

type become very frequent. The leader of a polar expedition tells us, for instance, that during the wintering amid the ice the crew, with their monotonous diet and slight rations, dreamt regularly, like children, of fine meals, of mountains of tobacco, and of home.

It is not uncommon that out of some long, complicated and intricate dream one specially lucid part stands out containing unmistakably the realization of a desire, but bound up with much unintelligible matter. On more frequently analyzing the seemingly more transparent dreams of adults, it is astonishing to discover that these are rarely as simple as the dreams of children, and that they cover another meaning beyond that of the realization of a wish.

It would certainly be a simple and convenient solution of the riddle if the work of analysis made it at all possible for us to trace the meaningless and intricate dreams of adults back to the infantile type, to the realization of some intensely experienced desire of the day. But there is no warrant for such an expectation. Their dreams are generally full of the most indifferent and bizarre matter, and no trace of the realization of the wish is to be found in their content.

Before leaving these infantile dreams, which are obviously unrealized desires, we must not fail to mention another chief characteristic of dreams, one that has been long noticed, and one which stands out most clearly in this class. I can replace any of these dreams by a phrase expressing a desire. If the sea trip had only lasted longer; if I were only washed and dressed; if I had only been allowed to keep the cherries instead of giving them to my uncle. But the dream gives something more than the choice, for here the desire is already realized; its realization is real and actual. The dream presentations consist chiefly, if not wholly, of scenes and mainly of visual sense images. Hence a kind of transformation is not entirely absent in this class of dreams, and this may be fairly designated as the dream work. *_An idea merely existing in the region of possibility is replaced by a vision of its accomplishment._*

II

THE DREAM MECHANISM

We are compelled to assume that such transformation of scene has also taken place in intricate dreams, though we do not know whether it has encountered any possible desire. The dream instanced at the commencement, which we analyzed somewhat thoroughly, did give us occasion in two places to suspect something of the kind. Analysis brought out that my wife was occupied with others at table, and that I did not like it; in the dream itself *exactly the opposite* occurs, for the person who replaces my wife gives me her undivided attention. But can one wish for anything pleasanter after a disagreeable incident than that the exact contrary should have occurred, just as the dream has it? The stinging thought in the analysis, that I have never had anything for nothing, is similarly connected with the woman's remark in the dream: "You have always had such beautiful eyes." Some portion of the opposition between the latent and manifest content of the dream must be therefore derived from the realization of a wish.

Another manifestation of the dream work which all incoherent dreams have in common is still more noticeable. Choose any instance, and compare the number of separate elements in it, or the extent of the dream, if written down, with the dream thoughts yielded by analysis, and of which but a trace can be refound in the dream itself. There can be no doubt that the dream working has resulted in an extraordinary compression or *condensation*. It is not at first easy to form an opinion as to the extent of the condensation; the more deeply you go into the analysis, the more deeply you are impressed by it. There will be found no factor in the dream whence the chains of associations do not lead in two or more directions, no scene which has not been pieced together out of two or more impressions and events. For instance, I once dreamt about a kind of swimming-bath where the bathers suddenly separated in all directions; at one place on the edge a person stood bending towards one of the bathers as if to drag him out. The scene was a composite one, made up out of an event that occurred at the time of puberty, and of two pictures, one of which I had seen just shortly before the

dream. The two pictures were *The Surprise in the Bath*, from Schwind's *Cycle of the Melusine* (note the bathers suddenly separating), and *The Flood*, by an Italian master. The little incident was that I once witnessed a lady, who had tarried in the swimming-bath until the men's hour, being helped out of the water by the swimming-master. The scene in the dream which was selected for analysis led to a whole group of reminiscences, each one of which had contributed to the dream content. First of all came the little episode from the time of my courting, of which I have already spoken; the pressure of a hand under the table gave rise in the dream to the "under the table," which I had subsequently to find a place for in my recollection. There was, of course, at the time not a word about "undivided attention." Analysis taught me that this factor is the realization of a desire through its contradictory and related to the behavior of my wife at the table d'hôte. An exactly similar and much more important episode of our courtship, one which separated us for an entire day, lies hidden behind this recent recollection. The intimacy, the hand resting upon the knee, refers to a quite different connection and to quite other persons. This element in the dream becomes again the starting-point of two distinct series of reminiscences, and so on.

The stuff of the dream thoughts which has been accumulated for the formation of the dream scene must be naturally fit for this application. There must be one or more common factors. The dream work proceeds like Francis Galton with his family photographs. The different elements are put one on top of the other; what is common to the composite picture stands out clearly, the opposing details cancel each other. This process of reproduction partly explains the wavering statements, of a peculiar vagueness, in so many elements of the dream. For the interpretation of dreams this rule holds good: When analysis discloses *uncertainty*, as to *_either_--or* read *and, taking* each section of the apparent alternatives as a separate outlet for a series of impressions.

When there is nothing in common between the dream thoughts, the dream work takes the trouble to create a something, in order to make a common presentation feasible in the dream. The simplest way to approximate two dream thoughts, which have as yet nothing in common, consists in making such a change in the actual expression of one idea as will meet a slight responsive recasting in the form of the other idea. The process is analogous to that of rhyme, when consonance supplies the desired common factor. A good deal of the dream work consists in the creation of those frequently very witty, but often exaggerated, digressions. These vary from the common presentation in the dream content to dream thoughts which are as varied as are the causes in form and essence which give rise to them. In the analysis of our example of a dream, I find a like case of the transformation of a thought in order that it might agree with another essentially foreign one. In following out the analysis I struck upon the thought: *I should like to have something for nothing*. But this formula is not serviceable to the dream. Hence it is replaced by another one: "I should like to enjoy something free of cost." [1] The word "kost" (taste), with its double meaning, is appropriate to a table d'hôte; it, moreover, is in place through the special sense in the dream. At home if there is a dish which the children decline, their mother first tries gentle persuasion, with a "Just taste it." That the dream work should unhesitatingly use the double meaning of the word is certainly remarkable; ample experience has shown, however, that the occurrence is quite usual.

Through condensation of the dream certain constituent parts of its content are explicable which are peculiar to the dream life alone, and which are not found in the waking state. Such are the composite and mixed persons, the extraordinary mixed figures, creations comparable with the fantastic animal compositions of Orientals; a moment's thought and these are reduced to unity, whilst the fancies of the dream are ever formed anew in an inexhaustible profusion. Every one knows such images in his own dreams; manifold are their origins. I can build up a person by borrowing one feature from one person and one from another, or by giving to the form of one the name of another in my dream. I can also visualize one person, but place him in a position which has occurred to another. There is a meaning in all these cases when different persons are amalgamated into one substitute. Such cases denote an "and," a "just like," a comparison of the original person from a certain point of view, a comparison which can be also realized in the dream itself. As a rule, however, the identity of the blended persons is only discoverable by analysis, and is only indicated in the dream content by the formation of the "combined" person.

The same diversity in their ways of formation and the same rules for its solution hold good also for the innumerable medley of dream contents, examples of which I need scarcely adduce. Their strangeness quite disappears when we resolve not to place them on a level with the objects of perception as known to us when awake, but to remember that they represent the art of dream condensation by an exclusion of unnecessary detail. Prominence is given to the common character of the combination. Analysis must also generally supply the common features. The dream says simply: *_All these things have an "x" in common_*. The decomposition of these mixed images by analysis is often the quickest way to an interpretation of the dream. Thus I once dreamt that I was sitting with one of my former university tutors on a bench, which was undergoing a rapid continuous movement amidst other benches. This was a combination of lecture-room and moving staircase. I will not pursue the further result of the thought. Another time I was sitting in a carriage, and on my lap an object in shape like a top-hat, which, however, was made of transparent glass. The scene at once brought to my mind the proverb: "He who keeps his hat in his hand will travel safely through the land." By a slight turn the *glass hat* reminded me of *_Auer's light_*, and I knew that I was about to invent something which was to make me as rich and independent as his invention had made my countryman, Dr. Auer, of Welsbach; then I should be able to travel instead of remaining in Vienna. In the dream I was traveling with my invention, with the, it is true, rather awkward glass top-hat. The dream work is peculiarly adept at representing two contradictory conceptions by means of the same mixed image. Thus, for instance, a woman dreamt of herself carrying a tall flower-stalk, as in the picture of the Annunciation (Chastity-Mary is her own name), but the stalk was bedecked with thick white blossoms resembling camellias (contrast with chastity: *La dame aux Camélias*).

A great deal of what we have called "dream condensation" can be thus formulated. Each one of the elements of the dream content is *overdetermined* by the matter of the dream thoughts; it is not derived from one element of these thoughts, but from a whole series. These are not necessarily interconnected in any way, but may belong to the most diverse spheres of thought. The dream element truly represents all this disparate matter in the dream content. Analysis, moreover, discloses another side of the relationship between dream content and dream thoughts. Just as one element of the dream leads to associations with several dream thoughts, so, as a rule, the *one dream thought represents more than one dream element*. The threads of the association do not simply converge from the dream thoughts to the dream content, but on the way they overlap and interweave in every way.

Next to the transformation of one thought in the scene (its "dramatization"), condensation is the most important and most characteristic feature of the dream work. We have as yet no clue as to the motive calling for such compression of the content.

In the complicated and intricate dreams with which we are now concerned, condensation and dramatization do not wholly account for the difference between dream contents and dream thoughts. There is evidence of a third factor, which deserves careful consideration.

When I have arrived at an understanding of the dream thoughts by my analysis I notice, above all, that the matter of the manifest is very different from that of the latent dream content. That is, I admit, only an apparent difference which vanishes on closer investigation, for in the end I find the whole dream content carried out in the dream thoughts, nearly all the dream thoughts again represented in the dream content. Nevertheless, there does remain a certain amount of difference.

The essential content which stood out clearly and broadly in the dream must, after analysis, rest satisfied with a very subordinate rôle among the dream thoughts. These very dream thoughts which, going by my feelings, have a claim to the greatest importance are either not present at all in the dream content, or are represented by some remote allusion in some obscure region of the dream. I can thus describe these phenomena: *_During the dream work the psychological intensity of those thoughts and conceptions to which it properly pertains flows to others which, in my judgment, have no claim to such emphasis_*. There is no other process which contributes so much to concealment of the dream's meaning and to make the connection between the dream content and

dream ideas irrecognizable. During this process, which I will call *the dream displacement*, I notice also the psychical intensity, significance, or emotional nature of the thoughts become transposed in sensory vividness. What was clearest in the dream seems to me, without further consideration, the most important; but often in some obscure element of the dream I can recognize the most direct offspring of the principal dream thought.

I could only designate this dream displacement as the *transvaluation of psychical values*. The phenomena will not have been considered in all its bearings unless I add that this displacement or transvaluation is shared by different dreams in extremely varying degrees. There are dreams which take place almost without any displacement. These have the same time, meaning, and intelligibility as we found in the dreams which recorded a desire. In other dreams not a bit of the dream idea has retained its own psychical value, or everything essential in these dream ideas has been replaced by unessentials, whilst every kind of transition between these conditions can be found. The more obscure and intricate a dream is, the greater is the part to be ascribed to the impetus of displacement in its formation.

The example that we chose for analysis shows, at least, this much of displacement--that its content has a different center of interest from that of the dream ideas. In the forefront of the dream content the main scene appears as if a woman wished to make advances to me; in the dream idea the chief interest rests on the desire to enjoy disinterested love which shall "cost nothing"; this idea lies at the back of the talk about the beautiful eyes and the far-fetched allusion to "spinach."

If we abolish the dream displacement, we attain through analysis quite certain conclusions regarding two problems of the dream which are most disputed--as to what provokes a dream at all, and as to the connection of the dream with our waking life. There are dreams which at once expose their links with the events of the day; in others no trace of such a connection can be found. By the aid of analysis it can be shown that every dream, without any exception, is linked up with our impression of the day, or perhaps it would be more correct to say of the day previous to the dream. The impressions which have incited the dream may be so important that we are not surprised at our being occupied with them whilst awake; in this case we are right in saying that the dream carries on the chief interest of our waking life. More usually, however, when the dream contains anything relating to the impressions of the day, it is so trivial, unimportant, and so deserving of oblivion, that we can only recall it with an effort. The dream content appears, then, even when coherent and intelligible, to be concerned with those indifferent trifles of thought undeserving of our waking interest. The depreciation of dreams is largely due to the predominance of the indifferent and the worthless in their content.

Analysis destroys the appearance upon which this derogatory judgment is based. When the dream content discloses nothing but some indifferent impression as instigating the dream, analysis ever indicates some significant event, which has been replaced by something indifferent with which it has entered into abundant associations. Where the dream is concerned with uninteresting and unimportant conceptions, analysis reveals the numerous associative paths which connect the trivial with the momentous in the psychical estimation of the individual. _It is only the action of displacement if what is indifferent obtains recognition in the dream content instead of those impressions which are really the stimulus, or instead of the things of real interest_. In answering the question as to what provokes the dream, as to the connection of the dream, in the daily troubles, we must say, in terms of the insight given us by replacing the manifest latent dream content: _The dream does never trouble itself about things which are not deserving of our concern during the day, and trivialities which do not trouble us during the day have no power to pursue us whilst asleep_.

What provoked the dream in the example which we have analyzed? The really unimportant event, that a friend invited me to a *free ride in his cab*. The table d'hôte scene in the dream contains an allusion to this indifferent motive, for in conversation I had brought the taxi parallel with the table d'hôte. But I can indicate the important event which has as its substitute the trivial one. A few days before I had disbursed a large sum of money for a member of my family who is very dear to me. Small wonder, says the dream thought, if this person is grateful to me for this--this love is not cost-free. But love that shall cost nothing is one of the prime thoughts of the dream. The fact that shortly before this I had had several *drives* with the relative in question

puts the one drive with my friend in a position to recall the connection with the other person. The indifferent impression which, by such ramifications, provokes the dream is subservient to another condition which is not true of the real source of the dream--the impression must be a recent one, everything arising from the day of the dream.

I cannot leave the question of dream displacement without the consideration of a remarkable process in the formation of dreams in which condensation and displacement work together towards one end. In condensation we have already considered the case where two conceptions in the dream having something in common, some point of contact, are replaced in the dream content by a mixed image, where the distinct germ corresponds to what is common, and the indistinct secondary modifications to what is distinctive. If displacement is added to condensation, there is no formation of a mixed image, but a *common mean* which bears the same relationship to the individual elements as does the resultant in the parallelogram of forces to its components. In one of my dreams, for instance, there is talk of an injection with *propyl*. On first analysis I discovered an indifferent but true incident where *amyl* played a part as the excitant of the dream. I cannot yet vindicate the exchange of *amyl* for *propyl*. To the round of ideas of the same dream, however, there belongs the recollection of my first visit to Munich, when the *Propyloea* struck me. The attendant circumstances of the analysis render it admissible that the influence of this second group of conceptions caused the displacement of *amyl* to *propyl*. *Propyl* is, so to say, the mean idea between *amyl* and *_propyloea_*; it got into the dream as a kind of *compromise* by simultaneous condensation and displacement.

The need of discovering some motive for this bewildering work of the dream is even more called for in the case of displacement than in condensation.

Although the work of displacement must be held mainly responsible if the dream thoughts are not refound or recognized in the dream content (unless the motive of the changes be guessed), it is another and milder kind of transformation which will be considered with the dream thoughts which leads to the discovery of a new but readily understood act of the dream work. The first dream thoughts which are unravelled by analysis frequently strike one by their unusual wording. They do not appear to be expressed in the sober form which our thinking prefers; rather are they expressed symbolically by allegories and metaphors like the figurative language of the poets. It is not difficult to find the motives for this degree of constraint in the expression of dream ideas. The dream content consists chiefly of visual scenes; hence the dream ideas must, in the first place, be prepared to make use of these forms of presentation. Conceive that a political leader's or a barrister's address had to be transposed into pantomime, and it will be easy to understand the transformations to which the dream work is constrained by regard for this *dramatization of the dream content*.

Around the psychical stuff of dream thoughts there are ever found reminiscences of impressions, not infrequently of early childhood--scenes which, as a rule, have been visually grasped. Whenever possible, this portion of the dream ideas exercises a definite influence upon the modelling of the dream content; it works like a center of crystallization, by attracting and rearranging the stuff of the dream thoughts. The scene of the dream is not infrequently nothing but a modified repetition, complicated by interpolations of events that have left such an impression; the dream but very seldom reproduces accurate and unmixed reproductions of real scenes.

The dream content does not, however, consist exclusively of scenes, but it also includes scattered fragments of visual images, conversations, and even bits of unchanged thoughts. It will be perhaps to the point if we instance in the briefest way the means of dramatization which are at the disposal of the dream work for the repetition of the dream thoughts in the peculiar language of the dream.

The dream thoughts which we learn from the analysis exhibit themselves as a psychical complex of the most complicated superstructure. Their parts stand in the most diverse relationship to each other; they form backgrounds and foregrounds, stipulations, digressions, illustrations, demonstrations, and protestations. It may be said to be almost the rule that one train of thought is followed by its contradictory. No feature known to our

reason whilst awake is absent. If a dream is to grow out of all this, the psychical matter is submitted to a pressure which condenses it extremely, to an inner shrinking and displacement, creating at the same time fresh surfaces, to a selective interweaving among the constituents best adapted for the construction of these scenes. Having regard to the origin of this stuff, the term *regression* can be fairly applied to this process. The logical chains which hitherto held the psychical stuff together become lost in this transformation to the dream content. The dream work takes on, as it were, only the essential content of the dream thoughts for elaboration. It is left to analysis to restore the connection which the dream work has destroyed.

The dream's means of expression must therefore be regarded as meager in comparison with those of our imagination, though the dream does not renounce all claims to the restitution of logical relation to the dream thoughts. It rather succeeds with tolerable frequency in replacing these by formal characters of its own.

By reason of the undoubted connection existing between all the parts of dream thoughts, the dream is able to embody this matter into a single scene. It upholds a *logical connection as approximation in time and space*, just as the painter, who groups all the poets for his picture of Parnassus who, though they have never been all together on a mountain peak, yet form ideally a community. The dream continues this method of presentation in individual dreams, and often when it displays two elements close together in the dream content it warrants some special inner connection between what they represent in the dream thoughts. It should be, moreover, observed that all the dreams of one night prove on analysis to originate from the same sphere of thought.

The causal connection between two ideas is either left without presentation, or replaced by two different long portions of dreams one after the other. This presentation is frequently a reversed one, the beginning of the dream being the deduction, and its end the hypothesis. The direct *transformation* of one thing into another in the dream seems to serve the relationship of *cause and effect*.

The dream never utters the _alternative "either-or,"_ but accepts both as having equal rights in the same connection. When "either-or" is used in the reproduction of dreams, it is, as I have already mentioned, to be replaced by "*and*."

Conceptions which stand in opposition to one another are preferably expressed in dreams by the same element.[2] There seems no "not" in dreams. Opposition between two ideas, the relation of conversion, is represented in dreams in a very remarkable way. It is expressed by the reversal of another part of the dream content just as if by way of appendix. We shall later on deal with another form of expressing disagreement. The common dream sensation of *movement checked* serves the purpose of representing disagreement of impulses--a *conflict of the will*.

Only one of the logical relationships--that of _similarity, identity, agreement_--is found highly developed in the mechanism of dream formation. Dream work makes use of these cases as a starting-point for condensation, drawing together everything which shows such agreement to a *fresh unity*.

These short, crude observations naturally do not suffice as an estimate of the abundance of the dream's formal means of presenting the logical relationships of the dream thoughts. In this respect, individual dreams are worked up more nicely or more carelessly, our text will have been followed more or less closely, auxiliaries of the dream work will have been taken more or less into consideration. In the latter case they appear obscure, intricate, incoherent. When the dream appears openly absurd, when it contains an obvious paradox in its content, it is so of purpose. Through its apparent disregard of all logical claims, it expresses a part of the intellectual content of the dream ideas. Absurdity in the dream denotes _disagreement, scorn, disdain_ in the dream thoughts. As this explanation is in entire disagreement with the view that the dream owes its origin to dissociated, uncritical cerebral activity, I will emphasize my view by an example:

_"One of my acquaintances, Mr. M---, has been attacked by no less a person than Goethe in an essay with, we all maintain, unwarrantable violence. Mr. M--- has naturally been ruined by this attack. He complains

very bitterly of this at a dinner-party, but his respect for Goethe has not diminished through this personal experience. I now attempt to clear up the chronological relations which strike me as improbable. Goethe died in 1832. As his attack upon Mr. M---- must, of course, have taken place before, Mr. M---- must have been then a very young man. It seems to me plausible that he was eighteen. I am not certain, however, what year we are actually in, and the whole calculation falls into obscurity. The attack was, moreover, contained in Goethe's well-known essay on 'Nature.'" _

The absurdity of the dream becomes the more glaring when I state that Mr. M---- is a young business man without any poetical or literary interests. My analysis of the dream will show what method there is in this madness. The dream has derived its material from three sources:

1. Mr. M----, to whom I was introduced at a dinner-party, begged me one day to examine his elder brother, who showed signs of mental trouble. In conversation with the patient, an unpleasant episode occurred. Without the slightest occasion he disclosed one of his brother's *youthful escapades*. I had asked the patient the *year of his birth* (*year of death* in dream), and led him to various calculations which might show up his want of memory.
2. A medical journal which displayed my name among others on the cover had published a *ruinous* review of a book by my friend F---- of Berlin, from the pen of a very *juvenile* reviewer. I communicated with the editor, who, indeed, expressed his regret, but would not promise any redress. Thereupon I broke off my connection with the paper; in my letter of resignation I expressed the hope that our *personal relations would not suffer from this*. Here is the real source of the dream. The derogatory reception of my friend's work had made a deep impression upon me. In my judgment, it contained a fundamental biological discovery which only now, several years later, commences to find favor among the professors.
3. A little while before, a patient gave me the medical history of her brother, who, exclaiming "_Nature, Nature!" had gone out of his mind. The doctors considered that the exclamation arose from a study of _Goethe's_ beautiful essay, and indicated that the patient had been overworking. I expressed the opinion that it seemed more *plausible* to me that the exclamation "Nature!" was to be taken in that sexual meaning known also to the less educated in our country. It seemed to me that this view had something in it, because the unfortunate youth afterwards mutilated his genital organs. The patient was eighteen years old when the attack occurred.

The first person in the dream-thoughts behind the ego was my friend who had been so scandalously treated. _"I now attempted to clear up the chronological relation."_ My friend's book deals with the chronological relations of life, and, amongst other things, correlates _Goethe's_ duration of life with a number of days in many ways important to biology. The ego is, however, represented as a general paralytic (_"I am not certain what year we are actually in" _). The dream exhibits my friend as behaving like a general paralytic, and thus riots in absurdity. But the dream thoughts run ironically. "Of course he is a madman, a fool, and you are the genius who understands all about it. But shouldn't it be the _other way round_" This inversion obviously took place in the dream when Goethe attacked the young man, which is absurd, whilst any one, however young, can to-day easily attack the great Goethe.

I am prepared to maintain that no dream is inspired by other than egoistic emotions. The ego in the dream does not, indeed, represent only my friend, but stands for myself also. I identify myself with him because the fate of his discovery appears to me typical of the acceptance of *my own*. If I were to publish my own theory, which gives sexuality predominance in the ætiology of psychoneurotic disorders (see the allusion to the eighteen-year-old patient--_"Nature, Nature!" _), the same criticism would be leveled at me, and it would even now meet with the same contempt.

When I follow out the dream thoughts closely, I ever find only *scorn* and *contempt* as _correlated with the dream's absurdity_. It is well known that the discovery of a cracked sheep's skull on the Lido in Venice gave

Goethe the hint for the so-called vertebral theory of the skull. My friend plumes himself on having as a student raised a hubbub for the resignation of an aged professor who had done good work (including some in this very subject of comparative anatomy), but who, on account of *decrepitude*, had become quite incapable of teaching. The agitation my friend inspired was so successful because in the German Universities an *age limit* is not demanded for academic work. *Age is no protection against folly.* In the hospital here I had for years the honor to serve under a chief who, long fossilized, was for decades notoriously *feble-minded*, and was yet permitted to continue in his responsible office. A trait, after the manner of the find in the Lido, forces itself upon me here. It was to this man that some youthful colleagues in the hospital adapted the then popular slang of that day: "No Goethe has written that," "No Schiller composed that," etc.

We have not exhausted our valuation of the dream work. In addition to condensation, displacement, and definite arrangement of the psychical matter, we must ascribe to it yet another activity--one which is, indeed, not shared by every dream. I shall not treat this position of the dream work exhaustively; I will only point out that the readiest way to arrive at a conception of it is to take for granted, probably unfairly, that it *only subsequently influences the dream content which has already been built up*. Its mode of action thus consists in so coördinating the parts of the dream that these coalesce to a coherent whole, to a dream composition. The dream gets a kind of façade which, it is true, does not conceal the whole of its content. There is a sort of preliminary explanation to be strengthened by interpolations and slight alterations. Such elaboration of the dream content must not be too pronounced; the misconception of the dream thoughts to which it gives rise is merely superficial, and our first piece of work in analyzing a dream is to get rid of these early attempts at interpretation.

The motives for this part of the dream work are easily gauged. This final elaboration of the dream is due to a *regard for intelligibility*--a fact at once betraying the origin of an action which behaves towards the actual dream content just as our normal psychical action behaves towards some proffered perception that is to our liking. The dream content is thus secured under the pretense of certain expectations, is perceptually classified by the supposition of its intelligibility, thereby risking its falsification, whilst, in fact, the most extraordinary misconceptions arise if the dream can be correlated with nothing familiar. Every one is aware that we are unable to look at any series of unfamiliar signs, or to listen to a discussion of unknown words, without at once making perpetual changes through *our regard for intelligibility*, through our falling back upon what is familiar.

We can call those dreams *properly made up* which are the result of an elaboration in every way analogous to the psychical action of our waking life. In other dreams there is no such action; not even an attempt is made to bring about order and meaning. We regard the dream as "quite mad," because on awaking it is with this last-named part of the dream work, the dream elaboration, that we identify ourselves. So far, however, as our analysis is concerned, the dream, which resembles a medley of disconnected fragments, is of as much value as the one with a smooth and beautifully polished surface. In the former case we are spared, to some extent, the trouble of breaking down the super-elaboration of the dream content.

All the same, it would be an error to see in the dream façade nothing but the misunderstood and somewhat arbitrary elaboration of the dream carried out at the instance of our psychical life. Wishes and phantasies are not infrequently employed in the erection of this façade, which were already fashioned in the dream thoughts; they are akin to those of our waking life--"day-dreams," as they are very properly called. These wishes and phantasies, which analysis discloses in our dreams at night, often present themselves as repetitions and refashionings of the scenes of infancy. Thus the dream façade may show us directly the true core of the dream, distorted through admixture with other matter.

Beyond these four activities there is nothing else to be discovered in the dream work. If we keep closely to the definition that dream work denotes the transference of dream thoughts to dream content, we are compelled to say that the dream work is not creative; it develops no fancies of its own, it judges nothing, decides nothing. It does nothing but prepare the matter for condensation and displacement, and refashions it for dramatization, to

which must be added the inconstant last-named mechanism--that of explanatory elaboration. It is true that a good deal is found in the dream content which might be understood as the result of another and more intellectual performance; but analysis shows conclusively every time that these _intellectual operations were already present in the dream thoughts, and have only been taken over by the dream content_. A syllogism in the dream is nothing other than the repetition of a syllogism in the dream thoughts; it seems inoffensive if it has been transferred to the dream without alteration; it becomes absurd if in the dream work it has been transferred to other matter. A calculation in the dream content simply means that there was a calculation in the dream thoughts; whilst this is always correct, the calculation in the dream can furnish the silliest results by the condensation of its factors and the displacement of the same operations to other things. Even speeches which are found in the dream content are not new compositions; they prove to be pieced together out of speeches which have been made or heard or read; the words are faithfully copied, but the occasion of their utterance is quite overlooked, and their meaning is most violently changed.

It is, perhaps, not superfluous to support these assertions by examples:

1. _A seemingly inoffensive, well-made dream of a patient. She was going to market with her cook, who carried the basket. The butcher said to her when she asked him for something: "That is all gone," and wished to give her something else, remarking; "That's very good." She declines, and goes to the greengrocer, who wants to sell her a peculiar vegetable which is bound up in bundles and of a black color. She says: "I don't know that; I won't take it." _

The remark "That is all gone" arose from the treatment. A few days before I said myself to the patient that the earliest reminiscences of childhood *are all gone* as such, but are replaced by transferences and dreams. Thus I am the butcher.

The second remark, _"I don't know that"_ arose in a very different connection. The day before she had herself called out in rebuke to the cook (who, moreover, also appears in the dream): "_Behave yourself properly_; I don't know _that_"--that is, "I don't know this kind of behavior; I won't have it." The more harmless portion of this speech was arrived at by a displacement of the dream content; in the dream thoughts only the other portion of the speech played a part, because the dream work changed an imaginary situation into utter irrecognizability and complete inoffensiveness (while in a certain sense I behave in an unseemly way to the lady). The situation resulting in this phantasy is, however, nothing but a new edition of one that actually took place.

2. A dream apparently meaningless relates to figures. _"She wants to pay something; her daughter takes three florins sixty-five kreuzers out of her purse; but she says: 'What are you doing? It only cost twenty-one kreuzers.'" _

The dreamer was a stranger who had placed her child at school in Vienna, and who was able to continue under my treatment so long as her daughter remained at Vienna. The day before the dream the directress of the school had recommended her to keep the child another year at school. In this case she would have been able to prolong her treatment by one year. The figures in the dream become important if it be remembered that time is money. One year equals 365 days, or, expressed in kreuzers, 365 kreuzers, which is three florins sixty-five kreuzers. The twenty-one kreuzers correspond with the three weeks which remained from the day of the dream to the end of the school term, and thus to the end of the treatment. It was obviously financial considerations which had moved the lady to refuse the proposal of the directress, and which were answerable for the triviality of the amount in the dream.

3. A lady, young, but already ten years married, heard that a friend of hers, Miss Elise L---, of about the same age, had become engaged. This gave rise to the following dream:

_She was sitting with her husband in the theater; the one side of the stalls was quite empty. Her husband tells

her, Elise L---- and her fiancé had intended coming, but could only get some cheap seats, three for one florin fifty kreuzers, and these they would not take. In her opinion, that would not have mattered very much._

The origin of the figures from the matter of the dream thoughts and the changes the figures underwent are of interest. Whence came the one florin fifty kreuzers? From a trifling occurrence of the previous day. Her sister-in-law had received 150 florins as a present from her husband, and had quickly got rid of it by buying some ornament. Note that 150 florins is one hundred times one florin fifty kreuzers. For the *three* concerned with the tickets, the only link is that Elise L---- is exactly three months younger than the dreamer. The scene in the dream is the repetition of a little adventure for which she has often been teased by her husband. She was once in a great hurry to get tickets in time for a piece, and when she came to the theater *one side of the stalls was almost empty*. It was therefore quite unnecessary for her to have been in *such a hurry*. Nor must we overlook the absurdity of the dream that two persons should take three tickets for the theater.

Now for the dream ideas. It was *stupid* to have married so early; I *need not* have been *in so great a hurry*. Elise L----'s example shows me that I should have been able to get a husband later; indeed, one a *hundred times better* if I had but waited. I could have bought *three* such men with the money (dowry).

[1] "Ich möchte gerne etwas geniessen ohne 'Kosten' zu haben." A pun upon the word "kosten," which has two meanings--"taste" and "cost." In "Die Traumdeutung," third edition, p. 71 footnote, Professor Freud remarks that "the finest example of dream interpretation left us by the ancients is based upon a pun" (from "The Interpretation of Dreams," by Artemidorus Daldianus). "Moreover, dreams are so intimately bound up with language that Ferenczi truly points out that every tongue has its own language of dreams. A dream is as a rule untranslatable into other languages."--TRANSLATOR.

[2] It is worthy of remark that eminent philologists maintain that the oldest languages used the same word for expressing quite general antitheses. In C. Abel's essay, "Ueber den Gegensinn der Urwörter" (1884, the following examples of such words in England are given: "gleam--gloom"; "to lock--loch"; "down--The Downs"; "to step--to stop." In his essay on "The Origin of Language" ("Linguistic Essays," p. 240), Abel says: "When the Englishman says 'without,' is not his judgment based upon the comparative juxtaposition of two opposites, 'with' and 'out'; 'with' itself originally meant 'without,' as may still be seen in 'withdraw.' 'Bid' includes the opposite sense of giving and of proffering." Abel, "The English Verbs of Command," "Linguistic Essays," p. 104; see also Freud, "Ueber den Gegensinn der Urwörter"; *Jahrbuch für Psychoanalytische und Psychopathologische Forschungen*, Band II., part i., p. 179).--TRANSLATOR.

III

WHY THE DREAM DISGUISES THE DESIRES

In the foregoing exposition we have now learnt something of the dream work; we must regard it as a quite special psychological process, which, so far as we are aware, resembles nothing else. To the dream work has been transferred that bewilderment which its product, the dream, has aroused in us. In truth, the dream work is only the first recognition of a group of psychological processes to which must be referred the origin of hysterical symptoms, the ideas of morbid dread, obsession, and illusion. Condensation, and especially displacement, are never-failing features in these other processes. The regard for appearance remains, on the other hand, peculiar to the dream work. If this explanation brings the dream into line with the formation of psychological disease, it becomes the more important to fathom the essential conditions of processes like dream building. It will be probably a surprise to hear that neither the state of sleep nor illness is among the indispensable conditions. A whole number of phenomena of the everyday life of healthy persons, forgetfulness, slips in speaking and in holding things, together with a certain class of mistakes, are due to a psychological mechanism analogous to that of the dream and the other members of this group.