as follows: *She went into the kitchen, where her two maids were, and found fault with them for not having got her 'bite of food' ready. At the same time she saw a very large quantity of common kitchen crockery standing upside down in the kitchen to drain; it was piled up in heaps. The two maids went to fetch some water and had to step into a kind of river which came right up to the house or into the yard.* The main dream then followed, beginning thus: *She was descending from a height over some strangely constructed palisades, and felt glad that her dress was not caught in them . . . etc.*

The introductory dream related to the dreamer's parents' home. No doubt she had often heard her mother using the words that occurred in the dream. The heaps of common crockery were derived from a modest hardware shop which was located in the same building. The other part of the dream contained a reference to her father, who used always to run after the maids and who eventually contracted a fatal illness during a flood. (The house stood near a river-bank.) Thus the thought concealed behind the introductory dream ran as follows: 'Because I was born in this house, in such mean and depressing circumstances . . .' The main dream took up the same thought and presented it in a form modified by wish-fulfilment: 'I am of high descent.' Thus the actual underlying thought was: 'Because I am of such low descent, the course of my life has been so and so.'

The division of a dream into two unequal parts does not invariably, so far as I can see, signify that there is a causal relation between the thoughts behind the two parts. It often seems as though the same material were being represented in the two dreams from different points of view. (This is certainly the case where a series of dreams during one night end in an emission or orgasm—a series in which

the somatic need finds its way to progressively clearer expression.)<sup>1</sup> Or the two dreams may have sprung from separate centres in the dream-material, and their content may overlap, so that what is the centre in one dream is present as a mere hint in the other, and *vice versa*. But in a certain number of dreams a division into a shorter preliminary dream and a longer sequel does in fact signify that there is a causal relation between the two pieces.

The other method of representing a causal relation is adapted to less extensive material and consists in one image in the dream, whether of a person or thing, being transformed into another. The existence of a causal relation is only to be taken seriously if the transformation actually occurs before our eyes and not if we merely notice that one thing has appeared in the place of another.

I have said that the two methods of representing a causal relation were in essence the same. In both cases causation is represented by temporal sequence: in one instance by a sequence of dreams and in the other by the direct transformation of one image into another. In the great majority of cases, it must be confessed, the causal relation is not represented at all but is lost in the confusion of elements which inevitably occurs in the process of dreaming.

The alternative 'either—or' cannot be expressed in dreams in any way whatever. Both of the alternatives are usually inserted in the text of the dream as though they were equally valid. The dream of Irma's injection contains a classic instance of this. Its latent thoughts clearly ran [see p. 152]: 'I am not responsible for the persistence of Irma's pains; the responsibility lies *either* in her recalcitrance to accepting my solution, *or* in the unfavourable sexual conditions under which she lives and which I cannot alter, *or* in the fact that her pains are not hysterical at all but of an organic nature.' The dream, on the other hand, fulfilled *all* of these possibilities (which were almost mutually exclusive), and did not hesitate to add a fourth solution, based on the dream-wish. After interpreting the dream, I proceeded to insert the 'either—or' into the context of the dream-thoughts.

<sup>1</sup> [This sentence was added in 1914. The point is further mentioned on p. 370 and discussed at greater length on pp. 437-9. The whole subject of dreams occurring on the same night is dealt with on pp. 369 ff.]



In one of the dreams recorded just above, the first clause of which has already been interpreted ('because my descent was such and such' [see p. 350]), the dreamer saw herself climbing down over some palisades holding a blossoming branch in her hand. In connection with this image she thought of the angel holding a spray of lilies in pictures of the Annunciation—her own name was Maria—and of girls in white robes walking in Corpus Christi processions, when the streets are decorated with green branches. Thus the blossoming branch in the dream without any doubt alluded to sexual innocence. However, the branch was covered with *red* flowers, each of which was like a camellia. By the end of her walk—so the dream went on—the blossoms were already a good deal faded. There then followed some unmistakable allusions to menstruation. Accordingly, the same branch which was carried like a lily and as though by an innocent girl was at the same time an allusion to the *Dame aux camélias* who, as we know, usually wore a white camellia, except during her periods, when she wore a red one. The same blossoming branch (cf. 'des Mädchens Blüten' ['the maiden's blossoms'] in Goethe's poem 'Der Müllerin Verrat') represented both sexual innocence and its contrary. And the same dream which expressed her joy at having succeeded in passing through life immaculately gave one glimpses at certain points (e.g. in the fading of the blossoms) of the contrary train of ideas—of her having been guilty of various sins against sexual purity (in her childhood, that is). In analysing the dream it was possible clearly to distinguish the two trains of thought, of which the consoling one seemed the more superficial and the self-reproachful one the deeper-lying—trains of thought which were diametrically opposed to each other but whose similar though contrary elements were represented by the same elements in the manifest dream.<sup>1</sup>

One and one only of these logical relations is very highly favoured by the mechanism of dream-formation; namely, the relation of similarity, consonance or approximation—the relation of 'just as.' This relation, unlike any other, is capable of being represented in dreams in a variety of

Ancient Egyptian; but he shows that there are distinct traces of the same course of development in the Semitic and Indo-Germanic languages as well. [See also p. 508.]

<sup>1</sup> [The dream is fully reported on p. 382 below.]

ways.<sup>1</sup> Parallels or instances of 'just as' inherent in the material of the dream-thoughts constitute the first foundations for the construction of a dream; and no inconsiderable part of the dream-work consists in creating fresh parallels where those which are already present cannot find their way into the dream owing to the censorship imposed by resistance. The representation of the relation of similarity is assisted by the tendency of the dream-work towards condensation.

Similarity, consonance, the possession of common attributes—all these are represented in dreams by unification, which may either be present already in the material of the dream-thoughts or may be freshly constructed. The first of these possibilities may be described as 'identification' and the second as 'composition.' Identification is employed where *persons* are concerned; composition where *things* are the material of the unification. Nevertheless composition may also be applied to persons. Localities are often treated like persons.

In identification, only one of the persons who are linked by a common element succeeds in being represented in the manifest content of the dream, while the second or remaining persons seem to be suppressed in it. But this single covering figure appears in the dream in all the relations and situations which apply either to him or to the figures which he covers. In composition, where this is extended to persons, the dream-image contains features which are peculiar to one or other of the persons concerned but not common to them; so that the combination of these features leads to the appearance of a new unity, a composite figure. The actual process of composition can be carried out in various ways. On the one hand, the dream-figure may bear the name of one of the persons related to it—in which case we simply know directly, in a manner analogous to our waking knowledge, that this or that person is intended—while its visual features may belong to the other person. Or, on the other hand, the dream-image itself may be composed of visual features belonging in reality partly to the one person and partly to the other. Or again the second person's share in the dream-image may lie, not in its visual features, but in the gestures that we

<sup>1</sup> [Footnote added 1914:] Cf. Aristotle's remark on the qualifications of a dream-interpreter quoted above on p. 130 n.



attribute to it, the words that we make it speak, or the situation in which we place it. In this last case the distinction between identification and the construction of a composite figure begins to lose its sharpness.<sup>1</sup> But it may also happen that the formation of a composite figure of this kind is unsuccessful. If so, the scene in the dream is attributed to *one* of the persons concerned, while the other (and usually the more important one) appears as an attendant figure without any other function. The dreamer may describe the position in such a phrase as: 'My mother was there as well.' (Stekel.) An element of this kind in the dream-content may be compared to the 'determinatives' used in hieroglyphic script, which are not meant to be pronounced but serve merely to elucidate other signs.

The common element which justifies, or rather causes, the combination of the two persons may be represented in the dream or may be omitted from it. As a rule the identification or construction of a composite person takes place for the very purpose of avoiding the representation of the common element. Instead of saying: '*A* has hostile feelings towards me and so has *B*,' I make a composite figure out of *A* and *B* in the dream, or I imagine *A* performing an act of some other kind which is characteristic of *B*. The dream-figure thus constructed appears in the dream in some quite new connection, and the circumstance that it represents both *A* and *B* justifies me in inserting at the appropriate point in the dream the element which is common to both of them, namely a hostile attitude towards me. It is often possible in this way to achieve quite a remarkable amount of condensation in the content of a dream; I can save myself the need for giving a direct representation of very complicated circumstances relating to one person, if I can find another person to whom some of these circumstances apply equally. It is easy to see, too, how well this method of representation by means of identification can serve to evade the censorship due to resistance, which imposes such severe

<sup>1</sup> [On the subject of composite figures cf. also pp. 327 ff. The next three sentences were added in 1911. The final sentence of the paragraph was added in 1914.—'Identification' in this passage is evidently being used in a sense different from that discussed on pp. 182 ff.]

conditions upon the dream-work. What the censorship objects to may lie precisely in certain ideas which, in the material of the dream-thoughts, are attached to a particular person; so I proceed to find a second person, who is also connected with the objectionable material, but only with part of it. The contact between the two persons upon this censorable point now justifies me in constructing a composite figure characterized by indifferent features derived from both. This figure, arrived at by identification or composition, is then admissible to the dream-content without censorship, and thus, by making use of dream-condensation, I have satisfied the claims of the dream-censorship.

When a common element between two persons is represented in a dream, it is usually a hint for us to look for another, concealed common element whose representation has been made impossible by the censorship. A displacement in regard to the common element has been made in order, as it were, to facilitate its representation. The fact that the composite figure appears in the dream with an indifferent common element leads us to conclude that there is another far from indifferent common element present in the dream-thoughts.

Accordingly, identification or the construction of composite figures serves various purposes in dreams: firstly to represent an element common to two persons, secondly to represent a *displaced* common element, and thirdly, too, to express a merely *wishful* common element. Since wishing that two persons had a common element frequently coincides with exchanging one for the other, this latter relation is also expressed in dreams by means of identification. In the dream of Irma's injection, I wished to exchange her for another patient: I wished, that is, that the other woman might be my patient just as Irma was. The dream took this wish into account by showing me a person who was called Irma, but who was examined in a position in which I had only had occasion to see the other woman [pp. 141 f.]. In the dream about my uncle an exchange of this kind became the central point of the dream: I identified myself with the Minister by treating and judging my colleagues no better than he did. [P. 226.]

It is my experience, and one to which I have found no exception, that every dream deals with the dreamer him-

self. Dreams are completely egoistical.<sup>1</sup> Whenever my own ego does not appear in the content of the dream, but only some extraneous person, I may safely assume that my own ego lies concealed, by identification, behind this other person; I can insert my ego into the context. On other occasions, when my own ego *does* appear in the dream, the situation in which it occurs may teach me that some other person lies concealed, by identification, behind my ego. In that case the dream should warn me to transfer on to myself, when I am interpreting the dream, the concealed common element attached to this other person. There are also dreams in which my ego appears along with other people who, when the identification is resolved, are revealed once again as my ego. These identifications should then make it possible for me to bring into contact with my ego certain ideas whose acceptance has been forbidden by the censorship. Thus my ego may be represented in a dream several times over, now directly and now through identification with extraneous persons. By means of a number of such identifications it becomes possible to condense an extraordinary amount of thought-material.<sup>2</sup> The fact that the dreamer's own ego appears several times, or in several forms, in a dream is at bottom no more remarkable than that the ego should be contained in a conscious thought several times or in different places or connections—e.g. in the sentence 'when I think what a healthy child I was.'<sup>3</sup>

Identifications in the case of proper names of *localities* are resolved even more easily than in the case of persons, since here there is no interference by the ego, which occupies such a dominating place in dreams. In one of my dreams about Rome (see pp. 228 f.), the place in which I found myself was called Rome, but I was astonished at the quantity of German posters at a street-corner. This latter point was a wish-fulfilment, which at once made me think of Prague; and the wish itself may perhaps have dated from a German-nationalist phase which I passed

<sup>1</sup> [Footnote added 1925:] Cf. the footnote on pp. 304–5.

<sup>2</sup> When I am in doubt behind which of the figures appearing in the dream my ego is to be looked for, I observe the following rule: the person who in the dream feels an emotion which I myself experience in my sleep is the one who conceals my ego.

<sup>3</sup> [This sentence was added in 1925. The point is dealt with further in Freud, 1923c, Section X.]

through during my youth, but have since got over.<sup>1</sup> At the time at which I had the dream there was a prospect of my meeting my friend [Fliess] in Prague; so that the identification of Rome and Prague can be explained as a wishful common element: I would rather have met my friend in Rome than in Prague and would have liked to exchange Prague for Rome for the purpose of this meeting.

The possibility of creating composite structures stands foremost among the characteristics which so often lend dreams a fantastic appearance, for it introduces into the content of dreams elements which could never have been objects of actual perception.<sup>2</sup> The psychical process of constructing composite images in dreams is evidently the same as when we imagine or portray a centaur or a dragon in waking life. The only difference is that what determines the production of the imaginary figure in waking life is the impression which the new structure itself is intended to make; whereas the formation of the composite structure in a dream is determined by a factor extraneous to its actual shape—namely the common element in the dream-thoughts. Composite structures in dreams can be formed in a great variety of ways. The most naïve of these procedures merely represents the attributes of one thing to the accompaniment of a knowledge that they also belong to something else. A more painstaking technique combines the features of both objects into a new image and in so doing makes clever use of any similarities that the two objects may happen to possess in reality. The new structure may seem entirely absurd or may strike us as an imaginative success, according to the material and to the ingenuity with which it is put together. If the objects which are to be condensed into a single unity are much too incongruous, the dream-work is often content with creating a composite structure with a comparatively distinct nucleus, accompanied by a number of less distinct features. In that case the process of unification into a single image may be said to have failed. The two representations are superimposed and produce something in the nature of a contest between the two visual images. One might arrive at similar representations in a drawing, if one tried to illustrate the way in which a general

<sup>1</sup> [Cf. the 'Revolutionary' dream, pp. 243 and 246.]

<sup>2</sup> [Some amusing instances are given at the end of Section IV of Freud's short essay on dreams (1901a); Standard Ed., 5, 651.]

concept is formed from a number of individual perceptual images.

Dreams are, of course, a mass of these composite structures. I have given some examples of them in dreams that I have already analysed; and I will now add a few more. In the dream reported below on pp. 382 ff. [also above, p. 354], which describes the course of the patient's life 'in the language of flowers,' the dream-ego held a blossoming branch in her hand which, as we have seen, stood both for innocence and for sexual sinfulness. The branch, owing to the way in which the blossoms were placed on it, also reminded the dreamer of *cherry*-blossom; the blossoms themselves, regarded individually, were *camellias*, and moreover the general impression was of an *exotic* growth. The common factor among the elements of this composite structure was shown by the dream-thoughts. The blossoming branch was composed of allusions to gifts made to her in order to win, or attempt to win, her favour. Thus she had been given *cherries* in her childhood and, later in life, a *camellia*-plant; while '*exotic*' was an allusion to a much-travelled naturalist who had tried to win her favour with a flower-drawing.—Another of my women patients produced in one of her dreams a thing that was intermediate between a bathing-hut at the seaside, an outside closet in the country and an attic in a town house. The first two elements have in common a connection with people naked and undressed; and their combination with the third element leads to the conclusion that (in her childhood) an attic had also been a scene of undressing.—Another dreamer,<sup>1</sup> a man, produced a composite locality out of two places where 'treatments' are carried out: one of them being my consulting-room and the other the place of entertainment where he had first made his wife's acquaintance.—A girl dreamt, after her elder brother had promised to give her a feast of caviare, that this same brother's legs were *covered all over with black grains of caviare*. The element of '*contagion*' (in the moral sense) and a recollection of a *rash* in her childhood, which had covered her legs all over with *red* spots, instead of black ones, had been combined with the *grains of caviare* into a new concept—namely the concept of '*what she had got from her brother*.' In this dream, as in others,

<sup>1</sup> [This sentence was added in 1909.]

parts of the human body were treated like objects.—In a dream recorded by Ferenczi [1910],<sup>1</sup> a composite image occurred which was made up from the figure of a *doctor* and of a *horse* and was also dressed in a *nightshirt*. The element common to these three components was arrived at in the analysis after the woman-patient had recognized that the nightshirt was an allusion to her father in a scene from her childhood. In all three cases it was a question of an object of her sexual curiosity. When she was a child she had often been taken by her nurse to a military stud-farm where she had ample opportunities of gratifying what was at that time her still uninhibited curiosity.

I have asserted above [p. 353] that dreams have no means of expressing the relation of a contradiction, a contrary or a 'no.' I shall now proceed to give a first denial of this assertion.<sup>2</sup> One class of cases which can be comprised under the heading of 'contraries' are, as we have seen [p. 357], simply represented by identification—cases, that is, in which the idea of an exchange or substitution can be brought into connection with the contrast. I have given a number of instances of this. Another class of contraries in the dream-thoughts, falling into a category which may be described as 'contrariwise' or 'just the reverse,' find their way into dreams in the following remarkable fashion, which almost deserves to be described as a joke. The 'just the reverse' is not itself represented in the dream-content, but reveals its presence in the material through the fact that some piece of the dream-content, which has already been constructed and happens (for some other reason) to be adjacent to it, is—as it were by an afterthought—turned round the other way. The process is more easily illustrated than described. In the interesting 'Up and Down' dream (pp. 319 ff.) the representation of the climbing in the dream was the reverse of what it was in its prototype in the dream-thoughts—that is, in the introductory scene from Daudet's *Sappho*: in the dream the climbing was difficult at first but easier later, while in the Daudet scene it was easy at first but more and more difficult later. Further, the 'up above' and

<sup>1</sup> [The remainder of this paragraph was added in 1911.]

<sup>2</sup> [Others will be found below on pp. 372 and 470.]

'down below' in the dreamer's relation to his brother were represented the other way round in the dream. This pointed to the presence of a reversed or contrary relation between two pieces of the material in the dream-thoughts; and we found it in the dreamer's childhood phantasy of being carried by his wet-nurse, which was the reverse of the situation in the novel, where the hero was carrying his mistress. So too in my dream of Goethe's attack on Herr M. (see below, pp. 475 ff.) there is a similar 'just the reverse' which has to be put straight before the dream can be successfully interpreted. In the dream Goethe made an attack on a young man, Herr M.; in the real situation contained in the dream-thoughts a man of importance, my friend [Fliess], had been attacked by an unknown young writer. In the dream I based a calculation on the date of Goethe's death; in reality the calculation had been made from the year of the paralytic patient's birth. The thought which turned out to be the decisive one in the dream-thoughts was a contradiction of the idea that Goethe should be treated as though he were a lunatic. 'Just the reverse,' said [the underlying meaning of] the dream, 'if you don't understand the book, it's *you* [the critic] that are feeble-minded, and not the author.' I think, moreover, that all these dreams of turning things round the other way include a reference to the contemptuous implications of the idea of 'turning one's back on something.'<sup>1</sup> (E.g. the dreamer's turning round in relation to his brother in the *Sappho* dream [pp. 322 f.].) It is remarkable to observe, moreover,<sup>2</sup> how frequently reversal is employed precisely in dreams arising from repressed homosexual impulses.

Incidentally,<sup>3</sup> reversal, or turning a thing into its opposite, is one of the means of representation most favoured by the dream-work and one which is capable of employment in the most diverse direction. It serves in the first place to give expression to the fulfilment of a wish in reference to some particular element of the dream-thoughts. 'If only it had been the other way round!' This is often the best way of expressing the ego's reaction to a disagreeable fragment of memory. Again, reversal is of quite

<sup>1</sup> [The German '*Kehrseite*' can mean both 'reverse' and 'backside.' Cf. the vulgar English phrase 'arse upwards' for 'upside down,' 'the wrong way round.']

<sup>2</sup> [This sentence was added in 1911.]

<sup>3</sup> [This and the next paragraph were added in 1909.]

special use as a help to the censorship, for it produces a mass of distortion in the material which is to be represented, and this has a positively paralysing effect, to begin with, on any attempt at understanding the dream. For that reason, if a dream obstinately declines to reveal its meaning, it is always worth while to see the effect of reversing some particular elements in its manifest content, after which the whole situation often becomes immediately clear.

And, apart from the reversal of subject-matter, *chronological* reversal must not be overlooked. Quite a common technique of dream-distortion consists in representing the outcome of an event or the conclusion of a train of thought at the beginning of a dream and of placing at its end the premises on which the conclusion was based or the causes which led to the event. Anyone who fails to bear in mind this technical method adopted by dream-distortion will be quite at a loss when confronted with the task of interpreting a dream.<sup>1</sup>

In some instances, indeed,<sup>2</sup> it is only possible to arrive at the meaning of a dream after one has carried out quite a number of reversals of its content in various respects. For instance, in the case of a young obsessional neurotic, there lay concealed behind one of his dreams the memory of a death-wish dating from his childhood and directed against his father, of whom he had been afraid. Here is

<sup>1</sup> [Footnote added 1909:] Hysterical attacks sometimes make use of the same kind of chronological reversal in order to disguise their meaning from observers. For instance, a hysterical girl needed to represent something in the nature of a brief romance in one of her attacks—a romance of which she had had a phantasy in her unconscious after an encounter with someone on the suburban railway. She imagined how the man had been attracted by the beauty of her foot and had spoken to her while she was reading; whereupon she had gone off with him and had had a passionate love-scene. Her attack *began* with a representation of this love-scene by convulsive twitching of her body, accompanied by movements of her lips to represent kissing and tightening of her arms to represent embracing. She then hurried into the next room, sat down on a chair, raised her skirt so as to show her foot, pretended to be reading a book and spoke to me (that is, answered me).— [Added 1914:] Cf. in this connection what Artemidorus says: 'In interpreting the images seen in dreams one must sometimes follow them from the beginning to the end and sometimes from the end to the beginning. . . .' [Book I, Chapter XI, Krauss's translation (1881), 20.]

<sup>2</sup> [This paragraph was added in 1911.]

the text of the dream: *His father was scolding him for coming home so late.* The context in which the dream occurred in the psycho-analytic treatment and the dreamer's associations showed, however, that the original wording must have been that *he* was angry with his *father*, and that in his view his father always came home too *early* (i.e. too soon). He would have preferred it if his father had not come home *at all*, and this was the same thing as a death-wish against his father. (See pp. 288 f.) For as a small boy, during his father's temporary absence, he had been guilty of an act of sexual aggression against someone, and as a punishment had been threatened in these words: 'Just you wait till your father comes back!'

If we wish to pursue our study of the relations between dream-content and dream-thoughts further, the best plan will be to take dreams themselves as our point of departure and consider what certain *formal* characteristics of the method of representation in dreams signify in relation to the thoughts underlying them. Most prominent among these formal characteristics, which cannot fail to impress us in dreams, are the differences in sensory intensity between particular dream-images and in the distinctness of particular parts of dreams or of whole dreams as compared with one another.

The differences in intensity between particular dream-images cover the whole range extending between a sharpness of definition which we feel inclined, no doubt unjustifiably, to regard as greater than that of reality and an irritating vagueness which we declare characteristic of dreams because it is not completely comparable to any degree of indistinctness which we ever perceive in real objects. Furthermore we usually describe an impression which we have of an indistinct object in a dream as 'fleeting,' while we feel that those dream-images which are more distinct have been perceived for a considerable length of time. The question now arises what it is in the material of the dream-thoughts that determines these differences in the vividness of particular pieces of the content of a dream.

We must begin by countering certain expectations which almost inevitably present themselves. Since the material of a dream may include real sensations experienced during sleep, it will probably be presumed that these, or the

elements in the dream derived from them, are given prominence in the dream-content by appearing with special intensity; or, conversely, that whatever is very specially vivid in a dream can be traced back to real sensations during sleep. In my experience, however, this has never been confirmed. It is not the case that the elements of a dream which are derivatives of real impressions during sleep (i.e. of nervous stimuli) are distinguished by their vividness from other elements which arise from memories. The factor of reality counts for nothing in determining the intensity of dream-images.

Again, it might be expected that the *sensory* intensity (that is, the vividness) of particular dream-images would be related to the *psychical* intensity of the elements in the dream-thoughts corresponding to them. In the latter, psychical intensity coincides with psychical *value*: the most intense elements are also the most important ones—those which form the centre-point of the dream-thoughts. We know, it is true, that these are precisely elements which, on account of the censorship, cannot as a rule make their way into the content of the dream; nevertheless, it might well be that their immediate derivatives which represent them in the dream might bear a higher degree of intensity, without necessarily on that account forming the centre of the dream. But this expectation too is disappointed by a comparative study of dreams and the material from which they are derived. The intensity of the elements in the one has no relation to the intensity of the elements in the other: the fact is that a complete 'transvaluation of all psychical values' [in Nietzsche's phrase] takes place between the material of the dream-thoughts and the dream. A direct derivative of what occupies a dominating position in the dream-thoughts can often only be discovered precisely in some transitory element of the dream which is quite overshadowed by more powerful images.

The intensity of the elements of a dream turns out to be determined otherwise—and by two independent factors. In the first place, it is easy to see that the elements by which the wish-fulfilment is expressed are represented with special intensity. [See pp. 600 f.] And in the second place, analysis shows that the most vivid elements of a dream are the starting-point of the most numerous trains of thought—that the most vivid elements are also those with the most numerous determinants. We shall not be altering

the sense of this empirically based assertion if we put it in these terms: the greatest intensity is shown by those elements of a dream on whose formation the greatest amount of condensation has been expended. [Cf. pp. 634 f.] We may expect that it will eventually turn out to be possible to express this determinant and the other (namely relation to the wish-fulfilment) in a single formula.

The problem with which I have just dealt—the causes of the greater or less intensity or clarity of particular elements of a dream—is not to be confounded with another problem, which relates to the varying clarity of whole dreams or sections of dreams. In the former case clarity is contrasted with vagueness, but in the latter case it is contrasted with confusion. Nevertheless it cannot be doubted that the increase and decrease of the qualities in the two scales run parallel. A section of a dream which strikes us as perspicuous usually contains intense elements; a dream which is obscure, on the other hand, is composed of elements of small intensity. Yet the problem presented by the scale which runs from what is apparently clear to what is obscure and confused is far more complicated than that of the varying degrees of vividness of dream-elements. Indeed, for reasons which will appear later, the former problem cannot yet be discussed. [See pp. 538 f.]

In a few cases we find to our surprise that the impression of clarity or indistinctness given by a dream has no connection at all with the make-up of the dream itself but arises from the material of the dream-thoughts and is a constituent of it. Thus I remember a dream of mine which struck me when I woke up as being so particularly well-constructed, flawless and clear that, while I was still half-dazed with sleep, I thought of introducing a new category of dreams which were not subject to the mechanisms of condensation and displacement but were to be described as 'phantasies during sleep.' Closer examination proved that this rarity among dreams showed the same gaps and flaws in its structure as any other; and for that reason I dropped the category of 'dream-phantasies.'<sup>1</sup> The content of the dream, when it was arrived at, represented me as

<sup>1</sup> [Footnote added 1930:] Whether rightly I am now uncertain. [Freud argues in favour of there being such a category in some remarks at the end of the discussion of his first example in his paper on 'Dreams and Telepathy' (1922a).]

laying before my friend [Fliess] a difficult and long-sought theory of bisexuality; and the wish-fulfilling power of the dream was responsible for our regarding this theory (which, incidentally, was not given in the dream) as clear and flawless. Thus what I had taken to be a judgement on the completed dream was actually a part, and indeed the essential part, of the dream-content. The dream-work had in this case encroached, as it were, upon my first waking thoughts and had conveyed to me as a *judgement* upon the dream the part of the material of the dream-thoughts which it had not succeeded in representing accurately in the dream.<sup>1</sup> I once came across a precise counterpart to this in a woman-patient's dream during analysis. To begin with she refused altogether to tell it me, 'because it was so indistinct and muddled.' At length, protesting repeatedly that she felt no certainty that her account was correct, she informed me that several people had come into the dream—she herself, her husband and her father—and that it was as though she had not known whether her husband was her father, or who her father was, or something of that sort. This dream, taken in conjunction with her associations during the analytic session, showed beyond a doubt that it was a question of the somewhat commonplace story of a servant-girl who was obliged to confess that she was expecting a baby but was in doubts as to 'who the (baby's) father really was.'<sup>2</sup> Thus here again the lack of clarity shown by the dream was a part of the material which instigated the dream: part of this material, that is, was represented in the *form* of the dream. *The form of a dream or the form in which it is dreamt is used with quite surprising frequency for representing its concealed subject-matter.*<sup>3</sup>

Glosses on a dream, or apparently innocent comments on it, often serve to disguise a portion of what has been dreamt in the subtlest fashion, though in fact betraying it. For instance, a dreamer remarked that at one point 'the dream had been wiped away'; and the analysis led to an infantile recollection of his listening to someone wiping

<sup>1</sup> [This subject is discussed much more fully below, on pp. 481 ff.]

<sup>2</sup> Her accompanying hysterical symptoms were amenorrhoea and great depression (which was this patient's chief symptom). [This dream is discussed on pp. 482 f.]

<sup>3</sup> [The last sentence was added in 1909, and from 1914 onwards was printed in spaced type. The next paragraph was added in 1911.]

himself after defaecating. Or here is another example which deserves to be recorded in detail. A young man had a very clear dream which reminded him of some phantasies of his boyhood that had remained conscious. He dreamt that it was evening and that he was in a hotel at a summer resort. He mistook the number of his room and went into one in which an elderly lady and her two daughters were undressing and going to bed. He proceeded: 'Here there are some gaps in the dream; there's something missing. Finally there was a man in the room who tried to throw me out, and I had to have a struggle with him.' He made vain endeavours to recall the gist and drift of the boyish phantasy to which the dream was evidently alluding; until at last the truth emerged that what he was in search of was already in his possession in his remark about the obscure part of the dream. The 'gaps' were the genital apertures of the women who were going to bed; and 'there's something missing' described the principal feature of the female genitalia. When he was young he had had a consuming curiosity to see a woman's genitals and had been inclined to hold to the infantile sexual theory according to which women have male organs.

An analogous recollection of another dreamer assumed a very similar shape.<sup>1</sup> He dreamt as follows: '*I was going into the Volksgarten Restaurant with Fräulein K. . . . then came an obscure patch, an interruption . . . then I found myself in the salon of a brothel, where I saw two or three women, one of them in her chemise and drawers.*'

ANALYSIS.—Fräulein K. was the daughter of his former chief, and, as he himself admitted, a substitute sister of his own. He had seldom had an opportunity of talking to her, but they once had a conversation in which 'it was just as though we had become aware of our sex, it was as though I were to say: "I'm a man and you're a woman."' He had only once been inside the restaurant in question, with his brother-in-law's sister, a girl who meant nothing at all to him. Another time he had gone with a group of three ladies as far as the entrance of the same restaurant. These ladies were his sister, his sister-in-law and the brother-in-law's sister who has just been mentioned. All of them were highly indifferent to him, but all three fell into

<sup>1</sup> [This and the two following paragraphs were added in 1914.]

the class of 'sister.' He had only seldom visited a brothel—only two or three times in his life.

The interpretation was based on the 'obscure patch' and the 'interruption' in the dream, and put forward the view that in his boyish curiosity he had occasionally, though only seldom, inspected the genitals of a sister who was a few years his junior. Some days later he had a conscious recollection of the misdeed alluded to by the dream.

The content of all dreams that occur during the same night forms part of the same whole; the fact of their being divided into several sections, as well as the grouping and number of those sections—all of this has a meaning and may be regarded as a piece of information arising from the latent dream-thoughts.<sup>1</sup> In interpreting dreams consisting of several main sections or, in general, dreams occurring during the same night, the possibility should not be overlooked that separate and successive dreams of this kind may have the same meaning, and may be giving expression to the same impulses in different material. If so, the first of these homologous dreams to occur is often the more distorted and timid, while the succeeding one will be more confident and distinct.

Pharaoh's dreams in the Bible of the kine and the ears of corn, which were interpreted by Joseph, were of this kind. They are reported more fully by Josephus (*Ancient History of the Jews*, Book 2, Chapter 5) than in the Bible. After the King had related his first dream, he 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, more wonderful than the foregoing, which did more affright and disturb me . . .' After hearing the King's account of the dream, Joseph replied: 'This dream, O King, although seen under two forms, signifies one and the same event . . .' [Whiston's translation, 1874, 1, 127-8.]

In his 'Contribution to the Psychology of Rumour,'

<sup>1</sup> [This sentence was added in 1909. The remainder of this paragraph, and the three following ones, were added in 1911. Freud deals with the subject again towards the end of Lecture XXIX of his *New Introductory Lectures* (1933a). It has already been touched upon on pp. 349 ff., and is mentioned again on p. 439, p. 481 n. and p. 563.]

Jung (1910*b*), describes how the disguised erotic dream of a school-girl was understood by her school-friends without any interpreting and how it was further elaborated and modified. He remarks in connection with one of these dream stories: 'The final thought in a long series of dream-images contains precisely what the first image in the series had attempted to portray. The censorship keeps the complex at a distance as long as possible by a succession of fresh symbolic screens, displacements, innocent disguises, etc.' (Ibid., 87.) Scherner (1861, 166) was well acquainted with this peculiarity of the method of representation in dreams and describes it, in connection with his theory of organic stimuli [see pp. 117 f.], as a special law: 'Lastly, however, in all symbolic dream-structures which arise from particular nervous stimuli, the imagination observes a general law: at the beginning of a dream it depicts the object from which the stimulus arises only by the remotest and most inexact allusions, but at the end, when the pictorial effusion has exhausted itself, it nakedly presents the stimulus itself, or, as the case may be, the organ concerned or the function of that organ, and therewith the dream, having designated its actual organic cause, achieves its end. . . .'

Otto Rank (1910) has produced a neat confirmation of this law of Scherner's. A girl's dream reported by him was composed of two separate dreams dreamt, with an interval between them, during the same night, the second of which ended with an orgasm. It was possible to carry out a detailed interpretation of this second dream even without many contributions from the dreamer; and the number of connections between the contents of the two dreams made it possible to see that the first dream represented in a more timid fashion the same thing as the second. So that the second, the dream with the orgasm, helped towards the complete explanation of the first. Rank rightly bases upon this example a discussion of the general significance of dreams of orgasm or emission for the theory of dreaming. [See pp. 437 ff.]

Nevertheless in my experience it is only rarely that one is in a position to interpret the clarity or confusion of a dream by the presence of certainty or doubt in its material. Later on I shall have to disclose a factor in dream-formation which I have not yet mentioned and which exercises

the determining influence upon the scale of these qualities in any particular dream. [See pp. 538 f.]

Sometimes, in a dream in which the same situation and setting have persisted for some time, an interruption will occur which is described in these words: 'But then it was as though at the same time it was another place, and there such and such a thing happened.' After a while the main thread of the dream may be resumed, and what interrupted it turns out to be a subordinate clause in the dream-material—an interpolated thought. A conditional in the dream-thoughts has been represented in the dream by simultaneity: 'if' has become 'when.'

What is the meaning of the sensation of inhibited movement which appears so commonly in dreams and verges so closely upon anxiety? One tries to move forward but finds oneself glued to the spot, or one tries to reach something but is held up by a series of obstacles. A train is on the point of departure but one is unable to catch it. One raises one's hand to avenge an insult but finds it powerless. And so forth. We have already met with this sensation in dreams of exhibiting [pp. 270 ff.; cf. also p. 319], but have not as yet made any serious attempt to interpret it. An easy but insufficient answer would be to say that motor paralysis prevails in sleep and that we become aware of it in the sensation we are discussing. But it may be asked why in that case we are not perpetually dreaming of these inhibited movements; and it is reasonable to suppose that this sensation, though one which can be summoned up at any moment during sleep, serves to facilitate some particular kind of representation, and is only aroused when the material of the dream-thoughts needs to be represented in that way.

This 'not being able to do anything' does not always appear in dreams as a sensation but is sometimes simply a part of the content of the dream. A case of this sort seems to me particularly well qualified to throw light on the meaning of this feature of dreaming. Here is an abridged version of a dream in which I was apparently charged with dishonesty. *The place was a mixture of a private sanatorium and several other institutions. A manservant appeared to summon me to an examination. I knew in the dream that something had been missed and*



that the examination was due to a suspicion that I had appropriated the missing article. (The analysis showed that the examination was to be taken in two senses and included a medical examination.) Conscious of my innocence and of the fact that I held the position of a consultant in the establishment, I accompanied the servant quietly. At the door we were met by another servant, who said, pointing to me: 'Why have you brought him? He's a respectable person.' I then went, unattended, into a large hall, with machines standing in it, which reminded me of an Inferno with its hellish instruments of punishment. Stretched out on one apparatus I saw one of my colleagues, who had every reason to take some notice of me; but he paid no attention. I was then told I could go. But I could not find my hat and could not go after all.

The wish-fulfilment of the dream evidently lay in my being recognized as an honest man and told I could go. There must therefore have been all kinds of material in the dream-thoughts containing a contradiction of this. That I could go was a sign of my absolution. If therefore something happened at the end of the dream which prevented my going, it seems plausible to suppose that the suppressed material containing the contradiction was making itself felt at that point. My not being able to find my hat meant accordingly: 'After all you're not an honest man.' Thus the 'not being able to do something' in this dream was a way of expressing a contradiction—a 'no'—so that my earlier statement [p. 353] that dreams cannot express a 'no' requires correction.<sup>1</sup>

<sup>1</sup> In the complete analysis there was a reference to an event in my childhood, reached by the following chain of association. 'Der Mohr hat seine Schuldigkeit getan, der Mohr kann gehen.' ['The Moor has done his duty, the Moor can go.' (Schiller, *Fiesco*, III, 4.) 'Schuldigkeit' ('duty') is actually a misquotation for 'Arbeit' ('work').] Then came a facetious conundrum: 'How old was the Moor when he had done his duty?'—'One year old, because then he could go. ['gehen'—both 'to go' and 'to walk']. (It appears that I came into the world with such a tangle of black hair that my young mother declared I was a little Moor.)—My not being able to find my hat was an occurrence from waking life which was used in more than one sense. Our housemaid, who was a genius at putting things away, had hidden it.—The end of this dream also concealed a rejection of some melancholy thoughts about death: 'I am far from having done my duty, so I must not go yet.'—Birth and death were dealt with in it, just as they had been in the dream of Goethe and the paralytic patient, which I had dreamt a short time before. (See pp. 362, 475 ff. [and 485 ff.])

In other dreams, in which the 'not carrying out' of a movement occurs as a *sensation* and not simply as a *situation*, the sensation of the inhibition of a movement gives a more forcible expression to the same contradiction—it expresses a volition which is opposed by a counter-volition. Thus the sensation of the inhibition of a movement represents a *conflict of will*. [Cf. p. 279.] We shall learn later [pp. 606 f.] that the motor paralysis accompanying sleep is precisely one of the fundamental determinants of the psychical process during dreaming. Now an impulse transmitted along the motor paths is nothing other than a volition, and the fact of our being so certain that we shall feel that impulse inhibited during sleep is what makes the whole process so admirably suited for representing an act of volition and a 'no' which opposes it. It is also easy to see, on my explanation of anxiety, why the sensation of an inhibition of will approximates so closely to anxiety and is so often linked with it in dreams. Anxiety is a libidinal impulse which has its origin in the unconscious and is inhibited by the preconscious.<sup>1</sup> When, therefore, the sensation of inhibition is linked with anxiety in a dream, it must be a question of an act of volition which was at one time capable of generating libido—that is, it must be a question of a sexual impulse.

I shall deal elsewhere (see below [pp. 526 f.]) with the meaning and psychical significance of the judgement which often turns up in dreams expressed in the phrase 'after all this is only a dream.'<sup>2</sup> Here I will merely say in anticipation that it is intended to detract from the importance of what is being dreamt. The interesting and allied problem, as to what is meant when some of the content of a dream is described in the dream itself as 'dreamt'—the enigma of the 'dream within a dream'—has been solved in a similar sense by Stekel [1909, 459 ff.], who has analysed some convincing examples. The intention is, once again, to detract from the importance of what is 'dreamt' in the dream, to rob it of its reality. What is dreamt in a dream after waking from the 'dream within a dream' is what the dream-wish seeks to put in the place of an obliterated

<sup>1</sup> [Footnote added 1930:] In the light of later knowledge this statement can no longer stand. [Cf. p. 195, n. 2. See also p. 537 n.]

<sup>2</sup> [This paragraph (except for its penultimate sentence and part of its last sentence) was added in 1911.]

reality. It is safe to suppose, therefore, that what has been 'dreamt' in the dream is a representation of the reality, the true recollection, while the continuation of the dream, on the contrary, merely represents what the dreamer wishes. To include something in a 'dream within a dream' is thus equivalent to wishing that the thing described as a dream had never happened. In other words,<sup>1</sup> if a particular event is inserted into a dream as a dream by the dream-work itself, this implies the most decided confirmation of the reality of the event—the strongest *affirmation* of it. The dream-work makes use of dreaming as a form of repudiation, and so confirms the discovery that dreams are wish-fulfillments.<sup>2</sup>

(D)

## CONSIDERATIONS OF REPRESENTABILITY

We have been occupied so far with investigating the means by which dreams represent the relations between the dream-thoughts. In the course of this investigation, however, we have more than once touched upon the further topic of the general nature of the modifications which the material of the dream-thoughts undergoes for the purpose of the formation of a dream. We have learnt that that material, stripped to a large extent of its relations, is submitted to a process of compression, while at the same time displacements of intensity between its elements necessarily bring about a psychical transvaluation of the material. The displacements we have hitherto considered turned out to consist in the replacing of some one particular idea by another in some way closely associated with it, and they were used to facilitate condensation in so far as, by their means, instead of *two* elements, a single common element intermediate between them found its way into the dream. We have not yet referred to any other sort of displacement. Analyses show us, however, that another sort exists and that it reveals itself in a change in the *verbal*

<sup>1</sup> [This sentence was added in 1919.]

<sup>2</sup> [The last clause was added in 1919.]

*expression* of the thoughts concerned. In both cases there is a displacement along a chain of associations; but a process of such a kind can occur in various psychical spheres, and the outcome of the displacement may in one case be that one element is replaced by another, while the outcome in another case may be that a single element has its *verbal form* replaced by another.

This second species of displacement which occurs in dream-formation is not only of great theoretical interest but is also specially well calculated to explain the appearance of fantastic absurdity in which dreams are disguised. The direction taken by the displacement usually results in a colourless and abstract expression in the dream-thought being exchanged for a pictorial and concrete one. The advantage, and accordingly the purpose, of such a change jumps to the eyes. A thing that is pictorial is, from the point of view of a dream, a thing that is *capable of being represented*: it can be introduced into a situation in which abstract expressions offer the same kind of difficulties to representation in dreams as a political leading article in a newspaper would offer to an illustrator. But not only representability, but the interests of condensation and the censorship as well, can be the gainers from this exchange. A dream-thought is unusable so long as it is expressed in an abstract form; but when once it has been transformed into pictorial language, contrasts and identifications of the kind which the dream-work requires, and which it creates if they are not already present, can be established more easily than before between the new form of expression and the remainder of the material underlying the dream. This is so because in every language concrete terms, in consequence of the history of their development, are richer in associations than conceptual ones. We may suppose that a good part of the intermediate work done during the formation of a dream, which seeks to reduce the dispersed dream-thoughts to the most succinct and unified expression possible, proceeds along the line of finding appropriate verbal transformations for the individual thoughts. Any one thought, whose form of expression may happen to be fixed for other reasons, will operate in a determinant and selective manner on the possible forms of expression allotted to the other thoughts, and it may do so, perhaps, from the very start—as is the case in writing a poem. If a poem is to be written in rhymes, the second line of

a couplet is limited by two conditions: it must express an appropriate meaning, and the expression of that meaning must rhyme with the first line. No doubt the best poem will be one in which we fail to notice the intention of finding a rhyme, and in which the two thoughts have, by mutual influence, chosen from the very start a verbal expression which will allow a rhyme to emerge with only slight subsequent adjustment.

In a few instances a change of expression of this kind assists dream-condensation even more directly, by finding a form of words which owing to its ambiguity is able to give expression to more than one of the dream-thoughts. In this way the whole domain of verbal wit is put at the disposal of the dream-work. There is no need to be astonished at the part played by words in dream-formation. Words, since they are the nodal points of numerous ideas, may be regarded as predestined to ambiguity; and the neuroses (e.g. in framing obsessions and phobias), no less than dreams, make unashamed use of the advantages thus offered by words for purposes of condensation and disguise.<sup>1</sup> It is easy to show that dream-distortion too profits from displacement of expression. If one ambiguous word is used instead of two unambiguous ones the result is misleading; and if our everyday, sober method of expression is replaced by a pictorial one, our understanding is brought to a halt, particularly since a dream never tells us whether its elements are to be interpreted literally or in a figurative sense or whether they are to be connected with the material of the dream-thoughts directly or through the intermediary of some interpolated phraseology.<sup>2</sup> In interpreting any dream-element it is in general doubtful

(a) whether it is to be taken in a positive or negative sense (as an antithetic relation),

(b) whether it is to be interpreted historically (as a recollection),

(c) whether it is to be interpreted symbolically, or

<sup>1</sup> [Footnote added 1909:] See my volume on jokes (1905c) [especially the later part of Chapter VI] and the use of 'verbal bridges' in the solution of neurotic symptoms. [See, e.g., the synthesis of Dora's first dream at the end of Section II of Freud, 1905e (where the term 'switch-words' is also used), and the solution of the 'Rat Man's' rat-obsession in Section I(G) of Freud, 1909d.]

<sup>2</sup> [The remainder of this paragraph was added as a footnote in 1909 and included in the text in 1914.]

(d) whether its interpretation is to depend on its wording. Yet, in spite of all this ambiguity, it is fair to say that the productions of the dream-work, which, it must be remembered, *are not made with the intention of being understood*, present no greater difficulties to their translators than do the ancient hieroglyphic scripts to those who seek to read them.

I have already given several examples of representations in dreams which are only held together by the ambiguity of their wording. (For instance, 'She opened her mouth properly' in the dream of Irma's injection [p. 143] and 'I could not go after all' in the dream which I last quoted [pp. 371 f.].) I will now record a dream in which a considerable part was played by the turning of abstract thought into pictures. The distinction between dream-interpretation of this kind and interpretation by means of symbolism can still be drawn quite sharply. In the case of symbolic dream-interpretation the key to the symbolization is arbitrarily chosen by the interpreter; whereas in our cases of verbal disguise the keys are generally known and laid down by firmly established linguistic usage. If one has the right idea at one's disposal at the right moment, one can solve dreams of this kind wholly or in part even independently of information from the dreamer.

A lady of my acquaintance had the following dream: *She was at the Opera. A Wagner opera was being performed, and had lasted till a quarter to eight in the morning. There were tables set out in the stalls, at which people were eating and drinking. Her cousin, who had just got back from his honeymoon, was sitting at one of the tables with his young wife, and an aristocrat was sitting beside them. Her cousin's wife, so it appeared, had brought him back with her from the honeymoon, quite openly, just as one might bring back a hat. In the middle of the stalls there was a high tower, which had a platform on top of it surrounded by an iron railing. High up at the top was the conductor, who had the features of Hans Richter. He kept running round the railing, and was perspiring violently; and from that position he was conducting the orchestra, which was grouped about the base of the tower. She herself was sitting in a box with a woman friend (whom I knew). Her younger sister wanted to hand her up a large lump of coal from the stalls, on the ground that she had*

not known it would be so long, and must be simply freezing by now. (As though the boxes required to be heated during the long performance.)

Even though the dream was well focused on a single situation, yet in other respects it was sufficiently senseless: the tower in the middle of the stalls, for instance, with the conductor directing the orchestra from the top of it! And above all the coal that her sister handed up to her! I deliberately refrained from asking for an analysis of the dream. But since I had some knowledge of the dreamer's personal relations, I was able to interpret certain pieces of it independently of her. I know she had had a great deal of sympathy for a musician whose career had been prematurely cut short by insanity. So I decided to take the tower in the stalls metaphorically. It then emerged that the man whom she had wanted to see in Hans Richter's place towered high above the other members of the orchestra. The tower might be described as a composite picture formed by apposition. The lower part of its structure represented the man's greatness; the railing at the top, behind which he was running round like a prisoner or an animal in a cage—this was an allusion to the unhappy man's name<sup>1</sup>—represented his ultimate fate. The two ideas might have been brought together in the word 'Narrenturm.'<sup>2</sup>

Having thus discovered the mode of representation adopted by the dream, we might attempt to use the same key for solving its second apparent absurdity—the coal handed up to the dreamer by her sister. 'Coal' must mean 'secret love':

Kein Feuer, keine Kohle  
kann brennen so heiss  
als wie heimliche Liebe,  
von der niemand nichts weiss.<sup>3</sup>

She herself and her woman friend had been left unmarried [German 'sitzen geblieben,' literally 'left sitting']. Her

<sup>1</sup> [Footnote added 1925:] Hugo Wolf.

<sup>2</sup> [Literally 'Fools' Tower'—an old term for an insane asylum.]

<sup>3</sup> [No fire, no coal  
So hotly glows  
As secret love  
Of which no one knows.  
German *Volkslied*.]

younger sister, who still had prospects of marriage, handed her up the coal 'because she had not known it would be so long.' The dream did not specify *what* would be so long. If it were a story, we should say 'the performance'; but since it is a dream, we may take the phrase as an independent entity, decide that it was used ambiguously and add the words 'before she got married.' Our interpretation of 'secret love' is further supported by the mention of the dreamer's cousin sitting with his wife in the stalls, and by the *open* love-affair attributed to the latter. The dream was dominated by the antithesis between secret and open love and between the dreamer's own fire and the coldness of the young wife. In both cases, moreover, there was someone 'highly-placed'—a term applying equally to the aristocrat and to the musician on whom such high hopes had been pinned.<sup>1</sup>

The foregoing discussion has led us at last to the discovery of a third factor<sup>2</sup> whose share in the transformation of the dream-thoughts into the dream-content is not to be underrated: namely, *considerations of representability in the peculiar psychical material of which dreams make use*—for the most part, that is, representability in visual images. Of the various subsidiary thoughts attached to the essential dream-thoughts, those will be preferred which admit of visual representation; and the dream-work does not shrink from the effort of recasting unadaptable thoughts into a new verbal form—even into a less usual one—provided that that process facilitates representation and so relieves the psychological pressure caused by constricted thinking. This pouring of the content of a thought into another mould may at the same time serve the purposes of the activity of condensation and may create connections, which might not otherwise have been present, with some other thought; while this second thought itself may already have had its original form of expression changed, with a view to meeting the first one half-way.

Herbert Silberer (1909)<sup>3</sup> has pointed out a good way of

<sup>1</sup> [The element of absurdity in this dream is commented upon on p. 471.]

<sup>2</sup> [The two previous ones being condensation and displacement.]

<sup>3</sup> [This paragraph and the subsequent quotation from Silberer were added in 1914.]

directly observing the transformation of thoughts into pictures in the process of forming dreams and so of studying this one factor of the dream-work in isolation. If, when he was in a fatigued and sleepy condition, he set himself some intellectual task, he found that it often happened that the thought escaped him and that in its place a picture appeared, which he was then able to recognize as a substitute for the thought. Silberer describes these substitutes by the not very appropriate term of 'auto-symbolic.' I will here quote a few examples from Silberer's paper [*ibid.*, 519-22], and I shall have occasion, on account of certain characteristics of the phenomena concerned, to return to them later. [See pp. 541 ff.]

*Example 1.*—I thought of having to revise an uneven passage in an essay.

*Symbol.*—I saw myself planing a piece of wood.'

*Example 5.*—I endeavoured to bring home to myself the aim of certain metaphysical studies which I was proposing to make. Their aim, I reflected, was to work one's way through to ever higher forms of consciousness and layers of existence, in one's search for the bases of existence.

*Symbol.*—I was pushing a long knife under a cake, as though to lift out a slice.

*Interpretation.*—My motion with the knife meant the "working my way through" which was in question. . . . Here is the explanation of the symbolism. It is from time to time my business at meals to cut up a cake and distribute the helpings. I perform the task with a long, flexible knife—which demands some care. In particular, to lift out the slices cleanly after they have been cut offers certain difficulties; the knife must be pushed carefully *under* the slice (corresponding to the slow "working my way through" to reach the "bases"). But there is yet more symbolism in the picture. For the cake in the symbol was a "Dobos" cake—a cake with a number of "layers" through which, in cutting it, the knife has to penetrate (the "layers" of consciousness and thought).'

*Example 9.*—I had lost the thread in a train of thought. I tried to find it again, but had to admit that the starting-point had completely escaped me.

*Symbol.*—Part of a compositor's forme, with the last lines of type fallen away.'

In view of the part played by jokes, quotations, songs and proverbs in the mental life of educated people, it would fully agree with our expectations if disguises of such kinds were used with extreme frequency for representing dream-thoughts. What, for instance, is the meaning in a dream of a number of carts, each filled with a different sort of vegetable? They stand for a wishful contrast to '*Kraut und Rüben*' [literally, 'cabbages and turnips'], that is to say to 'higgledy-piggledy,' and accordingly signify 'disorder.' I am surprised that this dream has only been reported to me once.<sup>1</sup> A dream-symbolism of universal validity has only emerged in the case of a few subjects, on the basis of generally familiar allusions and verbal substitutes. Moreover a good part of this symbolism is shared by dreams with psychoneuroses, legends and popular customs.<sup>2</sup>

Indeed, when we look into the matter more closely, we must recognize the fact that the dream-work is doing nothing original in making substitutions of this kind. In order to gain its ends—in this case the possibility of a representation unhampered by censorship—it merely follows the paths which it finds already laid down in the unconscious; and it gives preference to those transformations of the repressed material which can also become conscious in the form of jokes or allusions and of which the phantasies of neurotic patients are so full. At this point we suddenly reach an understanding of Scherner's dream-interpretations, whose essential correctness I have defended elsewhere [pp. 115 ff. and 261]. The imagination's pre-occupation with the subject's own body is by no means peculiar to dreams or characteristic only of them. My analyses have shown me that it is habitually present in the unconscious thoughts of neurotics, and that it is derived from sexual curiosity, which, in growing youths or girls, is directed to the genitals of the other sex, and to those of their own as well. Nor, as Scherner [1861] and Volkelt [1875] have rightly insisted, is a house the only circle of ideas employed for symbolizing the body; and this is equally true of dreams and of the unconscious phan-

<sup>1</sup> [Footnote added 1925:] I have in fact never met with this image again; so I have lost confidence in the correctness of the interpretation.

<sup>2</sup> [The subject of dream-symbolism is treated at length in the next section.]

tasies of neurosis. It is true that I know patients who have retained an architectural symbolism for the body and the genitals. (Sexual interest ranges far beyond the sphere of the external genitalia.) For these patients pillars and columns represent the legs (as they do in the *Song of Solomon*), every gateway stands for one of the bodily orifices (a 'hole'), every water-pipe is a reminder of the urinary apparatus, and so on. But the circle of ideas centring round plant-life or the kitchen may just as readily be chosen to conceal sexual images.<sup>1</sup> In the former case the way has been well prepared by linguistic usage, itself the precipitate of imaginative similes reaching back to remote antiquity: e.g. the Lord's vineyard, the seed, and the maiden's garden in the *Song of Solomon*. The ugliest as well as the most intimate details of sexual life may be thought and dreamt of in seemingly innocent allusions to activities in the kitchen; and the symptoms of hysteria could never be interpreted if we forgot that sexual symbolism can find its best hiding-place behind what is commonplace and inconspicuous. There is a valid sexual meaning behind the neurotic child's intolerance of blood or raw meat, or his nausea at the sight of eggs or macaroni, and behind the enormous exaggeration in neurotics of the natural human dread of snakes. Wherever neuroses make use of such disguises they are following paths along which all humanity passed in the earliest periods of civilization—paths of whose continued existence today, under the thinnest of veils, evidence is to be found in linguistic usages, superstitions and customs.

I will now append the 'flowery' dream dreamt by one of my women patients which I have already [p. 350] promised to record. I have indicated in small capitals those elements in it that are to be given a sexual interpretation. The dreamer quite lost her liking for this pretty dream after it had been interpreted.

(a) INTRODUCTORY DREAM: *She went into the kitchen, where her two maidservants were, and found fault with them for not having got her 'bite of food' ready. At the same time she saw quite a quantity of crockery standing upside down to drain, common crockery piled up in heaps. Later addition: The two maidservants went to fetch some*

<sup>1</sup> [Footnote added 1914:] Abundant evidence of this is to be found in the three supplementary volumes to Fuchs (1909-12).

*water and had to step into a kind of river which came right up to the house into the yard.*<sup>1</sup>

(b) MAIN DREAM<sup>2</sup>: *She was descending from a height<sup>3</sup> over some strangely constructed palisades or fences, which were put together into large panels, and consisted of small squares of wattling.<sup>4</sup> It was not intended for climbing over; she had trouble in finding a place to put her feet in and felt glad that her dress had not been caught anywhere, so that she had stayed respectable as she went along.<sup>5</sup> She was holding a BIG BRANCH in her hand<sup>6</sup>; actually it was like a tree, covered over with RED BLOSSOMS, branching and spreading out.<sup>7</sup> There was an idea of their being cherry-BLOSSOM; but they also looked like double CAMELLIAS, though of course those do not grow on trees. As she went down, first she had ONE, then suddenly TWO, and later again ONE.<sup>8</sup> When she got down, the lower BLOSSOMS were already a good deal FADED. Then she saw, after she had got down, a manservant who—she felt inclined to say—was combing a similar tree, that is to say he was using a PIECE OF WOOD to drag out some THICK TUFTS OF HAIR that were hanging down from it like moss. Some other workmen had cut down similar BRANCHES from a GARDEN and thrown them into the ROAD, where they LAY ABOUT, so that A LOT OF PEOPLE TOOK SOME. But she asked whether that was all right—whether she might TAKE ONE TOO.<sup>9</sup> A young MAN (someone she knew, a stranger)*

<sup>1</sup> For the interpretation of this introductory dream, which is to be interpreted as a causal dependent clause, see p. 350. [Cf. also pp. 354 and 360.]

<sup>2</sup> Describing the course of her life.

<sup>3</sup> Her high descent: a wishful antithesis to the introductory dream.

<sup>4</sup> A composite picture, uniting two localities: what were known as the 'attics' of her family home, where she used to play with her brother, the object of her later phantasies, and a farm belonging to a bad uncle who used to tease her.

<sup>5</sup> A wishful antithesis to a real recollection of her uncle's farm, where she used to throw off her clothes in her sleep.

<sup>6</sup> Just as the angel carries a sprig of lilies in pictures of the Annunciation.

<sup>7</sup> For the explanation of this composite image see p. 354: innocence, menstruation, *La dame aux camélias*.

<sup>8</sup> Referring to the multiplicity of the people involved in her phantasy.

<sup>9</sup> That is whether she might pull one down, i.e. masturbate. [*Sich einen herunterreißen* or *'ausreißen'* (literally, 'to pull one down' or 'out') are vulgar German terms equivalent to the English 'to toss oneself off.' Freud had already drawn attention to this symbolism at the end of his paper on 'Screen Memories' (1899a); see also below, pp. 423 f.]

was standing in the garden; she went up to him to ask how BRANCHES of that kind could be TRANSPLANTED INTO HER OWN GARDEN.<sup>1</sup> He embraced her; whereupon she struggled and asked him what he was thinking of and whether he thought people could embrace her like that. He said there was no harm in that: it was allowed.<sup>2</sup> He then said he was willing to go into the OTHER GARDEN with her, to show her how the planting was done, and added something she could not quite understand: 'Anyhow, I need three YARDS (later she gave it as: three square yards) or three fathoms of ground.' It was as though he were asking her for something in return for his willingness, as though he intended TO COMPENSATE HIMSELF IN HER GARDEN, or as though he wanted to CHEAT some law or other, to get some advantage from it without causing her harm. Whether he really showed her something, she had no idea.

This dream, which I have brought forward on account of its symbolic elements, may be described as a 'biographical' one. Dreams of this kind occur frequently during psycho-analysis, but perhaps only rarely outside it.<sup>3</sup>

I naturally have at my disposal<sup>4</sup> a superfluity of material of this kind, but to report it would involve us too deeply in a consideration of neurotic conditions. It all leads to the same conclusion, namely that there is no necessity to assume that any peculiar symbolizing activity of the mind

<sup>1</sup> The branch had long since come to stand for the male genital organ; incidentally it also made a plain allusion to her family name.

<sup>2</sup> This, as well as what next follows, related to marriage precautions.

<sup>3</sup> [This paragraph was added in 1925.—Footnote added (to the preceding paragraph) 1911:] A similar 'biographical' dream will be found below as the third of my examples of dream-symbolism [p. 399.] Another one has been recorded at length by Rank [1910], and another, which must be read 'in reverse,' by Stekel (1909, 486).—[A reference to 'biographical' dreams will be found near the end of Freud's 'History of the Psycho-Analytic Movement' (1914d).]

<sup>4</sup> [In the first three editions, 1900, 1909 and 1911, this paragraph was preceded by another, which was omitted from 1914 onwards. The deleted paragraph ran as follows: 'I must mention another circle of ideas which often serves as a disguise for sexual material both in dreams and in neuroses: namely ideas connected with changing house. "Changing house" may easily be replaced by the word "Ausziehen" [meaning both "moving house" and "undressing,"] and is thus connected with the subject of "clothing." If there is also a lift or elevator in the dream, we shall be reminded of the English word "to lift," that is, "to lift one's clothes."']

is operating in the dream-work, but that dreams make use of any symbolizations which are already present in unconscious thinking, because they fit in better with the requirements of dream-construction on account of their representability and also because as a rule they escape censorship.

(E)

#### REPRESENTATION BY SYMBOLS IN DREAMS —SOME FURTHER TYPICAL DREAMS<sup>1</sup>

The analysis of this last, biographical, dream is clear evidence that I recognized the presence of symbolism in dreams from the very beginning. But it was only by degrees and as my experience increased that I arrived at a full appreciation of its extent and significance, and I did so under the influence of the contributions of Wilhelm Stekel (1911), about whom a few words will not be out of place here. [1925.]

That writer, who has perhaps damaged psycho-analysis as much as he has benefited it, brought forward a large number of unsuspected translations of symbols; to begin with they were met with scepticism, but later they were for the most part confirmed and had to be accepted. I shall not be belittling the value of Stekel's services if I add that the sceptical reserve with which his proposals were received was not without justification. For the examples by which he supported his interpretations were often unconvincing, and he made use of a method which must be rejected as scientifically untrustworthy. Stekel arrived

<sup>1</sup> [With the exception of two paragraphs (on p. 429) none of Section E of this chapter appeared in the first edition of the book. As explained in the Editor's Introduction (p. xiii), much of the material was added in the 1909 and 1911 editions, but in them it was included in Chapter V under the heading of 'Typical Dreams' (Section D of that chapter). In the edition of 1914 the present section was first constituted, partly from the material previously added to Chapter V and partly from further new material. Still more material was added in subsequent editions. In view of these complications, in this section a date has been added in square brackets at the end of each paragraph. It will be understood from what has been said that material dated 1909 and 1911 originally appeared in Chapter V and was transferred to its present position in 1914.]

at his interpretations of symbols by way of intuition, thanks to a peculiar gift for the direct understanding of them. But the existence of such a gift cannot be counted upon generally, its effectiveness is exempt from all criticism and consequently its findings have no claim to credibility. It is as though one sought to base the diagnosis of infectious diseases upon olfactory impressions received at the patient's bedside—though there have undoubtedly been clinicians who could accomplish more than other people by means of the sense of smell (which is usually atrophied) and were really able to diagnose a case of enteric fever by smell. [1925.]

Advances in psycho-analytic experience have brought to our notice patients who have shown a direct understanding of dream-symbolism of this kind to a surprising extent. They were often sufferers from dementia praecox, so that for a time there was an inclination to suspect every dreamer who had this grasp of symbols of being a victim of that disease.<sup>1</sup> But such is not the case. It is a question of a personal gift or peculiarity which has no visible pathological significance. [1925.]

When we have become familiar with the abundant use made of symbolism for representing sexual material in dreams, the question is bound to arise of whether many of these symbols do not occur with a permanently fixed meaning, like the 'grammalogues' in shorthand; and we shall feel tempted to draw up a new 'dream-book' on the decoding principle [see pp. 130 f.]. On that point there is this to be said: this symbolism is not peculiar to dreams, but is characteristic of unconscious ideation, in particular among the people, and it is to be found in folklore, and in popular myths, legends, linguistic idioms, proverbial wisdom and current jokes, to a more complete extent than in dreams. [1909.]

It would therefore carry us far beyond the sphere of dream-interpretation if we were to do justice to the significance of symbols and discuss the numerous, and to a large extent still unsolved, problems attaching to the concept of a symbol.<sup>2</sup> We must restrict ourselves here to re-

<sup>1</sup> [Freud remarks elsewhere (1913a) that, just as the presence of dementia praecox facilitates the interpretation of symbols, so an obsessional neurosis makes it more difficult.]

<sup>2</sup> [Footnote 1911:] Cf. the works of Bleuler [1910] and of his Zürich pupils, Maeder [1908], Abraham [1909], etc., on symbolism, and the

marking that representation by a symbol is among the indirect methods of representation, but that all kinds of indications warn us against lumping it in with other forms of indirect representation without being able to form any clear conceptual picture of their distinguishing features. In a number of cases the element in common between a symbol and what it represents is obvious; in others it is concealed and the choice of the symbol seems puzzling. It is precisely these latter cases which must be able to throw light upon the ultimate meaning of the symbolic relation, and they indicate that it is of a genetic character. Things that are symbolically connected today were probably united in the prehistoric times by conceptual and linguistic identity.<sup>1</sup> The symbolic relation seems to be a relic and a mark of former identity. In this connection we may observe how in a number of cases the use of a common symbol extends further than the use of a common language, as was already pointed out by Schubert (1814).<sup>2</sup> A number of symbols are as old as language itself, while others (e.g. 'airship,' 'Zeppelin') are being coined continuously down to the present time. [1914.]

Dreams make use of this symbolism for the disguised representation of their latent thoughts. Incidentally, many of the symbols are habitually or almost habitually employed to express the same thing. Nevertheless, the peculiar plasticity of the psychical material [in dreams] must never be forgotten. Often enough a symbol has to be interpreted in its proper meaning and not symbolically;

non-medical writers to whom they refer (Kleinpaul, etc.). [Added 1914:] What is most to the point on this subject will be found in Rank and Sachs (1913, Chapter I). [Added 1925:] See further Jones (1916).

<sup>1</sup> [Footnote added 1925:] This view would be powerfully supported by a theory put forward by Dr. Hans Sperber (1912). He is of the opinion that all primal words referred to sexual things but afterwards lost their sexual meaning through being applied to other things and activities which were compared with the sexual ones.

<sup>2</sup> [This last clause was added in 1919.—Footnote 1914:] For instance, according to Ferenczi [see Rank, 1912a, 100], a ship moving on the water occurs in dreams of micturition in Hungarian dreamers, though the term '*schiffen*' ['to ship'; cf. vulgar English 'to pump-ship'] is unknown in that language. (See also pp. 402 f. below.) In dreams of speakers of French and other Romance languages a room is used to symbolize a woman, though these languages have nothing akin to the German expression '*Frauenzimmer*.' [See p. 248 n.]



while on other occasions a dreamer may derive from his private memories the power to employ as sexual symbols all kinds of things which are not ordinarily employed as such.<sup>1</sup> If a dreamer has a choice open to him between a number of symbols, he will decide in favour of the one which is connected in its subject-matter with the rest of the material of his thoughts—which, that is to say, has individual grounds for its acceptance in addition to the typical ones. [1909; last sentence 1914.]

Though the later investigations since the time of Scherner have made it impossible to dispute the existence of dream-symbolism—even Havelock Ellis [1911, 109] admits that there can be no doubt that our dreams are full of symbolism—yet it must be confessed that the presence of symbols in dreams not only facilitates their interpretation but also makes it more difficult. As a rule the technique of interpreting according to the dreamer's free associations leaves us in the lurch when we come to the symbolic elements in the dream-content. Regard for scientific criticism forbids our returning to the arbitrary judgement of the dream-interpreter, as it was employed in ancient times and seems to have been revived in the reckless interpretations of Stekel. We are thus obliged, in dealing with those elements of the dream-content which must be recognized as symbolic, to adopt a combined technique, which on the one hand rests on the dreamer's associations and on the other hand fills the gaps from the interpreter's knowledge of symbols. We must combine a critical caution in resolving symbols with a careful study of them in dreams which afford particularly clear instances of their use, in order to disarm any charge of arbitrariness in dream-interpretation. The uncertainties which still attach to our activities as interpreters of dreams spring in part from our incomplete knowledge, which can be progressively improved as we advanced further, but in part from certain characteristics of dream-symbols themselves. They frequently have more than one or even several meanings, and, as with Chinese script, the correct interpretation can only be arrived at on each occasion from the context. This ambiguity of the symbols links up with

<sup>1</sup>[In the editions of 1909 and 1911 only, the following sentence appeared at this point: 'Moreover the ordinarily used sexual symbols are not invariably unambiguous.']

the characteristic of dreams for admitting of 'over-interpretation' [see p. 313]—for representing in a single piece of content thoughts and wishes which are often widely divergent in their nature. [1914.]

Subject to these qualifications and reservations I will now proceed. The Emperor and Empress (or the King and Queen) as a rule really represent the dreamer's parents; and a Prince or Princess represents the dreamer himself or herself. [1909.] But the same high authority is attributed to great men as to the Emperor; and for that reason Goethe, for instance, appears as a father-symbol in some dreams (Hitschmann, 1913.) [1919.]—All elongated objects, such as sticks, tree-trunks and umbrellas (the opening of these last being comparable to an erection) may stand for the male organ [1909]—as well as all long, sharp weapons, such as knives, daggers and pikes [1911]. Another frequent though not entirely intelligible symbol of the same thing is a nail-file—possibly on account of the rubbing up and down. [1909.]—Boxes, cases, chests, cupboards and ovens represent the uterus [1909], and also hollow objects, ships, and vessels of all kinds [1919].—Rooms in dreams are usually women ('*Frauenzimmer*' [see p. 248 *n.*]); if the various ways in and out of them are represented, this interpretation is scarcely open to doubt. [1909.]<sup>1</sup> In this connection interest in whether the room is open or locked is easily intelligible. (Cf. Dora's first dream in my 'Fragment of an Analysis of a Case of Hysteria,' 1905e [Footnote near the beginning of Section II].) There is no need to name explicitly the key that unlocks the room; in his ballad of Count Eberstein, Uhland has used the symbolism of locks and keys to construct

<sup>1</sup>[Footnote added 1919:] 'One of my patients, who was living in a boarding-house, dreamt that he met one of the maidservants and asked her what her number was. To his surprise she answered: "14". He had in fact started a *liaison* with this girl and had paid several visits to her in her bedroom. She had not unnaturally been afraid that the landlady might become suspicious, and, on the day before the dream, she had proposed that they should meet in an unoccupied room. This room was actually "No. 14," while in the dream it was the woman herself who bore this number. It would hardly be possible to imagine clearer proof of an identification between a woman and a room.' (Jones, 1914a.) Cf. Artemidorus, *Oneirocritica*, Book II, Chapter X: 'Thus, for instance, a bed-chamber stands for a wife, if such there be in the house.' (*Trans.* F. S. Krauss, 1881, 110.)

a charming piece of bawdry. [1911.]—A dream of going through a suite of rooms is a brothel or harem dream. [1909.] But, as Sachs [1914] has shown by some neat examples, it can also be used (by antithesis) to represent marriage. [1914.]—We find an interesting link with the sexual researches of childhood when a dreamer dreams of two rooms which were originally one, or when he sees a familiar room divided into two in the dream, or *vice versa*. In childhood the female genitals and the anus are regarded as a single area—the 'bottom' (in accordance with the infantile 'cloaca theory')<sup>1</sup>; and it is not until later that the discovery is made that this region of the body comprises two separate cavities and orifices. [1919.]—Steps, ladders or staircases, or, as the case may be, walking up or down them, are representations of the sexual act.<sup>2</sup>—Smooth walls over which the dreamer climbs, the façades of houses, down which he lowers himself—often in great anxiety—correspond to erect human bodies, and are probably repeating in the dream recollections of a baby's climbing up his parents or nurse. The 'smooth' walls are men; in his fear the dreamer often clutches hold of 'projections' in the façades of houses. [1911.]—Tables, tables laid for a meal, and boards also stand for women—no doubt by antithesis, since the contours of their bodies are

<sup>1</sup> [See the section on 'Theories of Birth' in the second of Freud's *Three Essays on the Theory of Sexuality* (1905d).]

<sup>2</sup> [Footnote 1911:] I will repeat here what I have written on this subject elsewhere (Freud, 1910d): 'A little time ago I heard that a psychologist whose views are somewhat different from ours had remarked to one of us that, when all was said and done, we did undoubtedly exaggerate the hidden sexual significance of dreams: his own commonest dream was of going upstairs, and surely there could not be anything sexual in that. We were put on the alert by this objection, and began to turn our attention to the appearance of steps, staircases and ladders in dreams, and were soon in a position to show that staircases (and analogous things) were unquestionably symbols of copulation. It is not hard to discover the basis of the comparison: we come to the top in a series of rhythmical movements and with increasing breathlessness and then, with a few rapid leaps, we can get to the bottom again. Thus the rhythmical pattern of copulation is reproduced in going upstairs. Nor must we omit to bring in the evidence of linguistic usage. It shows us that "mounting" [German "steigen"] is used as a direct equivalent for the sexual act. We speak of a man as a "Steiger" [a "mounter"] and of "nachsteigen" ["to run after," literally "to climb after"]. In French the steps on a staircase are called "marches" and "un vieux marcheur" has the same meaning as our "ein alter Steiger" ["an old rake"].' [Cf. also pp. 319 ff.]

eliminated in the symbols. [1909.] 'Wood' seems, from its linguistic connections, to stand in general for female 'material.' The name of the Island of 'Madeira' means 'wood' in Portuguese [1911.] Since 'bed and board' constitute marriage, the latter often takes the place of the former in dreams and the sexual complex of ideas is, so far as may be, transposed on to the eating complex. [1909.]—As regards articles of clothing, a woman's hat can very often be interpreted with certainty as a genital organ, and, moreover, as a *man's*. The same is true of an overcoat [German 'Mantel'], though in this case it is not clear to what extent the use of the symbol is due to a verbal assonance. In men's dreams a necktie often appears as a symbol for the penis. No doubt this is not only because neckties are long, dependent objects and peculiar to men, but also because they can be chosen according to taste—a liberty which, in the case of the object symbolized, is forbidden by Nature.<sup>1</sup> Men who make use of this symbol in dreams are often very extravagant in ties in real life and own whole collections of them. [1911.]—It is highly probable that all complicated machinery and apparatus occurring in dreams stand for the genitals (and as a rule male ones [1919])—in describing which dream-symbolism is as indefatigable as the 'joke-work.'<sup>2</sup> [1909.] Nor is there any doubt that all weapons and tools are used as symbols for the male organ: e.g. ploughs, hammers, rifles, revolvers, daggers, sabres, etc. [1919.]—In the same way many landscapes in dreams, especially any containing bridges or wooded hills, may clearly be recognized as descriptions of the genitals. [1911.] Marcinowski [1912a] has published a collection of dreams illustrated by their dreamers with drawings that ostensibly represent landscapes and other localities occurring in the dreams.

<sup>1</sup> [Footnote added 1914:] Compare the drawing made by a nineteen-year-old manic patient reproduced in *Zbl. Psychoanal.*, 2, 675. [Rohrschach, 1912.] It represents a man with a necktie consisting of a snake which is turning in the direction of a girl. See also the story of 'The Bashful Man' in *Anthropophyteia*, 6, 334: A lady went into a bathroom, and there she came upon a gentleman who scarcely had time to put on his shirt. He was very much embarrassed, but hurriedly covering his throat with the front part of his shirt, he exclaimed: 'Excuse me, but I've not got my necktie on.'

<sup>2</sup> [See Freud's volume on jokes (1905c), in which he introduced the term 'joke-work' (on the analogy of 'dream-work') to designate the psychological processes involved in the production of jokes.]

These drawings bring out very clearly the distinction between a dream's manifest and latent meaning. Whereas to the innocent eye they appear as plans, maps, and so on, closer inspection shows that they represent the human body, the genitals, etc., and only then do the dreams become intelligible. (See in this connection Pfister's papers [1911-12 and 1913] on cryptograms and puzzle-pictures.) [1914.] In the case of unintelligible neologisms, too, it is worth considering whether they may not be put together from components with a sexual meaning. [1911.]—Children in dreams often stand for the genitals; and, indeed, both men and women are in the habit of referring to their genitals affectionately as their 'little ones.' [1909.] Stekel [1909, 473] is right in recognizing a 'little brother' as the penis. [1925.] Playing with a little child, beating it, etc., often represent masturbation in dreams. [1911.]—To represent castration symbolically, the dream-work makes use of baldness, hair-cutting, falling out of teeth and decapitation. If one of the ordinary symbols for a penis occurs in a dream doubled or multiplied, it is to be regarded as a warding-off of castration.<sup>1</sup> The appearance in dreams of lizards—animals whose tails grow again if they are pulled off—has the same significance. (Cf. the lizard-dream on pp. 45 f.)—Many of the beasts which are used as genital symbols in mythology and folklore play the same part in dreams: e.g. fishes, snails, cats, mice (on account of the pubic hair), and above all those most important symbols of the male organ—snakes. Small animals and vermin represent small children—for instance, undesired brothers and sisters. Being plagued with vermin is often a sign of pregnancy. [1919.]—A quite recent symbol of the male organ in dreams deserves mention: the air-ship, whose use in this sense is justified by its connection with flying as well as sometimes by its shape. [1911.]

A number of other symbols have been put forward, with supporting instances, by Stekel, but have not yet been sufficiently verified. [1911.] Stekel's writings, and in particular his *Die Sprache des Traumes* [1911], contain the fullest collection of interpretations of symbols. Many of these show penetration, and further examination has

<sup>1</sup>[This point is elaborated in Section II of Freud's paper on 'The Uncanny' (1919*h*). See also Freud's posthumously published paper (written in 1922) on Medusa's head (1940*c*), and below, p. 447.]

proved them correct: for instance, his section on the symbolism of death. But this author's lack of a critical faculty and his tendency to generalization at all costs throw doubts upon other of his interpretations or render them unusable; so that it is highly advisable to exercise caution in accepting his conclusions. I therefore content myself with drawing attention to only a few of his findings. [1914.]

According to Stekel, 'right' and 'left' in dreams have an ethical sense. 'The right-hand path always means the path of righteousness and the left-hand one that of crime. Thus "left" may represent homosexuality, incest or perversion, and "right" may represent marriage, intercourse with a prostitute and so on, always looked at from the subject's individual moral standpoint.' (Stekel, 1909, 466 ff.)—Relatives in dreams usually play the part of genitals (*ibid.*, 473). I can only confirm this in the case of sons, daughters and younger sisters<sup>1</sup>—that is only so far as they fall into the category of 'little ones.' On the other hand I have come across undoubted cases in which 'sisters' symbolized the breasts and 'brothers' the larger hemispheres.—Stekel explains failing to catch up with a carriage as regret at a difference in age which cannot be caught up with (*ibid.*, 479).—Luggage that one travels with is a load of sin, he says, that weighs one down (*loc. cit.*). [1911.] But precisely luggage often turns out to be an unmistakable symbol of the dreamer's own genitals. [1914.] Stekel also assigns fixed symbolic meanings to numbers, such as often appear in dreams [*ibid.* 497 ff.]. But these explanations seem neither sufficiently verified nor generally valid, though his interpretations usually appear plausible in the individual cases. [1911.]<sup>2</sup> In any case the number three has been confirmed from many sides as a symbol of the male genitals. [1914.]<sup>3</sup>

One of the generalizations put forward by Stekel concerns the double significance of genital symbols. [1914.] 'Where,' he asks, 'is there a symbol which—provided that

<sup>1</sup>[And, apparently, younger brothers, see above, p. 392.]

<sup>2</sup>[At this point, in the 1911 edition only, the following sentence appeared: 'In Wilhelm Stekel's recently published volume, *Die Sprache des Traumes*, which appeared too late for me to notice it, there is to be found (1911, 72 f.) a list of the commonest sexual symbols which is intended to show that all sexual symbols can be employed bisexually.']

<sup>3</sup>[A discussion of the number nine will be found in Section 3 of Freud (1923*d*).]

the imagination by any means admits of it—cannot be employed both in a male and in a female sense?" [1911, 73.] In any case the clause in parenthesis removes much of the certainty from this assertion, since in fact the imagination does not always admit of it. But I think it is worth while remarking that in my experience Stekel's generalization cannot be maintained in the face of the greater complexity of the facts. In addition to symbols which can stand with equal frequency for the male and for the female genitals, there are some which designate one of the sexes predominantly or almost exclusively, and yet others which are known *only* with a male or a female meaning. For it is a fact that the imagination does not admit of long, stiff objects and weapons being used as symbols of the female genitals, or of hollow objects, such as chests, cases, boxes, etc., being used as symbols for the male ones. It is true that the tendency of dreams and of unconscious phantasies to employ sexual symbols bisexually betrays an archaic characteristic; for in childhood the distinction between the genitals of the two sexes is unknown and the same kind of genitals are attributed to both of them. [1911.] But it is possible, too, to be misled into wrongly supposing that a sexual symbol is bisexual, if one forgets that in some dreams there is a general inversion of sex, so that what is male is represented as female and *vice versa*. Dreams of this kind may, for instance, express a woman's wish to be a man. [1925.]

The genitals can also be represented in dreams by other parts of the body: the male organ by a hand or a foot and the female genital orifice by the mouth or an ear or even an eye. The secretions of the human body—mucus, tears, urine, semen, etc.—can replace one another in dreams. This last assertion of Stekel's [1911, 49], which is on the whole correct, has been justifiably criticized by Reitler (1913b) as requiring some qualification: what in fact happens is that significant secretions, such as semen, are replaced by indifferent ones. [1919.]

It is to be hoped that these very incomplete hints may serve to encourage others to undertake a more painstaking general study of the subject. [1909.]<sup>1</sup> I myself have at-

<sup>1</sup> [Footnote added 1911:] However much Scherner's view of dream-symbolism may differ from the one developed in these pages, I must insist that he is to be regarded as the true discoverer of

tempted to give a more elaborate account of dream-symbolism in my *Introductory Lectures on Psycho-Analysis* (1916-17 [Lecture X]). [1919.]

I shall now append a few examples of the use of these symbols in dreams, with the idea of showing how impossible it becomes to arrive at the interpretation of a dream if one excludes dream-symbolism, and how irresistibly one is driven to accept it in many cases. [1911.] At the same time, however, I should like to utter an express warning against over-estimating the importance of symbols in dream-interpretation, against restricting the work of translating dreams merely to translating symbols and against abandoning the technique of making use of the dreamer's associations. The two techniques of dream-interpretation must be complementary to each other; but both in practice and in theory the first place continues to be held by the procedure which I began by describing and which attributes a decisive significance to the comments made by the dreamer, while the translation of symbols, as I have explained it, is also at our disposal as an auxiliary method. [1909.]

## I

A HAT AS A SYMBOL OF A MAN  
(OR OF MALE GENITALS) (1911)<sup>1</sup>

(Extract from the dream of a young woman suffering from agoraphobia as a result of fears of seduction.)

*"I was walking in the street in the summer, wearing a straw hat of peculiar shape; its middle-piece was bent upwards and its side-pieces hung downwards" (the description became hesitant at this point) "in such a way that one side was lower than the other. I was cheerful and in a self-confident frame of mind; and, as I passed a group of young officers, I thought: "None of you can do me any harm!"*

symbolism in dreams, and that the investigations of psycho-analysis have at last brought recognition to his book, published as it was so many years ago (in 1861), and for so long regarded as fantastic.  
<sup>1</sup> [This dream and the two next ones were first published in a paper entitled 'Additional Examples of Dream-Interpretation' (1911a). The paper was introduced by the following paragraphs, which have never been reprinted in German:

Since nothing occurred to her in connection with the hat in the dream, I said: 'No doubt the hat was a male genital organ, with its middle-piece sticking up and its two side-pieces hanging down. It may seem strange, perhaps, that a hat should be a man, but you will remember the phrase "*Unter die Haube kommen*" ["to find a husband" (literally "to come under the cap")].<sup>1</sup> I intentionally gave her no interpretation of the detail about the two side-pieces hanging down unevenly; though it is precisely details of this kind that must point the way in determining an interpretation. I went on to say that as she had a husband with such fine genitals there was no need for her to be afraid of the officers—no need, that is, for her to wish for anything from them, since as a rule she was prevented from going for a walk unprotected and unaccompanied owing to her phantasies of being seduced. I had already been able to give her this last explanation of her anxiety on several occasions upon the basis of other material.

*Some Instances of Dream-Symbols.*—Of the many objections that have been raised against the procedure of psycho-analysis, the strangest, and, perhaps, one might add, the most ignorant, seems to me to be doubt as to the existence of symbolism in dreams and the unconscious. For no one who carries out psycho-analyses can avoid assuming the presence of such symbolism, and the resolution of dreams by symbols has been practised from the earliest times. On the other hand, I am ready to admit that the occurrence of these symbols should be subject to particularly strict proof in view of their great multiplicity.

In what follows I have put together some examples from my most recent experience: cases in which a solution by means of a particular symbol strikes me as especially revealing. By this means a dream acquires a meaning which it could otherwise never have found; it falls into place in the chain of the dreamer's thoughts and its interpretation is recognized by the subject himself.

On a point of technique I may remark that a dreamer's associations are apt to fail precisely in connection with the symbolic elements of dreams. In my record of these few selected examples I have tried to draw a sharp line between the work of the patient (or dreamer) himself and my own interventions.<sup>1</sup>

The paper ended with some shorter examples, which will be found reprinted in Section F of this chapter (Nos. 2, 3 and 4 on pp. 443 f.). In the original paper these were introduced as follows:

*Some Rarer Forms of Representation.*—I have mentioned "considerations of representability" as one of the factors that influence the formation of dreams. In the process of transforming a thought into a visual image a peculiar faculty is revealed by dreamers, and an analyst is rarely equal to following it with his guesses. It will therefore give him real satisfaction if the intuitive perception of the dreamer—the creator of these representations—is able to explain their meaning.<sup>1</sup>

The way in which the dreamer reacted to this material was most remarkable. She withdrew her description of the hat and maintained that she had never said that the two side-pieces hung down. I was too certain of what I had heard to be led astray, and stuck to my guns. She was silent for a while and then found enough courage to ask what was meant by one of her husband's testes hanging down lower than the other and whether it was the same in all men. In this way the remarkable detail of the hat was explained and the interpretation accepted by her.

At the time my patient told me this dream I had long been familiar with the hat-symbol. Other, less transparent cases had led me to suppose that a hat can also stand for female genitals.<sup>1</sup>

## II

A 'LITTLE ONE' AS THE GENITAL ORGAN—  
'BEING RUN OVER' AS A SYMBOL OF SEXUAL  
INTERCOURSE [1911]

(Another dream of the same agoraphobic patient.)

*Her mother sent her little daughter away, so that she had to go by herself. Then she went in a train with her mother and saw her little one walk straight on to the rails so that she was bound to be run over. She heard the cracking of her bones. (This produced an uncomfortable feeling in her but no real horror.) Then she looked round out of the window of the railway-carriage to see whether the parts could not be seen behind. Then she reproached her mother for having made the little one go by herself.*

ANALYSIS.—It is no easy matter to give a complete interpretation of the dream. It formed part of a cycle of dreams and can only be fully understood if it is taken in connection with the others. There is difficulty in obtaining in sufficient isolation the material necessary for establishing the symbolism.—In the first place, the patient declared

<sup>1</sup>[Footnote 1911:] Cf. an example of this in Kirchgraber (1912). Stekel (1909, 475) records a dream in which a hat with a feather standing up crooked in the middle of it symbolized an (impotent) man. [Freud suggested an explanation of hat symbolism in a later paper (1916c).]

that the train journey was to be interpreted historically, as an allusion to a journey she had taken when she was leaving a sanatorium for nervous diseases, with whose director, needless to say, she had been in love. Her mother had fetched her away, and the doctor had appeared at the station and handed her a bouquet of flowers as a parting present. It had been very awkward that her mother should have witnessed this tribute. At this point, then, her mother figured as interfering with her attempts at a love affair; and this had in fact been the part played by that severe lady during the patient's girlhood.—Her next association related to the sentence: 'she looked round to see whether the parts could not be seen from behind.' The façade of the dream would of course lead one to think of the parts of her little daughter who had been run over and mangled. But her association led in quite another direction. She recollected having once seen her father naked in the bathroom from behind; she went on to talk of the distinctions between the sexes, and laid stress on the fact that a man's genitals can be seen even from behind but a woman's cannot. In this connection she herself interpreted 'the little one' as meaning the genitals and 'her little one'—she had a four-year-old daughter—as her own genitals. She reproached her mother with having expected her to live as though she had no genitals, and pointed out that the same reproach was expressed in the opening sentence of the dream: 'her mother sent her little one away, so that she had to go by herself.' In her imagination 'going by herself in the streets' meant not having a man, not having any sexual relations ('*coire*' in Latin [from which 'coitus' is derived] means literally 'to go with')—and she disliked that. Her accounts all went to show that when she was a girl she had in fact suffered from her mother's jealousy owing to the preference shown her by her father.<sup>1</sup>

The deeper interpretation of this dream was shown by another dream of the same night, in which the dreamer identified herself with her brother. She had actually been a boyish girl, and had often been told that she should have been a boy. This identification with her brother made it particularly clear that 'the little one' meant a genital

<sup>1</sup> [In the 1911 edition only, the following sentence was added at this point: 'Stekel [1909, 473], basing himself on a very common idiomatic usage, has suggested that the "little one" is a symbol of the male or female genitals.']

organ. Her mother was threatening him (or her) with castration, which could only have been a punishment for playing with her penis; thus the identification also proved that she herself had masturbated as a child—a memory which till then she had only had as applied to her brother. The information supplied by the second dream showed that she must have come to know about the male organ at an early age and have afterwards forgotten it. Further, the second dream alluded to the infantile sexual theory according to which girls are boys who have been castrated. [Cf. Freud, 1908c.] When I suggested to her that she had had this childish belief, she at once confirmed the fact by telling me that she had heard the anecdote of the little boy's saying to the little girl: 'Cut off?' and of the little girl's replying: 'No, always been like that.'

Thus the sending away of the little one (of the genital organ) in the first dream was also related to the threat of castration. Her ultimate complaint against her mother was for not having given birth to her as a boy.

The fact that 'being run over' symbolizes sexual intercourse would not be obvious from this dream, though it has been confirmed from many other sources.

### III

#### THE GENITALS REPRESENTED BY BUILDINGS, STAIRS AND SHAFTS [1911]<sup>1</sup>

(The dream of a young man inhibited by his father-complex.)

*He was going for a walk with his father in a place which must certainly have been the Prater,<sup>2</sup> since he saw the ROTUNDA, with a SMALL ANNEX IN FRONT OF IT to which A CAPTIVE BALLOON was attached, though it looked rather LIMP. His father asked him what all this was for; he was surprised at his asking, but explained it to him. Then they came into a courtyard which had a large sheet of tin laid out in it. His father wanted to PULL OFF a large piece of*

<sup>1</sup> [This dream and its interpretation are reproduced in Freud's *Introductory Lectures* (1916-17), Lecture XII, No. 7.]

<sup>2</sup> [See footnote, p. 225.]

it, but first looked around to see if anyone was watching. He told him that he need only tell the foreman and he could take some without any bother. A STAIRCASE led down from this yard into a SHAFT, whose walls were cushioned in some soft material, rather like a leather armchair. At the end of the shaft was a longish platform and then another SHAFT started. . . .

ANALYSIS.—This dreamer belonged to a type whose therapeutic prospects are not favourable: up to a certain point they offer no resistance at all to analysis, but from then onwards turn out to be almost inaccessible. He interpreted this dream almost unaided. 'The Rotunda,' he said, 'was my genitals and the captive balloon in front of it was my penis, whose limpness I have reason to complain of.' Going into greater detail, then, we may translate the Rotunda as the bottom (habitually regarded by children as part of the genitals) and the small annex in front of it as the scrotum. His father asked him in the dream what all this was, that is, what was the purpose and function of the genitals. It seemed plausible to reverse this situation and turn the dreamer into the questioner. Since he had in fact never questioned his father in this way, we had to look upon the dream-thought as a wish, or take it as a conditional clause, such as: 'If I had asked my father for sexual enlightenment . . .' We shall presently find the continuation of this thought in another part of the dream.

The courtyard in which the sheet of tin was spread out is not to be taken symbolically in the first instance. It was derived from the business premises of the dreamer's father. For reasons of discretion I have substituted 'tin' for another material in which his father actually dealt: but I have made no other change in the wording of the dream. The dreamer had entered his father's business and had taken violent objection to the somewhat dubious practices on which the firm's earnings in part depended. Consequently the dream-thought I have just interpreted may have continued in this way: '(If I had asked him), he would have deceived me just as he deceives his customers.' As regards the 'pulling off' which served to represent his father's dishonesty in business, the dreamer himself produced a second explanation—namely that it stood for masturbating. Not only was I already familiar with this interpretation (see p. 383 n. 9 above), but there was something to confirm it in the fact that the secret nature of masturbation was

represented by its reverse: it might be done openly. Just as we should expect, the masturbatory activity was once again displaced on to the dreamer's father, like the questioning in the first scene of the dream. He promptly interpreted the shaft as a vagina, having regard to the soft cushioning of its walls. I added from my own knowledge derived elsewhere that climbing down, like climbing up in other cases, described sexual intercourse in the vagina. (See my remarks [in Freud 1910*d*], quoted above, p. 390 n. 2.)

The dreamer himself gave a biographical explanation of the fact that the first shaft was followed by a longish platform and then by another shaft. He had practised intercourse for a time but had then given it up on account of inhibitions, and he now hoped to be able to resume it by the help of the treatment. The dream became more indistinct, however, towards the end, and it must seem probable to anyone who is familiar with these things that the influence of another topic was already making itself felt in the second scene of the dream, and was hinted at by the father's business, by his deceitful conduct and by the interpretation of the first shaft as a vagina: all this pointed to a connection with the dreamer's mother.<sup>1</sup>

## IV

THE MALE ORGAN REPRESENTED BY PERSONS AND THE  
FEMALE ORGAN BY A LANDSCAPE [1911]

(The dream of an uneducated woman whose husband was a policeman, reported by B. Dattner.)

*. . . Then someone broke into the house and she was frightened and called out for a policeman. But he had quietly gone into a church,<sup>2</sup> to which a number of steps<sup>3</sup>*

<sup>1</sup> [The following additional paragraph was appended to this dream on its first publication (in Freud, 1911*a*): 'This dream as a whole belongs to the not uncommon class of "biographical" dreams, in which the dreamer gives a survey of his sexual life in the form of a continuous narrative. (See the example [on pp. 382 ff.])—The frequency with which buildings, localities and landscapes are employed as symbolic representations of the body, and in particular (with constant reiteration) of the genitals, would certainly deserve a comprehensive study, illustrated by numerous examples.']

<sup>2</sup> 'Or chapel (= vagina).'

<sup>3</sup> 'Symbol of copulation.'

led up, accompanied by two tramps. Behind the church there was a hill<sup>1</sup> and above it a thick wood.<sup>2</sup> The policeman was dressed in a helmet, brass collar and cloak.<sup>3</sup> He had a brown beard. The two tramps, who went along peaceably with the policeman, had sack-like aprons tied round their middles.<sup>4</sup> In front of the church a path led up to the hill; on both sides of it there grew grass and brushwood, which became thicker and thicker and, at the top of the hill, turned into a regular wood.

## V

## DREAMS OF CASTRATION IN CHILDREN [1919]

(a) A boy aged three years and five months, who obviously disliked the idea of his father's returning from the front, woke up one morning in a disturbed and excited state. He kept on repeating: 'Why was Daddy carrying his head on a plate? Last night Daddy was carrying his head on a plate.'

(b) A student who is now suffering from a severe obsessional neurosis remembers having repeatedly had the following dream during his sixth year: *He went to the hairdresser's to have his hair cut. A big, severe-looking woman came up to him and cut his head off. He recognized the woman as his mother.*

## VI

## URINARY SYMBOLISM [1914]

The series of drawings reproduced [on p. 668] were found by Ferenczi in a Hungarian comic paper called *Fidibusz*, and he at once saw how well they could be used to illustrate the theory of dreams. Otto Rank has already reproduced them in a paper (1912a, [99]).

The drawings bear the title 'A French Nurse's Dream';

<sup>1</sup> 'Mons veneris.'

<sup>2</sup> 'Pubic hair.'

<sup>3</sup> 'According to an expert, demons in cloaks and hoods are of a phallic character.'

<sup>4</sup> 'The two halves of the scrotum.'

but it is only the last picture, showing the nurse being woken up by the child's screams, that tells us that the seven previous pictures represent the phases of a dream. The first picture depicts the stimulus which should have caused the sleeper to wake: the little boy has become aware of a need and is asking for help in dealing with it. But in the dream the dreamer, instead of being in the bedroom, is taking the child for a walk. In the second picture she has already led him to a street corner where he is micturating—and she can go on sleeping. But the arousal stimulus continues; indeed, it increases. The little boy, finding he is not being attended to, screams louder and louder. The more imperiously he insists upon his nurse waking up and helping him, the more insistent becomes the dream's assurance that everything is all right and that there is no need for her to wake up. At the same time, the dream translates the increasing stimulus into the increasing dimensions of its symbols. The stream of water produced by the micturating boy becomes mightier and mightier. In the fourth picture it is already large enough to float a rowing boat; but there follow a gondola, a sailing-ship and finally a liner. The ingenious artist has in this way cleverly depicted the struggle between an obstinate craving for sleep and an inexhaustible stimulus towards waking.

## VII

## A STAIRCASE DREAM [1911]

(Reported and Interpreted by Otto Rank.)<sup>1</sup>

'I have to thank the same colleague to whom I owe the dream with a dental stimulus [recorded on pp. 423 ff. below] for an equally transparent emission dream:

*"I was running down the staircase [of a block of flats] in pursuit of a little girl who had done something to me, in order to punish her. At the foot of the stairs someone (a grown-up woman?) stopped the child for me. I caught hold of her; but I don't know whether I hit her, for I suddenly found myself on the middle of the staircase copulating with*

<sup>1</sup> [Apparently not published elsewhere.]



the child (as it were in the air). It was not a real copulation; I was only rubbing my genitals against her external genitals, and while I did so I saw them extremely distinctly, as well as her head, which was turned upwards and sideways. During the sexual act I saw hanging above me to my left (also as it were in the air) two small paintings—landscapes representing a house surrounded by trees. At the bottom of the smaller of these, instead of the painter's signature, I saw my own first name, as though it were intended as a birthday present for me. Then I saw a label in front of the two pictures, which said that cheaper pictures were also to be had. (I then saw myself very indistinctly as though I were lying in bed on the landing) and I was woken up by the feeling of wetness caused by the emission I had had."

INTERPRETATION.—On the evening of the dream-day the dreamer had been in a bookshop, and as he was waiting to be attended to he had looked at some pictures which were on view there and which represented subjects similar to those in the dream. He went up close to one small picture which had particularly pleased him, to look at the artist's name—but it had been quite unknown to him.

Later the same evening, when he was with some friends, he had heard a story of a Bohemian servant-girl who boasted that her illegitimate child had been "made on the stairs." The dreamer had enquired the details of this rather unusual event and had learnt that the servant-girl had gone home with her admirer to her parents' house, where there had been no opportunity for sexual intercourse, and in his excitement the man had copulated with her on the stairs. The dreamer had made a joking allusion to a malicious expression used to describe adulterated wines, and had said that in fact the child came of a "cellar-stair vintage."

'So much for the connections with the previous day, which appeared with some insistence in the dream-content and were reproduced by the dreamer without any difficulty. But he brought up no less easily an old fragment of infantile recollection which had also found its use in the dream. The staircase belonged to the house where he had spent the greater part of his childhood and, in particular, where he had first made conscious acquaintance with the problems of sex. He had frequently played on this staircase and, among other things, used to slide down the banisters,

riding astride on them—which had given him sexual feelings. In the dream, too, he rushed down the stairs extraordinarily fast—so fast, indeed, that, according to his own specific account, he did not put his feet down on the separate steps but "flew" down them, as people say. If the infantile experience is taken into account, the beginning part of the dream seems to represent the factor of sexual excitement.—But the dreamer had also often romped in a sexual way with the neighbours' children on this same staircase and in the adjacent building, and had satisfied his desires in just the same way as he did in the dream.

'If we bear in mind that Freud's researches into sexual symbolism (1910d [see above, p. 390 n.]) have shown that stairs and going upstairs in dreams almost invariably stand for copulation, the dream becomes quite transparent. Its motive force, as indeed was shown by its outcome—an emission—was of a purely libidinal nature. The dreamer's sexual excitement was awakened during his sleep—this being represented in the dream by his rushing down the stairs. The sadistic element in the sexual excitement, based on the romping in childhood, was indicated by the pursuit and overpowering of the child. The libidinal excitement increased and pressed towards sexual action—represented in the dream by his catching hold of the child and conveying it to the middle of the staircase. Up to that point the dream was only *symbolically* sexual and would have been quite unintelligible to any inexperienced dream-interpreter. But symbolic satisfaction of that kind was not enough to guarantee a restful sleep, in view of the strength of the libidinal excitation. The excitation led to an orgasm and thus revealed the fact that the whole staircase-symbolism represented copulation.—The present dream offers a specially clear confirmation of Freud's view that one of the reasons for the use of going upstairs as a sexual symbol is the rhythmical character of both activities: for the dreamer expressly stated that the most clearly defined element in the whole dream was the rhythm of the sexual act and its up and down motion.

'I must add a word with regard to the two pictures which, apart from their real meaning, also figured in a symbolic sense as "*Weibsbilder*."<sup>1</sup> This was shown at once

<sup>1</sup> [Literally 'pictures of women'—a common German idiom for 'women'.]

by there being a large picture and a small picture, just as a large (or grown-up) girl and a small one appeared in the dream. The fact that "cheaper pictures were also to be had" led to the prostitute-complex; while on the other hand the appearance of the dreamer's first name on the small picture and the idea of its being intended as a birthday present for him were hints at the parental complex. ("Born on the stairs" = "begotten by copulation.")

The indistinct final scene, in which the dreamer saw himself lying in bed on the landing and had a feeling of wetness, seems to have pointed the way beyond infantile masturbation still further back into childhood and to have had its prototype in similarly pleasurable scenes of bed-wetting.

## VIII

## A MODIFIED STAIRCASE DREAM [1911]

One of my patients, a man whose sexual abstinence was imposed on him by a severe neurosis, and whose [unconscious] phantasies were fixed upon his mother, had repeated dreams of going upstairs in her company. I once remarked to him that a moderate amount of masturbation would probably do him less harm than his compulsive self-restraint, and this provoked the following dream:

*His piano-teacher reproached him for neglecting his piano-playing, and for not practising Mocheles' 'Etudes' and Clementi's 'Gradus ad Parnassum.'*

By way of comment, he pointed out that 'Gradus' are also 'steps'; and that the key-board itself is a staircase, since it contains scales [ladders].

It is fair to say that there is no group of ideas that is incapable of representing sexual facts and wishes.

## IX

## THE FEELING OF REALITY AND THE REPRESENTATION OF REPETITION [1919]

A man who is now thirty-five years old reported a dream which he remembered clearly and claimed to have

had at the age of four. *The lawyer who had charge of his father's will—he had lost his father when he was three—brought two large pears. He was given one of them to eat; the other lay on the window-sill in the sitting-room. He awoke with a conviction of the reality of what he had dreamt and kept obstinately asking his mother for the second pear, and insisted that it was on the window-sill. His mother had laughed at this.*

ANALYSIS.—The lawyer was a jovial old gentleman who, the dreamer seemed to remember, had really once brought some pears along. The window-sill was as he had seen it in the dream. Nothing else occurred to him in connection with it—only that his mother had told him a dream shortly before. She had had two birds sitting on her head and had asked herself when they would fly away; they did not fly away, but one of them flew to her mouth and sucked at it.

The failure of the dreamer's associations gave us a right to attempt an interpretation by symbolic substitution. The two pears—'*pommes ou poires*'—were his mother's breasts which had given him nourishment; the window-sill was the projection formed by her bosom—like balconies in dreams of houses (see p. 390). His feeling of reality after waking was justified, for his mother had really suckled him, and had done so, in fact, for far longer than the usual time and his mother's breast was still available to him.<sup>1</sup> The dream must be translated: 'Give (or show) me your breast again, Mother, that I used to drink from in the past.' 'In the past' was represented by his eating one of the pears; 'again' was represented by his longing for the other. The *temporal repetition* of an act is regularly shown in dreams by the *numerical multiplication* of an object.

It is most remarkable, of course, that symbolism should already be playing a part in the dream of a four-year-old child. But this is the rule and not the exception. It may safely be asserted that dreamers have symbolism at their disposal from the very first.

The following uninfluenced recollection by a lady who is

<sup>1</sup>[Cf. p. 221. This point—the fact that a specially strong feeling after waking of the reality of the dream or of some part of it actually relates to the latent dream-thoughts—is insisted upon by Freud in a passage towards the end of Chapter II of his study on Jensen's *Gradiva* (1907a) and in the course of his first comments on the 'Wolf Man's' dream (Section IV of Freud, 1918b).]

now twenty-seven shows at what an early age symbolism is employed outside dream-life as well as inside it. *She was between three and four years old. Her nurse-maid took her to the lavatory along with a brother eleven months her junior and a girl cousin of an age between the other two, to do their small business before going out for a walk. Being the eldest, she sat on the seat, while the other two sat on chambers. She asked her cousin: 'Have you got a purse too? Walter's got a little sausage; I've got a purse.' Her cousin replied: 'Yes, I've got a purse too.' The nurse-maid heard what they said with much amusement and reported the conversation to the children's mother, who reacted with a sharp reprimand.*

I will here interpolate a dream (recorded in a paper by Alfred Robitsek, 1912), in which the beautifully chosen symbolism made an interpretation possible with only slight assistance from the dreamer.

x

'THE QUESTION OF SYMBOLISM IN THE DREAMS OF  
NORMAL PERSONS' [1914]

'One objection which is frequently brought forward by opponents of psycho-analysis, and which has lately been voiced by Havelock Ellis (1911, 168), argues that though dream-symbolism may perhaps occur as a product of the neurotic mind, it is not to be found in normal persons. Now psycho-analytic research finds no fundamental, but only quantitative, distinctions between normal and neurotic life; and indeed the analysis of dreams, in which repressed complexes are operative alike in the healthy and the sick, shows a complete identity both in their mechanisms and in their symbolism. The naïve dreams of healthy people actually often contain a much simpler, more perspicuous and more characteristic symbolism than those of neurotics; for in the latter, as a result of the more powerful workings of the censorship and of the consequently more far-reaching dream-distortion, the symbolism may be obscure and hard to interpret. The dream recorded below will serve to illustrate this fact. It was dreamt by a girl who is not neurotic but is of a somewhat prudish and

reserved character. In the course of conversation with her I learnt that she was engaged, but that there were some difficulties in the way of her marriage which were likely to lead to its postponement. Of her own accord she told me the following dream.

"I arrange the centre of a table with flowers for a birthday."<sup>1</sup> In reply to a question she told me that in the dream she seemed to be in her own home (where she was not at present living) and had "a feeling of happiness."

"Popular" symbolism made it possible for me to translate the dream unaided. It was an expression of her bridal wishes: the table with its floral centre-piece symbolized herself and her genitals; she represented her wishes for the future as fulfilled, for her thoughts were already occupied with the birth of a baby; so her marriage lay a long way behind her.

I pointed out to her that "*the 'centre' of a table*" was an unusual expression (which she admitted), but I could not of course question her further directly on that point. I carefully avoided suggesting the meaning of the symbols to her, and merely asked her what came into her head in connection with the separate parts of the dream. In the course of the analysis her reserve gave place to an evident interest in the interpretation and to an openness made possible by the seriousness of the conversation.

"When I asked what flowers they had been, her first reply was: "*expensive flowers; one has to pay for them,*" and then that they had been "*lilies of the valley, violets and pinks or carnations.*" I assumed that the word "lily" appeared in the dream in its popular sense as a symbol of chastity; she confirmed this assumption, for her association to "lily" was "*purity.*" "Valley" is a frequent female symbol in dreams; so that the chance combination of the two symbols in the English name of the flower was used in the dream-symbolism to stress the preciousness of her virginity—"expensive flowers, one has to pay for them"—and to express her expectation that her husband would know how to appreciate its value. The phrase "*expensive flowers,*" etc., as will be seen, had a different meaning in the case of each of the three flower-symbols.

"Violets" was ostensibly quite asexual; but, very boldly,

<sup>1</sup> [In the present analysis all the material printed in italics occurs in English in the original, exactly as here reproduced.]

as it seemed to me, I thought I could trace a secret meaning for the word in an unconscious link with the French word "*viol*" ["rape"]. To my surprise the dreamer gave as an association the English word "*violate*." The dream had made use of the great chance similarity between the words "*violet*" and "*violate*"—the difference in their pronunciation lies merely in the different stress upon their final syllables—in order to express "in the language of flowers" the dreamer's thoughts on the violence of defloration (another term that employs flower symbolism) and possibly also a masochistic trait in her character. A pretty instance of the "verbal bridges" [see p. 376 n.] crossed by the paths leading to the unconscious. The words "*one has to pay for them*" signified having to pay with her life for being a wife and a mother.

"In connection with "*pink*s," which she went on to call "*carnations*," I thought of the connection between that word and "*carnal*." But the dreamer's association to it was "*colour*." She added that "*carnations*" were the flowers which her *fiancé* gave her frequently and in great numbers. At the end of her remarks she suddenly confessed of her own accord that she had not told the truth: what had occurred to her had not been "*colour*" but "*incarnation*"—the word I had expected. Incidentally "*colour*" itself was not a very remote association, but was determined by the meaning of "*carnation*" (flesh-colour)—was determined, that is, by the same complex. This lack of straightforwardness showed that it was at this point that resistance was greatest, and corresponded to the fact that this was where the symbolism was most clear and that the struggle between libido and its repression was at its most intense in relation to this phallic theme. The dreamer's comment to the effect that her *fiancé* frequently gave her flowers of that kind was an indication not only of the double sense of the word "*carnations*" but also of their phallic meaning in the dream. The gift of flowers, an exciting factor of the dream derived from her current life, was used to express an exchange of sexual gifts: she was making a gift of her virginity and expected a full emotional and sexual life in return for it. At this point, too, the words "*expensive flowers, one has to pay for them*" must have had what was no doubt literally a financial meaning.—Thus the flower symbolism in this dream included virginal femininity, masculinity and an allusion to defloration by violence. It is worth point-

ing out in this connection that sexual flower symbolism, which, indeed, occurs very commonly in other connections, symbolizes the human organs of sex by blossoms, which are the sexual organs of plants. It may perhaps be true in general that gifts of flowers between lovers have this unconscious meaning.

"The birthday for which she was preparing in the dream meant, no doubt, the birth of a baby. She was identifying herself with her *fiancé*, and was representing him as "arranging" her for a birth—that is, as copulating with her. The latent thought may have run: "If I were he, I wouldn't wait—I would deflower my *fiancée* without asking her leave—I would use violence." This was indicated by the word "*violate*," and in this way the sadistic component of the libido found expression.

"In a deeper layer of the dream, the phrase "*I arrange . . .*" must no doubt have an auto-erotic, that is to say, an infantile, significance.

The dreamer also revealed an awareness, which was only possible to her in a dream, of her physical deficiency: she saw herself like a table, without projections, and on that account laid all the more emphasis on the preciousness of the "*centre*"—on another occasion she used the words, "*a centre-piece of flowers*"—that is to say, on her virginity. The horizontal attribute of a table must also have contributed something to the symbol.

"The concentration of the dream should be observed: there was nothing superfluous in it, every word was a symbol.

Later on the dreamer produced an addendum to the dream: "*I decorate the flowers with green crinkled paper*." She added that it was "*fancy paper*" of the sort used for covering common flowerpots. She went on: "*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*."—To "*decorate*" she gave the association "*decorum*," as I had expected. She said the green colour predominated, and her association to it was "*hope*"—another link with pregnancy.—In this part of the dream the chief factor was not identification with a man; ideas of shame and self-revelation came to the fore. She was making herself beautiful for him and was admitting physical defects which she felt ashamed of and was trying

to correct. Her associations "velvet" and "moss" were a clear indication of a reference to pubic hair.

"This dream, then, gave expression to thoughts of which the girl was scarcely aware in her waking life—thoughts concerned with sensual love and its organs. She was being "arranged for a birthday"—that is, she was being copulated with. The fear of being deflowered was finding expression, and perhaps, too, ideas of pleasurable suffering. She admitted her physical deficiencies to herself and overcompensated for them by an over-valuation of her virginity. Her shame put forward as an excuse for the signs of sensuality the fact that its purpose was the production of a baby. Material considerations, too, alien to a lover's mind, found their way to expression. The affect attaching to this simple dream—a feeling of happiness—indicated that powerful emotional complexes had found satisfaction in it."

Ferenczi (1917)<sup>1</sup> has justly pointed out that the meaning of symbols and the significance of dreams can be arrived at with particular ease from the dreams of precisely those people who are uninitiated into psycho-analysis.

At this point I shall interpose a dream dreamt by a contemporary historical figure. I am doing so because in it an object that would in any case appropriately represent a male organ has a further attribute which established it in the clearest fashion as a phallic symbol. The fact of a riding whip growing to an endless length could scarcely be taken to mean anything but an erection. Apart from this, too, the dream is an excellent instance of the way in which thoughts of a serious kind, far removed from anything sexual, can come to be represented by infantile sexual material.

XI

A DREAM OF BISMARCK'S [1919]<sup>2</sup>

"In his *Gedanken und Erinnerungen* [1898, 2, 194; English translation by A. J. Butler, *Bismarck, the Man and the*

<sup>1</sup> [This paragraph was added in 1919.]

<sup>2</sup> From a paper by Hanns Sachs [1913.]

*Statesman*, 1898, 2, 209 f.] Bismarck quotes a letter written by him to the Emperor William I on December 18th, 1881, in the course of which the following passage occurs: "Your Majesty's communication encourages me to relate a dream which I had in the Spring of 1863, in the hardest days of the Conflict, from which no human eye could see any possible way out. I dreamt (as I related the first thing next morning to my wife and other witnesses) that I was riding on a narrow Alpine path, precipice on the right, rocks on the left. The path grew narrower, so that the horse refused to proceed, and it was impossible to turn round or dismount, owing to lack of space. Then, with my whip in my left hand, I struck the smooth rock and called on God. The whip grew to an endless length, the rocky wall dropped like a piece of stage scenery and opened out a broad path, with a view over hills and forests, like a landscape in Bohemia; there were Prussian troops with banners, and even in my dream the thought came to me at once that I must report it to your Majesty. This dream was fulfilled, and I woke up rejoiced and strengthened. . . ."

"The action of this dream falls into two sections. In the first part the dreamer found himself in an *impasse* from which he was miraculously rescued in the second part. The difficult situation in which the horse and its rider were placed is an easily recognizable dream-picture of the statesman's critical position, which he may have felt with particular bitterness as he thought over the problems of his policy on the evening before the dream. In the passage quoted above Bismarck himself uses the same simile [of there being no possible "way out"] in describing the hopelessness of his position at the time. The meaning of the dream-picture must therefore have been quite obvious to him. We are at the same time presented with a fine example of Silberer's "fuctional phenomenon" [cf. pp. 541 ff.]. The process taking place in the dreamer's mind—each of the solutions attempted by his thoughts being met in turn by insuperable obstacles, while nevertheless he could not and might not tear himself free from the consideration of those problems—were most appropriately depicted by the rider who could neither advance nor retreat. His pride, which forbade his thinking of surrendering or resigning, was expressed in the dream by the words "it was impossible to turn round or dismount." In his quality of a man of action who exerted himself unceasingly and toiled for the

good of others, Bismarck must have found it easy to liken himself to a horse; and in fact he did so on many occasions, for instance, in his well-known saying: "A good horse dies in harness." In this sense the words "the horse refused to proceed" meant nothing more nor less than that the over-tired statesman felt a need to turn away from the cares of the immediate present, or, to put it another way, that he was in the act of freeing himself from the bonds of the reality principle by sleeping and dreaming. The wish-fulfilment which became so prominent in the second part of the dream, was already hinted at in the words "Alpine path." No doubt Bismarck already knew at that time that he was going to spend his next vacation in the Alps—at Gastein; thus the dream, by conveying him thither, set him free at one blow from all the burdens of State business.

In the second part of the dream, the dreamer's wishes were represented as fulfilled in two ways: undisguisedly and obviously, and, in addition, symbolically. Their fulfilment was represented symbolically by the disappearance of the obstructive rock and the appearance in its place of a broad path—the "way out," which he was in search of, in its most convenient form; and, it was represented undisguisedly in the picture of the advancing Prussian troops. In order to explain this prophetic vision there is no need whatever for constructing mystical hypotheses; Freud's theory of wish-fulfilment fully suffices. Already at the time of this dream Bismarck desired a victorious war against Austria as the best escape from Prussia's internal conflicts. Thus the dream was representing this wish as fulfilled, just as is postulated by Freud, when the dreamer saw the Prussian troops with their banners in Bohemia, that is, in enemy country. The only peculiarity of the case was that the dreamer with whom we are here concerned was not content with the fulfilment of his wish in a *dream* but knew how to achieve it in *reality*. One feature which cannot fail to strike anyone familiar with the psycho-analytic technique of interpretation is the riding whip—which grew to an "endless length." Whips, sticks, lances and similar objects are familiar to us as phallic symbols; but when a whip further possesses the most striking characteristic of a phallus, its extensibility, scarcely a doubt can remain. The exaggeration of the phenomenon, its growing to an "endless length," seems to hint at a hyper-

cathexis<sup>1</sup> from infantile sources. The fact that the dreamer took the whip in his hand was a clear allusion to masturbation, though the reference was not, of course, to the dreamer's contemporary circumstances but to childish desires in the remote past. The interpretation discovered by Dr. Stekel [1909, 466 ff.] that in dreams "left" stands for what is wrong, forbidden and sinful is much to the point here, for it might very well be applied to masturbation carried out in childhood in the face of prohibition. Between this deepest infantile stratum and the most superficial one, which was concerned with the statesman's immediate plans, it is possible to detect an intermediate layer which was related to both the others. The whole episode of a miraculous liberation from need by striking a rock and at the same time calling on God as a helper bears a remarkable resemblance to the Biblical scene in which Moses struck water from a rock for the thirsting Children of Israel. We may unhesitatingly assume that this passage was familiar in all its details to Bismarck, who came of a Bible-loving Protestant family. It would not be unlikely that in this time of conflict Bismarck should compare himself with Moses, the leader, whom the people he sought to free rewarded with rebellion, hatred and ingratitude. Here, then, we should have the connection with the dreamer's contemporary wishes. But on the other hand the Bible passage contains some details which apply well to a masturbation phantasy. Moses seized the rod in the face of God's command and the Lord punished him for this transgression by telling him that he must die without entering the Promised Land. The prohibited seizing of the rod (in the dream an unmistakably phallic one), the production of fluid from its blow, the threat of death—in these we find all the principal factors of infantile masturbation united. We may observe with interest the process of revision which has welded together these two heterogeneous pictures (originating, the one from the mind of a statesman of genius, and the other from the impulses of the primitive mind of a child) and which has by that means succeeded in eliminating all the distressing factors. The fact that seizing the rod was a forbidden and rebellious act was no

<sup>1</sup> [Sachs seems to be using the word simply to mean an 'additional cathexis' and not in the special sense in which Freud uses it below on pp. 632, 642, and 655.]

longer indicated except symbolically by the "left" hand which performed it. On the other hand, God was called on in the manifest content of the dream as though to deny as ostentatiously as possible any thought of a prohibition or secret. Of the two prophecies made by God to Moses—that he should see the Promised Land but that he should not enter it—the first is clearly represented as fulfilled ("the view over hills and forests"), while the second, highly distressing one was not mentioned at all. The water was probably sacrificed to the requirements of secondary revision [cf. pp. 526 ff.], which successfully endeavoured to make this scene and the former one into a single unity; instead of water, the rock itself fell.

"We should expect that at the end of an infantile masturbation phantasy, which included the theme of prohibition, the child would wish that the people in authority in his environment should learn nothing of what had happened. In the dream this wish was represented by its opposite, a wish to report to the King immediately what had happened. But this reversal fitted in excellently and quite unobtrusively into the phantasy of victory contained in the superficial layer of dream-thoughts and in a portion of the manifest content of the dream. A dream such as this of victory and conquest is often a cover for a wish to succeed in an *erotic* conquest; certain features of the dream, such as, for instance, that an obstacle was set in the way of the dreamer's advance but that after he had made use of the extensible whip a broad path opened out, might point in that direction, but they afford an insufficient basis for inferring that a definite trend of thoughts and wishes of that kind ran through the dream. We have here a perfect example of completely successful dream-distortion. Whatever was obnoxious in it was worked over so that it never emerged through the surface layer that was spread over it as a protective covering. In consequence of this it was possible to avoid any release of anxiety. The dream was an ideal case of a wish successfully fulfilled without infringing the censorship; so that we may well believe that the dreamer awoke from it "rejoiced and strengthened."

As a last example, here is

## XII

## A CHEMIST'S DREAM [1909]

This was dreamt by a young man who was endeavouring to give up his habit of masturbating in favour of sexual relations with women.

PREAMBLE.—On the day before he had the dream he had been instructing a student on the subject of Grignard's reaction, in which magnesium is dissolved in absolutely pure ether through the catalytic action of iodine. Two days earlier, when the same reaction was being carried out, an explosion had occurred which had burnt the hand of one of the workers.

DREAM.—(I) *He was supposed to be making phenyl-magnesium-bromide. He saw the apparatus with particular distinctness, but had substituted himself for the magnesium. He now found himself in a singularly unstable state. He kept on saying to himself: 'This is all right, things are working, my feet are beginning to dissolve already, my knees are getting soft.' Then he put out his hands and felt his feet. Meanwhile (how, he could not tell) he pulled his legs out of the vessel and said to himself once more: 'This can't be right. Yes it is, though.' At this point he partly woke up and went through the dream to himself, so as to be able to report it to me. He was positively frightened of the solution<sup>1</sup> of the dream. He felt very much excited during this period of semi-sleep and kept repeating: 'Phenyl, phenyl.'*

(II) *He was at —ing with his whole family and was due to be at the Schottentor<sup>2</sup> at half-past eleven to meet a particular lady. But he only woke at half-past eleven, and said to himself: 'It's too late. You can't get there before half-past twelve.' The next moment he saw the whole family sitting round the table; he saw his mother particularly clearly and the maidservant carrying the soup-tureen. So he thought: 'Well, as we've started dinner, it's too late for me to go out.'*

ANALYSIS.—He had no doubt that even the first part of

<sup>1</sup> [German 'Auflösung'; also the word used above for 'dissolving.']

<sup>2</sup> ['—ing,' was presumably a suburb of Vienna (see p. 333); the Schottentor is near the middle of the town.]

the dream had some connection with the lady whom he was to meet. (He had had the dream during the night before the expected *rendez-vous*.) He thought the student to whom he had given the instructions a particularly unpleasant person. He had said to him: 'That's not right,' because the magnesium showed no signs of being affected. And the student had replied, as though he were quite unconcerned: 'No, nor it is.' The student must have stood for himself (the patient), who was just as indifferent about the analysis as the student was about the synthesis. The 'he' in the dream who carried out the operation stood for me. How unpleasant I must think him for being so indifferent about the result!

On the other hand, he (the patient) was the material which was being used for the analysis (or synthesis). What was in question was the success of the treatment. The reference to his legs in the dream reminded him of an experience of the previous evening. He had been having a dancing-lesson and had met a lady of whom he had been eager to make a conquest. He clasped her to himself so tightly that on one occasion she gave a scream. As he relaxed his pressure against her legs, he felt her strong responsive pressure against the lower part of his thighs as far down as his knees—the point mentioned in his dream. So that in this connection it was the woman who was the magnesium in the retort—things were working at last. He was feminine in relation to me, just as he was masculine in relation to the woman. If it was working with the lady it was working with him in the treatment. His feeling himself and the sensations in his knees pointed to masturbation and fitted in with his fatigue on the previous day.—His appointment with the lady had in fact been for half-past eleven. His wish to miss it by oversleeping and to stay with his sexual objects at home (that is, to keep to masturbation) corresponded to his resistance.

In connection with his repeating the word 'phenyl,' he told me that he had always been very fond of all these radicals ending in '-yl,' because they were so easy to use: benzyl, acetyl, etc. This explained nothing. But when I suggested '*Schlemihl*' to him as another radical in the series,<sup>1</sup> he laughed heartily and told me that in the course

<sup>1</sup> ['*Schlemihl*,' which rhymes with the words ending in '-yl,' is a word of Hebrew origin commonly used in German to mean an unlucky, incompetent person.]

of the summer he had read a book by Marcel Prévost in which there was a chapter on '*Les exclus de l'amour*' which in fact included some remarks upon '*les Schlemihls*.' When he read them he had said to himself: 'This is just what I'm like.'—If he had missed the appointment it would have been another example of his '*Schlemihlness*.'

It would seem that the occurrence of sexual symbolism in dreams has already been experimentally confirmed by some work carried out by K. Schrötter, on lines proposed by H. Swoboda. Subjects under deep hypnosis were given suggestions by Schrötter, and these led to the production of dreams a large part of whose content was determined by the suggestions. If he gave a suggestion that the subject should dream of normal or abnormal sexual intercourse, the dream, in obeying the suggestion, would make use of symbols familiar to us from psycho-analysis in place of the sexual material. For instance, when a suggestion was made to a female subject that she should dream of having homosexual intercourse with a friend, the friend appeared in the dream carrying a shabby hand-bag with a label stuck on it bearing the words 'Ladies only.' The woman who dreamt this was said never to have had any knowledge of symbolism in dreams or of their interpretation. Difficulties are, however, thrown in the way of our forming an opinion of the value of these interesting experiments by the unfortunate circumstance that Dr. Schrötter committed suicide soon after making them. The only record of them is to be found in a preliminary communication published in the *Zentralblatt für Psychoanalyse* (Schrötter, 1912). [1914.]

Similar findings were published by Roffenstein in 1923. Some experiments made by Betlheim and Hartmann (1924) were of particular interest, since they made no use of hypnosis. These experimenters related anecdotes of a coarsely sexual character to patients suffering from Korsakoff's syndrome and observed the distortions which occurred when the anecdotes were reproduced by the patients in these confusional states. They found that the symbols familiar to us from the interpretation of dreams made their appearance (e.g. going upstairs, stabbing and shooting as symbols of copulation, and knives and cigarettes as symbols of the penis). The authors attached special importance to the appearance of the symbol of a staircase, for,



as they justly observed, 'no conscious desire to distort could have arrived at a symbol of such a kind.' [1925.]

It is only now, after we have properly assessed the importance of symbolism in dreams that it becomes possible for us to take up the theme of typical dreams, which was broken off on p. 310 above. [1914.] I think we are justified in dividing such dreams roughly into two classes: those which really always have the same meaning, and those which, in spite of having the same or a similar content, must nevertheless be interpreted in the greatest variety of ways. Among typical dreams of the first class I have already [pp. 307 ff.] dealt in some detail with examination dreams. [1909.]

Dreams of missing a train deserve to be put alongside examination dreams on account of the similarity of their affect, and their explanation shows that we shall be right in doing so. They are dreams of consolation for another kind of anxiety felt in sleep—the fear of dying. 'Departing' on a journey is one of the commonest and best authenticated symbols of death. These dreams say in a consoling way: 'Don't worry, you won't die (depart),' just as examination dreams say soothingly: 'Don't be afraid, no harm will come to you this time either.' The difficulty of understanding both these kinds of dreams is due to the fact that the feeling of anxiety is attached precisely to the expression of consolation. [1911.]<sup>1</sup>

The meaning of dreams 'with a dental stimulus' [cf. p. 261],<sup>2</sup> which I often had to analyse in patients, escaped me for a long time because, to my surprise, there were invariably too strong resistances against their interpretation. Overwhelming evidence left me at last in no doubt that in males the motive force of these dreams was derived from nothing other than the masturbatory desires of the pubertal period. I will analyse two dreams of this kind, one of which is also a 'flying dream'. They were both dreamt by the same person, a young man with strong homosexual leanings, which were, however, inhibited in real life.

<sup>1</sup> [In the 1911 edition only, the following sentence appeared at this point: 'Death symbols are dealt with at length in the recently published volume by Stekel (1911).']

<sup>2</sup> [This and the following six paragraphs date from 1909.]

*He was attending a performance of 'Fidelio' and was sitting in the stalls at the Opera beside L., a man who was congenial to him and with whom he would have liked to make friends. Suddenly he flew through the air right across the stalls, put his hand in his mouth and pulled out two of his teeth.*

He himself said of the flight that it was as though he was being 'thrown' into the air. Since it was a performance of *Fidelio*, the words:

Wer ein holdes Weib errungen . . .

might have seemed appropriate. But the gaining of even the loveliest woman was not among the dreamer's wishes. Two other lines were more to the point:

Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein . . .<sup>1</sup>

The dream in fact contained this 'great throw,' which, however, was not only a wish-fulfilment. It also concealed the painful reflection that the dreamer had often been unlucky in his attempts at friendship, and had been 'thrown out.' It concealed, too, his fear that this misfortune might be repeated in relation to the young man by whose side he was enjoying the performance of *Fidelio*. And now followed what the fastidious dreamer regarded as a shameful confession: that once, after being rejected by one of his friends, he had masturbated twice in succession in the state of sensual excitement provoked by his desire.

Here is the second dream: *He was being treated by two University professors of his acquaintance instead of by me. One of them was doing something to his penis. He*

<sup>1</sup> [Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen . . .]

'He who has won the *great throw* of becoming the friend of a friend, he who has gained a lovely woman . . .!' These are the opening lines of the second stanza of Schiller's *Hymn to Joy*, which was set to music by Beethoven in his Choral Symphony. But the third of these lines (the one first quoted above by Freud) is in fact also the opening line of the last section of the final Chorus in Beethoven's opera *Fidelio*—his librettist having apparently plagiarized Schiller.]

was afraid of an operation. The other was pushing against his mouth with an iron rod, so that he lost one or two of his teeth. He was tied up with four silk cloths.

It can scarcely be doubted that his dream had a sexual meaning. The silk cloths identified him with a homosexual whom he knew. The dreamer had never carried out coitus and had never aimed at having sexual intercourse with men in real life; and he pictured sexual intercourse on the model of the pubertal masturbation with which he had once been familiar.

The many modifications of the typical dream with a dental stimulus (dreams, for instance, of a tooth being pulled out by someone else, etc.) are, I think, to be explained in the same way.<sup>1</sup> It may, however, puzzle us to discover how 'dental stimuli' have come to have this meaning. But I should like to draw attention to the frequency with which sexual repression makes use of transpositions from a lower to an upper part of the body.<sup>2</sup> Thanks to them it becomes possible in hysteria for all kinds of sensations and intentions to be put into effect, if not where they properly belong—in relation to the genitals, at least in relation to other, unobjectionable parts of the body. One instance of a transposition of this kind is the replacement of the genitals by the face in the symbolism of unconscious thinking. Linguistic usage follows the same line in recognizing the buttocks [*Hinterbacken*, literally 'back-checks'] as homologous to the cheeks, and by drawing a parallel between the *labia* and the lips which frame the aperture of the mouth. Comparisons between nose and penis are common, and the similarity is made more complete by the presence of hair in both places. The one structure which affords no possibility of an analogy is the teeth; and it is precisely this combination of similarity and dissimilarity which makes the teeth so appropriate for representational purposes when pressure is being exercised by sexual repression.

<sup>1</sup> [Footnote added 1914:] A tooth being pulled out by someone else in a dream is as a rule to be interpreted as castration (like having one's hair cut by a barber, according to Stekel). A distinction must in general be made between dreams with a dental stimulus and dentist dreams, such as those recorded by Coriat (1913).

<sup>2</sup> [Instances of this will be found in the case history of 'Dora' (Freud, 1905e). The comparison which follows had been drawn by Freud in a letter to Fliess of January 16, 1899 (Freud, 1950a, Letter 102).]

I cannot pretend that the interpretation of dreams with a dental stimulus as dreams of masturbation—an interpretation whose correctness seems to me beyond doubt—has been entirely cleared up.<sup>1</sup> I have given what explanation I can and must leave what remains unsolved. But I may draw attention to another parallel to be found in linguistic usage. In our part of the world the act of masturbation is vulgarly described as *'sich einen ausreissen'* or *'sich einen herunterreissen'* [literally, 'pulling one out' or 'pulling one down'].<sup>2</sup> I know nothing of the source of this terminology or of the imagery on which it is based; but 'a tooth' would fit very well into the first of the two phrases.

According to popular belief dreams of teeth being pulled out are to be interpreted as meaning the death of a relative, but psycho-analysis can at most confirm this interpretation only in the joking sense I have alluded to above. In this connection, however, I will quote a dream with a dental stimulus that has been put at my disposal by Otto Rank.<sup>3</sup>

'A colleague of mine, who has for some time been taking a lively interest in the problems of dream-interpretation, has sent me the following contribution to the subject of dreams with a dental stimulus.

"A short time ago I had a dream that *I was at the dentist's and he was drilling a back tooth in my lower jaw. He worked on it so long that the tooth became useless. He then seized it with a forceps and pulled it out with an effortless ease that excited my astonishment. He told me not to bother about it, for it was not the tooth that he was really treating, and put it on the table, where the tooth (as it now seemed to me, an upper incisor) fell apart into several layers. I got up from the dentist's chair, went closer to it with a feeling of curiosity, and raised a medical ques-*

<sup>1</sup> [Footnote added 1909:] A communication by C. G. Jung informs us that dreams with a dental stimulus occurring in women have the meaning of birth dreams.—[Added 1919:] Ernest Jones [1914b] has brought forward clear confirmation of this. The element in common between this interpretation and the one put forward above lies in the fact that in both cases (castration and birth) what is in question is the separation of a part of the body from the whole.

<sup>2</sup> [Footnote added 1911:] Cf. the 'biographical' dream on p. 383, n. 9.

<sup>3</sup> [This paragraph and the quotation from Rank which follows were first included in 1911. The quotation is from Rank 1911c. Cf. the same dreamer's staircase dream on pp. 403 f.]

tion which interested me. The dentist explained to me, while he separated out the various portions of the strikingly white tooth and crushed them up (pulverized them) with an instrument, that it was connected with puberty and that it was only before puberty that teeth came out so easily, and that in the case of women the decisive factor was the birth of a child.

"I then became aware (while I was half asleep, I believe) that the dream had been accompanied by an emission, which I could not attach with certainty, however, to any particular part of the dream; I was most inclined to think that it had already occurred while the tooth was being pulled out.

"I then went on to dream of an occurrence which I can no longer recall, but which ended with my leaving my hat and coat somewhere (possibly in the dentist's cloak-room) in the hope that someone would bring them after me, and with my hurrying off, dressed only in my overcoat, to catch a train which was starting. I succeeded at the last moment in jumping on to the hindmost carriage where someone was already standing. I was not able, though, to make my way into the inside of the carriage, but was obliged to travel in an uncomfortable situation from which I tried, successfully in the end, to escape. We entered a big tunnel and two trains, going in the opposite direction to us, passed through our train as if it were the tunnel. I was looking into a carriage window as though I were outside.

"The following experiences and thoughts from the previous day provide material for an interpretation of the dream:

"(I.) I had in fact been having dental treatment recently, and at the time of the dream I was having continual pain in the tooth in the lower jaw which was being drilled in the dream and at which the dentist had, again in reality, worked longer than I liked. On the morning of the dream-day I had once more been to the dentist on account of the pain; and he had suggested to me that I should have another tooth pulled out in the same jaw as the one he had been treating, saying that the pain probably came from this other one. This was a 'wisdom tooth' which I was cutting just then. I had raised a question touching his medical conscience in that connection.

"(II.) On the afternoon of the same day, I had been obliged to apologize to a lady for the bad temper I was in

owing to my toothache; whereupon she had told me she was afraid of having a root pulled out, the crown of which had crumbled away almost entirely. She thought that pulling out 'eye-teeth' was especially painful and dangerous, although on the other hand one of her acquaintances had told her that it was easier to pull out teeth in the upper jaw, which was where hers was. This acquaintance had also told her that he had once had the wrong tooth pulled out under an anaesthetic, and this had increased her dread of the necessary operation. She had then asked me whether 'eye-teeth' were molars or canines, and what was known about them. I pointed out to her on the one hand the superstitious element in all these opinions, though at the same time I emphasized the nucleus of truth in certain popular views. She was then able to repeat to me what she believed was a very old and wide-spread popular belief—that if a pregnant woman had toothache she would have a boy.

"(III.) This saying interested me in connection with what Freud says in his *Interpretation of Dreams* on the typical meaning of dreams with a dental stimulus as substitutes for masturbation, since in the popular saying (quoted by the lady) a tooth and male genitals (or a boy) were also brought into relation with each other. On the evening of the same day, therefore, I read through the relevant passage in the *Interpretation of Dreams* and found there amongst other things the following statements whose influence upon my dream may be observed just as clearly as that of the other two experiences I have mentioned. Freud writes of dreams with a dental stimulus that 'in males the motive force of these dreams was derived from nothing other than the masturbatory desires of the pubertal period' [p. 420]. And further: 'The many modifications of the typical dream with a dental stimulus (dreams, for instance, of a tooth being pulled out by someone else, etc.) are, I think, to be explained in the same way. It may, however, puzzle us to discover how "dental stimuli" should have come to have this meaning. But I should like to draw attention to the frequency with which sexual repression makes use of transpositions from a lower to an upper part of the body.' (In the present dream from the lower jaw to the upper jaw.) 'Thanks to them it becomes possible in hysteria for all kinds of sensations and intentions to be put into effect, if not where they properly

belong—in relation to the genitals, at least in relation to other, unobjectionable parts of the body' [p. 422]. And again: 'But I may draw attention to another parallel to be found in linguistic usage. In our part of the world the act of masturbation is vulgarly described as "*sich einen ausreißen*" or "*sich einen herunterreißen*"' [p. 423]. I was already familiar with this expression in my early youth as a description of masturbation, and no experienced dream-interpreter will have any difficulty in finding his way from here to the infantile material underlying the dream. I will only add that the ease with which the tooth in the dream, which after its extraction turned into an upper incisor, came out, reminded me of an occasion in my childhood on which I myself pulled out a loose upper front tooth easily and without pain. This event, which I can still remember clearly today in all its details, occurred at the same early period to which my first conscious attempts at masturbation go back. (This was a screen memory.)

'"Freud's reference to a statement by C. G. Jung to the effect that 'dreams with a dental stimulus occurring in women have the meaning of birth dreams' [p. 423 footnote], as well as the popular belief in the significance of toothache in pregnant women, accounted for the contrast drawn in the dream between the decisive factor in the case of females and of males (puberty). In this connection I recall an earlier dream of mine which I had soon after a visit to the dentist and in which I dreamt that the gold crowns which had just been fixed fell out; this annoyed me very much in the dream on account of the considerable expense in which I had been involved and which I had not yet quite got over at the time. This other dream now became intelligible to me (in view of a certain experience of mine) as a recognition of the material advantages of masturbation over object-love: the latter, from an economic point of view, was in every respect less desirable (cf. the gold crowns)<sup>1</sup>; and I believe that the lady's remark about the significance of toothache in pregnant women had re-awakened these trains of thought in me."

'So much for the interpretation put forward by my colleague, which is most enlightening and to which, I think, no objections can be raised. I have nothing to add to it,

<sup>1</sup> [The crown (*Krone*) was at this time the Austrian monetary unit.]

except, perhaps, a hint at the probable meaning of the second part of the dream. This seems to have represented the dreamer's transition from masturbation to sexual intercourse, which was apparently accomplished with great difficulty—(cf. the tunnel through which the trains went in and out in various directions) as well as the danger of the latter (cf. pregnancy and the overcoat [see p. 219]). The dreamer made use for this purpose of the verbal bridges "*Zahn-ziehen (Zug)*" and "*Zahn-reißen (Reisen)*."<sup>1</sup>

'On the other hand, theoretically, the case seems to me interesting in two respects. In the first place, it brings evidence in favour of Freud's discovery that ejaculation in a dream accompanies the act of pulling out a tooth. In whatever form the emission may appear, we are obliged to regard it as a masturbatory satisfaction brought about without the assistance of any mechanical stimulation. Moreover, in this case, the satisfaction accompanying the emission was not, as it usually is, directed to an object, even if only to an imaginary one, but had no object, if one may say so; it was completely auto-erotic, or at the most showed a slight trace of homosexuality (in reference to the dentist).

'The second point which seems to me to deserve emphasis is the following. It may plausibly be objected that there is no need at all to regard the present case as confirming Freud's view, since the events of the previous day would be sufficient in themselves to make the content of the dream intelligible. The dreamer's visit to the dentist, his conversation with the lady and his reading of the *Interpretation of Dreams* would quite sufficiently explain how he came to produce this dream, especially as his sleep was disturbed by toothache; they would even explain, if need be, how the dream served to dispose of the pain which was disturbing his sleep—by means of the idea of getting rid of the painful tooth and by simultaneously drowning with libido the painful sensation which the dreamer feared. But even if we make the greatest possible allowance for all this, it cannot be seriously maintained that the mere reading of Freud's explanations could have established in the dreamer the connection between pulling out a tooth and

<sup>1</sup> [*'Zahn-ziehen'* = 'to pull out a tooth'; *'Zug'* (from the same root as *'ziehen'*) = 'train' or 'pull.' *'Zahn-reißen'* = 'to pull out a tooth'; *'Reisen'* (pronounced not much unlike *'reißen'*) = 'to travel.']

the act of masturbation, or could even have put that connection into operation, unless it had been laid down long since, as the dreamer himself admits it was (in the phrase "*sich einen ausreißen*"). This connection may have been revived not only by his conversation with the lady but by a circumstance which he reported subsequently. For in reading the *Interpretation of Dreams* he had been unwilling, for comprehensible reasons, to believe in this typical meaning of dreams with a dental stimulus, and had felt a desire to know whether that meaning applied to *all* dreams of that sort. The present dream confirmed the fact that this was so, at least as far as he was concerned, and thus showed him why it was that he had been obliged to feel doubts on the subject. In this respect too, therefore, the dream was the fulfilment of a wish—namely, the wish to convince himself of the range of application and the validity of this view of Freud's.<sup>1</sup>

The second group of typical dreams included those in which the dreamer flies or floats in the air, falls, swims, etc. What is the meaning of such dreams? It is impossible to give a general reply. As we shall hear, they mean something different in every instance; it is only the raw material of sensations contained in them which is always derived from the same source. [1909.]

The information provided by psycho-analyses forces me to conclude that these dreams, too, reproduce impressions of childhood; they relate, that is, to games involving movement, which are extraordinarily attractive to children. There cannot be a single uncle who has not shown a child how to fly by rushing across the room with him in his outstretched arms, or who has not played at letting him fall by riding him on his knee and then suddenly stretching out his leg, or by holding him up high and then suddenly pretending to drop him. Children are delighted by such experiences and never tire of asking to have them repeated, especially if there is something about them that causes a little fright or giddiness. In after years they repeat these experiences in dreams; but in the dreams they leave out the hands which held them up, so that they float or fall unsupported. The delight taken by young children in games of this kind (as well as in swings and see-saws) is well known; when they come to see acrobatic feats in a circus their memory of such games is revived. Hysterical attacks

in boys sometimes consist merely in reproductions of feats of this kind, carried out with great skill. It not uncommonly happens that these games of movement, though innocent in themselves, give rise to sexual feelings. Childish romping [*Heizen*], if I may use a word which commonly describes all such activities, is what is being repeated in dreams of flying, falling, giddiness and so on; while the pleasurable feelings attached to these experiences are transformed into anxiety. But, often enough, as every mother knows, romping among children actually ends in squabbling and tears. [1900.]

Thus I have good grounds for rejecting the theory that what provokes dreams of flying and falling is the state of our tactile feelings during sleep or sensations of the movement of our lungs, and so on. In my view these sensations are themselves reproduced as part of the memory to which the dream goes back: that is to say, they are part of the *content* of the dream and not its source. [1900.]<sup>1</sup>

This material, then, consisting of sensations of movement of similar kinds and derived from the same source, is used to represent dream-thoughts of every possible sort. Dreams of flying or floating in the air (as a rule, pleurably toned) require the most various interpretations; with some people these interpretations have to be of an individual character, whereas with others they may even be of a typical kind. One of my women patients used very often to dream that she was floating at a certain height over the street without touching the ground. She was very short, and she dreaded the contamination involved in contact with other people. Her floating dream fulfilled her two wishes, by raising her feet from the ground and lifting her head into a higher stratum of air. In other women I have found that flying dreams expressed a desire 'to be like a bird'; while other dreamers became angels during the night because they had not been called angels during the day. The close connection of flying with the idea of birds explains how it is that in men flying dreams usually have a grossly sensual meaning;<sup>2</sup> and we shall not be surprised when we hear that some dreamer or other is very proud of his powers of flight. [1909.]

<sup>1</sup> [Footnote added 1930:] These remarks on dreams of movement are repeated here, since the present context requires them. See above, pp. 306 f. [where some additional footnotes will be found.]

<sup>2</sup> [See p. 622, n. 4.]

Dr. Paul Federn (of Vienna [and later of New York]) has put forward<sup>1</sup> the attractive theory that a good number of these flying dreams are dreams of erection; for the remarkable phenomenon of erection, around which the human imagination has constantly played, cannot fail to be impressive, involving as it does an apparent suspension of the laws of gravity. (Cf. in this connection the winged phalli of the ancients.) [1911.]

It is a remarkable fact that Mourly Vold, a sober-minded investigator of dreams and one who is disinclined to interpretation of any kind, also supports the erotic interpretation of flying or floating dreams (Vold, 1910-12, 2, 791). He speaks of the erotic factor as 'the most powerful motive for floating dreams,' draws attention to the intense feeling of vibration in the body that accompanies such dreams and points to the frequency with which they are connected with erections or emissions. [1914.]

Dreams of falling, on the other hand, are more often characterized by anxiety. Their interpretation offers no difficulty in the case of women, who almost always accept the symbolic use of falling as a way of describing a surrender to an erotic temptation. Nor have we yet exhausted the infantile sources of dreams of falling. Almost every child has fallen down at one time or other and afterwards been picked up and petted; or if he has fallen out of his cot at night, has been taken into bed with his mother or nurse. [1909.]

People who have frequent dreams of swimming and who feel great joy in cleaving their way through the waves, and so on, have as a rule been bed-wetters and are repeating in their dreams a pleasure which they have long learnt to forgo. We shall learn presently [pp. 435 ff.] from more than one example what it is that dreams of swimming are most easily used to represent. [1909.]

The interpretation of dreams of fire justifies the nursery law which forbids a child to 'play with fire'—so that he shall not wet his bed at night. For in their case, too, there is an underlying recollection of the enuresis of childhood. In my 'Fragment of an Analysis of a Case of Hysteria' [1905e, Part II, Dora's first dream], I have given a complete analysis and synthesis of a fire-dream of this kind

<sup>1</sup>[At a meeting of the Vienna Psycho-Analytical Society. See his subsequent paper on the subject (Federn, 1914, 126).]

in connection with the dreamer's case history, and I have shown what impulses of adult years this infantile material can be used to represent. [1911.]

It would be possible to mention a whole number of other 'typical' dreams if we take the term to mean that the same manifest dream-content is frequently to be found in the dreams of different dreamers. For instance we might mention dreams of passing through narrow streets or of walking through whole suites of rooms [cf. p. 248], and dreams of burglars—against whom, incidentally, nervous people take precautions *before* they go to sleep [cf. p. 439]. Dreams of being pursued by wild animals (or by bulls or horses) [cf. p. 445] or of being threatened with knives, daggers or lances—these last two classes being characteristic of the manifest content of the dreams of people who suffer from anxiety—and many more. An investigation specially devoted to this material would thoroughly repay the labour involved. But instead of this I have two<sup>1</sup> observations to make, though these do not apply exclusively to typical dreams. [1909.]

The more one is concerned with the solution of dreams, the more one is driven to recognize that the majority of the dreams of adults deal with sexual material and give expression to erotic wishes. A judgement on this point can be formed only by those who really analyse dreams, that is to say, who make their way through their manifest content to the latent dream-thoughts, and never by those who are satisfied with making a note of the manifest content alone (like Näcke, for instance, in his writings on sexual dreams). Let me say at once that this fact is not in the least surprising but is in complete harmony with the prin-

<sup>1</sup>[This 'two' is a vestige of the 1909 and 1911 editions, in which the whole discussion on 'typical' dreams was contained in Chapter V. The first observation, introduced by a 'I,' began with the paragraph which now follows and continued to the end of the present Section E—to p. 439. The second observation, introduced by a 'II,' immediately followed; it was the passage beginning on p. 386 with the words 'When we have become familiar' and continuing to the words 'another example of his "Schlemihness"' on p. 419, with which, in those two editions, Chapter V ended. In later editions, of course, both these passages have become very greatly enlarged by the accretion of fresh material. In the 1909 edition the two observations together only occupied about five pages, as compared with forty-two in 1930.]

ciples of my explanation of dreams. No other instinct has been subjected since childhood to so much suppression as the sexual instinct with its numerous components (cf. my *Three Essays on the Theory of Sexuality*, 1905d); from no other instinct are so many and such powerful unconscious wishes left over, ready to produce dreams in a state of sleep. In interpreting dreams we should never forget the significance of sexual complexes, though we should also, of course, avoid the exaggeration of attributing exclusive importance to them. [1909.]

We can assert of many dreams, if they are carefully interpreted, that they are bisexual, since they unquestionably admit of an 'over-interpretation' in which the dreamer's homosexual impulses are realized—impulses, that is, which are contrary to his normal sexual activities. To maintain, however, as do Stekel (1911, [71]) and Adler (1910, etc.), that *all* dreams are to be interpreted bisexually appears to me to be a generalization which is equally undemonstrable and unpalatable and which I am not prepared to support. In particular, I cannot dismiss the obvious fact that there are numerous dreams which satisfy needs other than those which are erotic in the widest sense of the word: dreams of hunger and thirst, dreams of convenience, etc. So, too, such statements as that 'the spectre of death is to be found behind every dream' (Stekel [1911, 34]), or that 'every dream shows an advance from the feminine to the masculine line' (Adler [1910]), appear to me to go far beyond anything that can be legitimately maintained in dream-interpretation. [1911.]

The assertion that all dreams require a sexual interpretation, against which critics rage so incessantly, occurs nowhere in my *Interpretation of Dreams*. It is not to be found in any of the numerous editions of this book and is in obvious contradiction to other views expressed in it. [1919.]<sup>1</sup>

I have already shown elsewhere [pp. 216 ff.] that strikingly innocent dreams may embody crudely erotic wishes, and I could confirm this by many new instances. But it is also true that many dreams which appear to be *indifferent* and which one would not regard as in any respect peculiar lead back on analysis to wishful impulses which are unmistakably sexual and often of an unexpected sort. Who,

<sup>1</sup> [This point is more fully dealt with on p. 194, footnote.]

for instance, would have suspected the presence of a sexual wish in the following dream before it had been interpreted? The dreamer gave this account of it: *Standing back a little behind two stately palaces was a little house with closed doors. My wife led me along the piece of street up to the little house and pushed the door open; I then slipped quickly and easily into the inside of a court which rose in an incline.* Anyone, however, who has had a little experience in translating dreams will at once reflect that penetrating into narrow spaces and opening closed doors are among the commonest sexual symbols, and will easily perceive in this dream a representation of an attempt at *coitus a tergo* (between the two stately buttocks of the female body). The narrow passage rising in an incline stood, of course, for the vagina. The assistance attributed by the dreamer to his wife forces us to conclude that in reality it was only consideration for her that restrained the dreamer from making attempts of this kind. It turned out that on the dream-day a girl had come to live in the dreamer's household who had attracted him and had given him the impression that she would raise no great objections to an approach of that kind. The little house between the two palaces was a reminiscence of the Hradshin [Citadel] in Prague and was a further reference to the same girl, who came from that place. [1909.]

When I insist to one of my patients on the frequency of Oedipus dreams, in which the dreamer has sexual intercourse with his own mother, he often replies: 'I have no recollection of having had any such dream.' Immediately afterwards, however, a memory will emerge of some other inconspicuous and indifferent dream, which the patient has dreamt repeatedly. Analysis then shows that this is in fact a dream with the same content—once more an Oedipus dream. I can say with certainty that *disguised* dreams of sexual intercourse with the dreamer's mother are many times more frequent than straightforward ones. [1909.]<sup>1</sup>

<sup>1</sup> [Footnote added 1911:] I have published elsewhere a typical example of a disguised Oedipus dream of this kind. [Freud 1910; now reprinted at the end of this footnote.] Another example, with a detailed analysis, has been published by Otto Rank (1911a).— [Added 1914:] For some other disguised Oedipus dreams, in which eye-symbolism is prominent, see Rank (1913). Other papers on eye-dreams and eye-symbolism, by Eder [1913], Ferenczi [1913] and Reiter [1913a] will be found in the same place. The blinding in the

legend of Oedipus, as well as elsewhere, stands for castration.—[Added 1911:] Incidentally, the symbolic interpretation of undisguised Oedipus dreams was not unknown to the ancients. Rank (1910, 534) writes: 'Thus Julius Caesar is reported to have had a dream of sexual intercourse with his mother which was explained by the dream-interpreters as a favourable augury for his taking possession of the earth (Mother Earth). The oracle given to the Tarquins is equally well known, which prophesied that the conquest of Rome would fall to that one of them who should first kiss his mother ("osculum matri tulerit"). This was interpreted by Brutus as referring to Mother Earth. ("Terram osculo contigit, scilicet quod ea communis mater omnium mortalium esset.") ["He kissed the earth, saying it was the common mother of all mortals."] Livy, I, 56.)'—[Added 1914:] Compare in this connection the dream of Hippias reported by Herodotus (VI, 107 [Trans. 1922, 259]): 'As for the Persians, they were guided to Marathon by Hippias son of Pisistratus. Hippias in the past night had seen a vision in his sleep wherein he thought that he lay with his own mother; he interpreted this dream to signify that he should return to Athens and recover his power, and so die an old man in his own mother-country.'—[Added 1911:] These myths and interpretations reveal a true psychological insight. I have found that people who know that they are preferred or favoured by their mother give evidence in their lives of a peculiar self-reliance and an unshakable optimism which often seem like heroic attributes and bring actual success to their possessors.

[This reprint of the short paper by Freud (1910) which is mentioned at the beginning of the present footnote was added here in 1925.]

**TYPICAL EXAMPLE OF A DISGUISED OEDIPUS DREAM:** A man dreamt that he had a secret liaison with a lady whom someone else wanted to marry. He was worried in case this other man might discover the liaison and the proposed marriage come to nothing. He therefore behaved in a very affectionate way to the man. He embraced him and kissed him.—There was only one point of contact between the content of this dream and the facts of the dreamer's life. He had a secret liaison with a married woman; and an ambiguous remark made by her husband, who was a friend of his, led him to suspect that the husband might have noticed something. But in reality there was something else involved, all mention of which was avoided in the dream but which alone provided a key to its understanding. The husband's life was threatened by an organic illness. His wife was prepared for the possibility of his dying suddenly, and the dreamer was consciously occupied with an intention to marry the young widow after her husband's death. This external situation placed the dreamer in the constellation of the Oedipus dream. His wish was capable of killing the man in order to get the woman as his wife. The dream expressed this wish in a hypocritically distorted form. Instead of her being married already, he made out that someone else wanted to marry her, which corresponded to his own secret intentions; and his hostile wishes towards her husband were concealed behind demonstrations of affection which were derived from his memory of his relations with his own father in childhood.' [Hypocritical dreams are discussed on pp. 178 n. and 508 ff.]

In some dreams of landscapes or other localities emphasis is laid in the dream itself on a convinced feeling of having been there once before. (Occurrences of 'déjà vu' in dreams have a special meaning.<sup>1</sup>) These places are invariably the genitals of the dreamer's mother; there is indeed no other place about which one can assert with such conviction that one has been there once before. [1909.]

On one occasion only I was perplexed by an obsessional neurotic who told me a dream in which he was visiting a house that he had been in twice before. But this particular patient had told me a considerable time before of an episode during his sixth year. On one occasion he had been sharing his mother's bed and misused the opportunity by inserting his finger into her genitals while she was asleep. [1914.]

A large number of dreams,<sup>2</sup> often accompanied by anxiety and having as their content such subjects as passing through narrow spaces or being in water, are based upon phantasies of intra-uterine life, of existence in the womb and of the act of birth. What follows was the dream of a young man who, in his imagination, had taken advantage of an intra-uterine opportunity of watching his parents copulating.

*He was in a deep pit with a window in it like the one in the Semmering Tunnel.<sup>3</sup> At first he saw an empty landscape through the window, but then invented a picture to fit the space, which immediately appeared and filled in the gap. The picture represented a field which was being ploughed up deeply by some implement; and the fresh air together with the idea of hard work which accompanied the scene, and the blue-black clods of earth, produced a lovely impression. He then went on further and saw a book upon education open in front of him . . . and was surprised that so much attention was devoted in it to the sexual feelings (of children); and this led him to think of me.*

<sup>1</sup>[This last sentence was interpolated in 1914. The phenomenon of 'déjà vu' in general is discussed by Freud in Chapter XII (D) of his *Psychopathology of Everyday Life* (1901b) and in another short paper (Freud, 1914a). See also below p. 483.]

<sup>2</sup>[This paragraph and the three following ones date from 1909.]

<sup>3</sup>[A tunnel some 70 miles from Vienna on the main line to the southwest.]



And here is a pretty water dream, dreamt by a woman patient, which served a special purpose in the treatment. *At her summer holiday resort, by the Lake of —, she dived into the dark water just where the pale moon was mirrored in it.*

Dreams like this one are birth dreams. Their interpretation is reached by reversing the event reported in the manifest dream; thus, instead of 'diving into the water' we have 'coming out of the water,' i.e. being born.<sup>1</sup> We can discover the locality from which a child is born by calling to mind the slang use of the word 'lune' in French [viz. 'bottom']. The pale moon was thus the white bottom which children are quick to guess that they came out of. What was the meaning of the patient's wishing to be born at her summer holiday resort? I asked her and she replied without hesitation: 'Isn't it just as though I had been re-born through the treatment?' Thus the dream was an invitation to me to continue treating her at the holiday resort—that is, to visit her there. Perhaps there was a very timid hint in it, too, of the patient's wish to become a mother herself.<sup>2</sup>

I will quote another birth-dream, together with its interpretation, from a paper by Ernest Jones [1910b].<sup>3</sup> *'She stood on the sea-shore 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 into the crowded hall of an hotel. Her husband left her, and she "entered into conversation with" a stranger.* The second half of the dream revealed itself in the analysis as representing a flight from her husband and the entering into intimate relations with a third person. . . . The first part

<sup>1</sup> [Footnote added 1914:] For the mythological significance of birth from the water see Rank (1909).

<sup>2</sup> [Footnote 1909:] It was not for a long time that I learned to appreciate the importance of phantasies and unconscious thoughts about life in the womb. They contain an explanation of the remarkable dread that many people have of being buried alive; and they also afford the deepest unconscious basis for the belief in survival after death, which merely represents a projection into the future of this uncanny life before birth. *Moreover, the act of birth is the first experience of anxiety, and thus the source and prototype of the affect of anxiety.* [Cf. a much later discussion of this in a passage near the beginning of Chapter VIII of Freud's *Inhibitions, Symptoms and Anxiety* (1926d).]

<sup>3</sup> [This paragraph and the following one were added in 1914.]

of the dream was a fairly evident birth-phantasy. In dreams as in mythology, the delivery of the child *from* the uterine waters is commonly presented by distortion as the entry of the child *into* water; among many others, the births of Adonis, Osiris, Moses and Bacchus are well-known illustrations of this. The bobbing up and down of the head into the water at once recalled to the patient the sensation of quickening 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 to a nursery, washing him and dressing him, and installing him in her household.

The second half of the dream therefore represented thoughts concerning the elopement, that 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 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 first the quickening occurred 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.

Abraham (1909, 22 ff.) has reported another birth-dream, dreamt by a young woman who was facing her first confinement. A subterranean channel led directly into the water from a place in the floor of her room (genital canal—amniotic fluid). She raised a trap-door in the floor and a creature dressed in brown fur, very much resembling a seal, promptly appeared. This creature turned out to be the dreamer's younger brother, to whom she had always been like a mother. [1911.]

Rank [1912a] has shown from a series of dreams that birth-dreams make use of the same symbolism as dreams with a urinary stimulus. The erotic stimulus is represented in the latter as a urinary stimulus; and the stratification of meaning in these dreams corresponds to a change that has come over the meaning of the symbol since infancy. [1914.]

This is an appropriate point at which to return to a topic that was broken off in an earlier chapter (p. 271):<sup>1</sup> the

<sup>1</sup> [This paragraph and the three following ones date from 1919.]

problem of the part played in the formation of dreams by organic stimuli which disturb sleep. Dreams which come about under their influence openly exhibit not only the usual tendency to wish-fulfilment and to serving the end of convenience, but very often a perfectly transparent symbolism as well; for it not infrequently happens that a stimulus awakens a dreamer *after a vain attempt has been made to deal with it in a dream under a symbolic disguise*. This applies to dreams of emission or orgasm as well as to those provoked by a need to micturate or defaecate. 'The peculiar nature of emission dreams not only puts us in a position to reveal directly certain sexual symbols which are already known as being typical, but which have nevertheless been violently disputed; it also enables us to convince ourselves that some apparently innocent situations in dreams are no more than a symbolic prelude to crudely sexual scenes. The latter are as a rule represented undisguisedly in the relatively rare emission dreams, whereas they culminate often enough in anxiety dreams, which have the same result of awakening the sleeper.' [Rank, *ibid.*, 55.]

The symbolism of dreams with a urinary stimulus is especially transparent and has been recognized from the earliest times. The view was already expressed by Hippocrates that dreams of fountains and springs indicate a disorder of the bladder (Havelock Ellis [1911, 164]). Scherner [1861, 189] studied the multiplicity of the symbolism of urinary stimuli and asserted that 'any urinary stimulus of considerable strength invariably passes over into stimulation of the sexual regions and symbolic representations of them. . . . Dreams with a urinary stimulus are often at the same time representatives of sexual dreams.' [Ibid., 192.]

Otto Rank, whose discussion in his paper on the stratification of symbols in arousal dreams [Rank, 1912a] I am here following, has made it seem highly probable that a great number of dreams with a urinary stimulus have in fact been caused by a *sexual* stimulus which has made a first attempt to find satisfaction regressively in the infantile form of urethral erotism. [Ibid., 78.] Those cases are particularly instructive in which the urinary stimulus thus set up leads to awakening and emptying the bladder, but in

which the dream is nevertheless continued and the need then expressed in undisguisedly erotic imagery.<sup>1</sup>

Dreams with an intestinal stimulus throw light in an analogous fashion on the symbolism involved in them, and at the same time confirm the connection between gold and faeces which is also supported by copious evidence from social anthropology. (See Freud, 1908b; Rank, 1912a; Dattner, 1913; and Reik, 1915.) 'Thus, for instance, a woman who was receiving medical treatment for an intestinal disorder dreamt of someone who was burying a treasure in the neighbourhood of a little wooden hut which looked like a rustic out-door closet. There was a second part to the dream in which she was wiping the behind of her little girl who had dirtied herself.' [Rank, 1912a, 55.]

Rescue dreams are connected with birth dreams. In women's dreams, to rescue, and especially to rescue from the water, has the same significance as giving birth; but the meaning is modified if the dreamer is a man.<sup>2</sup> [1911.]

Robbers, burglars and ghosts, of whom some people feel frightened before going to bed, and who sometimes pursue their victims after they are asleep, all originate from one and the same class of infantile reminiscence. They are the nocturnal visitors who rouse children and take them up to prevent their wetting their beds, or who lift the bedclothes to make sure where they have put their hands in their sleep. Analyses of some of these anxiety-dreams have made it possible for me to identify these nocturnal visitors more precisely. In every case the robbers stood for the sleeper's father, whereas the ghosts corresponded to female figures in white nightgowns. [1909.]

<sup>1</sup> [Footnote 1919:] 'The same symbols which occur in their infantile aspect in bladder dreams, appear with an eminently sexual meaning in their "recent" aspects: Water = urine = semen = amniotic fluid; ship = "pump ship" (micturate) = uterus (box); to get wet = enuresis = copulation = pregnancy; to swim = full bladder = abode of the unborn; rain = micturate = symbol of fertility; travel (starting, getting out) = getting out of bed = sexual intercourse (honeymoon); micturate = emission.' (Rank, 1912a, 95.)

<sup>2</sup> [Footnote 1911:] A dream of this kind has been reported by Pfister (1909). For the symbolic meaning of rescuing see Freud, 1910d, and Freud, 1910h. [Added 1914:] See also Rank (1911b) and Reik (1911). [Added 1919:] See further, Rank (1914). [A dream of rescue from the water will be found in the second case discussed by Freud in his paper on 'Dreams and Telepathy' (1922a).]