

partment to ourselves; we left all the windows open all through the night and had a most entertaining time for as long as I stayed awake. I knew that the root of his illness had been hostile impulses against his father, dating from his childhood and involving a sexual situation. In so far, therefore, as I was identifying myself with him, I was seeking to confess to something analogous. And in fact the second scene of the dream ended in a somewhat extravagant phantasy that my two elderly travelling companions had treated me in such a stand-offish way because my arrival had prevented the affectionate exchanges which they had planned for the night. This phantasy went back, however, to a scene of early childhood in which the child, probably driven by sexual curiosity, had forced his way into his parents' bedroom and been turned out of it by his father's orders.

It is unnecessary, I think, to accumulate further examples. They would merely serve to confirm what we have gathered from those I have already quoted—that an act of judgement in a dream is only a repetition of some prototype in the dream-thoughts. As a rule, the repetition is ill-applied and interpolated into an inappropriate context, but occasionally, as in our last instances, it is so neatly employed that to begin with it may give the impression of independent intellectual activity in the dream. From this point we might turn our attention to the psychical activity which, though it does not appear to accompany the construction of dreams invariably, yet, whenever it does so, is concerned to fuse together elements in a dream which are of a disparate origin into a whole which shall make sense and be without contradiction. Before approaching that subject, however, we are under an urgent necessity to consider the expressions of affect which occur in dreams and to compare them with the affects which analysis uncovers in the dream-thoughts.

(H)

AFFECTS IN DREAMS

A shrewd observation made by Stricker [1879, 51] has drawn our attention to the fact that the expression of affect in dreams cannot be dealt with in the same contemptuous fashion in which, after waking, we are accustomed to dismiss their *content*. 'If I am afraid of robbers in a dream, the robbers, it is true, are imaginary—but the fear is real.' [Cf. p. 106.] And this is equally true if I feel *glad* in a dream. Our feeling tells us that an affect experienced in a dream is in no way inferior to one of equal intensity experienced in waking life; and dreams insist with greater energy upon their right to be included among our real mental experiences in respect to their affective than in respect to their ideational content. In our waking state, however, we cannot in fact include them in this way, because we cannot make any psychical assessment of an affect unless it is linked to a piece of ideational material. If the affect and the idea are incompatible in their character and intensity, our waking judgement is at a loss.

It has always been a matter for surprise that in dreams the ideational content is not accompanied by the affective consequences that we should regard as inevitable in waking thought. Strümpel [1877, 27 f.] declared that in dreams ideas are denuded of their psychical values [cf. pp. 86 f.]. But there is no lack in dreams of instances of a contrary kind, where an intense expression of affect appears in connection with subject-matter which seems to provide no occasion for any such expression. In a dream I may be in a horrible, dangerous and disgusting situation without feeling any fear or repulsion; while another time, on the contrary, I may be terrified at something harmless and delighted at something childish.

This particular enigma of dream-life vanishes more suddenly, perhaps, and more completely than any other, as soon as we pass over from the manifest to the latent content of the dream. We need not bother about the enigma, since it no longer exists. Analysis shows us that

the ideational material has undergone displacements and substitutions, whereas the affects have remained unaltered. It is small wonder that the ideational material, which has been changed by dream-distortion, should no longer be compatible with the affect, which is retained unmodified; nor is there anything left to be surprised at after analysis has put the right material back into its former position.¹

In the case of a psychical complex which has come under the influence of the censorship imposed by resistance, the affects are the constituent which is least influenced and which alone can give us a pointer as to how we should fill in the missing thoughts. This is seen even more clearly in the psychoneuroses than in dreams. Their affects are always appropriate, at least in their *quality*, though we must allow for their intensity being increased owing to displacements of neurotic attention. If a hysteric is surprised at having to be so frightened of something trivial or if a man suffering from obsessions is surprised at such distressing self-reproaches arising out of a mere nothing, they have both gone astray, because they regard the ideational content—the triviality or the mere nothing—as what is essential; and they put up an unsuccessful fight because they take this ideational content as the starting-point of their thought-activity. Psycho-analysis can put them upon the right path by recognizing the affect as being, on the contrary, justified and by seeking out the idea which belongs to it but has been repressed and replaced by a substitute. A necessary premise to all this is that the release of affect

¹ [Footnote added 1919:] If I am not greatly mistaken, the first dream that I was able to pick up from my grandson, at the age of one year and eight months, revealed a state of affairs in which the dream-work had succeeded in transforming the *material* of the dream-thoughts into a wish-fulfilment, whereas the *affect* belonging to them persisted unchanged during the state of sleep. On the night before the day on which his father was due to leave for the front, the child cried out, sobbing violently: 'Daddy! Daddy!—baby!' This can only have meant that Daddy and baby were remaining together; whereas the tears recognized the approaching farewell. At that time the child was already quite well able to express the concept of separation. 'Fort' ['gone'] (replaced by a long-drawn-out and peculiarly stressed 'o—o—o') had been one of his first words, and several months before this first dream he had played at 'gone' with all his toys. This game went back to a successful piece of self-discipline which he had achieved at an early age in allowing his mother to leave him and be 'gone.' [Cf. Chapter II of *Beyond the Pleasure Principle* (Freud, 1920g).]

and the ideational content do not constitute the indissoluble organic unity as which we are in the habit of treating them, but that these two separate entities may be merely *soldered* together and can thus be detached from each other by analysis. Dream-interpretation shows that this is in fact the case.

I shall begin by giving an example in which analysis explained the apparent absence of affect in a case where the ideational content should have necessitated its release.

I

She saw three lions in a desert, one of which was laughing; but she was not afraid of them. Afterwards, however, she must have run away from them, for she was trying to climb up a tree; but she found that her cousin, who was a French mistress, was up there already, etc.

The analysis brought up the following material. The indifferent precipitating cause of the dream was a sentence in her English composition: 'The mane is the ornament of the lion.' Her father wore a beard which framed his face like a mane. Her English mistress was called Miss Lyons. An acquaintance had sent her the ballads of Loewe [the German word for 'lion']. These, then, were the three lions; why should she be afraid of them?—She had read a story in which a negro, who had stirred up his companions to revolt, was hunted with blood-hounds and climbed up a tree to save himself. She went on, in the highest spirits, to produce a number of fragmentary recollections, such as the advice on how to catch lions from *Fliegende Blätter*: 'Take a desert and put it through a sieve and the lions will be left over.' And again, the highly amusing but not very proper anecdote of an official who was asked why he did not take more trouble to ingratiate himself with the head of his department and replied that he had tried to make his way in, but his superior was up there already. The whole material became intelligible when it turned out that the lady had had a visit on the dream-day from her husband's superior. He had been very polite to her and had kissed her hand and she had not been in the least afraid of him, although he was a very 'big bug' [in German, '*grosses Tier*' = 'big animal'],

and played the part of a 'social lion' in the capital of the country she came from. So this lion was like the lion in *A Midsummer Night's Dream* that concealed the figure of Snug the joiner; and the same is true of all dream-lions of which the dreamer is not afraid.

II

As my second example I may quote the dream of the young girl who saw her sister's little son lying dead in his coffin [pp. 185 ff. and 282], but who, as I may now add, felt neither pain nor grief. We know from the analysis why this was. The dream merely disguised her wish to see the man she was in love with once more; and her affect had to be in tune with her wish and not with its disguise. There was thus no occasion for grief.

In some dreams the affect does at least remain in contact with the ideational material which has replaced that to which the affect was originally attached. In others, the dissolution of the complex has gone further. The affect makes its appearance completely detached from the idea which belongs to it and is introduced at some other point in the dream, where it fits in with the new arrangement of the dream-elements. The situation is then similar to the one we have found in the case of acts of judgement in dreams [pp. 481 ff.]. If an important conclusion is drawn in the dream-thoughts, the dream also contains one; but the conclusion in the dream may be displaced on to quite different material. Such a displacement not infrequently follows the principle of antithesis.

This last possibility is exemplified in the following dream, which I have submitted to a most exhaustive analysis.

III

A castle by the sea; later it was no longer immediately on the sea, but on a narrow canal leading to the sea. The Governor was a Herr P. I was standing with him in a big reception room—with three windows in front of which there rose buttresses with what looked like crenellations.

I had been attached to the garrison as something in the nature of a volunteer naval officer. We feared the arrival of enemy warships, since we were in a state of war. Herr P. intended to leave, and gave me instructions as to what was to be done if the event that we feared took place. His invalid wife was with their children in the threatened castle. If the bombardment began, the great hall was to be evacuated. He breathed heavily and turned to go; I held him back and asked him how I was to communicate with him in case of necessity. He added something in reply, but immediately fell down dead. No doubt I had put an unnecessary strain upon him with my questions. After his death, which made no further impression on me, I wondered whether his widow would remain in the castle, whether I should report his death to the Higher Command and whether I should take over command of the castle as being next in order of rank. I was standing at the window, and observing the ships as they went past. They were merchant vessels rushing past rapidly through the dark water, some of them with several funnels and others with bulging decks (just like the station buildings in the introductory dream—not reported here). Then my brother was standing beside me and we were both looking out of the window at the canal. At the sight of one ship we were frightened and cried out: 'Here comes the warship!' But it turned out that it was only the same ships that I already knew returning. There now came a small ship, cut off short, in a comic fashion, in the middle. On its deck some curious cup-shaped or box-shaped objects were visible. We called out with one voice: 'That's the breakfast-ship!'

The rapid movements of the ships, the deep dark blue of the water and the brown smoke from the funnels—all of this combined to create a tense and sinister impression.

The localities in the dream were brought together from several trips of mine to the Adriatic (to Miramare, Duino, Venice and Aquileia). A short but enjoyable Easter trip which I had made to Aquileia with my brother a few weeks before the dream was still fresh in my memory.¹ The dream also contained allusions to the maritime war

¹ [This trip was described at length by Freud in a letter to Fliess of April 14, 1898 (Freud, 1950a, Letter 88). Aquileia, a few miles inland, is connected by a small canal with the lagoon, on one of whose islands Grado is situated. These places, at the northern end of the Adriatic, formed part of Austria before 1918.]

between America and Spain and to anxieties to which it had given rise about the fate of my relatives in America. At two points in the dream affects were in question. At one point an affect that was to be anticipated was absent: attention was expressly drawn to the fact that the Governor's death made no impression on me. At another point, when I thought I saw the warship, I was *frightened* and felt all the sensations of fright in my sleep. In this well-constructed dream the affects were distributed in such a way that any striking contradiction was avoided. There was no reason why I should be frightened at the death of the Governor and it was quite reasonable that as Commandant of the Castle I should be frightened at the sight of the warship. The analysis showed, however, that Herr P. was only a substitute for my own self. (In the dream *I* was the substitute for *him*.) *I* was the Governor who suddenly died. The dream-thoughts dealt with the future of my family after my premature death. This was the only distressing one among the dream-thoughts; and it must have been from it that the fright was detached and brought into connection in the dream with the sight of the warship. On the other hand, the analysis showed that the region of the dream-thoughts from which the warship was taken was filled with the most cheerful recollections. It was a year earlier, in Venice, and we were standing one magically beautiful day at the windows of our room on the Riva degli Schiavoni and were looking across the blue lagoon on which that day there was more movement than usual. English ships were expected and were to be given a ceremonial reception. Suddenly my wife cried out gaily as a child: '*Here comes the English warship!*' In the dream I was frightened at these same words. (We see once again that speeches in a dream are derived from speeches in real life [cf. pp. 453 ff.]; I shall show shortly that the element 'English' in my wife's exclamation did not elude the dream-work either.) Here, then, in the process of changing the dream-thoughts into the manifest dream-content, I have transformed cheerfulness into fear, and I need only hint that this transformation was itself giving expression to a portion of the latent dream-content. This example proves, however, that the dream-work is at liberty to detach an affect from its connections in the dream-thoughts and introduce it at any other point it chooses in the manifest dream.

I take this opportunity of making a somewhat detailed

analysis of the 'breakfast-ship,' the appearance of which in the dream brought such a nonsensical conclusion to a situation which had up to then been kept at a rational level. When subsequently I called the dream-object more precisely to mind, it struck me that it was black and that, owing to the fact that it was cut off short where it was broadest in the middle, it bore a great resemblance at that end to a class of objects which had attracted our interest in the museums in the Etruscan towns. These were rectangular trays of black pottery, with two handles, on which there stood things like coffee- or tea-cups, not altogether unlike one of our modern *breakfast-sets*. In response to our enquiries we learned that this was the '*toilette*' [toilet-set] of an Etruscan lady, with receptacles for cosmetics and powder on it, and we had jokingly remarked that it would be a good idea to take one home with us for the lady of the house. The object in the dream meant, accordingly, a black '*toilette*,' i.e. mourning dress, and made a direct reference to a death. The other end of the dream-object reminded me of the funeral boats¹ in which in early times dead bodies were placed and committed to the sea for burial. This led on to the point which explained why the ships *returned* in the dream:

Still, auf gerettetem Boot, treibt in den Hafen der Greis.²

It was the return after a shipwreck [*Schiffbruch*, literally 'ship-break']—the breakfast-ship was broken off short in the middle. But what was the origin of the name 'breakfast'-ship? It was here that the word 'English' came in, which was left over from the warships. The English word 'breakfast' means 'breaking fast.' The 'breaking' related once more to the shipwreck ['ship-break'] and the fasting was connected with the black dress or *toilette*.

But it was only the *name* of the breakfast-ship that was newly constructed by the dream. The *thing* had existed and reminded me of one of the most enjoyable parts of my last trip. Mistrusting the food that would be provided at

¹*Nachen* [in German], a word which is derived, as a philological friend tells me, from the root 'νεκρός' [corpse].

²[Safe on his ship, the old man quietly sails into port.

(Part of an allegory of life and death.)

Schiller, *Nachträge zu den Xenien*,
'Erwartung und Erfüllung.')

Aquileia, we had brought provisions with us from Gorizia and had bought a bottle of excellent Istrian wine at Aquileia. And while the little mail steamer made its way slowly through the 'Canale delle Mee' across the empty lagoon to Grado we, who were the only passengers, ate our breakfast on deck in the highest spirits, and we had rarely tasted a better one. This, then, was the 'breakfast-ship,' and it was precisely behind this memory of the most cheerful *joie de vivre* that the dream concealed the gloomiest thoughts of an unknown and uncanny future.¹

The detachment of affects from the ideational material which generated them is the most striking thing which occurs to them during the formation of dreams; but it is neither the only nor the most essential alteration undergone by them on their path from the dream-thoughts to the manifest dream. If we compare the affects of the dream-thoughts with those in the dream, one thing at once becomes clear. Whenever there is an affect in the dream, it is also to be found in the dream-thoughts. But the reverse is not true. A dream is in general poorer in affect than the psychical material from the manipulation of which it has proceeded. When I have reconstructed the dream-thoughts, I habitually find the most intense psychical impulses in them striving to make themselves felt and struggling as a rule against others that are sharply opposed to them. If I then turn back to the dream, it not infrequently appears colourless, and without emotional tone of any great intensity. The dream-work has reduced to a level of indifference not only the content but often the emotional tone of my thoughts as well. It might be said that the dream-work brings about a *suppression of affects*. Let us, for instance, take the dream of the botanical monograph [pp. 202 ff.]. The thoughts corresponding to it consisted of a passionately agitated plea on behalf of my liberty to act as I chose to act and to govern my life as seemed right to me and me alone. The dream that arose from them has an indifferent ring about it: 'I had written a monograph; it lay before me; it contained coloured plates; dried plants accompanied each copy.' This reminds one of the peace that has descended upon a battlefield

¹ [This dream is mentioned again on p. 586.]

strewn with corpses; no trace is left of the struggle which raged over it.

Things can be otherwise: lively manifestations of affect can make their way into the dream itself. For the moment, however, I will dwell upon the incontestable fact that large numbers of dreams appear to be indifferent, whereas it is never possible to enter into the dream-thoughts without being deeply moved.

No complete theoretical explanation can here be given of this suppression of affect in the course of the dream-work. It would require to be preceded by a most painstaking investigation of the theory of affects and of the mechanism of repression. [Cf. pp. 643 ff.] I will only permit myself a reference to two points. I am compelled—for other reasons—to picture the release of affects as a centrifugal process directed towards the interior of the body and analogous to the processes of motor and secretory innervation.¹ Now just as in the state of sleep the sending out of motor impulses towards the external world appears to be suspended, so it may be that the centrifugal calling-up of affects by unconscious thinking may become more difficult during sleep. In that case the affective impulses occurring during the course of the dream-thoughts would from their very nature be weak impulses, and consequently those which found their way into the dream would be no less weak. On this view, then, the 'suppression of affect' would not in any way be the consequence of the dream-work but would result from the state of sleep. This may be true, but it cannot be the whole truth. We must also bear in mind that any relatively complex dream turns out to be a compromise produced by a conflict between psychical forces. For one thing, the thoughts constructing the wish are obliged to struggle against the opposition of a censoring agency; and for another thing, we have often seen that in unconscious thinking itself every train of thought is yoked with its contradictory opposite. Since all of these trains of thought are capable of carrying an affect,

¹ [The release of affects is described as 'centrifugal' (though directed towards the interior of the body) from the point of view of the mental apparatus. The theory of the release of affects implicit in this passage is explained at some length in Section 12 ('The Experience of Pain') of Part I of Freud's 'Project for a Scientific Psychology' (in Freud, 1950a). See also p. 621 below.—For Freud's use of the term 'innervation' see footnote, p. 576.]

we shall by and large scarcely be wrong if we regard the suppression of affect as a consequence of the inhibition which these contraries exercise upon each other and which the censorship exercises upon the impulses suppressed by it. *The inhibition of affect, accordingly, must be considered as the second consequence of the censorship of dreams, just as dream-distortion is its first consequence.*

I will here give as an instance a dream in which the indifferently feeling-tone of the content of the dream can be explained by the antithesis between the dream-thoughts. It is a short dream, which will fill every reader with disgust.

IV

A hill, on which there was something like an open-air closet: a very long seat with a large hole at the end of it. Its back edge was thickly covered with small heaps of faeces of all sizes and degrees of freshness. There were bushes behind the seat. I micturated on the seat; a long stream of urine washed everything clean; the lumps of faeces came away easily and fell into the opening. It was as though at the end there was still some left.

Why did I feel no disgust during this dream?

Because, as the analysis showed, the most agreeable and satisfying thoughts contributed to bringing the dream about. What at once occurred to me in the analysis were the Augean stables which were cleansed by Hercules. This Hercules was I. The hill and bushes came from Aussee, where my children were stopping at the time. I had discovered the infantile aetiology of the neuroses and had thus saved my own children from falling ill. The seat (except, of course, for the hole) was an exact copy of a piece of furniture which had been given to me as a present by a grateful woman patient. It thus reminded me of how much my patients honoured me. Indeed, even the museum of human excrement could be given an interpretation to rejoice my heart. However much I might be disgusted by it in reality, in the dream it was a reminiscence of the fair land of Italy where, as we all know, the W.C.s in the small towns are furnished in precisely this way. The stream of urine which washed everything clean was an unmistakable sign of greatness. It was in that way that Gulliver extinguished the great fire in Lilliput—though in-

identally this brought him into disfavour with its tiny queen. But Gargantua, too, Rabelais' superman, revenged himself in the same way on the Parisians by sitting astride on Notre Dame and turning his stream of urine upon the city. It was only on the previous evening before going to sleep that I had been turning over Garnier's illustrations to Rabelais. And, strangely enough, here was another piece of evidence that I was the superman. The platform of Notre Dame was my favourite resort in Paris; every free afternoon I used to clamber about there on the towers of the church between the monsters and the devils. The fact that all the faeces disappeared so quickly under the stream recalled the motto: *'Afflavit et dissipati sunt,'* which I intended one day to put at the head of a chapter upon the therapy of hysteria.¹

And now for the true exciting cause of the dream. It had been a hot summer afternoon; and during the evening I had delivered my lecture on the connection between hysteria and the perversions, and everything I had had to say displeased me intensely and seemed to me completely devoid of any value. I was tired and felt no trace of enjoyment in my difficult work; I longed to be away from all this grubbing about in human dirt and to be able to join my children and afterwards visit the beauties of Italy. In this mood I went from the lecture room to a café, where I had a modest snack in the open air, since I had no appetite for food. One of my audience, however, went with me and he begged leave to sit by me while I drank my coffee and choked over my crescent roll. He began to flatter me: telling me how much he had learnt from me, how he looked at everything now with fresh eyes, how I had cleansed the *Augean stables* of errors and prejudices in my theory of the neuroses. He told me, in short, that I was a very great man. My mood fitted ill with this paean of praise; I fought against my feeling of disgust, went home early to escape from him, and before going to sleep turned over the pages of Rabelais and read one of Conrad Ferdinand Meyer's short stories, *'Die Leiden eines Knaben'* ['A Boy's Sorrows'].

Such was the material out of which the dream emerged. Meyer's short story brought up in addition a recollection

¹[Footnote in 1925 edition only:] For a correction of this quotation see above, p. 248 n.

of scenes from my childhood. (Cf. the last episode in the dream about Count Thun [pp. 248 f.].) The daytime mood of revulsion and disgust persisted into the dream in so far as it was able to provide almost the entire material of its manifest content. But during the night a contrary mood of powerful and even exaggerated self-assertiveness arose and displaced the former one. The content of the dream had to find a form which would enable it to express both the delusions of inferiority and the megalomania in the same material. The compromise between them produced an ambiguous dream-content; but it also resulted in an indifferent feeling-tone owing to the mutual inhibition of these contrary impulses.

According to the theory of wish-fulfilment, this dream would not have become possible if the antithetical megalomaniac train of thought (which, it is true, was suppressed, but had a pleasurable tone) had not emerged in addition to the feeling of disgust. For what is distressing may not be represented in a dream; nothing in our dream-thoughts which is distressing can force an entry into a dream unless it at the same time leads a disguise to the fulfilment of a wish. [Cf. pp. 595 f.]

There is yet another alternative way in which the dream-work can deal with affects in the dream-thoughts, in addition to allowing them through or reducing them to nothing. It can *turn them into their opposite*. We have already become acquainted with the interpretative rule according to which every element in a dream can, for purposes of interpretation, stand for its opposite just as easily as for itself. [See p. 353.] We can never tell beforehand whether it stands for the one or for the other; only the context can decide. A suspicion of this truth has evidently found its way into popular consciousness: 'dream-books' very often adopt the principle of contraries in their interpretation of dreams. This turning of a thing into its opposite is made possible by the intimate associative chain which links the idea of a thing with its opposite in our thoughts. Like any other kind of displacement it can serve the ends of the censorship; but it is also frequently a product of wish-fulfilment, for wish-fulfilment consists in nothing else than a replacement of a disagreeable thing by its opposite. Just as ideas of things can make their appearance in dreams turned into their opposite, so too can the *affects* attach-

ing to dream-thoughts; and it seems likely that this reversal of affect is brought about as a rule by the dream-censorship. In social life, which has provided us with our familiar analogy with the dream-censorship, we also make use of the suppression and reversal of affect, principally for purposes of dissimulation. If I am talking to someone whom I am obliged to treat with consideration while wishing to say something hostile to him, it is almost more important that I should conceal any expression of my *affect* from him than that I should mitigate the verbal form of my thoughts. If I were to address him in words that were not impolite, but accompanied them with a look or gesture of hatred and contempt, the effect which I should produce on him would not be very different from what it would have been if I had thrown my contempt openly in his face. Accordingly, the censorship bids me above all suppress my affects; and, if I am a master of dissimulation, I shall assume the *opposite* affect—smile when I am angry and seem affectionate when I wish to destroy.

We have already come across an excellent example of a reversal of affect of this kind carried out in a dream on behalf of the dream-censorship. In the dream of 'my uncle with the yellow beard' [pp. 171 ff.] I felt the greatest affection for my friend R., whereas and because the dream-thoughts called him a simpleton. It was from this example of reversal of affect that we derived our first hint of the existence of a dream-censorship. Nor is it necessary to assume, in such cases either, that the dream-work *creates* contrary affects of this kind out of nothing; it finds them as a rule lying ready to hand in the material of the dream-thoughts, and merely intensifies them with the psychical force arising from a motive of defence, till they can predominate for the purposes of dream-formation. In the dream of my uncle which I have just mentioned, the antithetical, affectionate affect probably arose from an infantile source (as was suggested by the later part of the dream), for the uncle-nephew relationship, owing to the peculiar nature of the earliest experiences of my childhood (cf. the analysis on pp. 460 f. [and below, pp. 520 f.]) had become the source of all my friendships and all my hatreds.

An excellent example of a reversal of affect of this kind¹

¹[This paragraph and the next were added in 1919.]

will be found in a dream recorded by Ferenczi (1916): 'An elderly gentleman was awakened one night by his wife, who had become alarmed because he was laughing so loudly and unrestrainedly in his sleep. Subsequently the man reported that he had had the following dream: *I was lying in bed and a gentleman who was known to me entered the room; I tried to turn on the light but was unable to: I tried over and over again, but in vain. Thereupon my wife got out of bed to help me, but she could not manage it either. But as she felt awkward in front of the gentleman owing to being 'en negligé,' she finally gave it up and went back to bed. All of this was so funny that I couldn't help roaring with laughter at it. My wife said, 'Why are you laughing? why are you laughing?' but I only went on laughing till I woke up.*—Next day the gentleman was very depressed and had a headache: so much laughing had upset him, he thought.

The dream seems less amusing when it is considered analytically. The "gentleman known to him" who entered the room was, in the latent dream-thoughts, the picture of Death as the "great Unknown"—a picture which had been called up in his mind during the previous day. The old gentleman, who suffered from arterio-sclerosis, had had good reason the day before for thinking of dying. The unrestrained laughter took the place of sobbing and weeping at the idea that he must die. It was the light of life that he could no longer turn on. This gloomy thought may have been connected with attempts at copulation which he had made shortly before but which had failed even with the help of his wife *en negligé*. He realized that he was already going down hill. The dream-work succeeded in transforming the gloomy idea of impotence and death into a comic scene, and his sobs into laughter.'

There is one class of dreams which have a particular claim to be described as 'hypocritical' and which offer a hard test to the theory of wish-fulfilment.¹ My attention was drawn to them when Frau Dr. M. Hilferding brought up the following record of a dream of Peter Rosegger's for discussion by the Vienna Psycho-Analytical Society.

¹ [This paragraph and the following quotation from Rosegger, together with the discussion of it, were added in 1911. Rosegger (1843-1918) was a well-known Austrian writer who reached celebrity from very humble, peasant beginnings.]

Rosegger writes in his story '*Fremd gemacht!*'¹ 'As a rule I am a sound sleeper but many a night I have lost my rest—for, along with my modest career as a student and man of letters, I have for many years dragged around with me, like a ghost from which I could not set myself free, the shadow of a tailor's life.

'It is not as though in the daytime I had reflected very often or very intensely on my past. One who had cast off the skin of a Philistine and was seeking to conquer Earth and Heaven had other things to do. Nor would I, when I was a dashing young fellow, have given more than a thought to my nightly dreams. Only later, when the habit had come to me of reflecting upon everything, or when the Philistine within me began to stir a trifle, did I ask myself why it should be that, if I dreamt at all, I was always a journeyman tailor and that I spent so long a time as such with my master and worked without pay in his workshop. I knew well enough, as I sat like that beside him, sewing and ironing, that my right place was no longer there and that as a townsman I had other things to occupy me. But I was always on vacation, I was always having holidays, and so it was that I sat beside my master as his assistant. It often irked me and I felt sad at the loss of time in which I might well have found better and more useful things to do. Now and then, when something went awry, I had to put up with a scolding from my master, though there was never any talk of wages. Often, as I sat there with bent back in the dark workshop, I thought of giving notice and taking my leave. Once I even did so; but my master paid no heed and I was soon sitting beside him again and sewing.

'After such tedious hours, what a joy it was to wake! And I determined that if this persistent dream should come again I would throw it from me with energy and call aloud: "This is mere hocus-pocus, I am lying in bed and want to sleep. . . ." But next night I was once more sitting in the tailor's workshop.

'And so it went on for years with uncanny regularity. Now it happened once that my master and I were working at Alpelhofer's (the peasant in whose house I had worked when I was first apprenticed) and my master showed himself quite especially dissatisfied with my work.

¹ ['Dismissed!'] In the second volume of *Waldheimat*, p. 303.

"I'd like to know where you're wool-gathering," he said, and looked at me darkly. The most reasonable thing to do, I thought, would be to stand up and tell him that I was only with him to please him and then go off. But I did not do so. I made no objection when my master took on an apprentice and ordered me to make room for him on the bench. I moved into the corner and sewed. The same day another journeyman was taken on as well, a canting hypocrite—he was a Bohemian—who had worked at our place nineteen years before, and had fallen into the brook once on his way back from the inn. When he looked for a seat there was no more room. I turned to my master questioningly, and he said to me: "You've no gift for tailoring, you can go! you're dismissed!" My fright at this was so overpowering that I awoke.

The grey light of morning was glimmering through the uncurtained windows into my familiar home. Works of art surrounded me; there in my handsome bookcase stood the eternal Homer, the gigantic Dante, the incomparable Shakespeare, the glorious Goethe—all the magnificent immortals. From the next room rang out the clear young voices of the awakening children joking with their mother. I felt as though I had found afresh this idyllically sweet, this peaceful, poetic, spiritual life in which I had so often and so deeply felt a meditative human happiness. Yet it vexed me that I had not been beforehand with my master in giving him notice, but had been dismissed by him.

'And how astonished I was! From the night on which my master dismissed me, I enjoyed peace; I dreamt no more of the tailoring days which lay so far back in my past—days which had been so cheerfully unassuming but had thrown such a long shadow over my later years.'

In this series of dreams dreamt by an author who had been a journeyman tailor in his youth, it is hard to recognize the dominance of wish-fulfilment. All the dreamer's enjoyment lay in his daytime existence, whereas in his dreams he was still haunted by the shadow of an unhappy life from which he had at last escaped. Some dreams of my own of a similar kind have enabled me to throw a little light on the subject. As a young doctor I worked for a long time at the Chemical Institute without ever becoming proficient in the skills which that science demands; and for that reason in my waking life I have never liked thinking of this barren and indeed humiliating episode

in my apprenticeship. On the other hand I have a regularly recurring dream of working in the laboratory, of carrying out analyses and of having various experiences there. These dreams are disagreeable in the same way as examinations dreams and they are never very distinct. While I was interpreting one of them, my attention was eventually attracted by the word '*analysis*,' which gave me a key to their understanding. Since those days I have become an '*analyst*,' and I now carry out analyses which are very highly spoken of, though it is true that they are '*psycho-analyses*.' It was now clear to me: if I have grown proud of carrying out analyses of that kind in my daytime life and feel inclined to boast to myself of how successful I have become, my dreams remind me during the night of those other, unsuccessful analyses of which I have no reason to feel proud. They are the punishment dreams of a *parvenu*, like the dreams of the journeyman tailor who had grown into a famous author. But how does it become possible for a dream, in the conflict between a *parvenu's* pride and his self-criticism, to side with the latter, and choose as its content a sensible warning instead of an unlawful wish-fulfilment? As I have already said, the answer to this question raises difficulties. We may conclude that the foundation of the dream was formed in the first instance by an exaggeratedly ambitious phantasy, but that humiliating thoughts that poured cold water on the phantasy found their way into the dream instead. It may be remembered that there are masochistic impulses in the mind, which may be responsible for a reversal such as this. I should have no objection to this class of dreams being distinguished from 'wish-fulfilment dreams' under the name of 'punishment dreams.' I should not regard this as implying any qualification of the theory of dreams which I have hitherto put forward; it would be no more than a linguistic expedient for meeting the difficulties of those who find it strange that opposites should converge.¹ But a closer examination of some of these dreams brings something more to light. In an indistinct part of the background of one of my laboratory dreams I was of an age which placed me precisely in the gloomiest and most unsuccessful year of my medical career. I was still without a post and had no idea how I could earn my living; but at the same

¹[The last two sentences were added in 1919.]

time I suddenly discovered that I had a choice open to me between several women whom I might marry! So I was once more young, and, more than everything, *she* was once more young—the woman who had shared all these difficult years with me. The unconscious instigator of the dream was thus revealed as one of the constantly gnawing wishes of a man who is growing older. The conflict raging in other levels of the mind between vanity and self-criticism had, it is true, determined the content of the dream; but it was only the more deeply-rooted wish for youth that had made it possible for that conflict to appear as a dream. Even when we are awake we sometimes say to ourselves: 'Things are going very well today and times were hard in the old days; all the same, it was lovely then—I was still young.'¹

Another group of dreams,² which I have often come across in myself and recognized as hypocritical, have as their content a reconciliation with people with whom friendly relations have long since ceased. In such cases analysis habitually reveals some occasion which might urge me to abandon the last remnant of consideration for these former friends and to treat them as strangers or enemies. The dream, however, prefers to depict the opposite relationship. [Cf. p. 178 n.]

In forming any judgement upon dreams recorded by an imaginative writer it is reasonable to suppose that he may have omitted from his account details in the content of the dream which he regards as unessential or distracting. His dreams will in that case raise problems which would be quickly solved if their content were reported in full.

Otto Rank has pointed out to me that the Grimms' fairy tale of 'The Little Tailor, or Seven at a Blow' contains an exactly similar dream of a *parvenu*. The tailor, who has

¹[Footnote added 1930:] Since psycho-analysis has divided the personality into an ego and super-ego (Freud, 1921c [and 1923b]), it has become easy to recognize in these punishment dreams fulfillments of the wishes of the super-ego. [See below, pp. 596 ff.—The Rosegger dreams are also discussed in Section IX of Freud, 1923c.]

²[This paragraph was added in 1919, and seems to have been wrongly interpolated at this point. It should probably have come after the two next paragraphs. These date from 1911, like the preceding Rosegger discussion, to which they are clearly related. What follows them goes back once more to 1900.—Some further remarks on hypocritical dreams will be found near the end of Section III of Freud's paper on a case of female homosexuality (1920a).]

become a hero and the son-in-law of the King, dreams one night of his former handicraft, as he lies beside his wife, the Princess. She, becoming suspicious, posts armed guards the next night to listen to the dreamer's words and to arrest him. But the little tailor is warned, and sees to it that his dream is corrected.

The complicated process of elimination, diminution and reversal, by means of which the affects in the dream-thoughts are eventually turned into those in the dream, can be satisfactorily followed in suitable syntheses of dreams that have been completely analysed. I will quote a few more examples of affects in dreams where some of the possibilities I have enumerated will be found realized.

v

If we turn back to the dream about the strange task set me by old Brücke of making a dissection of my own pelvis [p. 489], it will be recalled that in the dream itself I missed the gruesome feeling [*'Grauen'*] appropriate to it. Now this was a wish-fulfilment in more than one sense. The dissection meant the self-analysis which I was carrying out, as it were, in the publication of this present book about dreams—a process which had been so distressing to me in reality that I had postponed the printing of the finished manuscript for more than a year. A wish then arose that I might get over this feeling of distaste; hence it was that I had no gruesome feeling [*'Grauen'*] in the dream. But I should also have been very glad to miss growing grey—*'Grauen'* in the other sense of the word. I was already growing quite grey, and the grey of my hair was another reminder that I must not delay any longer. And, as we have seen, the thought that I should have to leave it to my children to reach the goal of my difficult journey forced its way through to representation at the end of the dream.

Let us next consider the two dreams in which an expression of satisfaction was transposed to the moment after waking. In the one case the reason given for the satisfaction was an expectation that I should now discover what was meant by 'I've dreamt of that before,' while the

satisfaction really referred to the birth of my first children [pp. 483 f.]. In the other case the ostensible reason was my conviction that something that had been 'prognosticated' was now coming true, while the real reference was similar to that in the former dream: it was the satisfaction with which I greeted the birth of my second son [pp. 484 f.] Here the affects which dominated the dream-thoughts persisted in the dreams; but it is safe to say that in *no* dream can things be as simple as all that. If we go a little more deeply into the two analyses we find that this satisfaction which had escaped censorship had received an accession from another source. This other source had grounds for fearing the censorship, and its affect would undoubtedly have aroused opposition if it had not covered itself by the similar, legitimate affect of satisfaction, arising from the permissible source, and slipped in, as it were, under its wing.

Unfortunately, I cannot demonstrate this in the actual case of these dreams, but an instance taken from another department of life will make my meaning clear. Let us suppose the following case. There is a person of my acquaintance whom I hate, so that I have a lively inclination to feel glad if anything goes wrong with him. But the moral side of my nature will not give way to this impulse. I do not dare to express a wish that he should be unlucky, and if he meets with some undeserved misfortune, I suppress my satisfaction at it and force myself to manifestations and thoughts of regret. Everyone must have found himself in this situation at some time or other. What now happens, however, is that the hated person, by a piece of misconduct of his own, involves himself in some well-deserved unpleasantness; when that happens, I may give free rein to my satisfaction that he has met with a just punishment and in this I find myself in agreement with many other people who are impartial. I may observe, however, that my satisfaction seems more intense than that of these other people; it has received an accession from the source of my hatred, which till then has been prevented from producing its affect, but in the altered circumstances is no longer hindered from doing so. In social life this occurs in general wherever antipathetic people or members of an unpopular minority put themselves in the wrong. Their punishment does not as a rule correspond to their wrong-doing but to their wrong-doing *plus* the ill-feeling

directed against them which has previously been without any consequences. It is no doubt true that those who inflict the punishment are committing an injustice in this; but they are prevented from perceiving it by the satisfaction resulting from the removal of a suppression which has long been maintained within them. In cases such as this the affect is justified in its *quality* but not in its *amount*; and self-criticism which is set at rest on the one point is only too apt to neglect examination of the second one. When once a door has been opened, it is easy for more people to push their way through it than there had originally been any intention of letting in.

A striking feature in neurotic characters—the fact that a cause capable of releasing an affect is apt to produce in them a result which is qualitatively justified but quantitatively excessive—is to be explained along these same lines, in so far as it admits of any psychological explanation at all. The excess arises from sources of affect which had previously remained unconscious and suppressed. These sources have succeeded in setting up an associative link with the *real* releasing cause, and the desired path from the release of their own affect has been opened by the *other* source of affect, which is unobjectionable and legitimate. Our attention is thus drawn to the fact that in considering the suppressed and suppressing agencies, we must not regard their relation as being exclusively one of mutual inhibition. Just as much regard must be paid to cases in which the two agencies bring about a pathological effect by working side by side and by intensifying each other.

Let us now apply these hints upon psychical mechanisms to an understanding of the expressions of affect in *dreams*. A satisfaction which is exhibited in a dream and can, of course, be immediately referred to its proper place in the dream-thoughts is not always completely elucidated by this reference alone. It is as a rule necessary to look for *another* source of it in the dream-thoughts, a source which is under the pressure of the censorship. As a result of that pressure, this source would normally have produced, not satisfaction, but the contrary affect. Owing to the presence of the first source of affect, however, the second source is enabled to withdraw its affect of satisfaction from repression and allow it to act as an intensification of the satisfaction from the first source. Thus it appears that affects

in dreams are fed from a confluence of several sources and are overdetermined in their reference to the material of the dream-thoughts. *During the dream-work, sources of affect which are capable of producing the same affect come together in generating it.*¹

We can gain a little insight into these complications from the analysis of that fine specimen of a dream of which the words '*Non vivit*' formed the centre-point. (See pp. 456 ff.) In that dream manifestations of affect of various qualities were brought together at two points in its manifest content. Hostile and distressing feelings—'overcome by strange emotions' were the words used in the dream itself—were piled up at the point at which I annihilated my opponent and friend with two words. And again, at the end of the dream, I was highly delighted, and I went on to approve the possibility, which in waking life I knew was absurd, of there being *revenants* who could be eliminated by a mere wish.

I have not yet related the exciting cause of the dream. It was of great importance and led deep into an understanding of the dream. I had heard from my friend in Berlin, whom I have referred to as 'Fl.' [i.e. Fließ], that he was about to undergo an operation and that I should get further news of his condition from some of his relatives in Vienna. The first reports I received after the operation were not reassuring and made me feel anxious. I should have much preferred to go to him myself, but just at that time I was the victim of a painful complaint which made movement of any kind a torture to me. The dream-thoughts now informed me that I feared for my friend's life. His only sister, whom I had never known, had, as I was aware, died in early youth after a very brief illness. (In the dream *Fl. spoke about his sister and said that in three quarters of an hour she was dead.*) I must have imagined that his constitution was not much more resistant than his sister's and that, after getting some much worse news of him, I should make the journey after all—and arrive *too late*, for which I might never cease to reproach

¹ [Footnote added 1909:] I have given an analogous explanation of the extraordinarily powerful pleasurable effect of tendentious jokes [Freud, 1905c, towards the end of Chapter IV.]

myself.¹ This reproach for coming too late became the central point of the dream but was represented by a scene in which Brücke, the honoured teacher of my student years, levelled this reproach at me with a terrible look from his blue eyes. It will soon appear what it was that caused the situation [in regard to Fl.] to be switched on to these lines. The scene [with Brücke] itself could not be reproduced by the dream in the form in which I experienced it. The other figure in the dream was allowed to keep the blue eyes, but the annihilating role was allotted to me—a reversal which was obviously the work of wish-fulfilment. My anxiety about my friend's recovery, my self-reproaches for not going to see him, the shame I felt about this—*he had come to Vienna* (to see me) '*unobtrusively*'—the need I felt to consider that I was excused by my illness—all of this combined to produce the emotional storm which was clearly perceived in my sleep and which raged in this region of the dream-thoughts.

But there was something else in the exciting cause of the dream, which had a quite opposite effect upon me. Along with the unfavourable reports during the first few days after the operation, I was given a warning not to discuss the matter with anyone. I had felt offended by this because it implied an unnecessary distrust of my discretion. I was quite aware that these instructions had not emanated from my friend but were due to tactlessness or over-anxiety on the part of the intermediary, but I was very disagreeably affected by the veiled reproach because it was—not wholly without justification. As we all know, it is only reproaches which have something in them that 'stick'; it is only they that upset us. What I have in mind does not relate, it is true, to this friend, but to a much earlier period of my life. On that occasion I caused trouble between two friends (both of whom had chosen to honour me, too, with that name) by quite unnecessarily telling one of them, in the course of conversation, what the other had said about him. At that time, too, reproaches had been levelled at me, and they were still in my memory. One of the two friends concerned was Professor Fleischl; I may describe the

¹ It was this phantasy, forming part of the unconscious dream-thoughts, which so insistently demanded '*Non vivit*' instead of '*Non vixit*': 'You have come too late, he is no longer alive.' I have already explained on pp. 457-8 that '*Non vivit*' was also required by the manifest situation in the dream.

other by his first name of 'Josef'—which was also that of P., my friend and opponent in the dream.¹

The reproach of being unable to keep anything to myself was attested in the dream by the element 'unobtrusive' and by Fl.'s question as to *how much I had told P. about his affairs*. But it was the intervention of this memory (of my early indiscretion and its consequences) that transported the reproach against me for coming too late from the present time to the period at which I had worked in Brücke's laboratory. And, by turning the second person in the scene of annihilation in the dream into a Josef, I made the scene represent not only the reproach against me for coming too late but also the far more strongly repressed reproach that I was unable to keep a secret. Here the processes of condensation and displacement at work in the dream, as well as the reasons for them, are strikingly visible.

My present-day anger, which was only slight, over the warning I had been given not to give anything away [about Fl.'s illness] received reinforcements from sources in the depth of my mind and thus swelled into a current of hostile feelings against persons of whom I was in reality fond. The source of this reinforcement flowed from my childhood. I have already shown [pp. 460 f.] how my warm friendships as well as my enmities with contemporaries went back to my relations in childhood with a nephew who was a year my senior; how he was my superior, how I early learned to defend myself against him, how we were inseparable friends, and how, according to the testimony of our elders, we sometimes fought with each other and—made complaints to them about each other. All my friends have in a certain sense been re-incarnations of this

¹ [What follows will be made more intelligible by some facts derived from a paper by Bernfeld (1944). Freud worked at the Vienna Physiological Institute ('Brücke's laboratory') from 1876 to 1882. Ernst Brücke (1819-92) was at its head; his two assistants in Freud's time were Sigmund Exner (1846-1925) and Ernst Fleischl von Marxow (1846-91), both some ten years older than Freud. Fleischl suffered from a very severe physical affliction during the later years of his life. It was at the Physiological Institute that Freud met Josef Breuer (1842-1925), his greatly senior collaborator in *Studies on Hysteria* (1895*d*) and the second Josef in the present analysis. The first Josef—Freud's early deceased 'friend and opponent P.'—was Josef Paneth (1857-90) who succeeded to Freud's position at the Institute.—See also the first volume of Ernest Jones's Freud biography.]

first figure who 'früh sich einst dem trüben Blick gezeigt'¹: they have been *revenants*. My nephew himself re-appeared in my boyhood, and at that time we acted the parts of Caesar and Brutus together. My emotional life has always insisted that I should have an intimate friend and a hated enemy. I have always been able to provide myself afresh with both, and it has not infrequently happened that the ideal situation of childhood has been so completely reproduced that friend and enemy have come together in a single individual—though not, of course, both at once or with constant oscillations, as may have been the case in my early childhood.

I do not propose at this point to discuss how it is that in such circumstances as these a recent occasion for the generation of an affect can hark back to an infantile situation and be replaced by that situation as far as the production of affect is concerned. [See p. 585.] This question forms part of the psychology of unconscious thinking, and would find its proper place in a psychological elucidation of the neuroses. For the purposes of dream-interpretation let us assume that a childhood memory arose, or was constructed in phantasy, with some such content as the following. The two children had a dispute about some object. (What the object was may be left an open question, though the memory or pseudo-memory had a quite specific one in view.) Each of them claimed to have *got there before the other* and therefore to have a better right to it. They came to blows and might prevailed over right. On the evidence of the dream, I may myself have been aware that I was in the wrong ('*I myself noticed the mistake*'). However, this time I was the stronger and remained in possession of the field. The vanquished party hurried to his grandfather—my father—and complained about me, and I defended myself in the words which I know from my father's account: 'I hit him 'cos he hit me.' This memory, or more probably phantasy, which came into my mind while I was analysing the dream—without further evidence I myself could not tell how²—constituted an intermediate element in the dream-thoughts, which gathered up the emotions raging in them as a well collects the water that

¹ ['... long since appeared before my troubled gaze' (Goethe, *Faust*, Dedication).]

² [This point is discussed below on p. 551.]

flows into it. From this point the dream-thoughts proceeded along some such lines as these: 'It serves you right if you had to make way for me. Why did you try to push me out of the way? I don't need you, I can easily find someone else to play with,' and so on. These thoughts now entered upon the paths which led to their representation in the dream. There had been a time when I had had to reproach my friend Josef [P.] for an attitude of this same kind: '*Ote-toi que je m'y mette!*' He had followed in my footsteps as demonstrator in Brücke's laboratory, but promotion there was slow and tedious. Neither of Brücke's two assistants was inclined to budge from his place, and youth was impatient. My friend, who knew that he could not expect to live long, and whom no bonds of intimacy attached to his immediate superior, sometimes gave loud expression to his impatience, and, since this superior [Fleisch] was seriously ill, P.'s wish to have him out of the way might have an uglier meaning than the mere hope for the man's promotion. Not unnaturally, a few years earlier, I myself had nourished a still livelier wish to fill a vacancy. Wherever there is rank and promotion the way lies open for wishes that call for suppression. Shakespeare's Prince Hal could not, even at his father's sick-bed, resist the temptation of trying on the crown. But, as was to be expected, the dream punished my friend, and not me, for this callous wish.¹

'As he was ambitious, I slew him.' As he could not wait for the removal of another man, he was himself removed. These had been my thoughts immediately after I attended the unveiling at the University of the memorial—not to him but to the other man. Thus a part of the satisfaction I felt in the dream was to be interpreted: 'A just punishment! It serves you right!'

At my friend's [P.'s] funeral, a young man had made what seemed to be an inopportune remark to the effect that the speaker who had delivered the funeral oration had implied that without this one man the world would come to an end. He was expressing the honest feelings of someone whose pain was being interfered with by an exag-

¹ It will be noticed that the name Josef plays a great part in my dreams (cf. the dream about my uncle [pp. 171 ff.]). My own ego finds it very easy to hide itself behind people of that name, since Joseph was the name of a man famous in the Bible as an interpreter of dreams.

geration. But this remark of his was the starting-point of the following dream-thoughts: 'It's quite true that no one's irreplaceable. How many people I've followed to the grave already! But I'm still alive. I've survived them all; I'm left in possession of the field.' A thought of this kind, occurring to me at a moment at which I was afraid I might not find my friend [F.] alive if I made the journey to him, could only be construed as meaning that I was delighted because I had once more survived someone, because it was *he* and not I who had died, because I was left in possession of the field, as I had been in the phantasied scene from my childhood. This satisfaction, infantile in origin, at being in possession of the field constituted the major part of the affect that appeared in the dream. I was delighted to survive, and I gave expression to my delight with all the naïve egoism shown in the anecdote of the married couple one of whom said to the other: 'If one of us dies, I shall move to Paris.' So obvious was it to me that I should not be the one to die.

It cannot be denied that to interpret and report one's dreams demands a high degree of self-discipline. One is bound to emerge as the only villain among the crowd of noble characters who share one's life. Thus it seemed to me quite natural that the *revenants* should only exist for just so long as one likes and should be removable at a wish. We have seen what my friend Josef was punished for. But the *revenants* were a series of reincarnations of the friend of my childhood. It was therefore also a source of satisfaction to me that I had always been able to find successive substitutes for that figure; and I felt I should be able to find a substitute for the friend whom I was now on the point of losing: no one was irreplaceable.

But what had become of the dream-censorship? Why had it not raised the most energetic objections against this blatantly egoistic train of thought? And why had it not transformed the satisfaction attached to that train of thought into severe unpleasure? The explanation was, I think, that other, unobjectionable trains of thought in connection with the same people found simultaneous satisfaction and screened with *their* affect the affect which arose from the forbidden infantile source. In another stratum of my thoughts, during the ceremonial unveiling of the memorial, I had reflected thus: 'What a number of valued friends I have lost, some through death, some

through a breach of our friendship! How fortunate that I have found a substitute for them and that I have gained one who means more to me than ever the others could, and that, at a time of life when new friendships cannot easily be formed, I shall never lose his! My satisfaction at having found a substitute for these lost friends could be allowed to enter the dream without interference; but there slipped in, along with it, the hostile satisfaction derived from the infantile source. It is no doubt true that infantile affection served to reinforce my contemporary and justified affection. But infantile hatred, too, succeeded in getting itself represented.

In addition to this, however, the dream contained a clear allusion to another train of thought which could legitimately lead to satisfaction. A short time before, after long expectation, a daughter had been born to my friend [Fl.]. I was aware of how deeply he had mourned the sister he had so early lost and I wrote and told him I was sure he would transfer the love he felt for her on to the child, and that the baby girl would allow him at last to forget his irreparable loss.

Thus this group of thoughts was connected once again with the intermediate thought in the latent content of the dream [cf. pp. 521-2] from which the associative paths diverged in contrary directions: 'No one is irreplaceable! There are nothing but *revenants*: all those we have lost come back!' And now the associative links between the contradictory components of the dream-thoughts were drawn closer by the chance fact that my friend's baby daughter had the same name as the little girl I used to play with as a child, who was of my age and the sister of my earliest friend and opponent. [See p. 461 n.] It gave me great *satisfaction* when I heard that the baby was to be called 'Pauline.' And as an allusion to this coincidence, I had replaced one Josef by another in the dream and found it impossible to suppress the similarity between the opening letters of the names 'Fleischl' and 'Fl.' From here my thoughts went on to the subject of the names of my own children. I had insisted on their names being chosen, not according to the fashion of the moment, but in memory of people I have been fond of. Their names made the children into *revenants*. And after all, I reflected, was not having children our only path to immortality?

I have only a few more remarks to add on the subject of affect in dreams from another point of view. A dominating element in a sleeper's mind may be constituted by what we call a 'mood'—or *tendency* to some affect—and this may then have a determining influence upon his dreams. A mood of this kind may arise from his experiences or thoughts during the preceding day, or its sources may be somatic. [Cf. pp. 271 f.] In either case it will be accompanied by the trains of thought appropriate to it. From the point of view of dream-construction it is a matter of indifference whether, as sometimes happens, these ideational contents of the dream-thoughts determine the mood in a primary fashion, or whether they are themselves aroused secondarily by the dreamer's emotional disposition which is in its turn to be explained on a somatic basis. In any case the construction of dreams is subject to the condition that it can only represent something which is the fulfilment of a wish and that it is only from wishes that it can derive its psychical motive force. A currently active mood is treated in the same way as a sensation arising and becoming currently active during sleep (cf. p. 269), which can be either disregarded or given a fresh interpretation in the sense of a wish-fulfilment. Distressing moods during sleep can become the motive force of a dream by arousing energetic wishes which the dream is supposed to fulfil. The material to which moods are attached is worked over until it can be used to express the fulfilment of a wish. The more intense and dominating a part is played in the dream-thoughts by the distressing mood, the more certain it becomes that the most strongly suppressed wishful impulses will make use of the opportunity in order to achieve representation. For, since the unpleasure which they would otherwise necessarily produce themselves is already present, they find the harder part of their task—the task of forcing their way through to representation—already accomplished for them. Here once more we are brought up against the problem of anxiety-dreams; and these, as we shall find, form a marginal case in the function of dreaming. [Cf. pp. 619 ff.]

(I)

SECONDARY REVISION¹

And now at last we can turn to the fourth of the factors concerned in the construction of dreams. If we pursue our investigation of the content of dreams in the manner in which we have begun it—that is, by comparing conspicuous events in the dream-content with their sources in the dream-thoughts, we shall come upon elements the explanation of which calls for an entirely new assumption. What I have in mind are cases in which the dreamer is surprised, annoyed or repelled in the dream, and, moreover, by a piece of the dream-content itself. As I have shown in a number of instances (in the last section), the majority of these critical feelings in dreams are not in fact directed against the content of the dream, but turn out to be portions of the dream-thoughts which have been taken over and used to an appropriate end. But some material of this kind does not lend itself to this explanation; its correlate in the material of the dream-thoughts is nowhere to be found. What, for instance, is the meaning of a critical remark found so often in dreams: 'This is only a dream'? [See p. 373.] Here we have a genuine piece of criticism of the dream, such as might be made in waking life. Quite frequently, too, it is actually a prelude to waking up; and still more frequently it has been preceded by some distressing feeling which is set at rest by the recognition that the state is one of dreaming. When the thought 'this is only a dream' occurs during a dream, it has the same purpose in view as when the words are pronounced on the stage by *la belle Hélène* in Offenbach's comic opera of that name:² it is aimed at reducing the importance of what has just been experienced and at making it possible to tolerate what is to follow. It serves to lull a particular agency to sleep which would have every reason at that mo-

¹ ['*Sekundäre Bearbeitung*.' This term has previously been given the somewhat misleading English rendering of 'secondary elaboration.']

² [In the love duet between Paris and Helen in the second act, at the end of which they are surprised by Menelaus.]

ment to bestir itself and forbid the continuance of the dream—or the scene in the opera. It is more comfortable, however, to go on sleeping and tolerate the dream, because, after all, 'it is only a dream.' In my view the contemptuous critical judgement, 'it's only a dream,' appears in a dream when the censorship, which is never quite asleep, feels that it has been taken unawares by a dream which has already been allowed through. It is too late to suppress it, and accordingly the censorship uses these words to meet the anxiety of the distressing feeling aroused by it. The phrase is an example of *esprit d'escalier* on the part of the psychical censorship.

This instance, however, provides us with convincing evidence that not everything contained in a dream is derived from the dream-thoughts, but that contributions to its content may be made by a psychical function which is indistinguishable from our waking thoughts. The question now arises whether this only occurs in exceptional cases, or whether the psychical agency which otherwise operates only as a censorship plays a *habitual* part in the construction of dreams.

We can have no hesitation in deciding in favour of the second alternative. There can be no doubt that the censoring agency, whose influence we have so far only recognized in limitations and omissions in the dream-content, is also responsible for interpolations and additions in it. The interpolations are easy to recognize. They are often reported with hesitation, and introduced by an 'as though'; they are not in themselves particularly vivid and are always introduced at points at which they can serve as links between two portions of the dream-content or to bridge a gap between two parts of the dream. They are less easily retained in the memory than genuine derivatives of the material of the dream-thoughts; if the dream is to be forgotten they are the first part of it to disappear, and I have a strong suspicion that the common complaint of having dreamt a lot, but of having forgotten most of it and of having only retained fragments [p. 313], is based upon the rapid disappearance precisely of these connecting thoughts. In a complete analysis these interpolations are sometimes betrayed by the fact that no material connected with them is to be found in the dream-thoughts. But careful examination leads me to regard this as the less frequent case; as a rule the connecting thoughts lead back nevertheless to

material in the dream-thoughts, but to material which could have no claim to acceptance in the dream either on its own account or owing to its being overdetermined. Only in extreme cases, it seems, does the psychical function in dream-formation which we are now considering proceed to make new creations. So long as possible, it employs anything appropriate that it can find in the material of the dream-thoughts.

The thing that distinguishes and at the same time reveals this part of the dream-work¹ is its *purpose*. This function behaves in the manner which the poet maliciously ascribes to philosophers: it fills up the gaps in the dream-structure with shreds and patches.² As a result of its efforts, the dream loses its appearance of absurdity and disconnectedness and approximates to the model of an intelligible experience. But its efforts are not always crowned with success. Dreams occur which, at a superficial view, may seem faultlessly logical and reasonable; they start from a possible situation, carry it on through a chain of consistent modifications and—though far less frequently—bring it to a conclusion which causes no surprise. Dreams which are of such a kind have been subjected to a far-reaching revision by this psychical function that is akin to waking thought; they appear to have a meaning, but that meaning is as far removed as possible from their true significance. If we analyse them, we can convince ourselves that it is in these dreams that the secondary revision has played about with the material the most freely, and has retained the relations present in that material to the least extent. They are dreams which might be said to have been already interpreted once, before being submitted to waking interpretation.³ In other dreams this tendentious revision has only partly succeeded; coherence seems to rule for a certain distance, but the dream then becomes senseless or confused, while perhaps later on in its course it may for a second time present an appearance of rationality. In yet

¹ [Elsewhere Freud remarks that, strictly speaking, 'secondary revision' is *not* a part of the dream-work. Cf. his article on 'Psycho-Analysis' in Marcuse's *Handwörterbuch* (Freud, 1923a, end of paragraph on 'The Interpretation of Dreams.')] This same point is also mentioned towards the end of Freud (1913a).]

² [An allusion to some lines in Heine's 'Die Heimkehr' (LVIII). The whole passage is quoted by Freud near the beginning of the last of his *New Introductory Lectures* (1933a).]

³ [See, for instance, the dreams recorded on pp. 532 and 622.]

other dreams the revision has failed altogether; we find ourselves helplessly face to face with a meaningless heap of fragmentary material.

I do not wish to deny categorically that this fourth power in dream-construction—which we shall soon recognize as an old acquaintance, since in fact it is the only one of the four with which we are familiar in other connections—I do not wish to deny that this fourth factor has the capacity to create new contributions to dreams. It is certain, however, that, like the others, it exerts its influence principally by its preferences and selections from psychical material in the dream-thoughts that has already been formed. Now there is one case in which it is to a great extent spared the labour of, as it were, building up a façade for the dream—the case, namely, in which a formation of that kind already exists, available for use in the material of the dream-thoughts. I am in the habit of describing the element in the dream-thoughts which I have in mind as a 'phantasy'.¹ I shall perhaps avoid misunderstanding if I mention the 'day-dream' as something analogous to it in waking life.² The part played in our mental life by these structures has not yet been fully recognized and elucidated by psychiatrists, though M. Benedikt has made what seems to me a very promising start in that direction.³ The importance of day-dreams has not escaped the unerring vision of imaginative writers; there is, for instance, a well-known account by Alphonse Daudet in *Le Nabab* of the day-dreams of one of the minor characters in that story. [Cf. p. 573.] The study of the psychoneuroses leads to the surprising discovery that these phantasies or day-dreams are the immediate fore-runners of hysterical symptoms, or at least of a whole number of them. Hysterical symptoms are not attached to actual memories, but to phantasies erected on

¹ ['*Phantasie*.'] This German word was earlier used only to mean 'imagination'; '*Phantasiebildung*' ('imaginative formation') would have been used here.]

² '*Rêve*,' '*petit roman*,'—'day-dream,' '[continuous] story.' [These last words are in English in the original. The term '*Tagtraum*,' used in the text above, was unfamiliar to German readers and called for elucidation.]

³ [Freud himself later devoted two papers to the subject of day-dreams: 1908a and 1908e. In 1921 *The Psychology of Day-Dreams* was published by J. Varendonck, to which Freud provided an introduction (Freud, 1921b).]

the basis of memories.¹ The frequent occurrence of conscious daytime phantasies brings these structures to our knowledge; but just as there are phantasies of this kind which are conscious, so, too, there are unconscious ones in great numbers, which have to remain unconscious on account of their content and of their origin from repressed material. Closer investigation of the characteristics of these daytime phantasies shows us how right it is that these formations should bear the same name as we give to the products of our thought during the night—the name, that is, of 'dreams.' They share a large number of their properties with night-dreams, and their investigation might, in fact, have served as the shortest and best approach to an understanding of night-dreams.

Like dreams, they are wish-fulfillments; like dreams, they are based to a great extent on impressions of infantile experiences; like dreams, they benefit by a certain degree of relaxation of censorship. If we examine their structure, we shall perceive the way in which the wishful purpose that is at work in their production has mixed up the material of which they are built, has re-arranged it and has formed it into a new whole. They stand in much the same relation to the childhood memories from which they are derived as do some of the Baroque palaces of Rome to the ancient ruins whose pavements and columns have provided the material for the more recent structures.

The function of 'secondary revision,' which we have attributed to the fourth of the factors concerned in shaping the content of dreams, shows us in operation once more the activity which is able to find free vent in the creation of day-dreams without being inhibited by any other influences. We might put it simply by saying that this fourth factor of ours seeks to mould the material offered to it into something like a day-dream. If, however, a day-dream of this kind has already been formed within the nexus of the dream-thoughts, this fourth factor in the dream-work will prefer to take possession of the ready-made day-dream and seek to introduce it into the content of the dream. There are some dreams which consist merely in the repetition of a daytime phantasy which may perhaps have remained un-

¹ [This was expressed by Freud more trenchantly in a memorandum accompanying his letter to Fliess of May 2, 1897 (Freud, 1950a, Draft L): 'Phantasies are psychical façades constructed in order to bar the way to these memories [of primal scenes].']

conscious:¹ such, for instance, as the boy's dream of driving in a war-chariot with the heroes of the Trojan War [p. 163]. In my 'Autodidasker' dream [pp. 333 ff.] the second part at all events was a faithful reproduction of a daytime phantasy, innocent in itself, of a conversation with Professor N. In view of the complicated conditions which a dream has to satisfy when it comes into existence, it happens more frequently that the ready-made phantasy forms only a *portion* of the dream, or that only a portion of the phantasy forces its way into the dream. Thereafter, the phantasy is treated in general like any other portion of the latent material, though it often remains recognizable as an entity in the dream. There are often parts of my dreams which stand out as producing a different impression from the rest. They strike me as being, as it were, more fluent, more connected and at the same time more fleeting than other parts of the same dream. These, I know, are unconscious phantasies which have found their way into the fabric of the dream, but I have never succeeded in pinning down a phantasy of this kind. Apart from this, these phantasies, like any other component of the dream-thoughts, are compressed, condensed, superimposed on one another, and so on. There are, however, transitional cases, between the case in which they constitute the content (or at least the façade) of the dream unaltered and the extreme opposite, in which they are represented in the content of the dream only by *one* of their elements or by a distant allusion. What happens to phantasies present in the dream-thoughts is evidently also determined by any advantages they may have to offer the requirements of the censorship and of the urge towards condensation.

In selecting examples of dream-interpretation I have so far as possible avoided dreams in which unconscious phantasies play any considerable part, because the introduction of this particular psychical element would have necessitated lengthy discussions on the psychology of unconscious thinking. Nevertheless, I cannot completely escape a consideration of phantasies in this connection, since they often make their way complete into dreams and since still

² [Cf. the long footnote to the section on 'The Barrier against Incest' near the end of the third of Freud's *Three Essays on the Theory of Sexuality* (1905d). This footnote was added in the Fourth Edition of that book (1920).]

more often clear glimpses of them can be seen behind the dream. I will therefore quote one more dream, which seems to be composed of two different and opposing phantasies which coincide with each other at a few points and of which one is superficial while the second is, as it were, an interpretation of the first. [See above p. 528].¹

The dream—it is the only one of which I possess no careful notes—ran roughly as follows. The dreamer, a young unmarried man, was sitting in the restaurant at which he usually ate and which was presented realistically in the dream. Several people then appeared, in order to fetch him away, and one of them wanted to arrest him. He said to his companions at table: 'I'll pay later; I'll come back.' But they exclaimed with derisive smiles: 'We know all about that; that's what they all say!' One of the guests called out after him: 'There goes another one!' He was then led into a narrow room in which he found a female figure carrying a child. One of the people accompanying him said: 'This is Herr Müller.' A police inspector, or some such official, was turning over a bundle of cards or papers and as he did so repeated 'Müller, Müller, Müller.' Finally he asked the dreamer a question, which he answered with an 'I will.' He then turned round to look at the female figure and observed that she was now wearing a big beard.

Here there is no difficulty in separating the two components. The superficial one was a *phantasy of arrest* which appears as though it had been freshly constructed by the dream-work. But behind it some material is visible which had been only slightly re-shaped by the dream-work: a *phantasy of marriage*. Those features which were common to both phantasies emerge with special clarity, in the same way as in one of Galton's composite photographs. The

¹ [Footnote added 1909:] In my 'Fragment of an Analysis of a Case of Hysteria' (1905e [Part II]), I have analysed a good specimen of a dream of this sort, made up of a number of superimposed phantasies. Incidentally, I underestimated the importance of the part played by these phantasies in the formation of dreams so long as I was principally working on my own dreams, which are usually based on discussions and conflicts of thought and comparatively rarely on day-dreams. In the case of other people it is often much easier to demonstrate the complete analogy between night-dreams and day-dreams. With hysterical patients, a hysterical attack can often be replaced by a dream; and it is then easy to convince oneself that the immediate forerunner of *both* these psychical structures was a day-dream phantasy.

promise made by the young man (who up till then had been a bachelor) that he would come back and join his fellow-diners at their table, the scepticism of his boon-companions (whom experience had taught better), the exclamation 'there goes another one [to get married]'—all of these features fitted in easily with the alternative interpretation. So, too, did the 'I will' with which he replied to the official's question. The turning over the bundle of papers, with the constant repetition of the same name corresponded to a less important but recognizable feature of wedding festivities, namely the reading out of a bundle of telegrams of congratulation, all of them with addresses bearing the same names. The phantasy of marriage actually scored a victory over the covering phantasy of arrest in the fact of the bride's making a personal appearance in the dream. I was able to discover from an enquiry—the dream was not analysed—why it was that at the end of it the bride wore a beard. On the previous day the dreamer had been walking in the street with a friend who was as shy of marrying as he was himself, and he had drawn his friend's attention to a darkhaired beauty who had passed them. 'Yes,' his friend had remarked, 'if only women like that didn't grow beards like their fathers' in a few years' time.' This dream did not, of course, lack elements in which dream-distortion had been carried deeper. It may well be, for instance, that the words 'I'll pay later' referred to what he feared might be his father-in-law's attitude on the subject of a dowry. In fact, all kinds of qualms were evidently preventing the dreamer from throwing himself into the phantasy of marriage with any enjoyment. One of these qualms, a fear that marriage might cost him his freedom, was embodied in the transformation into a scene of arrest.

If we return for a moment to the point that the dream-work is glad to make use of a ready-made phantasy instead of putting one together out of the material of the dream-thoughts, we may perhaps find ourselves in a position to solve one of the most interesting puzzles connected with dreams. On pp. 60 f. I told the well-known anecdote of how Maury, having been struck in his sleep on the back of his neck by a piece of wood, woke up from a long dream which was like a full-length story set in the days of the French Revolution. Since the dream, as reported, was a

coherent one and was planned entirely with an eye to providing an explanation of the stimulus which woke him and whose occurrence he could not have anticipated, the only possible hypothesis seems to be that the whole elaborate dream must have been composed and must have taken place during the short period of time between the contact of the board with Maury's cervical vertebrae and his consequent awakening. We should never dare to attribute such rapidity to thought-activity in waking life, and we should therefore be driven to conclude that the dream-work possesses the advantage of accelerating our thought-processes to a remarkable degree.

Strong objections have been raised to what quickly became a popular conclusion by some more recent writers (Le Lorrain, 1894 and 1895, Egger, 1895, and others). On the one hand they throw doubts upon the accuracy of Maury's account of his dream; and on the other hand they attempt to show that the rapidity of the operations of our waking thoughts is no less than in this dream when exaggerations have been discounted. The discussion raised questions of principle which do not seem to me immediately soluble. But I must confess that the arguments brought forward (by Egger, for instance), particularly against Maury's guillotine dream, leave me unconvinced. I myself would propose the following explanation of this dream. Is it so highly improbable that Maury's dream represents a phantasy which had been stored up ready-made in his memory for many years and which was aroused—or I would rather say 'alluded to'—at the moment at which he became aware of the stimulus which woke him? If this were so, we should have escaped the whole difficulty of understanding how such a long story with all its details could have been composed in the extremely short period of time which was at the dreamer's disposal—for the story would have been composed already. If the piece of wood had struck the back of Maury's neck while he was awake, there would have been an opportunity for some such thought as: 'That's just like being guillotined.' But since it was in his sleep that he was struck by the board, the dream-work made use of the impinging stimulus in order rapidly to produce a wish-fulfilment; it was *as though* it thought (this is to be taken purely figuratively): 'Here's a good opportunity of realizing a wishful phantasy which was formed at such and such a time in the course of reading.' It can

hardly be disputed, I think, that the dream-story was precisely of a sort likely to be constructed by a young man under the influence of powerfully exciting impressions. Who—least of all what Frenchman or student of the history of civilization—could fail to be gripped by narratives of the Reign of Terror, when the men and women of the aristocracy, the flower of the nation, showed that they could die with a cheerful mind and could retain the liveliness of their wit and the elegance of their manners till the very moment of the fatal summons? How tempting for a young man to plunge into all this in his imagination—to picture himself bidding a lady farewell—kissing her hand and mounting the scaffold unafraid! Or, if ambition were the prime motive of the phantasy, how tempting for him to take the place of one of those formidable figures who, by the power alone of their thoughts and flaming eloquence, ruled the city in which the heart of humanity beat convulsively in those days—who were led by their convictions to send thousands of men to their death and who prepared the way for the transformation of Europe, while all the time their own heads were insecure and destined to fall one day beneath the knife of the guillotine—how tempting to picture himself as one of the Girondists, perhaps, or as the heroic Danton! There is one feature in Maury's recollection of the dream, his being 'led to the place of execution, surrounded by an immense mob,' which seems to suggest that his phantasy was in fact of this ambitious type.

Nor is it necessary that this long-prepared phantasy should have been gone through during sleep; it would have been sufficient for it to be merely touched on. What I mean is this. If a few bars of music are played and someone comments that it is from Mozart's *Figaro* (as happens in *Don Giovanni*) a number of recollections are roused in me all at once, none of which can enter my consciousness singly at the first moment. The key-phrase serves as a port of entry through which the whole network is simultaneously put in a state of excitation. It may well be the same in the case of unconscious thinking. The rousing stimulus excites the psychical port of entry which allows access to the whole guillotine phantasy. But the phantasy is not gone through during sleep but only in the recollection of the sleeper after his awakening. After waking he remembers in all its details the phantasy which was stirred up as a

whole in his dream. One has no means of assuring oneself in such a case that one is really remembering something one has dreamt. This same explanation—that it is a question of ready-made phantasies which are brought into excitation as a whole by the rousing stimulus—can be applied to other dreams which are focused upon a rousing stimulus, such, for instance, as Napoleon's battle dream before the explosion of the infernal machine [pp. 60 and 267 f.].

Among the dreams¹ collected by Justine Tobowolska in her dissertation on the apparent passage of time in dreams, the most informative seems to me to be the one reported by Macario (1857, 46) as having been dreamt by a dramatic author, Casimir Bonjour. One evening Bonjour wanted to attend the first performance of one of his pieces; but he was so fatigued that as he was sitting behind the scenes he dozed off just at the moment the curtain went up. During his sleep he went through the whole five acts of the play, and observed all the various signs of emotion shown by the audience during the different scenes. At the end of the performance he was delighted to hear his name being shouted with the liveliest demonstrations of applause. Suddenly he woke up. He could not believe either his eyes or his ears, for the performance had not gone beyond the first few lines of the first scene; he could not have been asleep for longer than two minutes. It is surely not too rash to suppose in the case of this dream that the dreamer's going through all five acts of the play and observing the attitude of the public to different passages in it need not have arisen from any fresh production of material during his sleep, but may have reproduced a piece of phantasy-activity (in the sense I have described) which had already been completed. Tobowolska, like other writers, emphasizes the fact that dreams with an accelerated passage of ideas have the common characteristic of seeming specially coherent, quite unlike other dreams, and that the recollection of them is summary far more than detailed. This would indeed be a characteristic which ready-made phantasies of this kind, touched upon by the dream-work, would be bound to possess, though this is a conclusion which the writers in question fail to draw. I do not assert, however,

¹[This paragraph was added in 1914 with the exception of the last sentence, which appeared in the original edition.]

that *all* arousal dreams admit of this explanation, or that the problem of the accelerated passage of ideas in dreams can be entirely dismissed in this fashion.

At this point it is impossible to avoid considering the relation between this secondary revision of the content of dreams and the remaining factors of the dream-work. Are we to suppose that what happens is that in the first instance the dream-constructing factors—the tendency towards condensation, the necessity for evading the censorship, and considerations of representability by the psychical means open to dreams—put together a provisional dream-content out of the material provided, and that this content is subsequently re-cast so as to conform so far as possible to the demands of a second agency? This is scarcely probable. We must assume rather that from the very first the demands of this second factor constitute one of the conditions which the dream must satisfy and that this condition, like those laid down by condensation, the censorship imposed by resistance, and representability, operates simultaneously in a conducive and selective sense upon the mass of material present in the dream-thoughts. In any case, however, of the four conditions for the formation of dreams, the one we have come to know last is the one whose demands appear to have the least cogent influence on dreams.

The following consideration makes it highly probable that the psychical function which carries out what we have described as the secondary revision of the content of dreams is to be identified with the activity of our waking thought. Our waking (preconscious¹) thinking behaves towards any perceptual material with which it meets in just the same way in which the function we are considering behaves towards the content of dreams. It is the nature of our waking thought to establish order in material of that kind, to set up relations in it and to make it conform to our expectations of an intelligible whole. [Cf. pp. 62 f. and 79.] In fact, we go too far in that direction. An adept in sleight of hand can trick us by relying upon this intellectual habit of ours. In our efforts at making an intelligible pattern of the sense-impressions that are offered to

¹[Freud's first published use of the term seems to occur on p. 373; it is explained below on pp. 579 f. It appears as early as December 6, 1896, in his correspondence with Fliess (Freud, 1950a, Letter 52).]

us, we often fall into the strangest errors or even falsify the truth about the material before us.

The evidences of this are too universally known for there to be any need to insist upon them further. In our reading we pass over misprints which destroy the sense, and have the illusion that what we are reading is correct. The editor of a popular French periodical is said to have made a bet that he would have the words 'in front' or 'behind' inserted by the printer in every sentence of a long article without a single one of his readers noticing it. He won his bet. Many years ago I read in a newspaper a comic instance of a false connection. On one occasion during a sitting of the French Chamber a bomb thrown by an anarchist exploded in the Chamber itself and Dupuy subdued the consequent panic with the courageous words: '*La séance continue.*' The visitors in the gallery were asked to give their impressions as witnesses of the outrage. Among them were two men from the provinces. One of these said that it was true that he had heard a detonation at the close of one of the speeches but had assumed that it was a parliamentary usage to fire a shot each time a speaker sat down. The second one, who had probably already heard several speeches, had come to the same conclusion, except that he supposed that a shot was only fired as a tribute to a particularly successful speech.

There is no doubt, then, that it is our normal thinking that is the psychical agency which approaches the content of dreams with a demand that it must be intelligible, which subjects it to a first interpretation and which consequently produces a complete misunderstanding of it. [See p. 528.] For the purposes of *our* interpretation it remains an essential rule invariably to leave out of account the ostensible continuity of a dream as being of suspect origin, and to follow the same path back to the material of the dream-thoughts, no matter whether the dream itself is clear or confused.

We now perceive, incidentally, on what it is that the range in the quality of dreams between confusion and clarity which was discussed on p. 366 depends. Those parts of a dream on which the secondary revision has been able to produce some effect are clear, while those parts on which its efforts have failed are confused. Since the confused parts of a dream are so often at the same time the less vivid parts, we may conclude that the secondary

dream-work is also to be held responsible for a contribution to the plastic intensity of the different dream-elements.

If I look around for something with which to compare the final form assumed by a dream as it appears after normal thought has made its contribution, I can think of nothing better than the enigmatic inscriptions with which *Fliegende Blätter* has for so long entertained its readers. They are intended to make the reader believe that a certain sentence—for the sake of contrast, a sentence in dialect and as scurrilous as possible—is a Latin inscription. For this purpose the letters contained in the words are torn out of their combination into syllables and arranged in a new order. Here and there a genuine Latin word appears; at other points we seem to see abbreviations of Latin words before us; and at still other points in the inscription we may allow ourselves to be deceived into overlooking the senselessness of isolated letters by parts of the inscription seeming to be defaced or showing lacunae. If we are to avoid being taken in by the joke, we must disregard everything that makes it seem like an inscription, look firmly at the letters, pay no attention to their ostensible arrangement, and so combine them into words belonging to our own mother tongue.¹

Secondary revision² is the one factor in the dream-work which has been observed by the majority of writers on the subject and of which the significance has been appreciated. Havelock Ellis (1911, 10-11) has given an amusing account of its functioning: 'Sleeping consciousness we may even imagine as saying to itself in effect: "Here comes our master, Waking Consciousness, who attaches such mighty importance to reason and logic and so forth. Quick! gather things up, put them in order—any order will do—before he enters to take possession."'

¹[An instance of the operation of the process of secondary revision in the case of a fairy-tale is given on p. 276 and in the case of *Oedipus Rex* on p. 298. Its application to obsessions and phobias is mentioned on p. 277, and to paranoia in Lecture XXIV of Freud's *Introductory Lectures* (1916-17). An example of secondary revision in a telegraphic error is recorded in Chapter VI (No. 19) of *The Psychopathology of Everyday Life* (1901b). The analogy between the secondary revision of dreams and the formation of 'systems' of thought is discussed at some length in Chapter III, Section 4, of *Totem and Taboo* (1912-13).]

²[The remainder of this chapter, with the exception of the last paragraph, which was in the original edition, was added in 1914.]

The identity of its method of working with that of waking thought has been stated with particular clarity by Delacroix (1904, 926): 'Cette fonction d'interprétation n'est pas particulière au rêve; c'est le même travail de coordination logique que nous faisons sur nos sensations pendant la veille.'¹ James Sully [1893, 355-6] is of the same opinion. So, too, is Tobowolska (1900, 93): 'Sur ces successions incohérentes d'hallucinations, l'esprit s'efforce de faire le même travail de coordination logique qu'il fait pendant la veille sur les sensations. Il relie entre elles par un lien imaginaire toutes ces images décousues et bouche les écarts trop grands qui se trouvaient entre elles.'²

According to some writers, this process of arranging and interpreting begins during the dream itself and is continued after waking. Thus Paulhan (1894, 546): 'Cependant j'ai souvent pensé qu'il pouvait y avoir une certaine déformation, ou plutôt reformation, du rêve dans le souvenir. . . . La tendance systématisante de l'imagination pourrait fort bien achever après le réveil ce qu'elle a ébauché pendant le sommeil. De la sorte, la rapidité réelle de la pensée serait augmentée en apparence par les perfectionnements dus à l'imagination éveillée.'³ Bernard-Leroy and Tobowolska (1901, 592): 'Dans le rêve, au contraire, l'interprétation et la coordination se font non seulement à l'aide des données du rêve, mais encore à l'aide de celles de la veille. . . .'⁴

Inevitably, therefore, this one recognized factor in the formation of dreams has had its importance overestimated, so that it has been credited with the whole achievement of the creation of dreams. This act of creation, as Goblou

¹ ['This interpretative function is not peculiar to dreams. It is the same work of logical co-ordination which we carry out upon our sensations while we are awake.']

² ['The mind endeavours to carry out upon these incoherent trains of hallucinations the same work of logical co-ordination that it carries out upon sensations during the daytime. It connects up all these detached images by an imaginary link and stops up any excessively wide gaps between them.']

³ ['I have often thought, however, that dreams may be to some extent misshaped, or rather reshaped, in memory. . . . The tendency of the imagination towards systematization might very well complete after waking what it had started upon in sleep. In that way the real speed of thought would be given an apparent increase by the improvements due to the waking imagination.']

⁴ ['In a dream, on the contrary, interpretation and co-ordination are carried out by the help not only of the data presented in the dream, but of the data available in waking life. . . .']

(1896, 288 f.) and still more Foucault (1906) suppose, is performed at the moment of waking; for these two writers attribute to waking thought an ability to construct a dream out of the thoughts that emerge during sleep. Bernard-Leroy and Tobowolska (1901) comment on this view: 'On a cru pouvoir placer le rêve au moment du réveil, et ils ont attribué à la pensée de la veille la fonction de construire le rêve avec les images présentes dans la pensée du sommeil.'¹

From this discussion of secondary revision I will go on to consider a further factor in the dream-work which has recently been brought to light by some finely perceptive observations carried out by Herbert Silberer. As I have mentioned earlier (pp. 379 ff.), Silberer has, as it were, caught in the very act the process of transforming thoughts into images, by forcing himself into intellectual activity while he was in a state of fatigue and drowsiness. At such moments the thought with which he was dealing vanished and was replaced by a vision which turned out to be a substitute for what were as a rule abstract thoughts. (Cf. the examples in the passage just referred to.) Now it happened during these experiments that the image which arose, and which might be compared to an element of a dream, sometimes represented something other than the thought that was being dealt with—namely, the fatigue itself, the difficulty and unpleasure involved in the work. It represented, that is to say, the subjective state and mode of functioning of the person making the effort instead of the object of his efforts. Silberer described occurrences of this kind, which were very frequent in his case, as a 'functional phenomenon' in contrast to the 'material phenomenon' which would have been expected.

For instance: 'One afternoon I was lying on my sofa feeling extremely sleepy; nevertheless I forced myself to think over a philosophical problem. I wanted to compare the views of Kant and Schopenhauer upon Time. As a result of my drowsiness I was unable to keep the arguments of both of them before my mind at once, which was necessary in order to make the comparison. After a

¹ ['It has been thought possible to locate dreams at the moment of waking, and [these authors] have ascribed to waking thought the function of constructing dreams out of the images present in sleeping thought.']

number of vain attempts, I once more impressed Kant's deductions upon my mind with all the strength of my will, so that I might apply them to Schopenhauer's statement of the problem. I then directed my attention to the latter; but when I tried to turn back again to Kant, I found that his argument had once more escaped me and I tried vainly to pick it up once more. This vain effort at recovering the Kant dossier which was stored away somewhere in my head was suddenly represented before my closed eyes as a concrete and plastic symbol, as though it were a dream-picture: *I was asking for information from a disobliging secretary who was bent over his writing-table and refused to put himself out at my insistent demand. He half straightened himself and gave me a disagreeable and uncomplying look.*' (Silberer, 1909, 513 f. [Freud's italics.])

Here are some other instances, which relate to the oscillation between sleeping and waking:

'Example No. 2.—Circumstances: In the morning, at waking. While I was at a certain depth of sleep (a twilight state) and reflecting over a previous dream and in a sort of way continuing to dream it, I felt myself approaching nearer to waking consciousness but wanted to remain in the twilight state.

'Scene: *I was stepping across a brook with one foot but drew it back again at once with the intention of remaining on this side.*' (Silberer, 1911, 625.)

'Example No. 6—Conditions as in example No. 4' (in which he had wanted to lie in bed a little longer, though without oversleeping). 'I wanted to give way to sleep for a little longer.

'Scene: *I was saying good-bye to someone and was arranging with him (or her) to meet him (or her) again soon.*' (Ibid., 627.)

The 'functional' phenomenon, 'the representation of a state instead of an object,' was observed by Silberer principally in the two conditions of falling asleep and waking up. It is obvious that dream-interpretation is only concerned with the latter case. Silberer has given examples which show convincingly that in many dreams the last pieces of the manifest content, which are immediately followed by waking, represent nothing more nor less than an intention to wake or the process of waking. The representation may be in terms of such images as crossing a threshold ('threshold symbolism'), leaving one room and

entering another, departure, home-coming, parting with a companion, diving into water, etc. I cannot, however, refrain from remarking that I have come across dream-elements which can be related to threshold symbolism, whether in my own dreams or in those of subjects whom I have analysed, far less frequently than Silberer's communications would have led one to expect.

It is by no means inconceivable or improbable that this threshold symbolism might throw light upon some elements in the middle of the texture of dreams—in places, for instance, where there is a question of oscillations in the depth of sleep and of an inclination to break off the dream. Convincing instances of this, however, have not been produced.¹ What seem to occur more frequently are cases of overdetermination, in which a part of a dream which has derived its material content from the nexus of dream-thoughts is employed to represent *in addition* some state of mental activity.

This very interesting functional phenomenon of Silberer's has, through no fault of its discoverer's, led to many abuses; for it has been regarded as lending support to the old inclination to give abstract and symbolic interpretations to dreams. The preference for the 'functional category' is carried so far by some people that they speak of the functional phenomenon wherever intellectual activities or emotional processes occur in the dream-thoughts, although such material has neither more nor less right than any other kind to find its way into a dream as residues of the previous day. [Cf. pp. 248 n. 3, and 448 n.]

We are ready to recognize the fact that Silberer's phenomena constitute a second contribution on the part of waking thought to the construction of dreams; though it is less regularly present and less significant than the first one, which has already been introduced under the name of 'secondary revision.' It has been shown that a part of the attention which operates during the day continues to be directed towards dreams during the state of sleep, that it keeps a check on them and criticizes them and reserves the power to interrupt them. It has seemed plausible to recognize in the mental agency which thus remains awake the censor² to whom we have had to attribute such

¹[See, however, a subsequent remark by Freud on p. 598 below.]

²[Freud almost always uses the German word 'Zensur' ('censorship'); but here and a few lines lower down he uses the personal

a powerful restricting influence upon the form taken by dreams. What Silberer's observations have added to this is the fact that in certain circumstances a species of self-observation plays a part in this and makes a contribution to the content of the dream. The probable relations of this self-observing agency, which may be particularly prominent in philosophical minds, to endopsychic perception, to delusions of observation, to conscience and to the censor of dreams can be more appropriately treated elsewhere.¹

I will now try to sum up this lengthy disquisition on the dream-work. We were faced by the question whether the mind employs the whole of its faculties without reserve in constructing dreams or only a functionally restricted fragment of them. Our investigations led us to reject entirely the form in which the question was framed as being inadequate to the circumstances. If, however, we had to reply to the question on the basis of the terms in which it was stated, we should be obliged to reply in the affirmative to *both* the alternatives, mutually exclusive though they appear to be. Two separate functions may be distinguished in mental activity during the construction of a dream: the production of the dream-thoughts, and their transformation into the content of the dream. The dream-thoughts are entirely rational and are constructed with an expenditure of all the psychical energy of which we are capable. They have their place among thought-processes that have not become conscious—processes from which, after some modification, our conscious thoughts, too, arise. However many interesting and puzzling questions the dream-thoughts may involve, such questions have, after all, no special relation to dreams and do not call for treatment among the problems of dreams.² On the other hand, the second func-

tion of mental activity during dream-construction, the transformation of the unconscious thoughts into the content of the dream, is peculiar to dream-life and characteristic of it. This dream-work proper diverges further from our picture of waking thought than has been supposed even by the most determined depreciator of psychical functioning during the formation of dreams. The dream-work is not simply more careless, more irrational, more forgetful and more incomplete than waking thought; it is completely different from it qualitatively and for that reason not immediately comparable with it. It does not think, calculate or judge in any way at all; it restricts itself to giving things a new form. It is exhaustively described by an enumeration of the conditions which it has to satisfy in producing its result. That product, the dream, has above all to evade the censorship, and with that end in view the dream-work makes use of a *displacement of psychical intensities* to the point of a transvaluation of all psychical values. The thoughts have to be reproduced exclusively or predominantly in the material of visual and acoustic memory-traces, and this necessity imposes upon the dream-work *considerations of representability* which it meets by carrying out fresh displacements. Greater intensities have probably to be produced than are available in the dream-thoughts at night, and this purpose is served by the extensive *condensation* which is carried out with the constituents of the dream-thoughts. Little attention is paid to the logical relations between the thoughts; those relations are ultimately given a disguised representation in certain

form 'Zensor' ('censor'). Other instances of this very rare occurrence will be found in Section III of the paper on 'Narcissism' (Freud, 1914c) and in Lecture XXIX of the *New Introductory Lectures* (Freud, 1933a).
¹ [Footnote added 1914:] 'On Narcissism' (Freud, 1914c [Section III]).—The next paragraph appeared in the first edition.

² [Footnote added 1925:] I used at one time to find it extraordinarily difficult to accustom readers to the distinction between the manifest content of dreams and the latent dream-thoughts. Again and again arguments and objections would be brought up based upon some uninterpreted dream in the form in which it had been retained in the

memory, and the need to interpret it would be ignored. But now that analysts at least have become reconciled to replacing the manifest dream by the meaning revealed by its interpretation, many of them have become guilty of falling into another confusion which they cling to with equal obstinacy. They seek to find the essence of dreams in their latent content and in so doing they overlook the distinction between the latent dream-thoughts and the dream-work. At bottom, dreams are nothing other than a particular *form* of thinking, made possible by the conditions of the state of sleep. It is the *dream-work* which creates that form, and it alone is the essence of dreaming—the explanation of its peculiar nature. I say this in order to make it possible to assess the value of the notorious 'prospective purpose' of dreams. [See below, p. 618 n.] The fact that dreams concern themselves with attempts at solving the problems by which our mental life is faced is no more strange than that our conscious waking life should do so; beyond this it merely tells us that that activity can also be carried on in the preconscious—and this we already knew.

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formal characteristics of dreams. Any affect attached to the dream-thoughts undergoes less modification than their ideational content. Such affects are as a rule suppressed; when they are retained, they are detached from the ideas that properly belong to them, affects of a similar character being brought together. Only a single portion of the dream-work and one which operates to an irregular degree, the working over of the material by partly aroused waking thought, tallies to some extent with the view which other writers have sought to apply to the entire activity of dream-construction.¹

¹ [At this point there followed in the fourth, fifth, sixth and seventh editions (from 1914 to 1922) two self-contained essays by Otto Rank, bearing the titles 'Dreams and Creative Writing' and 'Dreams and Myths.' These were omitted from the *Gesammelte Schriften*, 1924, with a comment by Freud (3, 150) that they were 'naturally not included in a collected edition of my works.' They were, however, not re-inserted in the subsequent (eighth) edition of 1930. See the Editor's Introduction, p. xxi.]

CHAPTER VII

THE PSYCHOLOGY OF THE DREAM-PROCESSES¹

AMONG the dreams which have been reported to me by other people, there is one which has special claims upon our attention at this point. It was told to me by a woman patient who had herself heard it in a lecture on dreams: its actual source is still unknown to me. Its content made an impression on the lady, however, and she proceeded to 're-dream' it, that is, to repeat some of its elements in a dream of her own, so that, by taking it over in this way, she might express her agreement with it on one particular point.

The preliminaries to this model dream were as follows. A father had been watching beside his child's sick-bed for days and nights on end. After the child had died, he went into the next room to lie down, but left the door open so that he could see from his bedroom into the room in which his child's body was laid out, with tall candles standing round it. An old man had been engaged to keep watch over it, and sat beside the body murmuring prayers. After a few hours' sleep, the father had a dream that *his child was standing beside his bed, caught him by the arm and whispered to him reproachfully: 'Father, don't you*

¹ [Some light has been thrown on the difficulties presented in the later sections of this chapter by Freud's early correspondence with Wilhelm Fliess (Freud, 1950a). Cf. the Editor's Introduction (p. xv ff.)]