



Jung

Dreams

Dreams

'Not the least of Jung's services to his time was his demonstration of how the dreaming process in man, far from being archaic and redundant, was more relevant than ever.'

Laurens van der Post

'Next to Freud, no psychiatrist of today has advanced our insight into the nature of the psyche more than he has. He does not stop at its mechanism or treat it as natural science but as philosophy. But he is rescued from the tendency to academicism by his experience as a doctor; again and again, he derives from his psychiatric practice a distrust of pure theory and an original, fresh point of view.'

Hermann Hesse

'He was on a giant scale . . . he was a master physician of the soul in his insights, a profound sage in his conclusions. He is also one of western man's great liberators.'

J.B. Priestley

Nabuchadonosor vidit arbore grande in sompnis.



The Dream of Nebuchadnezzar

Carl Gustav
Jung

Dreams

Translated by R.F.C. Hull

With a new foreword by Kathleen Raine

 **Routledge**
Taylor & Francis Group
LONDON AND NEW YORK

First published 1974 by Princeton University Press
First published in the United Kingdom 1982
by Routledge & Kegan Paul

First published in Routledge Classics 2002
by Routledge

2 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN
711 Third Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

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Dream-Analysis” extracted from Volume 16, *The Practice of Psychotherapy*,
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in Relation to Alchemy” extracted from Volume 12, *Psychology and Alchemy*,
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Collected Works constitute number XX in Bollingen Series, under the
editorship of Herbert Read, Michael Fordham, and Gerhard Adler,
executive editor, William McGuire.

Typeset in Joanna by RefineCatch Limited, Bungay, Suffolk

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British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN 978-0-415-26740-3 (hbk)

ISBN 978-0-415-26741-0 (pbk)

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FOREWORD

by Kathleen Raine

In the course of the twentieth century (into which I was born in 1908) I would say without hesitation that the greatest change in the mental experience of the modern West has been the discovery (or rediscovery) of the inner world of the psyche. Freud was the most significant early originator of the new psychology, to be followed by the more (to my mind) remarkable work of his early colleague C. G. Jung. Of this new-found land opened to us, dreams form certainly the most accessible region. My mother was a great dreamer—she would tell us her dreams at breakfast-time, and certainly found her dream world absorbing and wonderful. But in my childhood dreams were held to be meaningless even though in all sacred traditions—and in the Bible in particular—certain dreams were held to be oracular and prophetic, an understanding to which modern psychology has—largely thanks to Jung—essentially returned. As he has enabled us to understand and experience, our dreams are a living oracle, related to each individual, commenting, warning, opening regions of comforting or awe-inspiring beauty. Or the anger of that other world which is the inner world of every individual, incommunicable but at the same time (as Jung believed) shared and universal. To Jung we owe the discovery that the psyche is structured, controlled by archetypes corresponding to what in earlier civilizations were known as the ‘gods’. In every civilization

the arts have been the so-to-speak normal therapeutic source, and in traditional societies poetry and religion have indeed been the same thing, the arts all arising in the *temenos* of temple, church or mosque. Since they have originated in this universe they have been until our own secular culture regarded as a source of imaginative wisdom and understanding received from beyond the individual experience of daily life in this world. Through the arts, thus 'inspired', humankind has been able to inhabit what Keats called 'the realms of gold', the vast regions of the mythologies and fairy-tales of the whole world, the epics of Gilgamesh and Homer, the *Ramayana* and the *Mahabharata*, besides the worlds of Dante and Shakespeare, Blake and Shelley, the painting, music and architecture of every civilization. The poet Edwin Muir early made the discovery of Jung's significance, and for a time underwent a Jungian analysis, until his analyst himself advised him to keep to poetry, as his proper language. Muir wrote some of his finest poems from dreams. Coleridge's *Kubla Khan* has always moved its readers with the unforgettable power of its images, but was held to be meaningless. Livingston Lowes's *The Road to Xanadu* cast light on most of Coleridge's sources, but Ted Hughes in his Introduction to his selection of Coleridge's poems goes deeper into the imaginative process at work in terms that have become understandable through the opening of the world of psyche by twentieth-century psychology. Jung knew very well that 'individuation' is not a possibility for everyone. For those 'in search of a soul' he indeed offers a path, but for perhaps the majority of Western mankind the way of religion remains more accessible and does after all correspond to the archetypal reality of our human nature.

Routledge was the first English publisher to issue the *Collected Works* of C. G. Jung, concurrently with the Bollingen Series published by Princeton in the USA. This was through the inspired editorship of Herbert Read (then responsible for Routledge's literary and philosophical publications). These excellent translations by R. F. C. Hull were the first fruits of the revolution to come, and made in collaboration with Jung himself and his power-centre at Bollingen in Switzerland. Paul Mellon, who founded and financed the Bollingen Series and Foundation, and his wife Mary, had received help and enlightenment from Jung himself on a scale to inspire this great enterprise. Herbert Read was at that time a leading figure in the cultural life of England, sharing

with T. S. Eliot a kind of influence and authority not found since. While Eliot represented tradition, Read was open to the new, the creative seeds of the future. He had the rare gift of discerning talent and significant movements in the arts in their early stages, and many are the artists and writers who owe their first encouragement and support to his generosity as a critic and promoter of original work. The recognition and promotion of the works of C. G. Jung remains perhaps our greatest debt in this country to Herbert Read.

It seems strange now that Read's judgement and enthusiasm were not generally shared. The whole area of knowledge was so new, and Freud's interpretation of dreams was at the time more consistent with the current materialism of Western culture. Re-reading Jung's principal writings on dreams in the selection included in this volume has impressed me once again with the amazing richness of his contribution, the astonishing beauty and scale of the world behind the lids of sleep, the subtle and detailed precision of Jung's exploration of that world. These writings are accessible, besides, not to some intellectual minority, but to all educated readers, whether coming from the world of science and medical practice, or from the humanities. Jung is dealing with universal experience of our humanity, of our human reality:

I always think of psychology as encompassing the whole of the psyche, and that includes philosophy and theology and many other things besides. For underlying all philosophies and all religions are the facts of the human soul. Which may ultimately be the arbiters of truth and error.

(Jung 1916)

This quotation is taken from a paper first published in English in 1916, at a time when Jung was tentatively discovering his differences from Freud; their methods of procedure were, and to a large extent remain, much the same. Essentially this divergence stems from whether the symbolism of dreams is considered from its 'causal' or from its 'final' standpoint:

The causal approach of Freud starts from a desire or craving, that is, from the repressed dream-wish. This craving is always something

comparatively simple and elementary . . . hence it is that the more rigorous adherents of the Freudian school have come to the point of interpreting—to give a gross example—pretty well all oblong objects in dreams as phallic symbols and all round or hollow objects as feminine symbols.

(Jung 1916)

This reduction of the richness of dream images to a ‘nothing but’ of infantile sexuality—in itself of very limited interest to anyone—is reminiscent of Sherlock Holmes’s method of taking something rich and strange—like the Hound of the Baskervilles—and explaining away the ‘mystery’ as something commonplace after all—a dog made up with phosphorous paint. Without denying the value up to a point of Freud’s ‘causal’ approach, Jung puts forward the concept of ‘finality’:

From the standpoint of finality the images in a dream each have an intrinsic value of their own . . . It recognises no fixed meaning in symbols. From this standpoint all the dream images are important in themselves. Each one having a special significance of its own, to which indeed it owes its inclusion in the dream . . . It does not conceal, it teaches.

(Jung 1916)

Thus sexual images that for Freud are the not very interesting end of the matter may be—as Jung suggests—only themselves the beginning, leading to further meanings for which they themselves are the symbolic language. For Jung the term of psychological analysis is ‘to educate an individuality to completeness and independence’ and for this ‘we need to bring to fruition all those functions which have hitherto attained but little conscious development or none at all’.

Jung’s writing at this time was modest and almost tentative. In a long and rich paper, ‘Individual Dream Symbolism in Relation to Alchemy’, published in the *Erasm Jahrbuch* in 1935, Jung is no longer tentative in tone as he writes of ‘the human psyche that mighty and mysterious thing’. Alchemy is the mythology which Jung made most use of in his thought and practice, and this places him within the tradition of German imaginative thought, Goethe in particular, and the remarkable history of German philosophy and Romanticism. Goethe is

indeed seen by Jung as a spiritual ancestor. In his paper on dream symbolism—as increasingly throughout his life—one sees Jung’s delight in exploring the rich symbolic language of the Unconscious, that boundless and creative world. The conscious ego, which has generally been identified as the human person, must now, in relation to the unconscious, ‘be satisfied with the position of a satellite, or at least of a planet revolving around the sun’. Jung’s field of mythological analogies is astonishingly rich, and the source, in his hands, of equally astonishing insights. At the end of a passage relating to the Egyptian dog-headed baboon associated with the god Thoth-Hermes, he comments that:

Its god-like affinities make it an equally appropriate symbol for that part of the unconscious which transcends the conscious level. The assumption that the human psyche possesses layers that lie *below* consciousness is not likely to arouse serious opposition. But that there could just as well be layers *above* consciousness seems to be a surmise which borders in a *crimen laesae majestatis humanae*. In my experience the conscious mind can claim only a relatively central position and must accept the fact that the unconscious psyche transcends and as it were surrounds it on all sides.

(Jung 1935)

To the eighteenth century Descartes’ ‘*cogito ergo sum*’ expressed the accepted wisdom, and to the nineteenth century, doubt (‘honest’ or otherwise) was the fashion, and dominated many of the best minds. In a television interview Jung was asked the question, ‘Dr Jung, so you believe in God?’ He replied, ‘I don’t believe, I know.’ He surely spoke for his century, with a new desire for knowledge, not creeds. His greatness lay in a quality that has become rare in our world: wisdom. That wisdom was based in a rich lifetime’s experience as a doctor of souls, his years working in the Burghölzli hospital for the insane, his great learning in the mythologies of every civilization, and his intimate acquaintance with men and women of many kinds, classes and professions. We are all indebted to this great healer and teacher of our time.

Kathleen Raine
June 2001

EDITORIAL NOTE

“For many years I have carefully analysed about 2,000 dreams per annum, thus I have acquired a certain experience in this matter,”¹ C. G. Jung wrote in 1954, when he was seventy-nine.

Dreams are the very fabric of the analytical process, whether it is called psychoanalysis in Freud’s system or analytical psychology in Jung’s, and the writings of both of the great pioneers are thronged with accounts and analyses of dreams and expositions of dream theory. Jung’s earliest work that we know about was a report of Freud’s *On Dreams* which he prepared for his colleagues at the Burghölzli Asylum in 1900. During his period of activity as a psychoanalyst, he published several papers on dreams, and two of these are included in the present selection. Each of the other papers reprinted here, first published between 1916 and 1945, is a significant statement on diverse aspects of Jung’s dream psychology.

These papers by no means exhaust Jung’s contributions on dreams. Jung’s autobiographical *Memories, Dreams, Reflections*, edited by Aniela Jaffé, lists in its index no fewer than forty-two of Jung’s own dreams which he recounts as key episodes in his life course. Many others are

¹ Letter of 8 Nov. 1954 to Calvin S. Hall, *C. G. Jung: Letters*, ed. Gerhard Adler in collaboration with Aniela Jaffé, vol. 2 (1974).

described in his *Letters*, selected and edited by Gerhard Adler. The famous seminar on “Dream Analysis,” which Jung gave to a small group of students in Zurich in 1928–29, is devoted to the discussion-in-depth of a great many dreams brought to him by patients. (Published version edited by R. F. C. Hull, Routledge, 1984.) Each volume of the *Collected Works* contains dream material, and the volume catalogue indexes, by descriptive phrases, all the dreams that Jung discusses. Finally, a valuable distillation of Jung’s statements on dreams is to be found under that rubric in the anthology *Psychological Reflections* (Routledge 1971, repr. 1986), edited by Jolande Jacobi and R. F. C. Hull.

*

For the paperback edition, the paragraph numbers of the *Collected Works* have been retained to facilitate reference, as well as the original figure numbers for the illustrations in “Individual Dream Symbolism in Relation to Alchemy.” The index and bibliography have been reworked for this presentation.

NOTE OF ACKNOWLEDGMENT

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Part I

Dreams and Psychoanalysis

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1

THE ANALYSIS OF DREAMS¹

- 64 In 1900, Sigmund Freud published in Vienna a voluminous work on the analysis of dreams. Here are the principal results of his investigations.
- 65 The dream, far from being the confusion of haphazard and meaningless associations it is commonly believed to be, or a result merely of somatic sensations during sleep as many authors suppose, is an autonomous and meaningful product of psychic activity, susceptible, like all other psychic functions, to a systematic analysis. The organic sensations felt during sleep are not the cause of the dream; they play but a secondary role and furnish only elements (the material) upon which the psyche works. According to Freud the dream, like every complex psychic product, is a creation, a piece of work which has its motives, its trains of antecedent associations; and like any considered action it is the outcome of a logical process, of the competition between various tendencies and the victory of one tendency over another. Dreaming has a meaning, like everything else we do.
- 66 It may be objected that all empirical reality is against this theory, since the impression of incoherence and obscurity that dreams make

¹ [Written in French. Translated by Philip Mairet from "L'Analyse des rêves," *Année psychologique* (Paris), XV (1909), 160–67, and revised by R. F. C. Hull.—EDITORS.]

upon us is notorious. Freud calls this sequence of confused images the *manifest content* of the dream; it is the façade behind which he looks for what is essential—namely, the dream—thought or the *latent content*. One may ask what reason Freud has for thinking that the dream itself is only the façade of a vast edifice, or that it really has any meaning. His supposition is not founded on a dogma, nor on an *a priori* idea, but on empiricism alone—namely, the common experience that no psychic (or physical) fact is accidental. It must have, then, its train of causes, being always the product of a complicated combination of phenomena; for every existing mental element is the resultant of anterior psychic states and ought in theory to be capable of analysis. Freud applies to the dream the same principle that we always instinctively use when inquiring into the causes of human actions.

- 67 He asks himself, quite simply: why does this particular person dream this particular thing? He must have his specific reasons, otherwise there would be a breakdown in the law of causality. A child's dream is different from an adult's, just as the dream of an educated man differs from that of an illiterate. There is something individual in the dream: it is in agreement with the psychological disposition of the subject. In what does this psychological disposition consist? It is itself the result of our psychic past. Our present mental state depends upon our history. In each person's past there are elements of different value which determine the psychic "constellation." The events which do not awaken any strong emotions have little influence on our thoughts or actions, whereas those which provoke strong emotional reactions are of great importance for our subsequent psychological development. These memories with a strong feeling-tone form complexes of associations which are not only long enduring but are very powerful and closely interlinked. An object which I regard with little interest calls forth few associations and soon vanishes from my intellectual horizon. An object in which, on the contrary, I feel much interest will evoke numerous associations and preoccupy me for a long while. Every emotion produces a more or less extensive complex of associations which I have called the "feeling-toned complex of ideas." In studying an individual case history we always discover that the complex exerts the strongest "constellating" force, from which we conclude that in any analysis we shall meet with it from the start. The complexes appear as

the chief components of the psychological disposition in every psychic structure. In the dream, for example, we encounter the emotional components, for it is easy to understand that all the products of psychic activity depend above all upon the strongest “constellating” influences.

- 68 One does not have to look far to find the complex that sets Gretchen, in *Faust*, singing:

There was a king in Thule,
True even to his grave—
To him his dying mistress
A golden beaker gave.

- 69 The hidden thought is Gretchen’s doubt about Faust’s fidelity. The song, unconsciously chosen by Gretchen, is what we have called the *dream-material*, which corresponds to the secret thought. One might apply this example to the dream, and suppose that Gretchen had not sung but dreamed this romance.² In that case the song, with its tragic story of the loves of a far-off king of old, is the “manifest content” of the dream, its “façade.” Anyone who did not know of Gretchen’s secret sorrow would have no idea why she dreamt of this king. But we, who know the dream-thought which is her tragic love for Faust, can understand why the dream makes use of this particular song, for it is about the “rare faithfulness” of the king. Faust is not faithful, and Gretchen would like his faithfulness to her to resemble that of the king in the story. Her dream—in reality her song—expresses in a disguised form the *ardent desire of her soul*. Here we touch upon the real nature of the feeling-toned complex; it is always a question of a wish and resistance to it. Our life is spent in struggles for the realization of our wishes: all our actions proceed from the wish that something should or should not come to pass.

- 70 It is for this that we work, for this we think. If we cannot fulfil a wish in reality, we realize it at least in fantasy. The religious and the philosophic systems of every people in every age are the best proof of this.

² It might be objected that such a supposition is not permissible, as there is a great deal of difference between a song and a dream. But thanks to the researches of Freud we now know that all the products of any dreaming state have something in common. First, they are all variations on the complex, and second, they are only a kind of symbolic expression of the complex. That is why I think I am justified in making this supposition.

The thought of immortality, even in philosophic guise, is no other than a wish, for which philosophy is but the façade, even as Gretchen's song is only the outward form, a beneficent veil drawn over her grief. The dream represents her wish as fulfilled. Freud says that every dream represents the fulfilment of a repressed wish.

- 71 Carrying our illustration further, we see that in the dream Faust is replaced by the king. A transformation has taken place. Faust has become the far-off old king; the personality of Faust, which has a strong feeling-tone, is replaced by a neutral, legendary person. The king is an association by analogy, a symbol for Faust, and the "mistress" for Gretchen. We may ask what is the purpose of this arrangement, why Gretchen should dream, so to speak, indirectly about this thought, why she cannot conceive it clearly and without equivocation. This question is easily answered: Gretchen's sadness contains a thought that no one likes to dwell upon; it would be too painful. Her doubt about Faust's faithfulness is repressed and kept down. It makes its reappearance in the form of a melancholy story which, although it realizes her wish, is not accompanied by pleasant feelings. Freud says that the wishes which form the dream-thought are never desires which one openly admits to oneself, but desires that are repressed because of their painful character; and it is because they are excluded from conscious reflection in the waking state that they float up, indirectly, in dreams.
- 72 This reasoning is not at all surprising if we look at the lives of the saints. One can understand without difficulty the nature of the feelings repressed by St. Catherine of Siena, which reappeared indirectly in the vision of her celestial marriage, and see what are the wishes that manifest themselves more or less symbolically in the visions and temptations of the saints. As we know, there is as little difference between the somnambulistic consciousness of the hysteric and the normal dream as there is between the intellectual life of hysterics and that of normal people.
- 73 Naturally, if we ask someone why he had such and such a dream, what are the secret thoughts expressed in it, he cannot tell us. He will say that he had eaten too much in the evening, that he was lying on his back; that he had seen or heard this or that the day before—in short, all the things we can read in the numerous scientific books about dreams. As for the dream-thought, he does not and he cannot know it for,

according to Freud, the thought is repressed because it is too disagreeable. So, if anyone solemnly assures us that he has never found in his own dreams any of the things Freud talks about, we can hardly suppress a smile; he has been straining to see things it is impossible to see directly. The dream disguises the repressed complex to prevent it from being recognized. By changing Faust into the King of Thule, Gretchen renders the situation inoffensive. Freud calls this mechanism, which prevents the repressed thought from showing itself clearly, the *ensor*. The censor is nothing but the resistance which also prevents us, in the daytime, from following a line of reasoning right to the end. The censor will not allow the thought to pass until it is so disguised that the dreamer is unable to recognize it. If we try to acquaint the dreamer with the thought behind his dream, he will always oppose to us the same resistance that he opposes to his repressed complex.

- 74 We can now ask ourselves a series of important questions. Above all, what must we do to get behind the façade into the inside of the house—that is, beyond the manifest content of the dream to the real, secret thought behind it?
- 75 Let us return to our example and suppose that Gretchen is an hysterical patient who comes to consult me about a disagreeable dream. I will suppose, moreover, that I know nothing about her. In this case I would not waste my time questioning her directly, for as a rule these intimate sorrows cannot be uncovered without arousing the most intense resistance. I would try rather to conduct what I have called an “association experiment,”³ which would reveal to me the whole of her love-affair (her secret pregnancy, etc.). The conclusion would be easy to draw, and I should be able to submit the dream-thought to her without hesitation. But one may proceed more prudently.
- 76 I would ask her, for instance: Who is not so faithful as the King of Thule, or who ought to be? This question would very quickly illuminate the situation. In uncomplicated cases such as this, the interpretation or analysis of a dream is limited to a few simple questions.
- 77 Here is an example of such a case. It concerns a man of whom I

³ See *Experimental Researches*, Coll. Works, Vol. 2.

know nothing except that he lives in the colonies and happens at present to be in Europe on leave. During one of our interviews he related a dream which had made a profound impression on him. Two years before, he had dreamt that he was in a wild and desert place, and he saw, on a rock, a man dressed in black covering his face with both hands. Suddenly he set out towards a precipice, when a woman, likewise clothed in black, appeared and tried to restrain him. He flung himself into the abyss, dragging her with him. The dreamer awoke with a cry of anguish.

78 The question, Who was that man who put himself in a dangerous situation and dragged a woman to her doom? moved the dreamer deeply, for that man was the dreamer himself. Two years before, he had been on a journey of exploration across a rocky and desert land. His expedition was pursued relentlessly by the savage inhabitants of that country, who at night made attacks in which several of its members perished. He had undertaken this extremely perilous journey because at that time life had no value for him. The feeling he had when engaging in this adventure was that he was tempting fate. And the reason for his despair? For several years he had lived alone in a country with a very dangerous climate. When on leave in Europe two and a half years ago, he made the acquaintance of a young woman. They fell in love and the young woman wanted to marry him. He knew, however, that he would have to go back to the murderous climate of the tropics, and he had no wish to take a woman there and condemn her to almost certain death. He therefore broke off his engagement, after prolonged moral conflicts which plunged him into profound despair. It was in such a state of mind that he started on his perilous journey. The analysis of the dream does not end with this statement, for the wish-fulfilment is not yet evident. But as I am only citing this dream in order to demonstrate the discovery of the essential complex, the sequel of the analysis is without interest for us.

79 In this case the dreamer was a frank and courageous man. A little less frankness, or any feeling of unease or mistrust towards me, and the complex would not have been admitted. There are even some who would calmly have asseverated that the dream had no meaning and that my question was completely beside the point. In these cases the resistance is too great, and the complex cannot be brought up from the depths directly into ordinary consciousness. Generally the resistance is

such that a direct inquiry, unless it is conducted with great experience, leads to no result. By creating the “psychoanalytic method” Freud has given us a valuable instrument for resolving or overcoming the most tenacious resistances.

80 This method is practised in the following manner. One selects some specially striking portion of the dream, and then questions the subject about the associations that attach themselves to it. He is directed to say frankly whatever comes into his mind concerning this part of the dream, eliminating as far as possible any criticism. Criticism is nothing but the censor at work; it is the resistance against the complex, and it tends to suppress what is of the most importance.

81 The subject should, therefore, say absolutely everything that comes into his head without paying any attention to it. This is always difficult at first, especially in an introspective examination when his attention cannot be suppressed so far as to eliminate the inhibiting effect of the censor. For it is towards oneself that one has the strongest resistances. The following case demonstrates the course of an analysis against strong resistances.

82 A gentleman of whose intimate life I was ignorant told me the following dream: “I found myself in a little room, seated at a table beside Pope Pius X, whose features were far more handsome than they are in reality, which surprised me. I saw on one side of our room a great apartment with a table sumptuously laid, and a crowd of ladies in evening-dress. Suddenly I felt a need to urinate, and I went out. On my return the need was repeated; I went out again, and this happened several times. Finally I woke up, wanting to urinate.”

83 The dreamer, a very intelligent and well-educated man, naturally explained this to himself as a dream caused by irritation of the bladder. Indeed, dreams of this class are always so explained.

84 He argued vigorously against the existence of any components of great individual significance in this dream. It is true that the façade of the dream was not very transparent, and I could not know what was hidden behind it. My first deduction was that the dreamer had a strong resistance because he put so much energy into protesting that the dream was meaningless.

85 In consequence, I did not venture to put the indiscreet question: Why did you compare yourself to the Pope? I only asked him what ideas he associated with “Pope.” The analysis developed as follows:

Pope. "The Pope lives royally . . ." (A well-known students' song.) Note that this gentleman was thirty-one and unmarried.

Seated beside the Pope. "Just in the same way I was seated at the side of a Sheikh of a Moslem sect, whose guest I was in Arabia. The Sheikh is a sort of Pope."

- 86 The Pope is a celibate, the Moslem a polygamist. The idea behind the dream seems to be clear: "I am a celibate like the Pope, but I would like to have many wives like the Moslem." I kept silent about these conjectures.

The room and the apartment with the table laid. "They are apartments in my cousin's house, where I was present at a large dinner-party he gave a fortnight ago."

The ladies in evening dress. "At this dinner there were also ladies, my cousin's daughters, girls of marriageable age."

- 87 Here he stopped: he had no further associations. The appearance of this phenomenon, known as a mental inhibition, always justifies the conclusion that one has hit on an association which arouses strong resistance. I asked:

And these young women? "Oh, nothing; recently one of them was at F. She stayed with us for some time. When she went away I went to the station with her, along with my sister."

- 88 Another inhibition: I helped him out by asking:

What happened then? "Oh! I was just thinking [this thought had evidently been repressed by the censor] that I had said something to my sister that made us laugh, but I have completely forgotten what it was."

- 89 In spite of his sincere efforts to remember, it was at first impossible for him to recall what this was. Here we have a very common instance of forgetfulness caused by inhibition. All at once he remembered:

“On the way to the station we met a gentleman who greeted us and whom I seemed to recognize. Later, I asked my sister, Was that the gentleman who is interested in — [the cousin’s daughter]?”

- 90 (She is now engaged to this gentleman, and I must add that the cousin’s family was very wealthy and that the dreamer was interested too, but he was too late.)

The dinner at the cousin’s house. “I shall shortly have to go to the wedding of two friends of mine.”

The Pope’s features. “The nose was exceedingly well-formed and slightly pointed.”

Who has a nose like that? (Laughing.) “A young woman I’m taking a great interest in just now.”

Was there anything else noteworthy about the Pope’s face? “Yes, his mouth. It was a very shapely mouth. [Laughing.] Another young woman, who also attracts me, has a mouth like that.”

- 91 This material is sufficient to elucidate a large part of the dream. The “Pope” is a good example of what Freud would call a *condensation*. In the first place he symbolizes the dreamer (celibate life), secondly he is a transformation of the polygamous Sheikh. Then he is the person seated beside the dreamer during a dinner, that is to say, one or rather two ladies—in fact, the two ladies who interest the dreamer.
- 92 But how comes it that this material is associated with the need to urinate? To find the answer to this question I formulated the situation in this way:

You were taking part in a marriage ceremony and in the presence of a young lady when you felt you wanted to pass water? “True, that did happen to me once. It was very unpleasant. I had been invited to the marriage of a relative, when I was about eleven. In the church I was sitting next to a girl of my own age. The ceremony went on rather a long time, and I began to want to urinate. But I restrained myself until it was too late. I wetted my trousers.”

- 93 The association of marriage with the desire to urinate dates from

that event. I will not pursue this analysis, which does not end here, lest this paper should become too long. But what has been said is sufficient to show the technique, the procedure of analysis. Obviously it is impossible to give the reader a comprehensive survey of these new points of view. The illumination that the psychoanalytic method brings to us is very great, not only for the understanding of dreams but for that of hysteria and the most important mental illnesses.

- 94 The psychoanalytic method, which is in use everywhere, has already given rise to a considerable literature in German. I am persuaded that the study of this method is extremely important, not only for psychiatrists and neurologists but also for psychologists. The following works are recommended. For normal psychology: Freud, *The Interpretation of Dreams*, and "Jokes and Their Relation to the Unconscious." For the neuroses: Breuer and Freud, *Studies on Hysteria*; Freud, "Fragment of an Analysis of a Case of Hysteria." For the psychoses: Jung, *The Psychology of Dementia Praecox*. The writings of Maeder in the *Archives de psychologie* also give an excellent summary of Freud's ideas.