

(F)

SOME EXAMPLES—CALCULATIONS AND SPEECHES  
IN DREAMS<sup>1</sup>

Before assigning the fourth of the factors which govern the formation of dreams to its proper place [cf. pp. 526 ff.], I propose to quote a number of examples from my collection. These will serve partly to illustrate the interplay between the three factors already known to us and partly to provide confirmatory evidence for what have hitherto been unsupported assertions or to indicate some conclusions which inevitably follow from them. In giving an account of the dream-work, I have found very great difficulty in backing my findings by examples. Instances in support of particular propositions carry conviction only if they are treated in the context of the interpretation of a dream as a whole. If they are torn from their context they lose their virtue; while, on the other hand, a dream-interpretation which is carried even a little way below the surface quickly becomes so voluminous as to make us lose the thread of the train of thought which it was designed to illustrate. This technical difficulty must serve as my excuse if in what follows I string together all sorts of things, whose only common bond is their connection with the contents of the preceding sections of this chapter. [1900.]

I will begin by giving a few instances of peculiar or unusual modes of representation in dreams.

A lady had the following dream: *A servant girl was standing on a ladder as if she were cleaning a window, and had a chimpanzee with her and a gorilla-cat* (the dreamer afterwards corrected this to *an angora cat*). *She hurled the animals at the dreamer; the chimpanzee cuddled*

<sup>1</sup> [As in the case of Section E, a large part of the first half of the present section was added to the work in its later editions. The date of the first inclusion of each paragraph will accordingly be found attached to it in square brackets. The second half of the section (from p. 449 onwards) dates from the first edition.—Another collection of examples of dream-analyses will be found in the twelfth of Freud's *Introductory Lectures* (1916-17).]

*up to her, which was very disgusting.*—This dream achieved its purpose by an extremely simple device: it took a figure of speech literally and gave an exact representation of its wording. 'Monkey,' and animals' names in general, are used as invectives; and the situation in the dream meant neither more nor less than 'hurling invectives.' In the course of the present series of dreams we shall come upon a number of other instances of the use of this simple device during the dream-work. [1900.]

Another dream adopted a very similar procedure. *A woman had a child with a remarkably deformed skull. The dreamer had heard that the child had grown like that owing to its position in the uterus. The doctor said that the skull might be given a better shape by compression, but that that would damage the child's brain. She reflected that as he was a boy it would do him less harm.*—This dream contained a plastic representation of the abstract concept of 'impressions on children' which the dreamer had met with in the course of the explanations given her during her treatment. [1900.]

The dream-work adopted a slightly different method in the following instance. The dream referred to an excursion to the Hilmteich<sup>1</sup> near Graz. *The weather outside was fearful. There was a wretched hotel, water was dripping from the walls of the room, the bedclothes were damp.* (The latter part of the dream was reported less directly than I have given it.) The meaning of the dream was 'superfluous.' This abstract idea, which was present in the dream-thoughts, was in the first instance given a somewhat forced twist and put into some such form as 'overflowing,' 'flowing over' or 'fluid'—after which it was represented in a number of similar pictures: water outside, water on the walls inside, water in the dampness of the bedclothes—everything flowing or 'overflowing.' [1900.]

We shall not be surprised to find that, for the purpose of representation in dreams, the spelling of words is far less important than their sound, especially when we bear in mind that the same rule holds good in rhyming verse. Rank (1910, 482) has recorded in detail, and analysed very fully, a girl's dream in which the dreamer described how she was walking through the fields and cutting off rich ears ['*Ähren*'] of barley and wheat. A friend of her youth came

<sup>1</sup> [A stretch of water in the outskirts of the town.]

towards her, but she tried to avoid meeting him. The analysis showed that the dream was concerned with a kiss—an 'honourable kiss' [*Kuss in Ehren* pronounced the same as *'Ähren,*' literally, 'kiss in honour']<sup>1</sup>. In the dream itself the *'Ähren,*' which had to be cut off, not pulled off, figured as ears of corn, while, condensed with *'Ehren,*' they stood for a whole number of other [latent] thoughts. [1911.]

On the other hand, in other cases, the course of linguistic evolution has made things very easy for dreams. For language has a whole number of words at its command which originally had a pictorial and concrete significance, but are used today in a colourless and abstract sense. All that the dream need do is to give these words their former, full meaning or to go back a little way to an earlier phase in their development. A man had a dream, for instance, of his brother being in a *Kasten* ['box']. In the course of interpretation the *Kasten* was replaced by a *Schrank* ['cup-board']—also used abstractly for 'barrier,' 'restriction'. The dream-thought had been to the effect that his brother ought to restrict himself [*sich einschränken*']—instead of the dreamer doing so.<sup>2</sup> [1909.]

Another man dreamt that he climbed to the top of a mountain which commanded a quite unusually *extensive view*. Here he was identifying himself with a brother of his who was the editor of a *survey* which dealt with *far Eastern affairs*. [1911.]

In *Der Grüne Heinrich*<sup>3</sup> a dream is related in which a mettlesome horse was rolling about in a beautiful field of oats, each grain of which was 'a sweet almond, a raisin and a new penny piece . . . wrapped up together in red silk and tied up with a bit of pig's bristle.' The author (or dreamer) gives us an immediate interpretation of this dream-picture: the horse felt agreeably tickled and called out 'Der Hafer sticht mich!'<sup>4</sup> [1914.]

According to Henzen [1890] dreams involving puns and

<sup>1</sup> [The reference is to a German proverb: '*Einen Kuss in Ehren kann niemand verwehren*' ('No one can refuse an honourable kiss'). The dreamer had in reality been given her first kiss as she was walking through a cornfield—a kiss among the ears of corn.]

<sup>2</sup> [This instance and the next are also quoted (with somewhat different comments) in respectively the seventh and eighth of Freud's *Introductory Lectures* (1916-17).]

<sup>3</sup> [Part IV, Chapter 6, of Gottfried Keller's novel.]

<sup>4</sup> [Literally: 'The oats are pricking me,' but with the idiomatic meaning of 'Prosperity has spoiled me.']

turns of speech occur particularly often in the old Norse sagas, in which scarcely a dream is to be found which does not contain an ambiguity or a play upon words. [1914.]

It would be a work in itself to collect these modes of representation and to classify them according to their underlying principles. [1909.] Some of these representations might almost be described as jokes, and they give one a feeling that one would never have understood them without the dreamer's help. [1911.]

(1) A man dreamt that *he was asked someone's name, but could not think of it*. He himself explained that what this meant was that 'he would never dream of such a thing.' [1911.]

(2)<sup>1</sup> A woman patient told me a dream in which *all the people were especially big*. 'That means,' she went on, 'that the dream must be to do with events in my early childhood, for at that time, of course, all grown-up people seemed to me enormously big.' [Cf. p. 64 n.] She herself did not appear in the content of this dream.—The fact of a dream referring to childhood may also be expressed in another way, namely by a translation of time into space. The characters and scenes are seen as though they were at a great distance, at the end of a long road, or as though they were being looked at through the wrong end of a pair of opera-glasses. [1911.]

(3) A man who in his working life tended to use abstract and indefinite phraseology, though he was quite sharp-witted in general, dreamt on one occasion that *he arrived at a railway station just as a train was coming in. What then happened was that the platform moved towards the train, while the train stopped still*—an absurd reversal of what actually happens. This detail was no more than an indication that we should expect to find another reversal in the dream's content. [Cf. p. 361.] The analysis of the dream led to the patient's recollecting some picture-books in which there were illustrations of men standing on their heads and walking on their hands. [1911.]

<sup>1</sup> [This and the two following examples were first published in a short paper, '*Nachträge zur Traumdeutung*' (Freud, 1911a). See above, p. 395 n.]

(4) Another time the same dreamer told me a short dream which was almost reminiscent of the technique of a rebus. He dreamt that *his uncle gave him a kiss in an automobile*. He went on at once to give me the interpretation, which I myself would never have guessed: namely that it meant auto-erotism. The content of this dream might have been produced as a joke in waking life.<sup>1</sup> [1911.]

(5) A man dreamt that *he was pulling a woman out from behind a bed*. The meaning of this was that he was giving her preference.<sup>2</sup> (1914.)

(6) A man dreamt that *he was an officer sitting at a table opposite the Emperor*. This meant that he was putting himself in opposition to his father. [1914.]

(7) A man dreamt that *he was treating someone for a broken limb*. The analysis showed that the broken bone ['*Knochenbruch*'] stood for a broken marriage ['*Ehebruch*,' properly 'adultery'].<sup>3</sup> [1914.]

(8) The time of day in dreams very often stands for the age of the dreamer at some particular period in his childhood. Thus, in one dream, 'a quarter past five in the morning' meant the age of five years and three months, which was significant, since that was the dreamer's age at the time of the birth of his younger brother. [1914.]

(9) Here is another method of representing ages in a dream. A woman dreamt that *she was walking with two little girls whose ages differed by fifteen months*. She was unable to recall any family of her acquaintance to whom

<sup>1</sup> [*'Auto'* is the ordinary German word for 'motor-car.'—This dream is reported in slightly different terms in Freud's *Introductory Lectures* (1916-17), Lecture XV.]

<sup>2</sup> [The point here is a purely verbal one, depending on the similarity of the German words for 'pulling out' (*'hervorziehen'*) and 'giving preference to' (*'vorziehen'*). This dream is also quoted in Freud, *Introductory Lectures* (1916-17), Lecture VII. Nos. 5, 6, 8 and 9 of the present set of examples were published first in Freud, 1913h.]

<sup>3</sup> [This example is also quoted in Freud's *Introductory Lectures* (1916-17), Lecture XI, where, in a footnote, a 'symptomatic act' is reported, which confirms this particular interpretation.]

this applied. She herself put forward the interpretation that the two children both represented herself and that the dream was reminding her that the two traumatic events of her childhood were separated from each other by precisely that interval. One had occurred when she was three and a half, the other when she was four and three-quarters. [1914.]

(10) It is not surprising that a person undergoing psycho-analytic treatment should often dream of it and be led to give expression in his dreams to the many thoughts and expectations to which the treatment gives rise. The imagery most frequently chosen to represent it is that of a journey, usually by motor-car, as being a modern and complicated vehicle. The speed of the car will then be used by the patient as an opportunity for giving vent to ironical comments.—If 'the unconscious,' as an element in the subject's waking thoughts, has to be represented in a dream, it may be replaced very appropriately by subterranean regions.—These, where they occur *without* any reference to analytic treatment, stand for the female body or the womb.—'Down below' in dreams often relates to the genitals, 'up above,' on the contrary, to the face, mouth or breast.—Wild beasts are as a rule employed by the dream-work to represent passionate impulses of which the dreamer is afraid, whether they are his own or those of other people. (It then needs only a slight displacement for the wild beasts to come to represent the people who are possessed by these passions. We have not far to go from here to cases in which a dreaded father is represented by a beast of prey or a dog or wild horse—a form of representation recalling totemism.)<sup>1</sup> It might be said that the wild beasts are used to represent the libido, a force dreaded by the ego and combated by means of repression. It often happens, too, that the dreamer separates off his neurosis, his 'sick personality,' from himself and depicts it as an independent person. [1919.]

(11) Here is an example recorded by Hanns Sachs (1911): 'We know from Freud's *Interpretation of Dreams* that the dream-work makes use of different methods for giving a sensory form to words or phrases. If, for instance,

<sup>1</sup> [See Freud, *Totem and Taboo* (1912-13), Chapter IV, Section 3.]

the expression that is to be represented is an ambiguous one, the dream-work may exploit the fact by using the ambiguity as a switch-point: where one of the meanings of the word is present in the dream-thoughts the other one can be introduced into the manifest dream. This was the case in the following short dream in which ingenious use was made for representational purposes of appropriate impressions of the previous day. I was suffering from a cold on the "dream-day," and I had therefore decided in the evening that, if I possibly could, I would avoid getting out of bed during the night. I seemed in the dream merely to be continuing what I had been doing during the day. I had been engaged in sticking press-cuttings into an album and had done my best to put each one in the place where it belonged. I dreamt that *I was trying to paste a cutting into the album. But it wouldn't go on to the page ("er geht nicht auf die Seite"), which caused me much pain.* I woke up and became aware that the pain in the dream persisted in the form of a pain in my inside, and I was compelled to abandon the decision I had made before going to bed. My dream, in its capacity of guardian of my sleep, had given me the illusion of a fulfilment of my wish to stop in bed, by means of a plastic representation of the ambiguous phrase "*er geht nicht auf die Seite*" ["he isn't going to the lavatory"]. [1914.]

We can go so far as to say that the dream-work makes use, for the purpose of giving a visual representation of the dream-thoughts, of any methods within its reach, whether waking criticism regards them as legitimate or illegitimate. This lays the dream-work open to doubt and derision on the part of everyone who has only *heard* of dream-interpretation but never practised it. Stekel's book, *Die Sprache des Traumes* (1911), is particularly rich in examples of this kind. I have, however, avoided quoting instances from it, on account of the author's lack of critical judgement and of the arbitrariness of his technique, which give rise to doubts even in unprejudiced minds. [Cf. p. 385.] [1919.]

(12) [1914.] The following examples are taken from a paper by V. Tausk (1914) on the use of clothes and colours in dreaming.

(a) A. dreamt of *seeing a former governess of his in a*

*dress of black lustre* ['Lüster'] which fitted very tight across her buttocks.—This was explained as meaning that the governess was lustful ['lüstern'].

(b) C. dreamt of *seeing a girl on the—Road, who was bathed in white light and was wearing a white blouse.*—The dreamer had had intimate relations with a Miss White for the first time on this road.

(c) Frau D. dreamt of *seeing the eighty-year-old Viennese actor Blasel lying on a sofa in full armour* ['in voller Rüstung']. *He began jumping over tables and chairs, drew a dagger, looked at himself in the looking-glass and brandished the dagger in the air as though he was fighting an imaginary enemy.*—Interpretation: The dreamer suffered from a long-standing affection of the bladder ['Blase']. She lay on a sofa for her analysis; when she looked at herself in a looking-glass, she thought privately that in spite of her age and illness she still looked hale and hearty ['rüstig'].

(13) [1919.] A 'GREAT ACHIEVEMENT' IN A DREAM.—A man dreamt that *he was a pregnant woman lying in bed. He found the situation very disagreeable. He called out: 'I'd rather be . . .'* (during the analysis, after calling to mind a nurse, he completed the sentence with the words 'breaking stones'). *Behind the bed there was hanging a map, the bottom edge of which was kept stretched by a strip of wood. He tore the strip of wood down by catching hold of its two ends. It did not break across but split into two halves lengthways. This action relieved him and at the same time helped on delivery.*

Without any assistance he interpreted tearing down the strip ['Leiste'] as a great achievement ['Leistung']. He was escaping from his uncomfortable situation (in the treatment) by tearing himself out of his feminine attitude. . . . The absurd detail of the strip of wood not simply breaking but splitting lengthways was explained thus: the dreamer recalled that this combination of doubling and destroying was an allusion to castration. Dreams very often represent castration by the presence of two penis symbols as the defiant expression of an antithetical wish [cf. p. 392]. Incidentally, the 'Leiste' ['groin'] is a part of the body in the neighbourhood of the genitals. The dreamer summed up the interpretation of the dream as meaning that he had got the better of the

threat of castration which had led to his adopting a feminine attitude.<sup>1</sup>

(14) [1919.] In an analysis which I was conducting in French a dream came up for interpretation in which I appeared as an elephant. I naturally asked the dreamer why I was represented in that form. '*Vous me trompez*' ['you are deceiving me'] was his reply ('*trompe*' = 'trunk').

The dream-work can often succeed in representing very refractory material, such as proper names, by a far-fetched use of out-of-the-way associations. In one of my dreams *old Brücke*<sup>2</sup> had set me the task of making a dissection; . . . I fished something out that looked like a piece of crumpled silver-paper. (I shall return to this dream later [see pp. 489 ff.].) The association to this (at which I arrived with some difficulty) was 'stanniol.'<sup>3</sup> I then perceived that I was thinking of the name of Stannius, the author of a dissertation on the nervous system of fish, which I had greatly admired in my youth. The first scientific task which my teacher [Brücke] set me was in fact concerned with the nervous system of a fish, *Ammocoetes* [Freud,

<sup>1</sup> [This example was first published as a separate paper (1914e). In reprinting it here, Freud omitted a passage, which occurred originally after the words "by tearing himself out of his feminine attitude." The omitted passage (which has never been reprinted) deals with Silberer's 'functional phenomenon,' discussed below, on pp. 541 ff. It ran as follows: "No objection can be made to this interpretation of the patient's; but I would not describe it as "functional" simply because his dream-thoughts related to his attitude in the treatment. Thoughts of that kind serve as "material" for the construction of dreams like anything else. It is hard to see why the thoughts of a person under analysis should not be concerned with his behaviour during treatment. [Cf. also p. 248, n. 3.] The distinction between "material" and "functional" phenomena in Silberer's sense is of significance only where—as was the case in Silberer's well-known self-observations as he was falling asleep [see pp. 379 ff.]—there is an *alternative* between the subject's attention being directed either to some piece of thought-content present in his mind or to his own actual psychological state, and not where that state itself constitutes the content of his thoughts." Freud also remarked in parenthesis that in any case the 'absurd detail of the strip of wood not simply breaking but splitting lengthways' could not be 'functional'.]

<sup>2</sup> [See footnote, p. 520.]

<sup>3</sup> [Silver-paper = tin-foil; stanniol is a derivative of tin (stannium).]

1877a]. It was clearly impossible to make use of the name of this fish in a picture puzzle. [1900].

At this point I cannot resist recording a very peculiar dream, which also deserves to be noticed as having been dreamt by a child, and which can easily be explained analytically. 'I remember having often dreamt when I was a child,' said a lady, '*that God wore a paper cocked-hat on his head*. I used very often to have a hat of that sort put on my head at meals, to prevent my being able to look at the other children's plates, to see how big their helpings were. As I had heard that God was omniscient, the meaning of the dream was that I knew everything—even in spite of the hat that had been put on my head.'<sup>1</sup> [1909.]

The nature of the dream-work<sup>2</sup> and the way in which it plays about with its material, the dream-thoughts, are instructively shown when we come to consider numbers and calculations that occur in dreams. Moreover, numbers in dreams are regarded superstitiously as being especially significant in regard to the future.<sup>3</sup> I shall therefore select a few instances of this kind from my collection.

## I

Extract from a dream dreamt by a lady shortly before her treatment came to an end: *She was going to pay for something. Her daughter took 3 florins and 65 kreuzers from her (the mother's) purse. The dreamer said to her: 'What are you doing? It only costs 21 kreuzers.'*<sup>4</sup> Owing to my knowledge of the dreamer's circumstances, this bit

<sup>1</sup> [This dream is also discussed in Freud, *Introductory Lectures* (1916-17), Lecture VII.]

<sup>2</sup> [The remainder of the present section (F), with the exception of Example IV on p. 453, appeared in the original edition (1900).]

<sup>3</sup> [This point is discussed by Freud in Chapter XII (7) of his *Psychopathology of Everyday Life* (1901b) and in Section II of his paper on "The Uncanny" (1919h).]

<sup>4</sup> [The old Austrian currency in florins and kreuzers was not replaced until after the first publication of this book. 1 florin (= 100 kreuzers) was at that time approximately equivalent to an English 1s. 10d. or an American 40 cents. Accordingly, of the sums mentioned in this dream and the next, 3 fl. 65 would have been about 6s. or \$1.25; 21 kr. about 4d. or 7½ cents; 1 fl. 50 about 2s. 6d. or 62½ cents; and 150 fl. about £12 10s. or \$62.50.]

of dream was intelligible to me without any further explanation on her part. The lady came from abroad and her daughter was at school in Vienna. She was in a position to carry on her treatment with me as long as her daughter remained in Vienna. The girl's school year was due to end in three weeks and this also meant the end of the lady's treatment. The day before the dream, the headmistress had asked her whether she would not consider leaving her daughter at school for another year. From this suggestion she had evidently gone on to reflect that in that case she might also continue her treatment. This was what the dream referred to. One year is equal to 365 days. The three weeks which remained both of the school-year and of the treatment were equivalent to 21 days (though the hours of treatment would be less than this). The numbers, which in the dream-thoughts referred to periods of time, were attached in the dream itself to sums of money—not but what there was a deeper meaning involved, for 'time is money.' 365 kreuzers only amount to 3 florins and 65 kreuzers; and the smallness of the sums that occurred in the dream was obviously the result of wish-fulfilment. The dreamer's wish reduced the cost both of the treatment and of the year's school-fees.

## II

The numbers which occurred in another dream involved more complicated circumstances. A lady who, though she was still young, had been married for a number of years, received news that an acquaintance of hers, Elise L., who was almost exactly her contemporary, had just become engaged. Thereupon she had the following dream. *She was at the theatre with her husband. One side of the stalls was completely empty. Her husband told her that Elise L. and her fiancé had wanted to go too; but had only been able to get bad seats—three for 1 florin 50 kreuzers<sup>1</sup>—and of course they could not take those. She thought it would not really have done any harm if they had.*

What was the origin of the 1 florin 50 kreuzers? It came from what was in fact an indifferent event of the previous day. Her sister-in-law had been given a present

<sup>1</sup> [See previous footnote.]

of 150 florins by her husband and had been in a hurry to get rid of them by buying a piece of jewellery. It is to be noticed that 150 florins is a *hundred* times as much as 1 florin 50 kreuzers. Where did the *three* come from which was the number of the theatre tickets? The only connection here was that her newly-engaged friend was the same number of months—*three*—her junior. The solution of the dream was arrived at with the discovery of the meaning of the empty stalls. They were an unmodified allusion to a small incident which had given her husband a good excuse for teasing her. She had planned to go to one of the plays that had been announced for the coming week and had taken the trouble to buy tickets several days ahead, and had therefore had to pay a booking fee. When they got to the theatre they found that one side of the house was almost empty. There had been *no need for her to be in such a hurry.*

Let me now put the dream-thoughts in place of the dream. 'It was *absurd* to marry so early. There was *no need for me to be in such a hurry.* I see from Elise L.'s example that I should have got a husband in the end. Indeed, I should have got one *a hundred times better*' (a *treasure*) 'if I had only *waited*' (in antithesis to her sister-in-law's *hurry*). 'My money' (or dowry) 'could have bought *three* men just as good.'

It will be observed that the meaning and context of the numbers have been altered to a far greater extent in this dream than in the former one. The processes of modification and distortion have gone further here; and this is to be explained by the dream-thoughts in this case having to overcome a specially high degree of endopsychic resistance before they could obtain representation. Nor should we overlook the fact that there was an element of absurdity in the dream, namely the *three* seats being taken by *two* people. I will anticipate my discussion of absurdity in dreams [pp. 461 ff.] by pointing out that this absurd detail in the content of the dream was intended to represent the most strongly emphasized of the dream-thoughts, viz., 'it was *absurd* to marry so early.' The absurdity which had to find a place in the dream was ingeniously supplied by the number 3, which was itself derived from a quite immaterial point of distinction between the two people under comparison—the 3 months' difference between their ages. The reduction of the actual

150 florins to 1 florin 50 corresponded to the *low value* assigned by the dreamer to her husband (or treasure), in her suppressed thoughts.<sup>1</sup>

## III

The next example exhibits the methods of calculation employed by dreams, which have brought them into so much disrepute. A man had a dream that *he was settled in a chair at the B.'s*—a family with which he had been formerly acquainted—and said to them: *'It was a great mistake your not letting me have Mali.'*—*'How old are you?' he then went on to ask the girl.*—*'I was born in 1882,' she replied.*—*'Oh, so you're 28, then.'*

Since the dream dates from 1898 this was evidently a miscalculation, and the dreamer's inability to do sums would deserve to be compared with that of a general paralytic unless it could be explained in some other way. My patient was one of those people who, whenever they happen to catch sight of a woman, cannot let her alone in their thoughts. The patient who for some months used regularly to come next after him in my consulting room, and whom he thus ran into, was a young lady; he used constantly to make enquiries about her and was most anxious to create a good impression with her. It was she whose age he estimated at 28 years. So much by way of explanation of the result of the ostensible calculation. 1882, incidentally, was the year in which the dreamer had married.—I may add that he was unable to resist entering into conversation with the two other members of the female sex whom he came across in my house—the two maids (neither of them by any means youthful), one or other of whom used to open the door to him; he explained their lack of response as being due to their regarding him as an elderly gentleman of *settled* habits.

<sup>1</sup> [This dream is more elaborately analysed at various points in Freud's *Introductory Lectures* (1916–17), particularly at the end of Lecture VII and in two places in Lecture XIV. It and the preceding dream are also recorded in Section VII of Freud's work *On Dreams* (1901a), *Standard Ed.*, 5, 669.]

IV<sup>1</sup>

Here is another dream dealing with figures, which is characterized by the clarity of the manner in which it was determined, or rather, overdetermined. I owe both the dream and its interpretation to Dr. B. Dattner. *'The landlord of my block of flats, who is a police-constable, dreamt that he was on street duty. (This was a wish-fulfilment.) An inspector came up to him, who had the number 22 followed by 62 or 26, on his collar. At any rate there were several twos on it.'*

'The mere fact that in reporting the dream the dreamer broke up the number 2262 showed that its components had separate meanings. He recalled that the day before there had been some talk at the police station about the men's length of service. The occasion for it was an inspector who had retired on his pension at the age of 62. The dreamer had only served for 22 years, and it would be 2 years and 2 months before he would be eligible for a 90 per cent pension. The dream represented in the first place the fulfilment of a long-cherished wish of the dreamer's to reach the rank of inspector. The superior officer with "2262" on his collar was the dreamer himself. He was on street duty—another favourite wish of his—he had served his remaining 2 years and 2 months and now, like the 62-year-old inspector, he could retire on a full pension.'<sup>2</sup>

When we take together these and some other examples which I shall give later [pp. 485 ff.], we may safely say that the dream-work does not in fact carry out any calculations at all, whether correctly or incorrectly; it merely throws into the *form* of a calculation numbers which are present in the dream-thoughts and can serve as allusions to matter that cannot be represented in any other way. In this respect the dream-work is treating numbers as a medium for the expression of its purpose in precisely

<sup>1</sup> [This example was added in 1911.]

<sup>2</sup> [Footnote added 1914:] For analyses of other dreams containing numbers, see Jung [1911], Marcinowski [1912b] and others. These often imply very complicated operations with numbers, which have been carried out by the dreamer with astonishing accuracy. See also Jones (1912a).

the same way as it treats any other idea, including proper names and speeches that occur recognizably as verbal presentations. [See next paragraph but one.]

For the dream-work cannot actually *create* speeches. [See above, pp. 216 f. and 339.] However much speeches and conversations, whether reasonable or unreasonable in themselves, may figure in dreams, analysis invariably proves that all that the dream has done is to extract from the dream-thoughts fragments of speeches which have really been made or heard. It deals with these fragments in the most arbitrary fashion. Not only does it drag them out of their context and cut them in pieces, incorporating some portions and rejecting others, but it often puts them together in a new order, so that a speech which appears in the dream to be a connected whole turns out in analysis to be composed of three or four detached fragments. In producing this new version, a dream will often abandon the meaning that the words originally had in the dream-thoughts and give them a fresh one.<sup>1</sup> If we look closely

<sup>1</sup> [Footnote added 1909:] in this respect neuroses behave exactly like dreams. I know a patient one of whose symptoms is that, involuntarily and against her will, she hears—i.e. hallucinates—songs or fragments of songs, without being able to understand what part they play in her mental life. (Incidentally, she is certainly not paranoiac.) Analysis has shown that, by allowing herself a certain amount of licence, she puts the text of these songs to false uses. For instance in the lines from [Agathe's aria in Weber's *Freischütz*] '*Leise, leise, Fromme Weise!*' [literally, 'Softly, softly, devout melody'] the last word was taken by her unconscious as though it was spelt '*Waise*' [= 'orphan,' thus making the lines read 'Softly, softly, pious orphan,'] the orphan being herself. Again '*O du selige, o du fröhliche!*' ['Oh thou blessed and happy . . .'] is the opening of a Christmas carol; by not continuing the quotation to the word '*Christmastide*' she turned it into a bridal song.—The same mechanism of distortion can also operate in the occurrence of an idea *unaccompanied* by hallucination. Why was it that one of my patients was pestered by the recollection of a poem that he had had to learn in his youth: '*Nächtlich am Busento lispeln . . .!*' ['By night on the Busento whispering . . .!']? Because his imagination went no further than the first part of this quotation: '*Nächtlich am Busen,*' ['By night on the bosom.']

We are familiar with the fact that this same technical trick is used by parodists. Included in a series of 'Illustrations to the German Classics' published in *Fliegende Blätter* [the well-known comic paper] was one which illustrated Schiller's '*Siegesfest,*' with the following quotation attached to it:

Und des frisch erkämpften Weibes  
Freut sich der Atrid und strickt . . .

into a speech that occurs in a dream, we shall find that it consists on the one hand of relatively clear and compact portions and on the other hand of portions which serve as connecting matter and have probably been filled in at a later stage, just as, in reading, we fill in any letters or syllables that may have been accidentally omitted. Thus speeches in dreams have a structure similar to that of breccia, in which largish blocks of various kinds of stone are cemented together by a binding medium. [Cf. p. 486.]

Strictly speaking, this description applies only to such speeches in dreams as possess something of the sensory quality of speech, and which are described by the dreamer himself as being speeches. Other sorts of speeches, which are not, as it were, felt by him as having been heard or spoken (that is, which have no acoustic or motor accompaniments in the dream), are merely thoughts such as occur in our waking thought-activity and are often carried over unmodified into our dreams. Another copious source of undifferentiated speeches of this kind, though one which it is difficult to follow up, seems to be provided by material that has been *read*. But whatever stands out markedly in dreams as a speech can be traced back to real speeches which have been spoken or heard by the dreamer.

Instances showing that speeches in dreams have this origin have already been given by me in the course of analysing dreams which I have quoted for quite other purposes. Thus, in the 'innocent' market dream reported on p. 216, the spoken words 'that's not obtainable any longer' served to identify me with the butcher, while one portion of the other speech, 'I don't recognize that; I won't take it,' was actually responsible for making the dream an 'innocent' one. The dreamer, it will be remembered, having had some suggestion made to her on the previous day by her cook, had replied with the words: 'I don't recognize that; behave yourself properly!' The innocent-sounding

[The conqu'ring son of Atreus sits  
At his fair captive's side and knits. . . .]

Here the quotation broke off. In the original the lines continue:

. . . Um den Reiz des schönen Leibes  
Seine Arme hochbeglückt.

[. . . His joyful and triumphant arms  
About her body's lovely charms.]



first part of this speech was taken into the dream by way of allusion to its *second* part, which fitted excellently into the phantasy underlying the dream, but would at the same time have betrayed it.

Here is another example, which will serve instead of many, all of them leading to the same conclusion.

The dreamer was in a big courtyard in which some dead bodies were being burnt. 'I'm off,' he said, 'I can't bear the sight of it.' (This was not definitely a speech.) He then met two butcher's boys. 'Well,' he asked, 'did it taste nice?' 'No,' one of them answered, 'not a bit nice'—as though it had been human flesh.

The innocent occasion of the dream was as follows. The dreamer and his wife had paid a visit after supper to their neighbours, who were excellent people but not precisely *appetizing*. The hospitable old lady was just having her supper and had tried to *force* him (there is a phrase with a sexual sense used jokingly among men to render this idea<sup>1</sup>) to taste some of it. He had declined, saying he had no appetite left: 'Get along!' she had replied, 'you can manage it,' or words to that effect. He had therefore been obliged to taste it and had complimented her on it, saying: 'That was very nice.' When he was once more alone with his wife he had grumbled at his neighbour's insistence and also at the quality of the food. The thought, 'I can't bear the sight of it,' which in the dream too failed to emerge as a speech in the strict sense, was an allusion to the physical charms of the lady from which the invitation had come, and it must be taken as meaning that he had no desire to look at them.

More instruction can be derived from another dream, which I shall report in this connection on account of the very distinct speech which formed its centre-point, although I shall have to put off explaining it fully till I come to discuss affect in dreams [pp. 497 ff.]. I had a very clear dream. *I had gone to Brücke's laboratory at night, and, in response to a gentle knock on the door, I opened it to (the late) Professor Fleischl,<sup>2</sup> who came in with a number*

<sup>1</sup> ['*Notzüchtigen*,' 'to force sexually,' 'to rape,' is so used in place of '*nötigen*,' 'to force' (in the ordinary sense).]

<sup>2</sup> [See footnote on p. 520 for an explanation of the persons concerned.]

*of strangers and, after exchanging a few words, sat down at his table. This was followed by a second dream. My friend Fl. [Fliess] had come to Vienna unobtrusively in July. I met him in the street in conversation with my (deceased) friend P., and went with them to some place where they sat opposite each other as though they were at a small table. I sat in front at its narrow end. Fl. spoke about his sister and said that in three quarters of an hour she was dead, and added some such words as 'that was the threshold.' As P. failed to understand him,<sup>1</sup> Fl. turned to me and asked me how much I had told P. about his affairs. Whereupon, overcome by strange emotions, I tried to explain to Fl. that P. (could not understand anything at all, of course, because he) was not alive. But what I actually said—and I myself noticed the mistake—was, 'NON VIXIT.' I then gave P. a piercing look. Under my gaze he turned pale; his form grew indistinct and his eyes a sickly blue—and finally he melted away. I was highly delighted at this and I now realized that Ernst Fleischl, too, had been no more than an apparition, a 'revenant' [ghost—literally, 'one who returns']; and it seemed to me quite possible that people of that kind only existed as long as one liked and could be got rid of if someone else wished it.*

This fine specimen includes many of the characteristics of dreams—the fact that I exercised my critical faculties during the dream and myself noticed my mistake when I said '*Non vixit*' instead of '*Non vivit*' [that is, 'he did not live' instead of 'he is not alive'], my unconcerned dealings with people who were dead and were recognized as being dead in the dream itself, the absurdity of my final inference and the great satisfaction it gave me. This dream exhibits so many of these puzzling features, indeed, that I would give a great deal to be able to present the complete solution of its conundrums. But in point of fact I am incapable of doing so—of doing, that is to say, what I did in the dream, of sacrificing to my ambition people whom I greatly value. Any concealment, however, would destroy what I know very well to be the dream's meaning; and I shall therefore content myself, both here and in a later context [pp. 518 ff.], with selecting only a few of its elements for interpretation.

<sup>1</sup> [This detail is analysed below on p. 551.]

The central feature of the dream was a scene in which I annihilated P. with a look. His eyes changed to a strange and uncanny blue and he melted away. This scene was unmistakably copied from one which I had actually experienced. At the time I have in mind I had been a demonstrator at the Physiological Institute and was due to start work early in the morning. It came to Brücke's ears that I sometimes reached the students' laboratory late. One morning he turned up punctually at the hour of opening and awaited my arrival. His words were brief and to the point. But it was not they that mattered. What overwhelmed me were the terrible blue eyes with which he looked at me and by which I was reduced to nothing—just as P. was in the dream, where, to my relief, the roles were reversed. No one who can remember the great man's eyes, which retained their striking beauty even in his old age, and who has ever seen him in anger, will find it difficult to picture the young sinner's emotions.

It was a long time, however, before I succeeded in tracing the origin of the '*Non vixit*' with which I passed judgement in the dream. But at last it occurred to me that these two words possessed their high degree of clarity in the dream, not as words heard or spoken, but as words *seen*. I then knew at once where they came from. On the pedestal of the Kaiser Josef Memorial in the Hofburg [Imperial Palace] in Vienna the following impressive words are inscribed:

Saluti patriae vixit  
non diu sed totus.<sup>1</sup>

I extracted from this inscription just enough to fit in with a hostile train of ideas among the dream-thoughts, just enough to imply that 'this fellow has no say in the matter—he isn't even alive.' And this reminded me that I had the dream only a few days after the unveiling of the

<sup>1</sup> ['For the well-being of his country he lived not long but wholly.']—Footnote added 1925:] The actual wording of the inscription is:

Saluti publicae vixit  
non diu sed totus.

The reason for my mistake in putting '*patriae*' for '*publicae*' has probably been rightly guessed by Wittels [1924, 86; Engl. trans. (1924), 100 f.]

memorial to Fleischl in the cloisters of the University.<sup>1</sup> At that time I had seen the Brücke memorial once again and must have reflected (unconsciously) with regret on the fact that the premature death of my brilliant friend P., whose whole life had been devoted to science, had robbed him of a well-merited claim to a memorial in these same precincts. Accordingly, I gave him this memorial in my dream; and, incidentally, as I remembered, his first name was Josef.<sup>2</sup>

By the rules of dream-interpretation I was even now not entitled to pass from the *Non vixit* derived from my recollection of the Kaiser Josef Memorial to the *Non vixit* required by the sense of the dream-thoughts. There must have been some other element in the dream-thoughts which would help to make the transition possible. It then struck me as noticeable that in the scene in the dream there was a convergence of a hostile and an affectionate current of feeling towards my friend P., the former being on the surface and the latter concealed, but both of them being represented in the single phrase *Non vixit*. As he had deserved well of science I built him a memorial; but as he was guilty of an evil wish<sup>3</sup> (which was expressed at the end of the dream) I annihilated him. I noticed that this last sentence had a quite special cadence, and I must have had some model in my mind. Where was an antithesis of this sort to be found, a juxtaposition like this of two opposite reactions towards a single person, both of them claiming to be completely justified and yet not incompatible? Only in one passage in literature—but a passage which makes a profound impression on the reader: in Brutus's speech of self-justification in Shakespeare's *Julius Caesar* [iii, 2], 'As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him.' Were not the formal structure of these sentences and their antithetical meaning precisely the same as in the dream-thought I had uncovered? Thus I had been playing the part of Brutus in the dream. If only I could find one other

<sup>1</sup> [This ceremony took place on October 16, 1898.]

<sup>2</sup> I may add as an example of overdetermination that my excuse for arriving too late at the laboratory lay in the fact that after working far into the night I had in the morning to cover the long distance between the *Kaiser Josef* Strasse and the *Währinger* Strasse.

<sup>3</sup> [This detail is further explained below, on p. 522.]

piece of evidence in the content of the dream to confirm this surprising collateral connecting link! A possible one occurred to me. *'My friend Fl. came to Vienna in July.'* There was no basis in reality for this detail of the dream. So far as I knew, my friend Fl. had never been in Vienna in July. But the month of July was named after Julius Caesar and might therefore very well represent the allusion I wanted to the intermediate thought of my playing the part of Brutus.<sup>1</sup>

Strange to say, I really did once play the part of Brutus. I once acted in the scene between Brutus and Caesar from Schiller<sup>2</sup> before an audience of children. I was fourteen years old at the time and was acting with a nephew who was a year my senior. He had come to us on a visit from England; and he, too, was a *revenant*, for it was the playmate of my earliest years who had returned in him. Until the end of my third year we had been inseparable. We had loved each other and fought with each other; and this childhood relationship, as I have already hinted above [pp. 230 f. and 265], had a determining influence on all my subsequent relations with contemporaries. Since that time my nephew John has had many re-incarnations which revived now one side and now another of his personality, unalterably fixed as it was in my unconscious memory. There must have been times when he treated me very badly and I must have shown courage in the face of my tyrant; for in my later years I have often been told of a short speech made by me in my own defence when my father, who was at the same time John's grandfather, had said to me accusingly: 'Why are you hitting John?' My reply—I was not yet two years old at the time—was 'I hit him 'cos he hit me.' It must have been this scene from my childhood which diverted *'Non vivit'* into *'Non vixit'*, for in the language of later childhood the word for to hit is *'wichsen'* [pronounced like the English 'vixen']. The dream-work is not ashamed to make use of links such as this one. There was little basis in reality for my hostility to my friend P., who was very greatly my superior and for that reason was well fitted to appear as a new edition of my early playmate. This hostility must therefore certainly

<sup>1</sup> There was the further connection between 'Caesar' and 'Kaiser.'

<sup>2</sup> [This is in fact a lyric in dialogue form recited by Karl Moor in Act IV, Scene 5, of the earlier version of Schiller's play *Die Räuber*.]

have gone back to my complicated childhood relations to John. [See further pp. 520 f.]<sup>1</sup>

As I have said, I shall return to this dream later.

(G)

#### ABSURD DREAMS—INTELLECTUAL ACTIVITY IN DREAMS<sup>2</sup>

In the course of our dream-interpretations we have so often come across the element of absurdity that we cannot postpone any longer the moment of investigating its source and significance, if it has any. For it will be remembered that the absurdity of dreams has provided those who deny the value of dreams with one of their principal arguments in favour of regarding them as the meaningless product of a reduced and fragmentary mental activity [see pp. 88 ff.].

I shall begin by giving a few examples in which the absurdity is only an apparent one and disappears as soon as the meaning of the dream is more closely examined. Here are two or three dreams which deal (by chance, as it may seem at first sight) with the dreamer's dead father.

I

This is the dream of a patient who had lost his father six years earlier. *His father had met with a grave calamity. He had been travelling by the night train, which had been derailed. The carriage seats were forced together and his head was compressed from side to side. The dreamer then saw him lying in bed with a wound over his left eyebrow*

<sup>1</sup> [Freud discusses his relations with his nephew John in a letter to Fliess of October 3, 1897. (Freud, 1950a, Letter 70.) A further, somewhat disguised account of an early episode, in which John and his younger sister Pauline (referred to below on p. 524) figured, is no doubt to be seen in the latter part of Freud's paper on 'Screen Memories' (1899a).—The subject of speeches in dreams is also mentioned on pp. 217, 339, 348 and 502.]

<sup>2</sup> [Henceforward, until the end of the book, it is to be assumed once more that the whole of the matter appeared in the first (1900) edition, except for passages to which a later date is specifically assigned.]

which ran in a vertical direction. He was surprised at his father's having met with a calamity (since he was already dead, as he added in telling me the dream). *How clear his eyes were!*

According to the ruling theory of dreams we should have to explain the content of this dream as follows. To begin with, we should suppose, while the dreamer was imagining the accident, he must have forgotten that his father had been in his grave for several years; but, as the dream proceeded, the recollection must have emerged, and led to his astonishment at his own dream while he was still asleep. Analysis teaches us, however, that it is eminently useless to look for explanations of this kind. The dreamer had commissioned a bust of his father from a sculptor and had seen it for the first time two days before the dream. It was this that he had thought of as a calamity. The sculptor had never seen his father and had worked from photographs. On the day immediately before the dream the dreamer, in his filial piety, had sent an old family servant to the studio to see whether he would form the same opinion of the marble head, namely, that it was too narrow from side to side at the temples. He now proceeded to recall from his memory the material which had gone to the construction of the dream. Whenever his father was tormented by business worries or family difficulties, he had been in the habit of pressing his hands to the sides of his forehead, as though he felt that his head was too wide and wanted to compress it.—When the patient was four years old he had been present when a pistol, which had been accidentally loaded, had been discharged and had blackened his father's eyes. (*How clear his eyes were!*)—At the spot on his forehead at which the dream located his father's injury, a deep furrow showed during his lifetime whenever he was thoughtful or sad. The fact that this furrow was replaced in the dream by a wound led back to the second exciting cause of the dream. The dreamer had taken a photograph of his little daughter. The plate had slipped through his fingers, and when he picked it up showed a crack which ran perpendicularly down the little girl's forehead as far as her eyebrow. He could not help feeling superstitious about this, since a few days before his mother's death he had broken a photographic plate with her portrait on it.

The absurdity of this dream was thus no more than the

result of a piece of carelessness in verbal expression which failed to distinguish the bust and the photograph from the actual person. We might any of us say [looking at a picture]: 'There's something wrong with Father, don't you think?' The appearance of absurdity in the dream could easily have been avoided; and if we were to judge from this single example, we should be inclined to think that the apparent absurdity had been permitted or even designed.

## II

Here is another, almost exactly similar, example from a dream of my own. (I lost my father in 1896.) *After his death my father played a political part among the Magyars and brought them together politically.* Here I saw a small and indistinct picture: *a crowd of men as though they were in the Reichstag; someone standing on one or two chairs, with other people round him. I remembered how like Garibaldi he had looked on his death-bed, and felt glad that that promise had come true.*

What could be more absurd than this? It was dreamt at a time at which the Hungarians had been driven by parliamentary *obstruction* into a state of lawlessness and were plunged into the crisis from which they were rescued by Koloman Széll.<sup>1</sup> The trivial detail of the scene in the dream appearing in pictures of such a small size was not without relevance to its interpretation. Our dream-thoughts are usually represented in visual pictures which appear to be more or less life-size. The picture which I saw in my dream, however, was a reproduction of a woodcut inserted in an illustrated history of Austria, which showed Maria Theresa at the Reichstag [Diet] of Pressburg in the famous episode of '*Moriamur pro rege nostro.*'<sup>2</sup> Like Maria

<sup>1</sup> [An acute political crisis in Hungary in 1898-9 had been solved by the formation of a coalition government under Széll.]

<sup>2</sup> ['We will die for our king!'] The response of the Hungarian nobles to Maria Theresa's plea for support, after her accession in 1740, in the War of the Austrian Succession.—I cannot remember where I read an account of a dream which was filled with unusually small figures, and the source of which turned out to be one of Jacques Callot's etchings seen by the dreamer during the day. These etchings do in fact contain a large number of very small figures. One series of them depicts the horrors of the Thirty Years' War.

Theresa in the picture, so my father stood in the dream surrounded by the crowd. But he was *standing on one or two chairs* ['chair' = 'Stuhl']. He had *brought them together*, and was thus a presiding judge ['*Stuhlrichter*,' literally 'chair-judge']. (A connecting link was provided by the common [German] phrase 'we shall need no judge.')

—Those of us who were standing round had in fact remarked how like Garibaldi my father looked on his death-bed. He had had a *post mortem* rise of temperature, his cheeks had been flushed more and more deeply red. . . . As I recalled this, my thoughts involuntarily ran on:

Und hinter ihm in wesenlosem Scheine  
Lag, was uns alle bändigt, das Gemeine.<sup>1</sup>

These elevated thoughts prepared the way [in the analysis] for the appearance of something that was common ['*gemein*'] in another sense. My father's *post mortem* rise of temperature corresponded to the words 'after his death' in the dream. His most severe suffering had been caused by a complete paralysis (*obstruction*) of the intestines during his last weeks. Disrespectful thoughts of all kinds followed from this. One of my contemporaries who lost his father while he was still at his secondary school—on that occasion I myself had been deeply moved and had offered to be his friend—once told me scornfully of how one of his female relatives had had a painful experience. Her father had fallen dead in the street and had been brought home; when his body was undressed it was found that at the moment of death, or *post mortem*, he had passed a stool ['*Stuhl*']. His daughter had been so unhappy about this that she could not prevent this ugly detail from disturbing her memory of her father. Here we have reached the wish that was embodied in this dream. 'To stand before one's children's eyes, after one's death, great and unsullied—who would not desire this? What has become of the absurdity of the dream? Its apparent absurdity is due only to the fact that it gave a literal picture of a figure of speech which is itself perfectly

<sup>1</sup> [These lines are from the Epilogue to Schiller's 'Lied von der Glocke' written by Goethe a few months after his friend's death. He speaks of Schiller's spirit moving forward into the eternity of truth, goodness and beauty, while 'behind him, a shadowy illusion, lay what holds us all in bondage—the things that are common.']

legitimate and in which we habitually overlook any absurdity involved in the contradiction between its parts. In this instance, once again, it is impossible to escape an impression that the apparent absurdity is intentional and has been deliberately produced.<sup>1</sup>

The frequency with which dead people appear in dreams<sup>2</sup> and act and associate with us as though they were alive has caused unnecessary surprise and has produced some remarkable explanations which throw our lack of understanding of dreams into strong relief. Yet the explanation of these dreams is a very obvious one. It often happens that we find ourselves thinking: 'If my father were alive, what would he say to this?' Dreams are unable to express an 'if' of this kind except by representing the person concerned as present in some particular situation. Thus, for instance, a young man who had been left a large legacy by his grandfather, dreamt, at a time when he was feeling self-reproaches for having spent a considerable sum of money, that his grandfather was alive again and calling him to account. And when, from our better knowledge, we protest that after all the person in question is dead, what we look upon as a criticism of the dream is in reality either a consoling thought that the dead person has not lived to witness the event, or a feeling of satisfaction that he can no longer interfere in it.

There is another kind of absurdity, which occurs in dreams of dead relatives but which does not express ridicule and derision.<sup>3</sup> It indicates an extreme degree of repudiation, and so makes it possible to represent a repressed thought which the dreamer would prefer to regard as utterly unthinkable. It seems impossible to elucidate dreams of this kind unless one bears in mind the fact that dreams do not differentiate between what is wished

<sup>1</sup> [This dream is further discussed on pp. 484 f.]

<sup>2</sup> [This paragraph was added as a footnote in 1909 and included in the text in 1930.]

<sup>3</sup> [This paragraph was added as a footnote in 1911 and included in the text in 1930. The first sentence of the paragraph implies that Freud has already explained absurdity in dreams as being due to the presence of 'ridicule and derision' in the dream-thoughts. Actually he has not yet done so, and this conclusion is only explicitly stated in the paragraph below (on p. 481) in which he sums up his theory of absurd dreams. It seems possible that the present paragraph, in its original footnote form, may by some oversight have been introduced here instead of at the later point.]

and what is real. For instance, a man who had nursed his father during his last illness and had been deeply grieved by his death, had the following senseless dream some time afterwards. *His father was alive once more and was talking to him in his usual way, but* (the remarkable thing was that) *he had really died, only he did not know it.* This dream only becomes intelligible if, after the words 'but he had really died' we insert 'in consequence of the dreamer's wish,' and if we explain that what 'he did not know' was that the dreamer had had this wish. While he was nursing his father he had repeatedly wished his father were dead; that is to say, he had had what was actually a merciful thought that death might put an end to his sufferings. During his mourning, after his father's death, even this sympathetic wish became a subject of unconscious self-reproach, as though by means of it he had really helped to shorten the sick man's life. A stirring up of the dreamer's earliest infantile impulses against his father made it possible for this self-reproach to find expression as a dream; but the fact that the instigator of the dream and the daytime thoughts were such worlds apart was precisely what necessitated the dream's absurdity.<sup>1</sup>

It is true that dreams of dead people whom the dreamer has loved raise difficult problems in dream-interpretation and that these cannot always be satisfactorily solved. The reason for this is to be found in the particularly strongly marked emotional ambivalence which dominates the dreamer's relation to the dead person. It very commonly happens that in dreams of this kind the dead person is treated to begin with as though he were alive, that he then suddenly turns out to be dead and that in a subsequent part of the dream he is alive once more. This has a confusing effect. It eventually occurred to me that this alternation between death and life is intended to represent *indifference* on the part of the dreamer. ('It's all the same to me whether he's alive or dead.') This indifference is, of course, not real but merely desired; it is intended to help the dreamer to repudiate his very intense and often contradictory emotional attitudes and it thus becomes a dream-representation

<sup>1</sup> [Footnote 1911:] Cf. my paper on the two principles of mental functioning (1911*b*) [at the end of which this same dream is discussed.—A very similar dream is analysed as No. 3 in the twelfth of Freud's *Introductory Lectures* (1916-17).—The next paragraph was added as a footnote in 1919 and included in the text in 1930.]

of his *ambivalence*.—In other dreams in which the dreamer associates with dead people, the following rule often helps to give us our bearings. If there is no mention in the dream of the fact that the dead man is dead, the dreamer is equating himself with him: he is dreaming of his own death. If, in the course of the dream, the dreamer suddenly says to himself in astonishment, 'why, he died ever so long ago,' he is repudiating this equation and is denying that the dream signifies his own death.<sup>1</sup>—But I willingly confess to a feeling that dream-interpretation is far from having revealed all the secrets of dreams of this character.

### III

In the example which I shall next bring forward I have been able to catch the dream-work in the very act of intentionally fabricating an absurdity for which there was absolutely no occasion in the material. It is taken from the dream which arose from my meeting with Count Thun as I was starting for my holidays. [See pp. 241 ff.] *I was driving in a cab and ordered the driver to drive me to a station. 'Of course I can't drive with you along the railway line itself,' I said, after he had raised some objection, as though I had overtired him. It was as if I had already driven with him for some of the distance one normally travels by train.* The analysis produced the following explanations of this confused and senseless story. The day before, I had hired a cab to take me to an out-of-the-way street in Dornbach.<sup>2</sup> The driver, however, had not known where the street was and, as these excellent people are apt to do, had driven on and on until at last I had noticed what was happening and had told him the right way, adding a few sarcastic comments. A train of thought, to which I was later in the analysis to return, led from this cab-driver to aristocrats. For the moment it was merely the passing notion that what strikes us bourgeois plebs about the aristocracy is the preference they have for taking the driver's seat. Count Thun, indeed, was the driver of the State Coach of Austria. The next sentence in the

<sup>1</sup> [This point was first made in Freud (1913*h*).]

<sup>2</sup> [On the outskirts of Vienna.]

dream, however, referred to my brother, whom I was thus identifying with the cab-driver. That year I had called off a trip I was going to make with him to Italy. (*'I can't drive with you along the railway line itself.'*) And this cancellation had been a kind of punishment for the complaints he used to make that I was in the habit of over-tiring him on such trips (this appeared in the dream unaltered) by insisting upon moving too rapidly from place to place and seeing too many beautiful things in a single day. On the evening of the dream my brother had accompanied me to the station; but he had jumped out shortly before we got there, at the suburban railway station adjoining the main line terminus, in order to travel to Purkersdorf<sup>1</sup> by the suburban line. I had remarked to him that he might have stayed with me a little longer by travelling to Purkersdorf by the main line instead of the suburban one. This led to the passage in the dream in which I drove in the cab *for some of the distance one normally travels by train*. This was an inversion of what had happened in reality—a kind of *'tu quoque'* argument. What I had said to my brother was: 'you can travel on the main line in my company for the distance you would travel by the suburban line.' I brought about the whole confusion in the dream by putting 'cab' instead of 'suburban line' (which, incidentally, was of great help in bringing together the figures of the cab-driver and my brother). In this way I succeeded in producing something senseless in the dream, which it seems scarcely possible to disentangle and which was almost a direct contradiction of an earlier remark of mine in the dream (*'I can't drive with you along the railway line itself'*): Since, however, there was no necessity whatever for me to confuse the suburban railway and a cab, I must have arranged the whole of this enigmatic business in the dream on purpose.

But for *what* purpose? We are now to discover the significance of absurdity in dreams and the motives which lead to its being admitted or even created. The solution of the mystery in the present dream was as follows. It was necessary for me that there should be something absurd and unintelligible in this dream in connection with the

<sup>1</sup> [Seven or eight miles outside Vienna.]

word *'fahren'*<sup>1</sup> because the dream-thoughts included a particular judgement which called for representation. One evening, while I was at the house of the hospitable and witty lady who appeared as the 'housekeeper' in one of the other scenes in the same dream, I had heard two riddles which I had been unable to solve. Since they were familiar to the rest of the company, I cut a rather ludicrous figure in my vain attempts to find the answers. They depended upon puns on the words *'Nachkommen'* and *'Vorfahren'* and, I believe, ran as follows:

Der Herr befiehlt's,  
Der Kutscher tut's.  
Ein jeder hat's,  
Im Grabe ruht's.

[With the master's request  
The driver complies:  
By all men possessed  
In the graveyard it lies.]

(Answer: *'Vorfahren'* ['Drive up' and 'Ancestry'; more literally 'go in front' and 'predecessors'].)

It was particularly confusing that the first half of the second riddle was identical with that of the first:

Der Herr befiehlt's,  
Der Kutscher tut's.  
Nicht jeder hat's,  
In der Wiege ruht's.

[With the master's request  
The driver complies:  
Not by all men possessed  
In the cradle it lies.]

(Answer: *'Nachkommen'* ['Follow after' and 'Progeny'; more literally 'come after' and 'successors'].)

When I saw Count Thun *drive up* so impressively and

<sup>1</sup> [The German word *'fahren,'* which has already been used repeatedly in the dream and the analysis, is used for the English 'drive' (in a cab) and 'travel' (in a train) and has had to be translated by both of those words in different contexts. See also p. 243 n.]

when I thereupon fell into the mood of Figaro, with his remarks on the goodness of great gentlemen in having taken the trouble to be born (to become *progeny*), these two riddles were adopted by the dream-work as intermediate thoughts. Since aristocrats could easily be confused with drivers and since there was a time in our part of the world when a driver was spoken of as '*Schwager*' ['coachman' and 'brother-in-law'], the work of condensation was able to introduce my brother into the same picture. The dream-thought, however, which was operating behind all this ran as follows: 'It is absurd to be proud of one's ancestry; it is better to be an ancestor oneself.' This judgement, that something 'is absurd,' was what produced the absurdity in the dream. And this also clears up the remaining enigma in this obscure region of the dream, namely why it was that I thought I had already driven with the driver *before* [*vorhergefahren* ('driven before')—*vor-gefahren* ('driven up')—*Vorfahren* ('ancestry')].

A dream is made absurd, then, if a judgement that something 'is absurd' is among the elements included in the dream-thoughts—that is to say, if any one of the dreamer's unconscious trains of thought has criticism or ridicule as its motive. Absurdity is accordingly one of the methods by which the dream-work represents a contradiction—alongside such other methods as the reversal in the dream-content of some material relation in the dream-thoughts [pp. 361 f.], or the exploitation of the sensation of motor inhibition [pp. 372 f.]. Absurdity in a dream, however, is not to be translated by a simple 'no'; it is intended to reproduce the *mood* of the dream-thoughts, which combines derision or laughter with the contradiction. It is only with such an aim in view that the dream-work produces anything ridiculous. Here once again it is giving a *manifest form to a portion of the latent content*.<sup>1</sup>

<sup>1</sup> The dream-work is thus parodying the thought that has been presented to it as something ridiculous, by the method of creating something ridiculous in connection with that thought. Heine adopted the same line when he wanted to ridicule some wretched verses written by the King of Bavaria. He did so in still more wretched ones:

Herr Ludwig ist ein grosser Poet,  
Und singt er, so stürzt Apollo

Actually we have already come across a convincing example of an absurd dream with this kind of meaning: the dream—I interpreted it without any analysis—of the performance of a Wagner opera which lasted till a quarter to eight in the morning and in which the orchestra was conducted from a tower, and so on (see pp. 377 f.). It evidently meant to say: 'This is a *topsy-turvy* world and a *crazy* society; the person who deserves something doesn't get it, and the person who doesn't care about something *does* get it'—and there the dreamer was comparing her fate with her cousin's.—Nor is it by any means a matter of chance that our first examples of absurdity in dreams related to a dead father. In such cases, the conditions for creating absurd dreams are found together in characteristic fashion. The authority wielded by a father provokes criticism from his children at an early age, and the severity of the demands he makes upon them leads them, for their own relief, to keep their eyes open to any weakness of their father's; but the filial piety called up in our minds by the figure of a father, particularly after his death, tightens the censorship which prohibits any such criticism from being consciously expressed.

## IV

Here is another absurd dream about a dead father. *I received a communication from the town council of my birthplace concerning the fees due for someone's maintenance in the hospital in the year 1851, which had been necessitated by an attack he had had in my house. I was amused by this since, in the first place, I was not yet alive in 1851 and, in the second place, my father, to whom it might have related, was already dead. I went to him in the next room, where he was lying on his bed, and told him about it. To my surprise, he recollected that in 1851 he had once got drunk and had had to be locked up or*

Vor ihm auf die Kniee und bittet und fleht,  
'Halt ein! ich werde sonst toll, o!'

[Sir Ludwig is a magnificent bard  
And, as soon as he utters, Apollo  
Goes down on his knees and begs him: 'Hold hard!  
Or I'll shortly become a clod-poll oh!'  
*Lobgesänge auf König Ludwig, I.]*



detained. It was at a time at which he had been working for the firm of T——. 'So you used to drink as well?' I asked; 'did you get married soon after that?' I calculated that, of course, I was born in 1856, which seemed to be the year which immediately followed the year in question.

We should conclude from the preceding discussion that the insistence with which this dream exhibited its absurdities could only be taken as indicating the presence in the dream-thoughts of a particularly embittered and passionate polemic. We shall therefore be all the more astonished to observe that in this dream the polemic was carried on in the open and that my father was the explicit object of the ridicule. Openness of this kind seems to contradict our assumptions as regards the working of the censorship in connection with the dream-work. The position will become clearer, however, when it is realized that in this instance my father was merely put forward as a show-figure, and that the dispute was really being carried on with someone else, who only appeared in the dream in a single allusion. Whereas normally a dream deals with rebellion against someone else, behind whom the dreamer's father is concealed, the opposite was true here. My father was made into a man of straw, in order to screen someone else; and the dream was allowed to handle in this undisguised way a figure who was as a rule treated as sacred, because at the same time I knew with certainty that it was not he who was really meant. That this was so was shown by the exciting cause of the dream. For it occurred after I had heard that a senior colleague of mine, whose judgement was regarded as beyond criticism, had given voice to disapproval and surprise at the fact that the psycho-analytic treatment of one of my patients had already entered its fifth year.<sup>1</sup> The first sentences of the dream alluded under a transparent disguise to the fact that for some time this colleague had taken over the duties which my father could no longer fulfil ('*fees due,*' '*maintenance in the hospital*'), and that, when our relations began to be less friendly, I became involved in the same kind of emotional conflict which, when a misunderstanding arises between a father and son, is inevitably produced owing to the position

<sup>1</sup> [This was the patient frequently referred to in Freud's letters to Fliess (Freud, 1950a) as 'E.' The present dream is referred to in Letter 126 (December 21, 1899) and the very satisfactory termination of the treatment is announced in Letter 133 (April 16, 1900).]

occupied by the father and the assistance formerly given by him. The dream-thoughts protested bitterly against the reproach that I was *not getting on faster*—a reproach which, applying first to my treatment of the patient, extended later to other things. Did he know anyone, I thought, who could get on more quickly? Was he not aware that, apart from my methods of treatment, conditions of that kind are altogether incurable and last a lifetime? What were *four or five years* in comparison with a whole life-time, especially considering that the patient's existence had been so very much eased during the treatment?

A great part of the impression of absurdity in this dream was brought about by running together sentences from different parts of the dream-thoughts without any transition. Thus the sentence '*I went to him in the next room,*' etc., dropped the subject with which the preceding sentences had been dealing and correctly reproduced the circumstances in which I informed my father of my having become engaged to be married without consulting him. This sentence was therefore reminding me of the admirable unselfishness displayed by the old man on that occasion, and contrasting it with the behaviour of someone else—of yet another person. It is to be observed that the dream was allowed to ridicule my father because in the dream-thoughts he was held up in unqualified admiration as a model to other people. It lies in the very nature of every censorship that of forbidden things it allows those which are *untrue* to be said rather than those which are *true*. The next sentence, to the effect that he recollected '*having once got drunk and been locked up for it,*' was no longer concerned with anything that related to my father in reality. Here the figure for whom he stood was no less a person than the great Meynert,<sup>1</sup> in whose footsteps I had trodden with such deep veneration and whose behaviour towards me, after a short period of favour, had turned to undisguised hostility. The dream reminded me that he himself had told me that at one time in his youth he had indulged in the habit of making himself *intoxicated with chloroform* and that on account of it he had had to go into a *home*. It also reminded me of another incident with

<sup>1</sup> [Theodor Meynert (1833–1892) had been Professor of Psychiatry at the Vienna University.]

him shortly before his death. I had carried on an embittered controversy with him in writing, on the subject of male hysteria, the existence of which he denied.<sup>1</sup> When I visited him during his fatal illness and asked after his condition, he spoke at some length about his state and ended with these words: 'You know, I was always one of the clearest cases of male hysteria.' He was thus admitting, to my satisfaction and astonishment, what he had for so long obstinately contested. But the reason why I was able in this scene of the dream to use my father as a screen for Meynert did not lie in any analogy that I had discovered between the two figures. The scene was a concise but entirely adequate representation of a conditional sentence in the dream-thoughts, which ran in full: 'If only I had been the second generation, the son of a professor or Hofrat, I should certainly have got on faster.' In the dream I made my father into a Hofrat and professor.—The most blatant and disturbing absurdity in the dream resides in its treatment of the date 1851, which seemed to me not to differ from 1856, just as though a difference of five years was of no significance whatever. But this last was precisely what the dream-thoughts sought to express. *Four or five years* was the length of time during which I enjoyed the support of the colleague whom I mentioned earlier in this analysis; but it was also the length of time during which I made my *fiancée* wait for our marriage; and it was also, by a chance coincidence which was eagerly exploited by the dream-thoughts, the length of time during which I made my patient of longest standing wait for a complete recovery. 'What are five years?' asked the dream-thoughts; 'that's no time at all, so far as I'm concerned; it doesn't count. I have time enough in front of me. And just as I succeeded in the end in that, though you would not believe it, so I shall achieve this, too.' Apart from this, however, the number 51 by itself, without the number of the century, was determined in another, and indeed, in an opposite sense; and this, too, is why it appeared in the dream several times. 51 is the age which seems to be a particularly dangerous one to men; I have known colleagues who have died suddenly at that age, and amongst them

<sup>1</sup> [This controversy is described in some detail in the first chapter of Freud's *Autobiographical Study* (1925d).]

one who, after long delays, had been appointed to a professorship only a few days before his death.<sup>1</sup>

## V

Here is yet another absurd dream which plays about with numbers. *One of my acquaintances, Herr M., had been attacked in an essay with an unjustifiable degree of violence, as we all thought—by no less a person than Goethe. Herr M. was naturally crushed by the attack. He complained of it bitterly to some company at table; his veneration for Goethe had not been affected, however, by this personal experience. I tried to throw a little light on the chronological data, which seemed to me improbable. Goethe died in 1832. Since his attack on Herr M. must naturally have been made earlier than that, Herr M. must have been quite a young man at the time. It seemed to be a plausible notion that he was eighteen. I was not quite sure, however, what year we were actually in, so that my whole calculation melted into obscurity. Incidentally, the attack was contained in Goethe's well-known essay on 'Nature.'*

We shall quickly find means of justifying the nonsense in this dream. Herr M., whom I had got to know among some *company at table*, had not long before asked me to examine his brother, who was showing signs of *general paralysis*. The suspicion was correct; on the occasion of this visit an awkward episode occurred, for in the course of his conversation the patient for no accountable reason gave his brother away by talking of his *youthful follies*. I had asked the patient the year of his birth and made him do several small sums so as to test the weakness of his memory—though, incidentally, he was still able to meet the tests quite well. I could already see that I myself behaved like a paralytic in the dream. (*I was not quite sure what year we were in.*) Another part of the material of the dream was derived from another recent source. The

<sup>1</sup> [This is no doubt a reference to Fliess's theory of periodicity. 51 = 28 + 23, the male and female periods respectively. Cf. Sections I and IV of Kris's introduction to Freud's correspondence with Fliess (Freud, 1950a). See also above, pp. 199 ff.—The fact that the number 51 occurs several times is referred to on p. 551. The analysis of the dream is continued below on pp. 486 ff.]

editor of a medical journal, with whom I was on friendly terms, had printed a highly unfavourable, a 'crushing' criticism of my Berlin friend Fl.'s [Fliess's] last book. The criticism had been written by a very *youthful* reviewer who possessed small judgement. I thought I had a right to intervene and took the editor to task over it. He expressed lively regret at having published the criticism but would not undertake to offer any redress. I therefore severed my connection with the journal, but in my letter of resignation expressed a hope that *our personal relations would not be affected by the event*. The third source of the dream was an account I had just heard from a woman patient of her brother's mental illness, and of how he had broken out in a frenzy with cries of '*Nature! Nature!*' The doctors believed that his exclamation came from his having read *Goethe's* striking essay on that subject and that it showed he had been overworking at his studies in natural philosophy. I myself preferred to think of the sexual sense in which the word is used even by the less educated people here. This idea of mine was at least not disproved by the fact that the unfortunate young man subsequently mutilated his own genitals. *He was eighteen* at the time of his outbreak.

I may add that my friend's book which had been so severely criticized ('one wonders whether it is the author or oneself who is crazy,' another reviewer had said) dealt with the *chronological data* of life and showed that the length of *Goethe's* life was a multiple of a number [of days] that has a significance in biology. So it is easy to see that in the dream I was putting myself in my friend's place. (*I tried to throw a little light on the chronological data.*) But I behaved like a paralytic, and the dream was a mass of absurdities. Thus the dream-thoughts were saying ironically: '*Naturally, it's he* [my friend F.] who is the crazy fool, and it's *you* [the critics] who are the men of genius and know better. Surely it can't by any chance be the reverse?' There were plenty of examples of this *reversal* in the dream. For instance, Goethe attacked the young man, which is absurd, whereas it is still easy for quite a young man to attack Goethe, who is immortal. And again, I calculated from the year of Goethe's *death*, whereas I had made the paralytic calculate from the year of his *birth*. [See p. 362, where this dream has already been mentioned.]

But I have also undertaken to show that no dream is prompted by motives other than egoistic ones. [See pp. 301 ff.] So I must explain away the fact that in the present dream I made my friend's cause my own and put myself in his place. The strength of my critical conviction in waking life is not enough to account for this. The story of the eighteen-year-old patient, however, and the different interpretations of his exclaiming '*Nature!*' were allusions to the opposition in which I found myself to most doctors on account of my belief in the sexual aetiology of the psychoneuroses. I could say to myself: 'The kind of criticism that has been applied to your friend will be applied to you—indeed, to some extent it already *has* been.' The 'he' in the dream can therefore be replaced by 'we': 'Yes, you're quite right, it's *we* who are the fools.' There was a very clear reminder in the dream that '*mea res agitur*,' in the allusion to Goethe's short but exquisitely written essay; for when at the end of my school-days I was hesitating in my choice of a career, it was hearing that essay read aloud at a public lecture that decided me to take up the study of natural science.<sup>1</sup>

## VI

Earlier in this volume I undertook to show that another dream in which my own ego did not appear was nevertheless egoistic. On p. 303 I reported a short dream to the effect that Professor M. said: '*My son, the Myops . . .*,' and I explained that the dream was only an introductory one, preliminary to another in which I *did* play a part. Here is the missing main dream, which introduces an absurd and unintelligible verbal form which requires an explanation.

*On account of certain events which had occurred in the city of Rome, it had become necessary to remove the children to safety, and this was done. The scene was then in front of a gateway, double doors in the ancient style (the 'Porta Romana' at Siena, as I was aware during the*

<sup>1</sup> [This dream is further discussed on pp. 485 f.; it is also analysed at length, and with a few additional details, in Part VI of Freud's short study *On Dreams* (1901a), Standard Ed., 5, 662—An English translation of Goethe's '*Fragment über die Natur*' will be found in Wittels, 1931, 31.]

dream itself). I was sitting on the edge of a fountain and was greatly depressed and almost in tears. A female figure—an attendant or nun—brought two boys out and handed them over to their father, who was not myself. The elder of the two was clearly my eldest son; I did not see the other one's face. The woman who brought out the boy asked him to kiss her good-bye. She was noticeable for having a red nose. The boy refused to kiss her, but, holding out his hand in farewell, said 'AUF GESERES' to her, and then 'AUF UNGESERES' to the two of us (or to one of us). I had a notion that this last phrase denoted a preference.<sup>1</sup>

This dream was constructed on a tangle of thoughts provoked by a play which I had seen, called *Das neue Ghetto* [The New Ghetto]. The Jewish problem, concern about the future of one's children, to whom one cannot give a country of their own, concern about educating them in such a way that they can move freely across frontiers—all of this was easily recognizable among the relevant dream-thoughts.

'By the waters of Babylon we sat down and wept.' Siena, like Rome, is famous for its beautiful fountains. If Rome occurred in one of my dreams, it was necessary for me to find a substitute for it from some locality known to me (see pp. 226 f.). Near the Porta Romana in Siena we had seen a large and brightly lighted building. We learned that it was the *Manicomio*, the insane asylum. Shortly before I had the dream I had heard that a man of the same religious persuasion as myself had been obliged to resign the position which he had painfully achieved in a State asylum.

Our interest is aroused by the phrase 'Auf Geseres' (at a point at which the situation in the dream would have led one to expect 'Auf Wiedersehen') as well as its quite meaningless opposite 'Auf Ungeseres.' According to information I have received from philologists, 'Geseres' is a genuine Hebrew word derived from a verb 'goiser,' and is best translated by 'imposed sufferings' or 'doom.' The use of the word in slang would incline one to suppose that it meant 'weeping and wailing.' 'Ungeseres' was a private neologism of my own and was the first word to catch my attention, but to begin with I could make nothing of it.

<sup>1</sup> [The words 'Geseres' and 'Ungeseres,' neither of them German, are discussed below.]

But the short remark at the end of the dream to the effect that 'Ungeseres' denoted a preference over 'Geseres' opened the door to associations and at the same time to an elucidation of the word. An analogous relationship occurs in the case of caviare; *unsalted* ['ungesalzen'] caviare is esteemed more highly than *salted* ['gesalzen']. 'Caviare to the general,' aristocratic pretensions; behind this lay a joking allusion to a member of my household who, since she was younger than I, would, I hoped, look after my children in the future. This tallied with the fact that another member of my household, our excellent nurse, was recognizably portrayed in the female attendant or nun in the dream. There was still, however, no transitional idea between 'salted—unsalted' and 'Geseres—Ungeseres.' This was provided by 'leavened—unleavened' ['gesäuert—ungesäuert']. In their flight out of Egypt the Children of Israel had not time to allow their dough to rise and, in memory of this, they eat unleavened bread to this day at Easter. At this point I may insert a sudden association that occurred to me during this portion of the analysis. I remembered how, during the previous Easter, my Berlin friend and I had been walking through the streets of Breslau, a town in which we were strangers. A little girl asked me the way to a particular street, and I was obliged to confess that I did not know; and I remarked to my friend: 'It is to be hoped that when she grows up that little girl will show more discrimination in her choice of the people whom she gets to direct her.' Shortly afterwards, I caught sight of a door-plate bearing the words 'Dr. Herodes. Consulting hours: . . .' 'Let us hope,' I remarked, 'that our colleague does not happen to be a children's doctor.' At this same time my friend had been telling me his views on the biological significance of *bilateral symmetry* and had begun a sentence with the words 'If we had an eye in the middle of our foreheads like a Cyclops . . .' This led to the Professor's remark in the introductory dream, 'My son, the Myops . . .'<sup>1</sup> and I had now been led to the principal source of 'Geseres.' Many years before, when this son of Professor M.'s, today an independent thinker, was still sitting at his school-desk, he was at-

<sup>1</sup> [The German 'Myop' is an *ad hoc* form constructed on the pattern of 'Zyklop.']

tacked by a disease of the eyes which, the doctor declared, gave cause for anxiety. He explained that so long as it remained *on one side* it was of no importance, but that if it passed over to the *other eye* it would be a serious matter. The affection cleared up completely in the one eye; but shortly afterwards signs in fact appeared of the other one being affected. The boy's mother, terrified, at once sent for the doctor to the remote spot in the country where they were staying. The doctor, however, now went over to the *other side*. 'Why are you making such a "Geseres"?' he shouted at the mother, 'if one side has got well, so will the *other*.' And he was right.

And now we must consider the relation of all this to me and my family. The school-desk at which Professor M.'s son took his first steps in knowledge was handed over by his mother as a gift to my eldest son, into whose mouth I put the farewell phrases in the dream. It is easy to guess one of the wishes to which this transference gave rise. But the construction of the desk was also intended to save the child from being *short-sighted* and *one-sided*. Hence the appearance in the dream of 'Myops' (and, behind it, 'Cyclops') and the reference to *bilaterality*. My concern about one-sidedness had more than one meaning: it could refer not only to physical one-sidedness but also to one-sidedness of intellectual development. May it not even be that it was precisely this concern which, in its crazy way, the scene in the dream was contradicting? After the child had turned to *one side* to say farewell words, he turned to the *other side* to say the contrary, as though to restore the balance. *It was as though he was acting with due attention to bilateral symmetry!*

Dreams, then, are often most profound when they seem most crazy. In every epoch of history those who have had something to say but could not say it without peril have eagerly assumed a fool's cap. The audience at whom their forbidden speech was aimed tolerated it more easily if they could at the same time laugh and flatter themselves with the reflection that the unwelcome words were clearly nonsensical. The Prince in the play, who had to disguise himself as a madman, was behaving just as dreams do in reality; so that we can say of dreams what Hamlet said of himself, concealing the true circumstances under a cloak of wit and unintelligibility: 'I am but mad north-

north-west: when the wind is southerly, I know a hawk from a hand-saw!'<sup>1</sup>

Thus I have solved the problem of absurdity in dreams by showing that the dream-thoughts are never absurd—never, at all events, in the dreams of sane people—and that the dream-work produces absurd dreams and dreams containing individual absurd elements if it is faced with the necessity of representing any criticism, ridicule or derision which may be present in the dream-thoughts.<sup>2</sup>

My next task is to show that the dream-work consists in nothing more than a combination of the three factors I have mentioned<sup>3</sup>—and of a fourth which I have still to mention [see p. 526]; that it carries out no other function than the translation of dream-thoughts in accordance with the four conditions to which it is subject; and that the question whether the mind operates in dreams with all its intellectual faculties or with only a part of them is wrongly framed and disregards the facts. Since, however, there are plenty of dreams in whose content judgements are passed, criticisms made, and appreciations expressed, in which surprise is felt at some particular element of the dream, in which explanations are attempted and argumentations embarked upon, I must now proceed to meet the objections arising from facts of this kind by producing some chosen examples.

My reply [put briefly] is as follows: *Everything that appears in dreams as the ostensible activity of the function of judgement is to be regarded not as an intellectual*

<sup>1</sup> [Hamlet, II, 2.] This dream also provides a good example of the generally valid truth that dreams which occur during the same night, even though they are recollected as separate, spring from the ground-work of the same thoughts. [See above, pp. 369 f.] Incidentally, the situation in the dream of my removing my children to safety from the City of Rome was distorted by being related back to an analogous event that occurred in my own childhood: I was envying some relatives who, many years earlier, had had an opportunity of removing their children to another country.

<sup>2</sup> [The subject of absurdity in dreams is also discussed in the course of Chapter VI of Freud's book on jokes (1905c).—Towards the end of Section I of the case history of the 'Rat Man' (1909d), Freud remarks in a footnote that the same mechanism is used in obsessional neuroses.]

<sup>3</sup> [Viz. condensation, displacement and consideration for representability.]

achievement of the dream-work but as belonging to the material of the dream-thoughts and as having been lifted from them into the manifest content of the dream as a ready-made structure. I can even carry this assertion further. Even the judgements made *after waking* upon a dream that has been remembered, and the feelings called up in us by the reproduction of such a dream, form part, to a great extent, of the latent content of the dream and are to be included in its interpretation.

## I

I have already quoted a striking example of this [p. 367 f.]<sup>1</sup> A woman patient refused to tell me a dream of hers because 'it was not clear enough.' She had seen someone in the dream but did not know whether it was her husband or her father. There then followed a second piece of dream in which a dust-bin [*Mistrügerl*] appeared, and this gave rise to the following recollection. When she had first set up house she had jokingly remarked on one occasion in the presence of a young relative who was visiting in the house that her next job was to get hold of a new dust-bin. The next morning one arrived for her, but it was filled with lilies of the valley. This piece of the dream served to represent a common [German] phrase 'not grown on my own manure.'<sup>2</sup> When the analysis was completed, it turned out that the dream-thoughts were concerned with the after-effects of a story, which the dreamer had heard when she was young, of how a girl had had a baby and of how it was *not clear who the father really was*. Here, then, the dream-representation had overflowed into the waking thoughts: one of the elements of the dream-thoughts had found representation in a waking judgement passed upon the dream as a whole.

<sup>1</sup> [Another example was also quoted in the same passage, p. 366.]

<sup>2</sup> [*Nicht auf meinem eigenen Mist gewachsen*—meaning 'I am not responsible for that,' or 'It's not my baby.' The German word 'Mist,' properly meaning manure, is used in slang for 'rubbish' and occurs in this sense in the Viennese term for a dust-bin: '*Mistrügerl*.']

## II

Here is a similar case. One of my patients had a dream which struck him as interesting, for immediately after waking he said to himself: '*I must tell the doctor that.*' The dream was analysed and produced the clearest allusions to a *liaison* which he had started during the treatment and which he had decided to himself *not to tell me about*.<sup>1</sup>

## III

Here is a third example, one from my own experience. *I was going to the hospital with P. through a district in which there were houses and gardens. At the same time I had a notion that I had often seen this district before in dreams. I did not know my way about very well. He showed me a road that led round the corner to a restaurant (indoors, not a garden). There I asked for Frau Doni and was told that she lived at the back in a small room with three children. I went towards it, but before I got there met an indistinct figure with my two little girls; I took them with me after I had stood with them for a little while. Some sort of reproach against my wife, for having left them there.*

When I woke up I had a feeling of great *satisfaction*, the reason for which I explained to myself as being that I was going to discover from this analysis the meaning of I've dreamt of that before.<sup>2</sup> In fact, however, the analysis taught me nothing of the kind; what it did show me was that the satisfaction belonged to the latent content of the dream and not to any judgement upon it. My satisfaction was with the fact that my marriage had brought me children. P. was a person whose course in life lay for some time alongside mine, who then outdistanced me both

<sup>1</sup> [Footnote added 1909:] If in the actual course of a dream dreamt during psycho-analytic treatment the dreamer says to himself: '*I must tell the doctor that,*' it invariably implies the presence of a strong resistance against confessing the dream—which is not infrequently thereupon forgotten.

<sup>2</sup> [See above, pp. 374 f.] A protracted discussion on this subject has run through recent volumes of the *Revue Philosophique* [1896-98] under the title of 'Paramnesia in Dreams'.—[This dream is referred to again on pp. 515 f.]

socially and materially, but whose marriage was childless. The two events which occasioned the dream will serve, instead of a complete analysis, to indicate its meaning. The day before, I had read in a newspaper the announcement of the death of Frau Dona A——y (which I turned into 'Doni' in the dream), who had died in childbirth. My wife told me that the dead woman had been looked after by the same midwife who had attended her at the birth of our two youngest children. The name 'Dona' had struck me because I had met it for the first time a short while before in an English novel. The second occasion for the dream was provided by the date on which it occurred. It was on the night before the birthday of my eldest boy—who seems to have some poetic gifts.

## IV

I was left with the same feeling of satisfaction when I woke from the absurd dream of my father having played a political part among the Magyars after his death; and the reason I gave myself for this feeling was that it was a continuation of the feeling that accompanied the last piece of the dream. [See p. 463.] *I remembered how like Garibaldi he had looked on his death-bed and felt glad that it had come true. . . . (There was a continuation which I had forgotten).* The analysis enabled me to fill in this gap in the dream. It was a mention of my second son, to whom I had given the first name of a great historical figure [Cromwell] who had powerfully attracted me in my boyhood, especially since my visit to England. During the year before the child's birth I had made up my mind to use this name if it were a son and I greeted the new-born baby with it with a feeling of high *satisfaction*. (It is easy to see how the suppressed megalomania of fathers is transferred in their thoughts on to their children, and it seems quite probable that this is one of the ways in which the suppression of that feeling, which becomes necessary in actual life, is carried out.) The little boy's right to appear in the context of this dream was derived from the fact that he had just had the same misadventure—easily forgivable both in a child and in a dying man—of soiling his bedclothes. Compare in this connection *Stuhlrichter* ['presiding judge,' literally 'chair-' or 'stool-judge'] and the wish

expressed in the dream to stand before one's children's eyes *great and unsullied*. [See below, p. 515.]

## V

I now turn to consider expressions of judgement passed in the dream itself but not continued into waking life or transposed into it. In looking for examples of these, my task will be greatly assisted if I may make use of dreams which I have already recorded with other aims in view. The dream of Goethe's attack on Herr M. [pp. 475 ff.] appears to contain a whole number of acts of judgement. '*I tried to throw a little light on the chronological data, which seemed to me improbable.*' This has every appearance of being a criticism of the absurd idea that Goethe should have made a literary attack on a young man of my acquaintance. '*It seemed to be a plausible notion that he was eighteen.*' This, again, sounds exactly like the outcome of a calculation, though, it is true, of a feeble-minded one. Lastly, '*I was not quite sure what year we were in*' seems like an instance of uncertainty or doubt in a dream.

Thus all of these seemed to be acts of judgement made for the first time in the dream. But analysis showed that their wording can be taken in another way, in the light of which they become indispensable for the dream's interpretation, while at the same time every trace of absurdity is removed. The sentence '*I tried to throw a little light on the chronological data*' put me in the place of my friend [Fliess] who was in fact seeking to throw light on the chronological data of life. This deprives the sentence of its significance as a judgement protesting against the absurdity of the preceding sentences. The interpolated phrase, '*which seemed to me improbable,*' belonged with the subsequent one, '*It seemed to be a plausible notion.*' I had used almost these precise words to the lady who had told her brother's case-history. '*It seems to me an improbable notion* that his cries of "Nature! Nature!" had anything to do with Goethe; *it seems to me far more plausible* that the words had the sexual meaning you are familiar with.' It is true that here a judgement was passed—not in the dream, however, but in reality, and on an occasion which was recollected and exploited by the dream-thoughts. The content of the dream took over this judge-

ment just like any other fragment of the dream-thoughts. The number '18' to which the judgement in the dream was senselessly attached, retains a trace of the real context from which the judgement was torn. Lastly, '*I was not quite sure what year we were in*' was intended merely to carry further my identification with the paralytic patient in my examination of whom this point had really arisen.

The resolution of what are ostensibly acts of judgement in dreams may serve to remind us of the rules laid down at the beginning of this book [pp. 136 f.] for carrying out the work of interpretation: namely, that we should disregard the apparent coherence between a dream's constituents as an unessential illusion, and that we should trace back the origin of each of its elements on its own account. A dream is a conglomerate which, for purposes of investigation, must be broken up once more into fragments. [Cf. p. 455.] On the other hand, however, it will be observed that a psychological force is at work in dreams which creates this apparent connectedness, which, that is to say, submits the material produced by the dream-work to a 'secondary revision.' This brings us face to face with the manifestations of a force whose importance we shall later [pp. 526 ff.] assess as the fourth of the factors concerned in the construction of dreams.

## VI

Here is a further instance of a process of judgement at work in a dream that I have already recorded. In the absurd dream of the communication from the town council [pp. 471 ff.] I asked: '*Did you get married soon after that? I calculated that, of course, I was born in 1856, which seemed to be the year which immediately followed the year in question.* All of this was clothed in the form of a set of logical conclusions. My father had married in 1851, immediately after his attack; I, of course, was the eldest of the family and had been born in 1856; Q.E.D. As we know, this false conclusion was drawn in the interests of wish-fulfilment; and the predominant dream-thought ran: '*Four or five years, that's no time at all; it doesn't count.*' Every step in this set of logical conclusions, however alike in their content and their form, could be explained in another way as having been determined by the dream-

thoughts. It was the *patient*, of whose long analysis my colleague had fallen foul, who had decided to get married immediately the treatment was finished. The manner of my interview with my father in the dream was like an interrogation or examination, and reminded me too of a teacher at the University who used to take down exhaustive particulars from the students who were enrolling themselves for his lectures: 'Date of birth?'—'1856.'—'*Patre?*' In reply to this one gave one's father's first name with a Latin termination; and we students assumed that the Hofrat *drew conclusions* from the first name of the father which could not always be drawn from that of the student himself. Thus the *drawing of the conclusion* in the dream was no more than a repetition of the *drawing of a conclusion* which appeared as a piece of the material of the dream-thoughts. Something new emerges from this. If a conclusion appears in the content of the dream there is no question that it is derived from the dream-thoughts; but it may either be present in these as a piece of recollected material or it may link a series of dream-thoughts together in a logical chain. In any case, however, a conclusion in a dream represents a conclusion in the dream-thoughts.<sup>1</sup>

At this point we may resume our analysis of the dream. The interrogation by the professor led to a recollection of the register of University Students (which in my time was drawn up in Latin). It led further to thoughts upon the course of my academic studies. The *five years* which are prescribed for medical studies were once again too few for me. I quietly went on with my work for several more years; and in my circle of acquaintances I was regarded as an idler and it was doubted whether I should ever get through. Thereupon I *quickly* decided to take my examinations and I got through them *in spite of the delay*. Here was a fresh reinforcement of the dream-thoughts with which I was defiantly confronting my critics: 'Even though you won't believe it because I've taken my time, I *shall* get through; I *shall* bring my medical training to a *conclusion*. Things have often turned out like that before.'

This same dream in its opening passage contained some

<sup>1</sup> These findings are in some respects a correction of what I have said above (p. 347) on the representation of logical relations in dreams. This earlier passage describes the general behaviour of the dream-work but takes no account of the finer and more precise details of its functioning.



sentences which could hardly be refused the name of an argument. This argument was not even absurd; it might just as well have occurred in waking thought: *I was amused in the dream at the communication from the town council since, in the first place, I was not yet in the world in 1851 and, in the second place, my father, to whom it might have related, was already dead.* Both of these statements were not only correct in themselves but agreed precisely with the real arguments that I should bring up if I were actually to receive a communication of that kind. My earlier analysis of the dream showed that it grew out of deeply embittered and derisive dream-thoughts. If we may also assume that there were strong reasons present for the activity of the censorship, we shall understand that the dream-work had every motive for producing a *perfectly valid refutation of an absurd suggestion* on the model contained in the dream-thoughts. The analysis showed, however, that the dream-work did not have a free hand in framing this parallel but was obliged, for that purpose, to use material from the dream-thoughts. It was just as though there were an algebraic equation containing (in addition to numerals) plus and minus signs, indices and radical signs, and as though someone were to copy out the equation without understanding it, taking over both the operational symbols and the numerals into his copy but mixing them all up together. The two arguments [in the dream-content] could be traced back to the following material. It was distressing to me to think that some of the premises which underlay my psychological explanations of the psychoneuroses were bound to excite scepticism and laughter when they were first met with. For instance, I had been driven to assume that impressions from the second year of life, and sometimes even from the first, left a lasting trace on the emotional life of those who were later to fall ill, and that these impressions—though distorted and exaggerated in many ways by the memory—might constitute the first and deepest foundation for hysterical symptoms. Patients, to whom I explained this at some appropriate moment, used to parody this newly-gained knowledge by declaring that they were ready to look for recollections dating from a time *at which they were not yet alive*. My discovery of the unexpected part played by their *father* in the earliest sexual impulses of female patients might well be expected to meet with a similar reception

(see the discussion on pp. 291 f.). Nevertheless, it was my well-grounded conviction that both of these hypotheses were true. By way of confirmation I called to mind some instances in which the death of the father occurred while the child was at a very early age and in which later events, otherwise inexplicable, proved that the child had nevertheless retained unconsciously recollections of the figure which had disappeared so early in his life. I was aware that these two assertions of mine rested on *the drawing of conclusions* whose validity would be disputed. It was therefore an achievement of wish-fulfilment when the material of precisely *those conclusions which I was afraid would be contested* was employed by the dream-work for drawing *conclusions which it was impossible to contest*.

## VII

At the beginning of a dream, which I have so far hardly touched upon [see p. 448], there was a clear expression of astonishment at the subject which had cropped up. *Old Brücke must have set me some task; STRANGELY ENOUGH, it related to a dissection of the lower part of my own body, my pelvis and legs, which I saw before me as though in the dissecting-room, but without noticing their absence in myself and also without a trace of any gruesome feeling. Louise N. was standing beside me and doing the work with me. The pelvis had been eviscerated, and it was visible now in its superior, now in its inferior, aspect, the two being mixed together. Thick flesh-coloured protuberances (which, in the dream itself, made me think of haemorrhoids) could be seen. Something which lay over it and was like crumpled silver-paper<sup>1</sup> had also to be carefully fished out. I was then once more in possession of my legs and was making my way through the town. But (being tired) I took a cab. To my astonishment the cab drove in through the door of a house, which opened and allowed it to pass along a passage which turned a corner at its end and finally led into the open air again.<sup>2</sup> Finally I was making a journey*

<sup>1</sup> Stanniol, which was an allusion to the book by Stannius on the nervous system of fishes. (Cf. loc. cit.)

<sup>2</sup> It was the place on the ground-floor of my block of flats where the tenants keep their perambulators; but it was overdetermined in several other ways.

through a changing landscape with an Alpine guide who was carrying my belongings. Part of the way he carried me too, out of consideration for my tired legs. The ground was boggy; we went round the edge; people were sitting on the ground like Red Indians or gipsies—among them a girl. Before this I had been making my own way forward over the slippery ground with a constant feeling of surprise that I was able to do it so well after the dissection. At last we reached a small wooden house at the end of which was an open window. There the guide set me down and laid two wooden boards, which were standing ready, upon the window-sill, so as to bridge the chasm which had to be crossed over from the window. At that point I really became frightened about my legs, but instead of the expected crossing, I saw two grown-up men lying on wooden benches that were along the walls of the hut, and what seemed to be two children sleeping beside them. It was as though what was going to make the crossing possible was not the boards but the children. I awoke in a mental fright.

Anyone who has formed even the slightest idea of the extent of condensation in dreams will easily imagine what a number of pages would be filled by a full analysis of this dream. Fortunately, however, in the present context I need only take up one point in it, which provides an example of astonishment in dreams, as exhibited in the interpolation 'strangely enough.' The following was the occasion of the dream. Louise N., the lady who was assisting me in my job in the dream, had been calling on me. 'Lend me something to read,' she had said. I offered her Rider Haggard's *She*. 'A strange book, but full of hidden meaning,' I began to explain to her; 'the eternal feminine, the immortality of our emotions . . .' Here she interrupted me: 'I know it already. Have you nothing of your own?'—'No, my own immortal works have not yet been written.'—'Well, when are we to expect these so-called ultimate explanations of yours which you've promised even we shall find readable?' she asked, with a touch of sarcasm. At that point I saw that someone else was admonishing me through her mouth and I was silent. I reflected on the amount of self-discipline it was costing me to offer the public even my book upon dreams—I should have to give away so much of my own private character in it.

Das Beste was du wissen kannst,  
Darfst du den Buben doch nicht sagen.<sup>1</sup>

The task which was imposed on me in the dream of carrying out a dissection of my own body was thus my self-analysis<sup>2</sup> which was linked up with my giving an account of my dreams. Old Brücke came in here appropriately; even in the first years of my scientific work it happened that I allowed a discovery of mine to lie fallow until an energetic remonstrance on his part drove me into publishing it. The further thoughts which were started up by my conversation with Louise N. went too deep to become conscious. They were diverted in the direction of the material that had been stirred up in me by the mention of Rider Haggard's *She*. The judgement 'strangely enough' went back to that book and to another one, *Heart of the World*, by the same author; and numerous elements of the dream were derived from these two imaginative novels. The boggy ground over which people had to be carried, and the chasm which they had to cross by means of boards brought along with them, were taken from *She*; the Red Indians, the girl and the wooden house were taken from *Heart of the World*. In both novels the guide is a woman; both are concerned with perilous journeys; while *She* describes an adventurous road that had scarcely ever been trodden before, leading into an undiscovered region. The tired feeling in my legs, according to a note which I find I made upon the dream, had been a real sensation during the daytime. It probably went along with a tired mood and a doubting thought: 'How much longer will my legs carry me?' The end of the adventure in *She* is that the guide, instead of finding immortality for herself and the others, perishes in the mysterious subterranean fire. A fear of that kind was unmistakably active in the dream-thoughts. The 'wooden house' was also, no doubt, a coffin, that is to say, the grave. But the dream-work achieved a masterpiece in its representation of this most unwished-for of all thoughts by a wish-fulfilment. For I had already been in a grave once, but it was an excavated Etruscan grave near Orvieto, a narrow chamber with two stone benches along its walls,

<sup>1</sup> [See footnote, p. 175.]

<sup>2</sup> [Freud's self-analysis during the years before the publication of this book is one of the themes of his correspondence with Fliess (Freud, 1950a). Cf. Part III of Kris's introduction to the latter volume.]

on which the skeletons of two grown-up men were lying. The inside of the wooden house in the dream looked exactly like it, except that the stone was replaced by wood. The dream seems to have been saying: 'If you must rest in a grave, let it be the Etruscan one.' And, by making this replacement, it transformed the gloomiest of expectations into one that was highly desirable.<sup>1</sup> Unluckily, as we are soon to hear [pp. 497 ff.], a dream can turn into its opposite the *idea* accompanying an affect but not always the affect itself. Accordingly, I woke up in a 'mental fright,' even after the successful emergence of the idea that children may perhaps achieve what their father has failed to—a fresh allusion to the strange novel in which a person's identity is retained through a series of generations for over two thousand years.<sup>2</sup>

## VIII

Included in yet another of my dreams there was an expression of surprise at something I had experienced in it; but the surprise was accompanied by such a striking, far-fetched and almost brilliant attempt at an explanation that, if only on *its* account, I cannot resist submitting the whole dream to analysis, quite apart from the dream's possessing two other points to attract our interest. I was travelling along the *Südbahn* railway-line during the night of July 18–19th, and in my sleep I heard: 'Hollthurn,<sup>3</sup> ten minutes' being called out. I at once thought of *holothurians* [sea-slugs]—of a natural history museum—that this was the spot at which valiant men had fought in vain against the superior power of the ruler of their country—yes, the Counter-Reformation in Austria—it was as though it were a place in Styria or the Tyrol. I then saw indistinctly a small museum, in which the relics or belongings of these men were preserved. I should have liked to get out, but hesitated to do so. There were women with fruit on the platform. They were crouching on the ground and holding up their baskets invitingly.—I hesitated because I was not sure whether there was time, but we were still not moving.

<sup>1</sup> [This detail is used as an illustration in Chapter III of Freud's *Future of an Illusion* (1927c).]

<sup>2</sup> [This dream is further discussed below on pp. 515 f.]

<sup>3</sup> [Not the name of any real place.]

—I was suddenly in another compartment, in which the upholstery and seats were so narrow that one's back pressed directly against the back of the carriage.<sup>1</sup> I was surprised by this, but I reflected that I MIGHT HAVE CHANGED CARRIAGES WHILE I WAS IN A SLEEPING STATE. There were several people, including an English brother and sister; a row of books were distinctly visible on a shelf on the wall. I saw 'The Wealth of Nations' and 'Matter and Motion' (by Clerk-Maxwell), a thick volume and bound in brown cloth. The man asked his sister about a book by Schiller, whether she had forgotten it. It seemed as though the books were sometimes mine and sometimes theirs. I felt inclined at that point to intervene in the conversation in a confirmatory or substantiating sense. . . . I woke up perspiring all over, because all the windows were shut. The train was drawn up at Marburg [in Styria].

While I was writing the dream down a new piece of it occurred to me, which my memory had tried to pass over. I said [in English] to the brother and sister, referring to a particular work: 'It is from . . .,' but corrected myself: 'It is by . . .' 'Yes,' the man commented to his sister, 'he said that right.'<sup>2</sup>

The dream opened with the name of the station, which must no doubt have partly woken me up. I replaced its name, *Marburg*, by *Hollthurn*. The fact that I heard 'Marburg' when it was first called out, or perhaps later, was proved by the mentioning in the dream of Schiller, who was born at Marburg, though not at the one in Styria.<sup>3</sup> I was making my journey on that occasion, although I was travelling first class, under very uncomfortable conditions. The train was packed full, and in my compartment I had found a lady and gentleman who appeared to be very aristocratic and had not the civility, or did not think it worth the trouble, to make any disguise of their annoyance

<sup>1</sup> This description was unintelligible even to myself; but I have followed the fundamental rule of reporting a dream in the words which occurred to me as I was writing it down. The wording chosen is itself part of what is represented by the dream. [Cf. p. 550.]

<sup>2</sup> [This piece of the dream is further considered on pp. 557 f.]

<sup>3</sup> [Footnote added 1909:] Schiller was not born at any Marburg, but at Marbach, as every German school-boy knows, and as I knew myself. This was one more of those mistakes (see above, p. 230 n.) which slip in as a substitute for an intentional falsification at some other point, and which I have tried to explain in my *Psychopathology of Everyday Life*, [1901b, Chapter X, No. 1.]

at my intrusion. My polite greeting met with no response. Although the man and his wife were sitting side by side (with their backs to the engine) the woman nevertheless made haste, under my very eyes, to engage the window-seat facing her by putting an umbrella on it. The door was shut immediately, and pointed remarks were exchanged between them on the subject of opening windows. They had probably seen at once that I was longing for some fresh air. It was a hot night and the atmosphere in the completely closed compartment soon became suffocating. My experiences of travelling have taught me that conduct of this ruthless and overbearing kind is a characteristic of people who are travelling on a free or half-price ticket. When the ticket-collector came and I showed him the ticket I had bought at such expense, there fell from the lady's mouth, in haughty and almost menacing tones, the words: 'My husband has a free pass.' She was an imposing figure with discontented features, of an age not far from the time of the decay of feminine beauty; the man uttered not a word but sat there motionless. I attempted to sleep. In my dream I took fearful vengeance on my disagreeable companions; no one could suspect what insults and humiliations lay concealed behind the broken fragments of the first half of the dream. When this need had been satisfied a second wish made itself felt—to change compartments. The scene is changed so often in dreams, and without the slightest objection being raised, that it would not have been in the least surprising if I had promptly replaced my travelling companions by more agreeable ones derived from my memory. But here was a case in which something resented the change of scene and thought it necessary to explain it. How did I suddenly come to be in another compartment? I had no recollection of having changed. There could be only one explanation: *I must have left the carriage while I was in a sleeping state*—a rare event, of which, however, examples are to be found in the experience of a neuropathologist. We know of people who have gone upon railway journeys in a twilight state, without betraying their abnormal condition by any signs, till at some point in the journey they have suddenly come to themselves completely and been amazed at the gap in their memory. In the dream itself, accordingly, I was declaring myself to be one of these cases of '*automatisme ambulateur*.'

Analysis made it possible to find another solution. The attempt at an explanation, which seemed so striking when I was obliged to ascribe it to the dream-work, was not an original one of my own, but was copied from the neurosis of one of my patients. I have already spoken elsewhere [pp. 293 f.] of a highly educated and, in real life, soft-hearted man who, shortly after the death of his parents, began to reproach himself with having murderous inclinations, and then fell a victim to the precautionary measures which he was obliged to adopt as a safeguard. It was a case of severe obsessions accompanied by complete insight. To begin with, walking through the streets was made a burden to him by a compulsion to make certain where every single person he met disappeared to; if anyone suddenly escaped his watchful eye, he was left with a distressing feeling and the idea that he might possibly have got rid of him. What lay behind this was, among other things, a 'Cain' phantasy—for 'all men are brothers.' Owing to the impossibility of carrying out this task, he gave up going for walks and spent his life incarcerated between his own four walls. But reports of murders which had been committed outside were constantly being brought into his room by the newspapers, and his conscience suggested to him, in the form of a doubt, that he might be the wanted murderer. The certainty that he had in fact not left his house for weeks protected him from these charges for a while, till one day the possibility came into his head that *he might have left his house while he was in an unconscious state* and have thus been able to commit the murder without knowing anything about it. From that time onwards he locked the front door of the house and gave the key to his old housekeeper with strict instructions never to let it fall into his hands even if he asked for it.

This, then, was the origin of my attempted explanation to the effect that I had changed carriages while I was in an unconscious state; it had been carried over ready-made into the dream from the material of the dream-thoughts, and was evidently intended in the dream to serve the purpose of identifying me with the figure of this patient. My recollection of him had been aroused by an easy association. My last night-journey, a few weeks earlier, had been made in the company of this very man. He was cured, and was travelling with me into the provinces to visit his relatives, who had sent for me. We had a com-