

Freud's Theory of Dreams.

A Paper read by

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MR. PRESIDENT,

LADIES AND GENTLEMEN,

Though little has been presented in this country on psycho-analysis much of that little is quite without value. Those with but slight knowledge of the theory and no first hand acquaintance with the practice have been prominent with their criticisms; many appear only anxious to prove that they have no real desire to taste what one such critic calls the unsavoury dish that is offered. I want, with your help, to seek an understanding of Freud's theory of dreams rather than to offer banal criticisms.

Freud and his school regard the Interpretation of Dreams\* as the crown of his work; it is his most remarkable contribution to psychology, and to psychotherapy. Unless one has mastered this knowledge one has really no right to pretend to an understanding of Freud.

More than this, in answer to the question how to become an analyst, Freud replies "by understanding your own dreams." In a recent number of the *Zentralblatt für Psychoanalyse*,† giving some practical suggestions to the physician on treatment, Freud writes:—"Years ago I used to reply to the query how could one become an analyst:—By analysing one's own dreams. This preparation is certainly sufficient for many persons but not for all who desire to acquire the method. Moreover all persons do not succeed without outside help in interpreting their own dreams. I count it one more of the many services of the Zürich school that they have made this consideration more precise, and they have demanded that whoever wishes to analyse others must have himself first been analysed by a specialist. Whoever is serious in the matter should not shun this path which has more than one advantage; not only will the primary object, learning to know what is concealed in one's own person, be realised in a far shorter time and at far less emotional expense, but one will gain impressions and convictions in one's own person that it were a vain struggle to obtain by the study of books and lectures."

\* *Die Traumdeutung*, by Prof. Sigmund Freud, 3rd edition.

† *Zentralblatt für Psychoanalyse*, 1912, No. 9.

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I may add that all those who are to-day acknowledged as among the chief authorities have submitted themselves to this discipline.

Professor Freud, with a frankness unusual in the most fervent of students, has not hesitated to record much of his personal inner life of unsatisfied ambition, attempts (all unconscious to the author) to deny the merits of his best friends who might become his competitors, and similar weaknesses of our common humanity. Naturally, as Freud says, one has a certain reluctance to reveal the details of one's mental life, nor can one be sure that strangers will not misunderstand one. But, he quotes, every psychologist must reveal his own weaknesses if he can thereby throw light upon some obscure position.\*

And that Freud has thrown light to an extraordinary degree none may doubt who have read his "Traumdeutung" — a light upon the unconscious self that dwells within us all.

Therein lies at once the object and the merit in this unravelling of dreams, for it is during sleep, if I may be allowed the paradox, that you catch the unconscious awake.

It is impossible for me this evening to deal with Freud's conception of the unconscious, but in order to make what follows clear, I must just state that he regards the conscious as only a portion of the psychical content; another portion belongs to what he terms the preconscious, and the remainder forms the unconscious. The psychical stuff of which we are unaware at any given moment, but which can be evoked or provoked without any attendant trains of emotions is the preconscious; the unconscious, that deeply buried part of our psyche, can only be produced under special circumstances and we never become aware of it without emotional reaction. But, and there lies the understanding of the neuroses, the unconscious stands in causal relationship to conscious phenomena.

Do we want to know the springs of our conduct it is the unconscious that we must lay bare; though this can be done in diverse ways it is most readily disclosed during our dream life; we may, without exaggeration, talk of the ruling passion strong in dreams.

Here we receive, perhaps, the first and rudest shock that Freud delivers—dreams have a meaning. The truth in this matter is more with the soothsayers, the magicians, the

\* Die Traumdeutung, p. 76.

superstitious, the common people than with the learned, for whom the dream is, as Binz said, "a physical process always useless, frequently morbid."

When once we have surmounted this rude shock, when once we recognize that dreams have a meaning and a meaning to be interpreted, I do not think that there is anything else in Freud's theory which is likely to play the same havoc with our preconceptions, though there will be, and should be, much to give us pause.

For the analysis of dreams the same method is employed which served Freud in his early investigations of the neuroses; the dreamer is required to give his free associations. As the dream is the composite of a large number of psychical images it is nearly always necessary to break it up into fragments and to obtain the associations to each part of the dream. It will be often found in practice unnecessary to deal in such detail with every such fragment; since parts of the dream, like history, repeat themselves. The psychical elements which are at work in the dream transpose themselves in endless varieties and thus a few associations may give the key to the dream as a whole.

This transposition of the psychical elements, *the dream symbolism*, is the chief difficulty which confronts the analyst in dreams. There can be no unravelling of this elusive symbolism unless we constantly keep in mind that the dream which one remembers on awakening is but the superstructure; it is formed Freud says by the *manifest dream ideas*; the ideas that have gone to the building up of the dream—those which analysis should disclose Freud calls the *latent dream ideas*.

It will be obvious to anyone having but a slight knowledge of Freud's psychology that manifest dream ideas are not without importance; every human mind is constituted so and so and not otherwise; why certain materials are selected involving the rejection of others, must have its psychological import. The dream never uses original material; scenes, words, figures are derived from the dreamer's actual everyday experiences, but they are used in ways never intended by the originals. Though the manifest dream images are then of importance for the complete understanding of character, it is the latent images which shed light on our unconscious self, which disclose our inner conflicts, our primitive instincts at war with the self that we and our friends alone know.

It is in the latent dream ideas that we shall discover that clue which Freud says is never absent. The dream represents, he says, a *Wunscherfüllung*—the realisation of a wish, or as I prefer to translate it, every dream betrays an aspiration. As we say when the most extravagantly unexpected has occurred, "I should never have dreamt it in my wildest dreams."

The aspiration is often charmingly brought to light in the dreams of children.

Thus a little boy who was going to a party on Tuesday, January 9th, dreamed on the previous Sunday that it was the Tuesday and woke up telling the others that it was the 9th.

A child who was going to a picnic dreamt the night before that he was dancing in the fields with other children and that he had drunk "gallons of lemonade," a drink of which he is very fond but of which he is not allowed to take anything approaching "gallons."

Very similar are those dreams of adults which Freud calls comforting dreams—*Bequemlichkeitsträume*. The night before a journey it is very common to dream that you have already arrived at your destination.

Passing from this kind of dreams, whose explanation is apparently simple, I want to consider others which are only to be understood by revealing the latent content.

Before relating a dream of my own there are a few circumstances which require to be known. I was at the time much troubled about the health of a relative whom I was urging to go away. I was abroad at the time, and part of my medical duties was seeing the patients in an out-patient room. There were daily a large number of patients to be attended to in a given time and I was perhaps dimly aware that there were too many for full justice to be done. Before I became a medical student I was in a city export warehouse, part of the business being the exporting of large stocks of shirts abroad. Now for the dream: I was in a railway with a lad whom I was seeing off; we were in a great hurry. We had to buy the lad some shirts and were in a large warehouse - an enormous room - where stacks of shirts were piled up. We hurriedly unpacked bale after bale but none would fit. I spoke sharply about the number of useless shirts and we left in haste.

The lad stands for the relation whom in the dream I was seeing off - my wish for her to go away is realised. The

large warehouse was the out patient-room; the crowds of patients are represented by the piles of shirts which I unpacked to examine hurriedly. None would fit! I do not attend to them thoroughly. I spoke about the number of useless shirts. I must remonstrate about the number of patients or I must give up the appointment. We left hurriedly was an aspiration realised. The dream thus represents symbolically an emotional conflict at the time dominant in me but which had not arrived at consciousness. It points out what an inner me regarded as the path to be followed. To that extent this dream may in a sense be regarded as foretelling the future.

It is inconvenient to go more fully into the exposition of this dream; as Pfister says, "it will soon become a rule that dreams are never related in polite society."

A gentleman who was rather unwillingly contemplating marriage after a long engagement had the following dream: He was in a new house into which he had just moved with the furniture unpacked and lying about. A servant was about to place the furniture in order when he said "It's no good doing that till the filthy floor is cleaned." The new house is between two second hand clothing shops. His two most intimate friends Mr. A. and Mr. X. ask why he had taken this house rather than another one which they had considered rather more suitable. A futile debate goes on as to the merits of the houses; he himself feeling conscious that neither house quite suited him; that both are small and rather cramped and not large enough for the furniture. He woke up quoting from Browning's "Bishop Blougram:"

No abstract intellectual plan of life  
Quite irrespective of life's plainest laws,  
But one, a man, who is man and nothing more,  
May lead within a world which (by your leave)  
Is Rome or London, not Fool's paradise.

The dreamer was a Jew who had rejected Judaism; he was of idealistic tendencies and rather prided himself on living his life without compromises - the type of man who scorns the idea that half a loaf is better than no bread. His protracted engagement was ostensibly due to practical considerations, finance and so forth, and these he fully believed were the only obstacles. The two intimate friends were his polar opposites. Mr. A. roughly symbolised the ultra-intellectual idealising side of his character Mr. X. the ultra-sexual Don Juanish traits in himself. He is entering a new house, and he is entering on a new career—entering on marriage. The furniture is strewn about, i.e. his bachelor

ideas, part sexual, part idealistic (see the presence of the two friends) have not been fundamentally dealt with. He is satisfied with a merely superficial tidying up (the servant is about to place the furniture in order). (Compare the saying—you must put your own house in order.) His unconscious self then points out with impish candour that the floor is filthy.

A new foundation must be laid upon which to build—only thus can he be at one with himself. The house is between two second-hand clothing shops—typical emblem of the Jew. Again the brutal candour of the unconscious which points out once a Jew, always a Jew.

The debate between the three Johns as Oliver Wendell Holmes would have said, i.e. the debate between the two friends who stand for his own polar extremes and himself as he consciously is, typifies the incorrigible obduracy of the idealist, still imagining perfect possibilities—although the whole thing is settled. The house is taken and the furniture is there. Again, there is the further subtrend of the idealist that somewhere, somehow, there is something perfect obtainable. "That neither house quite suited him." The houses are too cramped for the furniture. But even this extreme idealism is, as often, not unaccompanied by much robust practical good sense in the unconscious. As it is frequently found, the dreams readjust the balance of conscious life. Your wise man will have the dreams of a child—the young girl, in conscious life all delicacy, compensates for her ultra-spirituality by dreams markedly sexual in character.

Here the idealist gets from his unconscious a cold douche in the advice that you must make the most of what abilities you have. Rome or London, not Fool's Paradise.

It will be perhaps here convenient to deal with the mechanism of the dream,—the dream work as Freud calls it. An apparently simple dream like the one I have related will show something of the intricacy of this work. The dream itself is short, but its associations are limitless. In this dream the furniture stands for the whole furniture of the mind. The two second-hand clothing shops stand again for all the associations connected with his Judaism.

The *manifest* dream consists of a series of formulæ like a chemical formula where one or two letters in particular combination indicate to the initiated a great number of properties. In the dream a great number of ideas, a whole world of feelings, going back to the dreamer's earliest days,

are packed into one word or phrase. The dream occupies but a few lines, commence to set down the associations and you soon cover much paper. The dream personages are sometimes built up out of many persons; the hair is borrowed from one, the eyes from another, and so on. In the dream one person may stand for two or more. This compression of many latent dream images into one manifest image Freud calls *condensation*, die Verdichtungsarbeit.

Another process is that by which the latent thoughts become transposed into the manifest images of the dream, this is *displacement*, die Verschiebungsarbeit. In this dream the unconscious ideas connected with the clearing up of his own mental state are displaced in the dream to a clearing up of the furniture. His ill-arranged mental condition is transposed into the image of furniture lying around. In the warehouse dream the hospital room becomes the warehouse, and the many patients bundles of shirts. This manoeuvre explains the passivity of the dream; the absence of emotional content. Retranslated from arranging furniture to a conviction of his dallying with ideas that should have been put away, an emotional storm was naturally provoked.

These dreams illustrate another tendency; the displacement generally takes place in some particular way—thoughts become changed into scenes. We get in the dream a play without words. Freud calls this the *dramatisation* of the dream. It is as if a preacher pointed his morals by a series of symbolic pictures—not omitting caricature. How could one suggest in more dramatic form to a Jew who regards himself as free from all racial traits that these still enthrall him, than to picture him between two second-hand clothing shops? Again the disordered condition of his mind is dramatically presented by a filthy floor. The dream dramatises his own two tendencies—sensuality and an over-refined idealism—by putting on the stage his two friends each of whom possesses one of these characteristics in excess. In the warehouse dream the unconscious idea of at once resigning the appointment is dramatically treated by the hurried exit.

Another feature of the dream, which goes with the condensation process, is its "over-determination." It is not sufficient to make one allusion to some idea, but it must be shown with almost damnable reiteration.

Repeatedly in the house dream attention is called to the over idealism of the dreamer—the conversation with the servant, with his friends, the insistence upon the small house.

These two dreams illustrate another field of the dream work—the tendency to tell an apparently connected story—the regard to intelligibility as Freud calls it. In some dreams no such attempt is made; the dream is utterly fantastic; for the interpretation of dreams the one kind is as of much value as the other dream. The more or less sensible dreams might of course put one more off one's guard, did we not always bear in mind that it is the latent dream images which alone are of importance.

It is impossible for me to deal fully this evening with the elaborate technique of the dreams. I have here but briefly indicated something of its nature. The interpretation of dreams is in reality the most difficult scientific procedure; a mastery of the technique must in the first instance come by studying Freud's great work "Die Traumdeutung."

It would be as dangerous to entrust the analyses of dreams to one without the fullest preparation as it would be to entrust the preparation of your vaccines to one who had not the fullest training in bacteriology. It is necessary to emphasise this, because the analyses of dreams seem often surprisingly simple, whilst it is extraordinarily easy to go widely astray with most disastrous results.

The woman who dreamt the next dream I shall relate, is a highly developed person who has successfully undertaken responsible work in the world; gifted with remarkable intuitive recognition of character she is highly critical, more so even towards herself than to others. In conscious life, rather remarkable in her circle as a woman who had never feared to face and deal with the facts of life frankly and with courage, however unpleasant—a woman in whom, if anyone, you would have postulated a very complete self-knowledge.

*The dream.* I was taking tea with my cousin (a man) in the home of my childhood. I said I would go upstairs to call my two children to see him. As he opened the door he caught sight of a photograph of a picture by Titian. He said "It is really too small; you get no detail; cannot you get a larger photograph?" I replied "You can, but they are very dear." I went upstairs and on the staircase he said, opening the front door, "Oh! here is my wife coming." She came in wheeling her small child in a perambulator. I was amazed that she could bring the child up the Victorian stone steps. Going in to my children I found the room in utter disorder after the romp of a wet afternoon; a bright fire was burning on the hearth. The younger child jumped up saying, "Mummie, we've had a splendid time with these pillows."

I asked, "Where is Claude?" He replied, "Look for him, he's hiding." The big elder boy, with a shriek of laughter, jumped up quite naked from behind the pillows. I said, "You must put your things on at once; it's much too cold to-day." I put my hand on his shoulder. His face turned blue and he almost fainted. I put him on the bed and got him round, then asked, "Have you ever felt like this before?" He said, "Yes, it happens recurrently; it's your cold hand on my heart."

The dream had as usual made use of some recent materials. The cousin had made the remark about the Titian and on the day of the dream the lady had caught sight of a larger copy in a shop, and had then thought it was quite true the larger copy was much better. She had long before been engaged to her cousin, and had naturally formerly pictured herself as his wife. Quite recently she had seen her cousin and his wife together, and had then sympathetically considered their relationship which at one time she feared was not a happy one. Although herself long since happily married she retained much affection for her cousin.

The dream reveals that there are many elements in the personality, hitherto quite concealed. Her unconscious self has not that maturity and balance of judgment which her intellectual and conscious life suggests. Many conflicts which had seemed to her merely intellectual thus arose from far deeper sources. If we were dealing with a neurosis it is these deeper sources that we would have to explore; upon her whole self the dream casts a brilliant light which suddenly, in a flash, illuminates a whole world hitherto impenetrable. It is as if the North Foreland light were suddenly turned on in the gloomy depths of a tropical forest.

She is in the home of her childhood—that is she is still a child. The picture is too small, she is too youthful. But a larger one would be very dear. It is very difficult to grow up, she would be very "dear" were she to do so. In dream life this kind of punning is extremely common. I may say without giving details that the picture clearly stood for herself. Her husband and others have often commented on her likeness to the picture.

The problem before her is of *bringing* herself up immediately—hence the perambulator—another symbol of childhood—is *brought* upstairs.

Again, she identifies herself with her cousin's wife—a woman much younger than herself—another reference to her immaturity in certain directions. Again, there is her amazement that her cousin's wife *can bring up* the perambulator; she is amazed that the child (herself) can be brought up such a height. She is *brought up*, the aspiration is realised. The metaphorical use of the stairs and "bring up" are worth noticing here.

I can only briefly indicate some parts in the last part of the dream.

The very small child is again her former self; a stage left behind long ago, but perhaps left with some regret. "We have had a splendid time." The elder child is again herself at a later stage of her life, and she is now struggling to be free. This child is hidden from her as the fact of her own immaturity had long been hidden from her. He jumps up suddenly, just as this immaturity (in certain directions) was suddenly disclosed. The shriek of laughter is again the mocking, unconscious voice laughing at her indulgence in this immaturity—an indulgence which served as compensation for an over-regulated life. "You do enjoy it, you see" says the voice, "however responsible you are." The unconscious dreamer has all the terrible truthfulness of the child. The dream gives each of us an *enfant terrible* to blurt out unpleasant home truths.

The child is nude and she tells him to get clothed.

The problem of nudity in childhood had been recently much debated by the dreamer. At first she had read the chapter on "Sexual Education and Nakedness" in Havelock Ellis's book, "Sex in relation to Society," with much sympathetic interest. Later, however, it rather seemed to her that this joy in the nude child's body was a diffused sex pleasure, one that belonged more properly to an early stage of sexual life. She had noticed that those who delight therein, and to some extent all who cultivate extravagantly the simple life in general, do betray a somewhat childlike type of mind—they are not well knit together. Can it be there runs the argument in the dream that these are primitive ways not altogether suitable to a grown-up world; that they are not the demands of a civilized life?

She wants the child clothed—to clothe her own immaturity; her newer realisation is engaged in uprooting the past, and the process is not a little disconcerting, and

the attempt only partially successful. The child faints—she turns away at the cold disclosures, as the cold hand is laid on the heart—on the root of the matter.

In this dream many of the dream processes are again very clearly illustrated. Perhaps it is not without significance that the dreamer is a strong visualist; her thoughts are always represented very concretely. *Condensation* is shown by the way in which the picture contains several references to herself. *Displacement* by the symbolic use of the perambulator, the cousin's wife, the children. *Dramatisation* by the way the numerous thoughts are cleverly illustrated by scenes—the nude child, the steps, the perambulator, the child fainting. The over-determination of the dream is seen in that so large a number of incidents are used to light up the one central problem—that of the dreamer's immaturity.

The fullest analysis of a single dream is that given by Otto Rank in the *Jahrbuch für Psychoanalytische und Psycho-pathologische Forschungen*, 1910, 2nd half, p. 465. As this deals with certain other aspects of the dream that I have not yet touched upon, I will give an abstract of Rank's analysis.

The dreamer was a young woman who was not neurotic, who begged Rank, half in jest to exercise his art of interpretation upon her beautiful dream. "I was in a royal castle as nursemaid. The Queen, an old woman, who wore a Chinese dress with a long train was about to go away. I had to leave the child to say good-bye to her. I ought to have prostrated myself on the floor, but did not wish to. Then, she hit me in the face with a birch. I then lay quite down touching the ground with my nose. I thought to myself; "That's a fine place I've got! Then she hit me and hurt me. Next she gave me her hand which I kissed. The Queen commanded one of her maids to conduct me to a lilac room where entrance was otherwise forbidden. I was very astonished as I came in to find that I was not so badly treated as it was an honour for me to see the room. The maid told me that there were birds here and suddenly I saw a beautiful bird fly in who lay down beside me. It had a long tail and came proudly and jerkily like a wagtail; its colour was lilac like the room. I then saw green trees like oleanders in blue vases at one entrance to the room and the sun shone. Meanwhile the steward, a tall slim man, had taken his farewell of the Queen and had also to visit the room; the Queen told him he must wait till I left. He wanted to come in but the maid said

she must first shut it. It was then opened and he came in. The maid got 20 gulden. Then the queen showed me a room which was rose coloured and had a beautiful rose washing stand. (The first reception room was yellow). I surprised the king, a handsome, young, dark man at his toilet. He said, "Excuse me this is not your room." I excused myself and left, thinking: The king is such a handsome man and she is an old woman: He doesn't suit her at all. Then I met him again in the reception room and he turned round to me, as if he were in love with me. (I could have been in love with him also) and said he was also going away. Surprised I said, "You are going away?" "Yes," he said, "I am leaving." The maid had to pack up her master's things hastily. I do not know whether she left. I did not see the child again."

The dreamer had been away from home for some years and was a nurse. At the time of her dream she was out of a place and was eagerly looking for one. She naturally desired a "good place" in a first-rate house (royal palace) with many servants (maid-steward), where she could have her own (rose) room, be well received (honour), and obtain corresponding wages (20 gulden). The dream gives all these aspirations realised.

In reality she can never keep a place in a good family; she invariably has trouble with her mistress and usually leaves on account of the overtures of the men in the house. The dream recalls these difficulties. She is hit. She must bow and scrape to her mistress, kiss her hand, and be on friendly terms with the master. Latterly, the girl had it running through her mind that instead of a place, it would be better to try and find a husband and have a home of her own. The dream gives her this also. The king is young and handsome. The master of the house has a wife far too old for him and so the way is prepared for marriage—it is the typical phantasy of a young girl.

Behind egocentric phantasy as to a place and erotic phantasy as to marriage, there is a deeper meaning. As we know from the Traumdeutung and as exemplified in the myths of all nations, king and queen generally represent the parents of the dreamer. In the dream in correspondence with this character, the queen (mother) is old and severe to her daughter and her will must be carried out absolutely. That the king stands for the father is not so clear. but from psycho-analysis, we have learned that mutual erotic inclination such as is pictured in the dream is to be regarded as

the typical relationship between a loving father and the tenderness he has for his little daughter. The incest-phantasy which Freud has shown to be at the root of all the neuroses determines also, quite normally, the erotic and social relationship of human beings in after life. The choice of her royal milieu arose from her infantile conceptions; again, the scene where she is beaten is a scene derived from her childhood. Again, she surprises her father at his toilet, as she has often done in childhood; although the characters are duplicated. He is not only her father, but represents also some of the servants in the house where she has been (composite portraits are common in dreams).

It is at first puzzling to understand why the mother should beat the child and then allow her to go in a forbidden room; in meeting such a decided contradiction to actuality, we may see if an explanation is not afforded by inverting the order of events; "I went into a forbidden room and was punished by my mother whose pardon I then begged." Here we get an everyday scene of childhood.

In the dream she is punished before the queen (her mother) goes away. But we know from her history that in reality, it was the dreamer who left home in order to get away from the strict guardianship of her mother. Inverting the dream, we realise that she would have preferred her mother to leave the house. There is good reason for believing that this is but the repetition of a wish that was frequent to the child in early days. It turns up now because the dreamer is again in the world looking for a situation—the journey-complex still pursues her. This inversion in the dream is an instance of a common experience to which Freud calls attention. "If it had only been the other way round "is often the way in which we would most have liked something to have happened." In this case the thoughts ran: If mother had died instead of father, I should not be obliged to go out as nurse, but should have been long ago happily married, i.e. with the father (the king), here is the infantile marriage phantasy. We see the desire that only the mother (queen) should leave and not the father in the exclamation "What you're going away." This is a typical instance of a father and mother complex. The sexual intent of the dream is further seen in the character of the forbidden room; Rank shows elsewhere in the article that the Chinese Lilac room is a scene in a brothel. Rank then goes on with a second part of



the dream. It is too long to give with its analysis here, but the analysis shows the beating is a masochistic tendency; that there are moreover sadistic elements in her nature, for she also identifies herself with her mother, the active agent in the beating—she is at once the daughter and the mother. Rank in this very long analysis of one dream—it runs to 76 pages of the Jahrbuch—states that generally “the dream presents as realized actual erotic aspirations in a concealed and symbolic form based upon and by the aid of matter derived from the childish sexual life that has been repressed.” For him no dream has been completely analysed until these repressed thoughts have been brought to life. There are others, however, who do not consider it always necessary to penetrate in every case to these deepest layers. Though no case of neurosis will be ever analysed until these hidden roots have been laid bare, it is not always requisite to deal with them. As some of the other dreams I have related to-night do show, there are immediate difficulties with which we may be struggling, for whose solution the analysis of a dream may be invoked.

Rank's article is a further proof of Jung's statement that the illnesses of the neurotics are due to the same complexes with which the healthy have to fight, and as Freud says, “one of the most valuable of our psycho-analytic investigations is the knowledge that the neuroses have no special psychical content peculiar to themselves. The neurotics are people like ourselves, not sharply to be differentiated from normal persons, not easily to be separated in childhood from those who afterwards remain normal”; a statement which I would much like those who prate about degenerates to take to heart—though I fear until such people can have their dreams analysed by Freud or Jung or another, there will be no cessation to their cackling.

As another instance of the dream symbolism, I will take an example of figures in dreams from Freud.\* Shortly before the end of her cure a lady dreamt she wishes to pay something; her daughter takes 3 f. 65 k. out of her purse; she says, “what are you doing? it only costs 21 k.” The lady was a stranger who had left her daughter in Vienna and continued under Freud so long as her daughter remained at the school. The school term was to end in three weeks and therewith would end the cure. The day before the headmistress had asked her whether she would not leave the child another year. If she were to do so, she would be able

\* Traumdeutung, page 275.

to continue her cure for another year. This is what the dream proceeds upon—a year is 365 days, the 3 weeks to the end of the term are 21 days. The days in the dream are transposed into money, the dream acknowledging that time is money 365 kreuzer=3 fls. 65 k. and 21 kreuzer stands for 21 days. Freud points out that the smallness of the sum shows the fulfilment of the wish which has diminished both the cost of the treatment and of the schooling.

In order to lay stress upon certain points, I have been obliged to pass over a great deal of the utmost interest and importance to those who would understand Freud's theory.

There can be no doubt, for instance, in the Titian dream that the ultimate cause of the immaturity here could be traced through the dream back by innumerable associations to the erotic life of childhood. As a matter of fact, this particular woman revealed in analysis a strong father—complex—that is to say an infantile incestuous wish, making the father a dominant factor in her unconscious life. This, because repressed, unconsciously made her retain to some extent the attitude of a child towards a father.

There is the whole psychology of repression, the forgetting of dreams, the function of dreams, the sources of dreams, and a great deal more of the technique with which I have not dealt, and I have dealt, very imperfectly I know, with a few selected propositions.

What it was at least my hope to bring out this evening was firstly, the great and startling fact that the riddle of the dream can be read, and secondly, its tremendous importance in arriving at the unconscious—valuable and interesting in every-day life but absolutely essential in any treatment of the neuroses. Thirdly that its reading is fraught with great difficulties only to be overcome by much diligent study. That at least as much theoretical and practical study is required before one can hope to be successful in this branch of science as is demanded from the captain who pilots a modern ship across the ocean.

However faulty my exposition has been, I hope it will lead to a profounder study in this country of the masterpiece of one of the most original and daring among those who have delved into the human mind. It is only too probable, I am conscious, that this brief paper has given but little idea of the overwhelming importance of the subject. From the

purely medical standpoint I will only now say that no impartial critic but must admit the immense value of this method of investigation in dealing with the neuroses: Freud, Jung and their school, it cannot any longer be questioned, have succeeded in treating cases totally unamenable to any other known methods.

But that is only one aspect and not indeed the most vital aspect of a much larger question. We have here involved the whole functioning of the mind of man, his whole history and destiny. There is no man but has at one time or other in life been haunted by those "obstinate questionings," "blind misgivings," of a creature "moving about in worlds not realised," none who has not at least in moments of deep stress and spiritual conflict been conscious of unsounded depths he cannot plumb. Here at last we seem to have as it were a plummet and with it we may take soundings into that mysterious sea, the human soul, in its past workings, in human myths, in poetry, in religion, in art, and above all in the mind of man, ourselves, our brothers, as we live to-day in the face of the mysterious Present. We are surely on the threshold of discoveries in the psychic region comparable with the gift of new worlds: By those who have studied Freud's works, who have had some measure of their own tropical darkness radiantly illuminated, I shall seem guilty of no extravagance when I say:

"Then felt I like some watcher of the skies  
When a new planet swims into his ken;  
Or like stout Cortez when with eagle eyes  
He stared at the Pacific—and all his men  
Look'd at each other in a wild surmise."

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