

Dream Psychology



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DREAM PSYCHOLOGY

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DREAM PSYCHOLOGY

BY

MAURICE NICOLL

B.A., M.B., B.C. (CAMB.), CAPT. (TEMP.) R.A.M.C.

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P R E F A C E

THE dream is so common an experience that it is not surprising that the analytical spirit of the present age seeks to understand it. The genius of Hughlings Jackson, which has now begun to inspire English neurologists, foresaw that the dream was the key of approach to many problems of psychiatry. In this country, in the early part of last century, many observers, such as Dr. John Abercrombie and, later, Dr. W. B. Carpenter, realized that the understanding of dreams was closely linked with the investigation of mind. Frances Power Cobbe, in her article on "Unconscious Cerebration" in *Macmillan's Magazine* (November 1870), pointed out the myth-making tendency in dreams and gave examples which suggest that she was approaching the theory of compensation in the psyche. The development of theories of cerebral localisation, however, overwhelmed these tentative psychical investigations, and psychiatrists and neurologists became absorbed in anatomical considerations.

To-day the position is altering slowly, and purely anatomical research is falling into its proper perspective. From the anatomical, through the physio-

logical, the spirit of enquiry has come again to the psychological. A vast field of psychological medicine has opened out in which there are already enough keenly conflicting opinions to show that there is intense vitality in this new region.

Within the last few years the Zürich school of analytical psychology under Dr. Jung has parted company with the Viennese school under Professor Freud, the pioneer of dream analysis. The outlook of the Swiss school differed so fundamentally from that of the Austrian school that disunion was inevitable.

In England and America many people are familiar with the Freudian teachings. I shall feel justified in producing this book if it enables its readers to regard the dream, in some degree, from Dr. Jung's standpoint, and I desire to place on record here the debt that I owe personally to Dr. Jung.

In the following pages I have attempted to present, as simply as possible, a view of dreams that is not purely deterministic. Interpretation must necessarily be a personal matter, and therefore I cannot claim that all the views expressed in this book would be supported by the Swiss school.

MAURICE NICOLL.

114 A HARLEY STREET,
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CONTENTS

CHAPTER I

	PAGE
THE PSYCHE	1

CHAPTER II

THE PROBLEM OF THE NEUROTIC	7
---------------------------------------	---

CHAPTER III

MENTAL BACKGROUND	12
-----------------------------	----

CHAPTER IV

DREAMS AND CARTOONS	23
-------------------------------	----

CHAPTER V

INTERPRETATION	34
--------------------------	----

CHAPTER VI

COMPENSATION	55
------------------------	----

CHAPTER VII		PAGE
OVER-COMPENSATION		61
CHAPTER VIII		
UNDER-COMPENSATION		64
CHAPTER IX		
FANTASY AND RUMOUR		68
CHAPTER X		
THE UNCONSCIOUS MOTIVE AND INTEREST		75
CHAPTER XI		
THE CONTROL OF INTEREST		103
CHAPTER XII		
THE GROWTH OF INTEREST		119
CHAPTER XIII		
COMPLEXES		131
CHAPTER XIV		
EXTROVERSION		138

CONTENTS

ix

CHAPTER XV

	PAGE
INTROVERSION	146

CHAPTER XVI

BALANCE	163
-------------------	-----

CHAPTER XVII

REGRESSION	166
----------------------	-----

CHAPTER XVIII

THE NATURE OF THE UNCONSCIOUS	174
---	-----

CHAPTER XIX

RESPONSIBILITY	181
--------------------------	-----

BIBLIOGRAPHY	189
------------------------	-----

INDEX	191
-----------------	-----

DREAM PSYCHOLOGY

CHAPTER I

THE PSYCHE

THE dream arises somewhere out of the psyche, and appears as a highly complex and often brilliant and very dramatic structure, which no one in his waking senses could imagine to himself, save after a very laborious and prolonged effort. It would be a somewhat exhausting undertaking to guarantee to supply dreams to a man who dreamt every night. But the tale of the dream is spun spontaneously and without effort. The spontaneity and effortlessness point to the existence of a workshop wherein the tissue of the dream is woven. This part of the psyche is called the unconscious mind. Without much discussion it is possible to understand that the dream is a very intimate product of the human psyche, and that the questions that surround it demand, for their answer, a very intimate kind of investigation. The nature of these problems is not a material one, and therefore not easy to understand. They cannot be looked at through

a microscope. They are problems of marginal and unconscious psychology. They are concerned with the attempt to push out into those shadowy realms that surround consciousness, in which a kind of thought and feeling life exists but dimly apparent to the busy man. He may experience their influence in the personal and natural upheavals that they bring about, but he remains unconscious that they are really connected with him, and continues to look at life as it is represented by the dispositions of interest in consciousness.

The attempt to widen consciousness, to make accessible to it stimuli which hitherto it has ignored, is traceable in many fields other than medical psychology. These attempts are the first gropings after the interpretation of an inward, slowly growing impulse. So far some of its results in music, art, and literature, as well as in medicine, have been sufficiently odd. But the impulse remains unaffected by criticism.

Outside medicine there is discernible an increasing tendency to look for the explanation of familiar and recurrent experiences as much in the human psyche itself as in the material situation. A man may be unable to perform some task—such as the giving up of cigarette smoking—and attribute the failure to some objective difficulty. But it is possible that the explanation may be found in some inner compulsion or hindrance which lies in the man's psyche itself. The problem then becomes an interior one. This shifting of the focus of blame from without to

the inner scene brings with it a new consciousness of responsibility. As of old, it finds that the solution of suffering and difficulty does not simply lie in the amelioration of physical things, but in the understanding of those forces which exist in every being, and upon which the ultimately decisive factor in personality rests, as a boat upon the sea. A neurotic patient may attribute his condition to the house he lives in, or to the climate, or to the food he eats, and think that if only these factors could be ameliorated, he would be healthy. But until he realizes that he carries the roots of his malady in his own psyche, until a new understanding of his malady and a new consciousness of responsibility shine in him, he will continue a neurotic and may ring the changes upon house, climate, and food to the end of his life in vain.

It is this lack of realization in the patient that becomes the problem of the physician. The necessities of the human psyche, the internal strains that are set up by a wrong use of life, the damming back of energy owing to false attitudes, with its consequent deflection into abnormal channels, become questions that demand his closest attention. For every neurotic patient is an individual in whose development something has gone wrong in a particular way, and it is the duty of the sincere physician to find out how and when the mischief arose and why it still persists. There is no fixed rule. It would be a mistake to handle a man like William Blake in the same way as a man like John Stuart

Mill. That seems evident. Their problems, as neurotics, would have differed. Thus every patient has his special and peculiar problem. But the real problem is never found wholly in consciousness.

Although it is a very common view that the human psyche consists of static memory and dynamic consciousness—a layer of consciousness, as it were, superimposed upon a mechanism of memory—there are some familiar experiences that might well deepen and widen such a conception, and put the background of mind under suspicion. Parents may protect a little child with the utmost care from the tales of foolish nursemaids and from fairy-stories with tactless pictures, and thereby expect that no terror will creep into the child's mind, nor nightmares. And they find that they do not succeed. The goblins of the night spring out of the sleeping senses themselves, as apparitions older than the waking mind, as haunters older than the haunted. They lie in the psyche itself. They are, as Lamb has called them, transcripts, types, whose archetypes are in us, and eternal. And he asks how else should the recital of that which we know in a waking sense to be false, come to affect us at all? This question of the appeal that things make is of peculiar importance. How, when we have no theory of mental background, can we possibly approach the question of appeal? A great many things which are nonsense when viewed through reason, make a powerful appeal. The appeal and its power is not found to bear any relation to its com-

prehension by reason, unless a negative one. The appeal is not rational. Fairy-stories grip the mind, but what they grip lies beyond consciousness. We cannot explain, by simply studying what lies in consciousness, why fairy-stories should exist at all. Why should we be interested in a frog that turns into a prince ? It is the same way with dreams. A man experiences a dream that affects him strongly. He reconstructs it and retains it. The reconstructive impulse may be so strong that he takes it to his friends, although he knows perfectly well they will be uninterested. And the dream probably seems the purest nonsense. He dreamed that his house was on fire, or that he forged a cheque, or painted the finest picture in the world. Or he dreamed he was changed into a frog.

There is an anticipatory side that must be glanced at in this question of appeal. What common observation has detected is summed up in the saying that coming events cast their shadows before them. That is putting the matter objectively. The saying can be put in another way ; that which is about to become conscious influences the direction of interest in consciousness. It attracts and deflects it like an approaching magnet. What is at first only vaguely connected with it makes an appeal ; then the more closely related ; until at last the appeal is replaced by the realization. You can see these early deflections preceding most of the typical developments of life, long before the individual is aware of their meaning. But this is a subjective way of looking at

experiences as if they were movements or displacements occurring within, from the realm of the unconscious through the marginal into consciousness. It is only in this way that the anticipatory or prophetic element in dreams—historically the earliest to be recognized—is to be understood.

At the present moment there are several schools of psychology concerned in the study of unconscious activities, and the analysis of dreams, and the theories of their bearing on the individual are conflicting. But it is possible to detect a basis of general agreement. The dream is regarded as material of the first importance in the investigation of the factors responsible for unusual states of mind, and all schools look at it as a typical product of the unconscious regions of the human psyche.

CHAPTER II

THE PROBLEM OF THE NEUROTIC

It is customary to think that functional nervous disease is something unusual, and that is because it is associated in people's minds with palsies and convulsive seizures and other dramatic forms. But that is only a small part of the picture. It is one extreme; and the other extreme is illustrated by those quiet, undramatic disorders known as neurasthenia, or psychasthenia, or nervous exhaustion. Between these two extremes we find an immense number of people who, while not incapacitated, are distinct variations from the normal. They do not call themselves neurotic, and quite rightly so, because it has become almost a term of abuse. People think that if no cause can be found in the body to account for a man's illness, then he is playing some elaborate trick. They call him a neurotic.

But if a keen and hard-working young surgeon gradually begins to have an unreasonable fear of sharp instruments, if the idea grows in his mind that he might do something silly, or worse, with a

knife, what are we to think of his malady? He is certainly a neurotic. He suffers from a psycho-neurosis.* From the physical point of view he may be perfectly sound. And yet he is tormented by these strange ideas to an extent which is difficult for the outsider to realize.

Now if we regard his neurosis with a shade of contempt, we are guilty of a singular lack of insight. For his neurosis clearly comes between him and his ambition. He does not desire his neurosis. There is nothing pleasing about it. One cannot imagine that King James willingly endured his torments when he had to knight one of his subjects with the naked sword. His feeling that he might stick it into the kneeling figure was not a pleasure to him, for he had to close his eyes and have his hand guided. And if we say that these ideas are silly, that they are absurd, grotesque, fantastic, can we for a moment suppose that we are helping the patient? He knows that they are silly—fortunately—but yet he cannot escape from them. However impressively we tell him that the whole business is pure imagination, and however large our fee may be for this advice, we do not cure him. He

* It was recognized in Charcot's time that neurotic symptoms have their origin in the psyche, and Janet showed that all the symptoms that occur in hysteria can be reproduced by suggestion. Therefore all neuroses—that is, physical disabilities that arise from causes in the psyche—are *psycho-neuroses*. However, it has become the custom to speak of a psycho-neurosis where the symptoms are chiefly in the psychical field, as in cases of phobia and obsession.

merely gives up seeking any help and fights a silent battle.

Now when a man has an eruption on his body we do not necessarily seek for the cause in the eruption itself. We go beyond the rash and seek for the cause in the blood-stream, or elsewhere in physical background. If a man has an eruption of grotesque ideas in consciousness, then we might consider that the causes are not to be found in consciousness but in mental background. It is not only abstract theory. The attitude of the neurotic himself supports it.

When a neurotic patient sits down and relates as exactly as he can what is the matter with him, he experiences a difficulty. The difficulty varies in proportion to the definition of the neurosis in the physical field. It may be totally undefinable in physical terms. Or it may be easily definable in physical terms, but, when described, demands various additions that are non-physical.

He may say that he fears to cross open spaces and that rather than walk across a square he will go round its margins. He may say he is unworthy to associate with his fellow-men; or, that he has an idea that he carries infection about with him which will cause the death of other people. He may describe some ritual of elaborate washing and disinfection; or of some ceremonial bowing and gestures which he is compelled to carry out in order to relieve his mind of some intolerable tension. But whatever form the neurosis may take, after

describing it, he shows a tendency to proceed further.

The tendency produces the impression that there is always something left unsaid, although the patient may have nothing clearly conscious in his mind at the time. When a man has pneumonia, or cancer, or a broken leg, whatever he says is final. It is as full a statement of the case as he can give. There is no impression of something being kept back, or something shadowy that seeks expression for which no words can be found. But what the neurotic says of his neurosis is never final, nor does it produce that impression. It sounds like an introduction to something.

To what is it an introduction? It is possible to ignore the sense of the unfinished, and straightway begin to prescribe and advise. But if this course is not followed, and an attempt is made to explore the situation and find out why the impression of something unfinished is left in the mind, it leads inevitably to a personal encounter. This cannot be otherwise, for there is only one path left open, and that is the non-physical or mental. Every physician knows the sharp dividing line between questions that deal with the body and those that deal with the mind. It is easy enough to ask how long pain has lasted or when it is worst. But immediately the question implicates personality, a tension arises suddenly. The physician feels it before he puts the question. Some bracing of self precedes it. It is easier sometimes not to ask it. It is less exhausting.

If you proceed with the case, you find yourself asking questions that have nothing to do with the etiology of recognized organic disease. You find that you are beginning to gaze into the personality of the neurotic, though you may have no clear idea of what you are looking for. If this course is persisted in, a check is soon reached. The patient gives no further information. To your questions he begins to give contradictory answers, and the closer he is pressed, the more unsatisfactory are his replies. It seems impossible to proceed any further. How else, save through the conscious mind of the patient, can his personality be probed? At first sight it would seem that an impenetrable barrier has been met. And yet the sense of something unfinished remains; the sense that there is something still there, but out of reach—in the background of the mind.

CHAPTER III

MENTAL BACKGROUND

THERE is a method of looking at personality adopted instinctively by all people. The story-teller, the talker, the speaker, the witness—anybody, in fact, who dominates the moment—is regarded by the most innocent spectator from two absolutely distinct points of view. What he says, and what he remembers and adds as time passes, form one train of interest. But the way he speaks forms another and quite independent train of interest. The witness is quite conscious of what he says, but he is only partly conscious, or unconscious, of the way he says it. The practical value of this lies in the fact that although people know that he may be unconscious, and readily accept the idea, yet his unconscious gestures and mannerisms are regarded as being of as much importance as the stream of words issuing from his mouth. It is not perhaps too much to say that often they are regarded as of far greater importance.

What bearing has this on mental background ?

It means that there is a natural tendency for

people to look behind the conscious levels and conscious processes for the whole understanding of a man's actions. The eye instinctively focusses itself as much on mental background as on mental foreground, and in looking at mental background it sees some kind of activity at work that either corroborates, or gives a denial to, the processes occurring on mental foreground. How does this activity reveal itself? It reveals itself in a great number of small ways in a language that is difficult to describe and yet unmistakable in its meaning. It is a curious minute language of gestures, hesitations, attitudes, and changes in colour, voice, tone, and expression. It is a language that shines through speech itself. It is read by the kind of words used, by the emphasis, by the reiterations or avoidances. It is a language that speaks in many other ways, some of which escape the power of words. Its peculiarity is that it is understood by all human beings, and apparently to a greater or less extent by animals. The more finished a statesman or diplomatist or man of the world is, the less easily can the language be read. It is not the language of conscious gesture. It is the *language of unconscious gesture*. Perhaps it is the channel most used in forming opinions of other people, and particularly is it the source of first impressions. Now this language, unconscious to the speaker, is read by the listener unconsciously. Later on, by careful thinking, some of its symbolism may be brought into consciousness, examined, and given an explanation,

but that is not a common experiment, because it seems unnecessary. I have used the term *symbolism* in describing this language. In this connection a symbol can be defined as latent meaning. Its meaning is latent only in relationship to the intellect, because it appeals immediately to general intelligence. It is understood apart from the intellect. When the intellect is brought to bear on it, it requires to be unpicked and spread out. It is thus condensed as well as latent meaning.

The language of unconscious gesture is a language of condensed and latent meaning. But though condensed and latent, its effect is very powerful. Let us take an example as an illustration. A man is called upon to propose somebody's health at a public dinner. He makes a very adulatory speech, and then lifts his glass. His gesture is only partial. He raises his glass slowly, a little way off the table, and announces the toast. His action at once suggests a meaning. In spite of his words his enthusiasm is reluctant. The action at once flashes this meaning into every one present. That meaning is grasped long before any conscious reasoning comes into play. It may be designed; that is always a possibility. But it may be quite unconscious. The man may clumsily upset his glass at the moment the toast comes; the action produces a sense of awkwardness. Something has occurred that contradicts the outward spirit of the proceedings. It arouses a kind of suspicion. Or, to quote an actual occurrence, after an extremely friendly

speech the man raised an empty glass instead of a glass of wine. He discovered his mistake and apologized. Now the mistake and the apology left behind them a curious flavour. The man's actions belied his words. That is a common phrase, but it sums up the position accurately. All these gestures are symbolisms. They are eloquent in themselves, but they convey meaning that is latent and condensed, or to use a better term, they contain *unfocussed meaning*. If they are brought up into full conscious examination they are capable of interpretation.

Interpretation is the handling of symbolism by the intellect. It is here that differences arise, because every man interprets with some bias—which may be momentary or permanent—in one direction or another. A friend will interpret the wineglass symbolisms in a different manner from an enemy. A believer in the future of humanity will interpret the signs of the times—which are symbolisms with prospective meaning—in a happier light than a believer in ancient tradition, who sees the golden age in the past. Now these disparities are fundamental, and are encountered whenever symbolism is under discussion. Focussed meaning covers a certain area which is reality. A bottle of ink or a lamp or a jackal are things with a certain clear circle of focussed meaning within which no argument occurs. But the expression of a face, the configuration of the stars, a poem or a dream are things that contain no clear circle of focussed meaning.

Their meaning is blurred or unfocussed. They are capable of various interpretations, and therefore tend to belong to symbolisms rather than to realities. Naturally, if realities—that is, things with focussed meaning—are interrogated far enough, they lose their definition and pass into symbols. If you pass out of the clear circle of focussed meaning, you pass into symbolism. The reverse process—the passage from latent and blurred to clear and focussed meaning—has been the main trend of mental development recently and has made modern science and the machine age possible.

In this way it becomes possible to recognize in some degree the relativity of symbolism, and the recognition is important because it has become a preoccupation of some people to attempt to draw a sharp line of division between symbols and realities. And at the same time it is possible to see how interpretation, or the process of focussing in consciousness some of the meaning latent in symbolism, is influenced by personal considerations. No one, for example, supposes that a Jew looks on the symbol of the Cross in the same way as a Christian ; or that in approaching symbolism in general he will ever see eye to eye with the man who is not a Jew.

Differences in mental background must degrade or refine the interpretation. A man who is lacking in some typical human experience will never interpret in quite the same way as a man who is richer by it.

Now we have so far considered mental background in two aspects. In one, it seems responsible for a

certain language which we have called the language of unconscious gesture. This is a language of symbolism. In the other, it is responsible for differences in the interpretation of these symbolisms, and symbolisms in general. What bearing has all this upon dreams and the study of the neurotic ?

It bears upon the problem of the neurotic directly, because the neurosis is a creation of the mind, like the dream. It is something which arises spontaneously, without apparent organic causes. A man may suffer from morbid fear ; this is a kind of emotional neurosis. His fear fastens on this or on that, beyond his control. Or he may have a strange dominant impulse to do something grotesque that is quite out of the tenor of his normal life ; this is a kind of ideational neurosis. It is some uncontrolled force in himself fastening on a bad or primitive idea. Or he may have some loss of function, a palsy, or a loss of sensation, or an inability to act or think or feel, that is beyond remedy by conscious control. This is a kind of functional neurosis ; it cripples efficiency. One can say that the neurosis always cripples efficiency, and efficiency is not to be measured in terms of action alone. It must include the power of thought and feeling and instinct. It may mean nothing but a loss of the power of enjoyment. But this is a loss of efficiency as much as a paralysis affecting a leg or arm, or a cramp affecting the hand.

A man cannot sit down and manufacture a neurosis for himself straight away by taking thought.

He cannot produce a functional paralysis by thinking of it. The neurosis shapes itself. It reveals itself as something beyond the region of conscious activity. Its growth is undetected and its appearance, like the dream, may be one of dramatic suddenness. Or it may distract attention gradually, with a certain subtlety, vanishing for considerable periods, and then reappearing with fuller insistence, in the same way as some dreams gradually shape themselves, night after night, in a certain direction. It distracts attention as something coming in upon the conscious field from without, something puzzling and unthought-of. From what region does it come? It must come out of mental background.

The neurosis, then, can be regarded as a creation of mental background. This does not mean that mental foreground, or consciousness, has nothing to do with its formation. We have seen that mental background can be looked on as being responsible for the minute language of unconscious gesture which may contradict the processes occurring in full consciousness. The operations of mental background are affected by the operations of mental foreground. If, then, the neurosis is a creation of mental background, it does not follow that what is occurring in mental foreground never has anything to do with its production. Mental foreground, by causing mental background to react in certain ways, might theoretically be wholly responsible for the creation of the neurosis. But the responsibility would not be a direct one.

The matter can be put into simple allegory. If a stern master quite unwittingly starves a servant, and, by reason of his wretched state, the servant commits an act of violence and robbery, how do we look on the master? As with the neurotic, one feels in his presence a sense of bafflement. Who is responsible? The act of violence, like the neurosis, has a complex origin, and one does not know where to put the blame. It is a triangular problem. The problem of the neurotic is also triangular, and it can be compared to the problem of the master, the servant, and the act of violence. At one angle is the fact of the neurosis—a functional paralysis of the legs, let us say—and this can be likened to the act of violence. There is, at another angle, the statement of the case, the patient's history and explanations as given by himself, and this is the point of view of the uncomprehending master. At the third angle is the statement of the servant, and this will not coincide with the master's account. It will contain much that the master was unconscious of, and incapable of realizing.

What is comparable to the statement of the servant in the problem of the neurotic? When the physician listens to the account of the patient's illness, he has, like everyone else, two points of view. What the patient says forms one train of evidence. The manner in which it is said forms another. In other words, the language of unconscious gesture gives him certain clues that the conscious estimate of the patient does not give. The patient says, for

example, that he is by nature calm, good-tempered, and broad-minded. Certain hasty gestures, facial contractions, movements of the eyes, and phrases contradict this statement. The patient is unconscious of them. Now all this can be compared to the statement of the servant who, owing to his master's ignorance, had been starved and finally driven to an act of violence. It lies outside the conscious—the master's—estimate. It belongs, so far as the patient is concerned, to the unconscious. But it does not belong to the unconscious in a static or negative sense, but in a dynamic and positive sense. It is an independent activity of which the patient is unaware. It is unconscious activity.

The language of unconscious gesture is not the only indication of this activity. The man who takes up a pencil in a fit of abstraction, and finds some time later that he has drawn a curious pattern, which seems meaningless, is influenced by it. It is only a step from this to automatic writing in which the activities of the unconscious are led out in a definite direction, or through a particular cerebral mechanism. The post-hypnotic states afford illustrations of how a suggestion, planted under conditions that are not those of normal consciousness, affects the trend of interest in a manner that is somewhat comparable to the compulsion neurosis and also some of the vagaries of memory. A person while under hypnosis is given the suggestion that five minutes after he wakes up he will sneeze. He is roused, and five minutes later—the peculiar accuracy with which

the lapse of time is calculated does not belong to conscious estimation—his face is contorted and he sneezes. He may not always sneeze; the initial contortion may only show itself, in which case compulsion is replaced by tendency. Now no one can make himself sneeze without some external and suitable stimulus, and a suggestion to that effect, given under normal circumstances, has no result. The sudden appearance of the impulse to sneeze which arises, so far as the patient is concerned, apparently spontaneously—and, as the physician knows, without organic cause—is comparable to the sudden appearance in consciousness of the imperative idea, or of forgotten events. The movements of memory constantly suggest the influence of activities beyond consciousness, and the control of memory, like the control of the act of sneezing, does not belong wholly to the conscious mind.

But the particular product that demands some theory of unconscious activity for its explanation and the one that concerns us here, is the dream; for it is by the study of this typical form of unconscious elaboration that certain problems of the neurotic become apparent.

Of what value is the dream when the problem of the neurotic is under consideration?

The value of the dream lies in the fact that it is a typical product related to that angle or aspect of the problem of the neurotic which has been compared to the statement of the servant. So far we have seen that the language of unconscious gesture can be

regarded as parallel to the servant's case in the problem of the master, servant, and the act of violence. This angle—the angle of unconscious activity—in the neurotic's problem cannot be approached directly. If the comparison is extended, let us suppose the servant were dumb and also illiterate. In that case he could give his evidence by gestures, and if he were something of an artist, he might draw pictures as well to make his case clearer. Now these pictures would correspond to the dreams that are thrown up on the screen of perception during sleep. The fact that these pictures were at first sight meaningless, or only vaguely suggestive, would not necessarily detract anything from their value. A hasty observer might throw them aside after the first glance. But that would arise out of a disinclination to take the trouble to find out if the illiterate artist were not drawing after a special fashion of his own.

Moreover, if some complicated statement had to be shown pictorially, the artist might be driven to employ a complicated method which would require a great deal of patient elucidation. In other words, he might have to draw a complicated cartoon, the interpretation of which might be a matter of great difficulty. The dream, then, may contain valuable material, and like the servant's cartoon, it may have behind it a definite motive.

CHAPTER IV

DREAMS AND CARTOONS

To record an event by drawing the idea of it in your mind is simple so long as the idea is simple. If the idea is that the king of Assyria smote a certain city, you have only to draw the city, and the king smiting it. But if the idea is that monarchical government is bad because it brings to an abnormal focus certain necessary human passions that otherwise would remain diffuse and harmless, how will you draw it? Simple ideographs are useless ; but there is a method that is used for depicting such ideas. It is the method of the cartoon, whereby form and thought find a plane of contact. The political cartoon of the week has some points in common with the dream. It is a product which is more or less meaningless save to a man who knows something of the political situation. It is a pictorial symbolism whose elements require a kind of interpretation, and it does not conform to the pattern of reality entirely. It drops continually into symbols, and where it drops is at the point where meaning escapes the power of simple direct portrayal. It is

a mingling of focussed and unfocussed meaning, and by this mingling, according to the skill of the cartoonist, a significance results that requires a lengthy explanation. It covers a wide area of thought. It contains a condensation of meaning, and we have already seen that the language of unconscious gesture is a language of symbolisms that contain meaning in a latent and condensed form.

The idea concerning monarchical government could be rendered by this method. A king, with a burning glass focussed on Europe and the sun overhead with the name of his nation written across it, might, for example, form the main symbols of the cartoon. But what is apparent is that an immense number of ways offer themselves to the cartoonist when he seeks to portray abstract ideas. He is not governed by the laws of the ordinary artist. His only limitation is the necessity of remaining reasonably comprehensible.

This limitation does not operate in the case of unconscious activity, for even coherence is not typical in the dream. Some conditions certainly favour coherence. Times of great mental stress or moral conflict are frequently accompanied by vivid dreaming and in a general way it might be said that vividness and coherence in dreams go hand in hand. But this coherence is not relative to intelligibility, but is rather a coherence in the sequence of events, which are related to one another by a kind of naturalness. But when they are reviewed in the morning they present a clear, well-knit picture which, unlike

a cartoon, is unintelligible. It may profoundly intrigue the fancy, but how is it possible to handle it ?

If the analogy between the cartoon and the dream is pursued, a possibility of handling the dream is suggested by a consideration of the way in which a cartoon is approached. The cartoon is the result of circumstances affecting national life. To understand it, these circumstances must be known. Now if it be said that dreams result from certain circumstances affecting individual life, a prejudice must be examined first before the larger issue of these circumstances can be freely undertaken. For some people will say that the circumstances are well known, and that they consist in physical disturbances. A late supper, it may be contended, constitutes the circumstantial cause of much dreaming, and that is as far as one need look for the whole theory and explanation of dreams. The late-supper school—that is, the school of physical causation—does not, however, furnish a wholly satisfactory argument. There is no doubt that late suppers and other disturbances of physical equilibrium provoke dreaming ; but if you were to say that they constitute the explanation of dreaming you might as well see in that recent shower of rain the whole explanation of that green tinge that now covers the desert plain. It is simply an example of a common confusion in thinking. Either the activities that underlie dreams are intensified by certain physical disharmonies, or the awareness of dreaming is increased by some lowering of threshold value ; but

the physical disharmonies do not, in themselves, explain the dream. They act as sensitizers. The developing solution that flows over a photographic plate is not the explanation of the areas of light and shade that appear on the white surface. It merely reveals what was already there, and what was already there depends on circumstances unconnected with the developer.

From what kind of circumstances, then, do dreams arise? In looking at a political cartoon, it is possible to imagine a great number of threads of interest, national, social, and personal, converging on to it and determining its symbolism. Now though the dream is infinitely more complicated than the cartoon, it has in the same way behind its symbolism a great number of converging threads of interest. This is very easily proved. The incidents of most dreams cover certain episodes, places, and people that are quite familiar. These elements, brought together in an apparently haphazard way in the dream, represent different threads of interest. Each one is, so to speak, a gateway that opens into a long avenue of recollections, feelings, and thoughts.

You dream that an acquaintance is sitting in your study wearing a khaki uniform. The acquaintance, your study, and the khaki uniform at once form three separate threads of interest. The dream brings these threads together for some reason. A dream, therefore, might be regarded as a patchwork pattern of interest. The formation of the

pattern differs from the dispositions of interest in consciousness ; the acquaintance may never have been in your house ; he may never have worn a uniform. Yet the dream, according to its peculiar tendency, disposes these objects of interest in this new formation. It produces a new, and unthought-of, pattern, and this is a fact that people recognize instinctively when they say, in the presence of the unexpected or extraordinary event, that no one would have ever dreamed it possible.

The dream, then, seems to arise out of individual interests, in that its component parts are people, events, and places that are familiar, but its method of combining these parts is distinctive and full of surprises. Looked at from this surface, it is a process that handles the individual's interests in an unexpected manner. Now what is unexpected approximates to what is not thought of, or not conscious. Therefore the dream is not only a product of unconscious activity in the sense that it is woven by something beyond conscious effort, but it is also a presentation of interests in a form that hitherto was unexpected and unthought-of : and so unconscious to the individual. This point requires to be made plain, and for this purpose I will cite some dream examples.

1. "I was staying in a large hotel on the coast. The hotel is one that I had often seen from the outside, but I have never lived there or even been inside. I was rather perplexed to find that it was really a cathedral that had been adapted to accom-

moderate guests, and was chilly and uncomfortable. The manager was a priest with an ascetic face, and he carried a bell. The bell was the dinner-bell belonging to my old home. He rang the bell at intervals, and then pointed to a tablet on the wall. Some Latin inscription was on it which reminded me of an incident of my early school-days - when the headmaster flung a book at me because I used, in translating some passage, the term 'arable land' instead of something more poetical. Then I noticed the priest had become rather like the headmaster. He took me by the arm and spoke earnestly to me and pointed to the tablet again. I saw now three shining objects on it, like stars. These merged into one."

In the dream it will be seen how an entirely unexpected and unthought-of pattern of interests is produced. The new pattern is a presentation of interests in a form that was unthought-of, or unconscious to the individual; and it was woven by an activity of whose processes and machinery the dreamer was unconscious. It is worth while looking more closely at the dream. I have said that a dream seems to arise out of individual interests and that its component parts are familiar. This applies to the larger part of the majority of dreams. But there are sometimes curious and unfamiliar combinations, such as the three shining objects in the above example, and these link up with familiar interests only with difficulty. Like the new words that so often crop up in dreams, they constitute a

kind of ideational neoplasm. Sometimes they are beyond solution. At other times—as in this case—there are certain hints surrounding them, that set up a train of interest, and so establish some mental relationships.

Now this dream, although so many interests seem confused and compressed in it, maintains outwardly a sort of coherence which we may compare to the outer form of the cartoon. And like the cartoon it has a certain neatness in its manner of symbolism. A bell in the hands of the priest is not unnatural. The dream adds to its significance by making it the dinner-bell belonging to the dreamer's old home.

By means of the tablet on the wall with its suggestion of a Latin inscription, a channel of interest is opened up reaching to schooldays, and this is then reinforced by a likeness to the headmaster becoming visible in the priest's face. There is also a kind of theme, *based on contrasts*, running through it. This is indicated at the opening by the fusion of the hotel with the cathedral. It is again suggested by the fact that the priest carries a dinner-bell. The hotel and the dinner-bell form natural associations, on one side, while the cathedral and the priest are related on the other side. The Latin inscription is associated by the dreamer with a certain failure to rise to an occasion in the past, a failure to translate a passage in sufficiently poetical language. This inscription is afterwards replaced by three shining stars, a symbolism that need not

be discussed here, and they are pointed out by the priest-schoolmaster in an earnest manner.

In the dream, which I have given in the words of the dreamer, there are certain parts which make the dream and certain parts which belong to the dream as after-thoughts, or *associations*, and the whole constitutes the record as turned out by the memory. It is only natural, from what we have seen, that fringes of association should be added to the actual material of the dream, since the material is made up of individual interests and these ramify endlessly. But if an attempt is made to investigate the above dream more closely, a method now reveals itself. It is the method of association, which obtains in the cartoon, and not only forms the symbolism but is the key to the interpretation of the symbolism as well. Each element in the dream represents, as we have seen, a gateway leading into an avenue of interest. If the gateways be traversed by asking the dreamer to discuss, in the most candid manner, each incident and figure of his dream, then new significances begin to take shape. As an example I will give some observations made by the dreamer on two separate elements in the above dream :

(a) The bell : "It does not ring now. I think it is cracked or lost. Its sound used to vibrate through the small house and I was never glad to hear it, as meals were more in the nature of a duty than a pleasure to me owing to family quarrels. . . ."

The symbol of the bell, therefore, is a gateway

that leads up an avenue of unpleasant associations. It is also something more. It is connected, not with pleasure, but with duty. Now this symbol is in the hand of the priest with the ascetic face.

(b) The priest: "His face reminded me at first of Cardinal Newman. I had been reading Tolstoi's conversion (motive of dream), and thinking of Newman, and wondering who was the better man. . . . I would not have liked to know either of them. . . . Tolstoi's home must have been uncomfortable in later years . . . (this forms a link with the bell and family quarrels at meals). Conversion, if it means making everyone uncomfortable, including yourself, seems to me a thing to avoid, . . . yet I know it is inevitable for some. My old headmaster was not ascetic-looking . . . he was down on me because I was idle, and I feared him. . . . When I used that phrase 'arable land' (connection with main motive—land capable of fresh cultivation) he raved and ended by saying I could do better if I tried. I remember that sentence very well, and the look of reproof, but I don't think I grasped (compare earnest manner of priest) my poetical lapse at all. It was a bit out of Virgil . . . I have forgotten all my Latin. . . ." The symbol of the priest thus taps a considerable volume of thought, of which I have given a synopsis. It brings out the question of conversion—that is, a complete change in one's attitude towards life—and behind this a suggestion of individual in-

adequacy. It is not my intention to elaborate on the dream, but to use it only as an example of a method of approach, whereby a wider significance is given to the symbolism. The bearing of dreams on the individual will be considered more intimately in a later part of the book.

Another example may be cited here in order to show the affinities that exist between the cartoon and the dream :

2. "I was in the presence of the King. He was about to confer some decoration on me. He pinned on my breast a medal which was either the V.C. or the D.S.O., but I noticed that the medal had upon it the word ' whip ' upside-down."

In this example the scene is exactly comparable to the atmosphere of a cartoon, and could be drawn as it stands. An important function is delineated, but an element of grotesqueness is introduced. Some associations given by the dreamer were as follows :

(a) Whip : "I had thrashed a native camp-follower the day before for a self-inflicted injury. The native struck himself with his brass feeding-bowl on the head and drew blood. . . . I have no idea why the word should have been on the medal."

(b) The King : "The presentation of the V.C. by the King is the highest honour one can obtain."

It is to the outward similarity between the method of presentation of the dream and the cartoon that attention is drawn. A cartoon that had

as its object some shade of irony, some reflection on an otherwise excellent character, might assume a form that corresponded with this dream, the word which appeared reversed on the medal giving the clue to the nature of the irony intended.

CHAPTER V

INTERPRETATION

IN the dream, as in the cartoon, you survey a picture whose elements do not lie in the same plane of focus. It is drawn, as it were, in three dimensions, and the meaning of some of its features does not lie on the surface, but in the background. One of the methods by which you get into the background, and gain the proper perspective, is the method of association. The farther back the true perspective lies, the more condensed and latent is the meaning in the symbol that lies on the surface. The meaning of a symbol may lie, like a sunken vessel, with only the point of its mast at the surface and its bulk in the deep ; or it may lie close under the surface, like a tangle of seaweed. .

The intellect, which can only deal with meaning on one plane at a time, has as its task the adjustment of all these elements, lying in so many different planes, and the welding together of them into a reasonably comprehensible form on one plane of focus. This is the task of interpretation, for it is the interpretation of the dream, and not the dream

itself, that is valuable. But when the symbolism of dreams is studied, a great difference from the symbolism of cartoons is encountered. The difference makes the interpretation of the dream a very much more difficult task than the interpretation of the cartoon. For the sources of the dream lie very much deeper, and its symbolism is not always drawn from the passing fashion of the age, but from the foundations of the human mind. Thus, in the dream, symbolisms are sometimes found that link up with what is most archaic in human history. To find parallels to them the pages of human development must be turned back, and the fantasies of the primitive mind examined. By reason of this some have thought that the study of unconscious activity, from the symbolism of dream, is only regressive in trend, and implicates the spirit of the past alone. It is not only in dreams that symbolisms of an archaic nature are found, but also in the neuroses. These intrusions of the primitive past into consciousness occur beyond dispute. But it is possible to take up the view that the activities of the unconscious, while constantly revealing elementary and primitive forms, do not necessarily point to a theory that sees in them nothing but tendencies that have been overcome and suppressed in the history of human development and have no prospective value.

It is necessary to look at one aspect of common speech in order to find a parallel to the apparently fantastic imagery that the dream sometimes shows.

Dreams are said to be nonsensical. Does not the same criticism apply to *slang*, if slang 'is taken literally, or if it be drawn ? Slang is full of imagery. The medium in which the unconscious works in dreams is essentially a profound one, and we have seen how in drawing an idea, symbolism becomes more and more necessary as the idea becomes more complex. Now the following fragment has been constructed from a paragraph out of a novel, the idea being that it is an account of certain images seen : "I saw a man, convulsed with laughter, lying on the floor. Somebody was tickling him. He seemed to die. I found myself taking a kick at him. He was quite dead. Then the scene changed. I was in a large theatre in the wings, about to go on the stage. I had no part and could not think what I had to say. Some people were at a card-table near by and I joined in. I picked out a card. It was the king of hearts and the others drew lower cards. They began to play and left me out." This is something like a chaotic dream. A number of fleeting, half-constructed scenes are grouped together in rapid succession. Now this is merely a record of the imagery contained in a conversation, full of American slang, in a novel. "Sir, he's tickled to death and that's a fact. I'm the only one to make a kick. I kind of reckoned on being allowed to play a walking-on part in this drama, but I look like being cut out in the new shuffle." It is inevitable that a great deal of scenery and incident should be used if the slang of ordinary speech is to

be recorded in graphic form. The result is a symbolism, but it is not always a very deep symbolism. The tendency that exists for common speech to express meaning in the form of concrete illustration rather than in the abstract is similar to the tendency of the unconscious to clothe its activities in graphic form. In the former, the result is a language of imagery; this is seen particularly in proverbs. Suppose the meaning it is desired to express is that it is better to make sure of one thing than to be uncertain of two. It is an idea that finds expression in numberless proverbs amongst most nations. It is the idea behind the saying that a bird in the hand is worth two in the bush (English); or that a thousand cranes in the air are not worth one sparrow in the fist (Arabic); or that he who hunts two hares leaves one and loses the other (Japanese). There are many other forms, but the meaning remains central, and is extracted from the symbolism by the intellect. Proverbs of this concrete type are capable of graphic representation. A man might say that he dreamt he saw a lot of birds in the sky and that he had one in his hand. The dream would not be in any way unusual. If he had never heard of any proverbs that resembled it, he would mention it merely as something absurd and fantastic, particularly if he rarely dreamt. He would not see in it a resemblance to that activity in the human mind that is prone to cast human experience into allegory or symbolism or myth.

Turning aside for the moment from the symbolism of proverbs, there is another form of symbolism that accompanies imagination. The imaginative man sees relationships and correspondences which are hidden from others. Now the imagination deals in metaphor. An imaginative bit of prose or verse is full of metaphor and allusion. This is a kind of symbolism, in that, while the reality is circumscribed by a wealth of approximations, in itself it remains out of the picture. The focal point of meaning is never visible as a primary experience to the spectator, but it becomes visible as a secondary experience through the spectator's own mind. In other words, he interprets, and this perhaps is the beginning of art. If the intellect were the only quality of the human mind, the whole of symbolism would not exist. Imagery, allusion, metaphor, allegory, myth, rhythm, music, fantasy and poetry, would be impossible. Literature would contain focussed meaning only. Painting would be photography. But such a speculation is idle, for the intellect rests on that part of the human psyche that contains the activities responsible for those qualities, is fed by it, and out of it weaves its special pattern.

We become accustomed to our fantasies, but we do not become accustomed to our dreams. For in our dreams we do things more strange and unexpected than anything we do in fantasy. And while fantasy seems intimate and closely linked with our lives, the dream comes as if it were from a remote and un-

known region. But just as there are fantasies that assume familiar forms, so are there dreams which are shared by many people. The dream of missing a train, the dream of flying, the dream of being naked, or the dream of losing a tooth are not peculiar individual products, but seem to be common to humanity. It is on this fact that the popular dream-book is founded in which a dream of a particular type must always have the same meaning. For example, six people may dream that they are flying. This may mean, according to a dream-book, that happiness is in store for them, quite apart from their various conditions of life. Now the idea that the same dream must always mean the same thing is exactly comparable to the idea that the same action must always mean the same thing. But if six people get into aeroplanes and fly, the meaning of their actions may be entirely different. One may be learning to fly, one may be flying for a wager, one for pleasure, one for curiosity, one to overcome his fear, and one to carry a message.

In the old views about dreams, it was recognized that their values were symbolical and that they required some kind of interpretation. The interpretations that were given were teleological; that is, they were regarded as products with a purposive and prospective aim. They were prophetic. But in seeking to put a definite value on their symbolism the help of the dreamer was not invoked, so that interpretation became a matter of ingenuity. When Daniel interpreted Nebuchadnezzar's dream,

he did not question the king about any of its symbols, but evolved the interpretation wholly out of his own mind. Now there is an evident danger in this kind of method. For two men may dream of a horse, and one may connect the symbol with money he has lost and the other may connect it with a present he is going to give his wife. The symbol then has a totally different value for each dreamer, owing to the associations connected with it.

Broadly speaking, associations may lead in two directions. There are reductive associations, which, like a chemical analysis, reduce the symbol into its elementary parts. This is the Freudian method of approach. On the other hand, there are constructive associations, which shape and develop the symbol to fit in with the immediate life of the dreamer, and so bring it on to the level of contemporary experience as a living thing. This method is used by the Zürich school, under Dr. Jung.

The following two dreams, coming from the same source, will illustrate the two methods. "I was in a cave. A long narrow passage through the rock led into the sea. I struggled through, and found myself in the surf, battling for life. I got to a boat and was helped into it by F. W."

The next dream is less definite, but its symbolism is round the same theme. "I was in a ship on a broad river. On deck was a baby, naked, curled up in a curious way, apparently asleep, with its knees

bent up and arms pressed tightly to the side, with bent elbows. Some one threw it into the water. Then I saw a big ship with a great rent in her side. Someone said, 'Oh, that often happens. It can be repaired easily.' There was some wild manœuvring about the water, ships flying round in circles, and then I awoke."

The symbolism of both these dreams is round the idea of birth. A purely reductive analysis, which was applied in the first example, led to an anatomical significance of the symbolism in which even the rudder lines of the boat found a place. The presence of F. W. was not quite accounted for. The associations round F. W. were to the effect that he had offered the patient a post, which the latter was not willing to take.

Now F. W. may be left out of the dream altogether as a superfluity, and the birth symbolism alone examined. This was at first done, and the associations pursued a fixed path along the patient's knowledge of the birth process, down to the earliest memories in this connection. This occupied a considerable time. The patient revived his childhood speculations on birth and the myths he had been told; he revealed his present-day reflections on the subject. In the second example the figure of the little baby curled up, and apparently asleep, at once brought associations dealing with the business of birth. The dream is more hilarious than the first one; but it deals with the same object. What, then, do these dreams signify? It is possible to

say that the unconscious of these patients finds itself preoccupied with primitive wishes connected with the mother, and to make the patients understand this thoroughly ; but what application have these products of unconscious activity to the dreamer's life ? He may say that he never permits himself to think of subjects so elementary as birth, and then one may point out that it is a repression of a normal preoccupation of the mind, and that it expresses itself in the unconscious, and so finds a secret satisfaction. By making the patient focus his whole attention on one or another symbol we may force out of him memories and thoughts, all dealing with the subject of birth, dragged out from the marginal shadows of his mind, until at length the reductive analysis comes to an end in the purely anatomical. The process is rather like picking all the scarlet threads out of a Turkish carpet so as to understand the reason of its existence. And what is gained ?

What is gained is a certain insight into self that to a certain type of objective—or extrovert—mind, which possesses little self-knowledge, is always useful. In the case of the subjective mind we have usually only confirmed what was known already.

If these two dreams be handled from the teleological point of view, as products with a prospective bearing upon the patient's life, the motive of the unconscious becomes more comprehensible. In the first dream F. W. and birth are brought together by the unconscious. F. W. is a person who had

offered the patient a post. The patient at the time was in difficulties, but refused F. W.'s offer. The unconscious brings together these two interests in the dream—the idea of a new post and a new birth. It approximates that which the dreamer did not approximate in waking life. It forms a new pattern of interests. How is the idea of new birth, of a person being born again, a metaphor common in speech, to be put in pictorial form? A cartoonist, withheld by conventional considerations, would scarcely portray such an idea in obstetrical symbols. But the unconscious has no such limitations.

In the above cases the symbolism is of some interest. The association of water with birth finds many parallels in mythology. This is natural, for the sources of mythology and the sources of the dream are similar.

Dr. Jung has compared the reductive method to an analysis of the bricks and mortar that compose a cathedral in order to account for the reason of its existence. We might add another illustration. A theory of painting might be evolved based on the chemicals lying on each canvas. Thus you might say that, on analysis, pictures contain lead, chromium, iron, copper, and cobalt. You might then group the pictures in a gallery according to the amount of one or other that they contain, and thus seek to explain their differences. Dreams handled by this reductive method lead to the conclusion that they have certain basic and unvarying elements, just as pictures have certain basic pig-

ments. Dreams often contain objects such as sticks, lamp-posts, church-spires, masts, pillars, tall-hats, trees, lamps, pipes, funnels, umbrellas, candlesticks, nails, guns, and pillar-boxes. Now, all these objects have a quality in common. They are longer than they are broad. We might therefore say that all these objects when they occur in dreams have a similar significance. We could say that their significance was phallic. This theory would then correspond to the views of that school of psychology which has grown up round the teachings of Freud. The analysis of a dream according to this method will always lead in the same direction. Like the chemical analysis of a picture, it will invariably discover certain ingredients.

By the constructive method of association, the opportunities of interpretation are greatly increased. Through it one escapes as it were from a confined space into a region of wide issues. The disadvantages consist in the fact that interpretations become more speculative. They can always be adapted, in some degree, to satisfy the dreamer or the interpreter. That is inevitable. The same may be said of the ordinary method of interpreting pictures in a gallery. The advantages of the reductive method consist in the fact that, within its narrow limits, it gives a definite and absolutely final result. If you say that a picture of the dawn consists of ten grains of chromium and thirty grains of lead, then that is quite definite and final. And if you say that a dream of two top-hats consists of two

phallic symbols, then that is also definite and final. You come, so to speak, to a dead end. You are operating on one level of values and you have only one point of view. In the case of the pictures, while it is quite true that they could not have been painted without pigments, you can only see art as an arrangement of chemicals. And however seriously people may argue with you, you have only to point to the picture and ask them whether they deny that this patch is chromium or that patch lead. If they still argue, you can say that they refuse to see your point of view because of some inner resistance. But if you say this, you must remember that they have an equal right to say that you cannot see their point of view because of some inner resistance.

Let us consider for a moment the dream of the two top-hats. The first part of the dream ran as follows: "I was returning from the country to the town and had an idea that I had been wasting my time. The streets were dark and there was a light rain falling. I had two top-hats and was endeavouring to protect them from the rain. These two top-hats gave me great trouble. I could only keep one at a time out of the rain, and if I put one under my coat the other became wet, and when I put the wet one under, it became ruffed up. The idea crossed my mind that it was absurd to bring back two top-hats from the country, and I wondered what on earth I was doing with top-hats at all." Now, the first associations made by the dreamer to the top-hats were (1) going to church on Sundays, (2) his

professional work. We might, then, from the constructive point of view, say that one top-hat stood for all that is contained in the idea of going to church on Sunday in the dreamer's mind. The dreamer said that he went to church to please certain people, and that his professional work had caused him to take a view of life which did not quite coincide with orthodox teachings. He found difficulty in reconciling what he thought were his duties to his relations and his personal desire for honesty. At the time of the dream he was about to return from the country, where he had been having a prolonged holiday, to resume his work. How, from the constructive point of view, can we apply this dream to the dreamer? Let us examine the second part of the dream: "I walked on wondering what I should do, and then thought I'd better take a Tube train so as to protect my hats. I turned a corner of the street and came upon an open space where I met a beggar. He was a very cheerful and robust-looking beggar, and he wore a cap. He did not ask me for anything, but I offered him sixpence, which he took with a smile and went on. I continued my search for a Tube, juggling with my hats and feeling very annoyed that I had given the beggar sixpence, because I realized that it was unnecessary."

In reflecting upon this part of the dream, the dreamer remarked that the beggar was in a better position than he himself was, because he wore a cap. Now we might take the two top-hats as symbols of two contradictory and possibly artificial sides of the

dreamer's life, which handicap him. His discomfort is contrasted with the freedom of the beggar. The beggar on the high-road is independent and presumably ready for all weathers. The dreamer finds himself unprepared for even a light rain and confused by reason of the burden of having two top-hats—that is, probably, two unadjusted sides to his life. I think I have said enough to indicate that this dream handled along these constructive lines gives promise of an interpretation of greater practical value to the dreamer than an analysis by the reductive method which would reduce the whole dream to the sexual level. But it would be a mistake to think that dreams are innocent of sexuality.

At the beginning of the war a great many people dreamed that enemy troops were in the back garden, or down the street, and in the house, or knocking at the door for admittance. They dreamed that enemy aircraft were overhead, about to drop explosives on them. Many of these dreams were nightmarish. Often they were so vivid that people were troubled by them and half expected to see their immediate fulfilment. It will be of interest, perhaps, to examine some of these dreams and through them approach the subject of symbolism and interpretation with which the rest of this volume is concerned.

I will give two examples out of those I collected at the time.

1. "I was walking down the street where our

house is, when suddenly some soldiers wearing helmets came round a corner. They stopped me, and one of them grasped my arm. I woke in terror."

2. "I dreamed I heard a noise and got up to look out of the window. I saw soldiers in the garden. The moonlight shone on their helmets. They were all round the house. I tried to call out for my husband, but he was fast asleep, and I was so helpless with terror that I could not make any sound."

These examples are taken from different sources. The first is the dream of a girl of seventeen. The second is the dream of a married woman.

In these dreams the theme is similar. A sudden, unexpected, and alarming situation develops. In the first dream a young girl walks down a familiar street and suddenly encounters the unfamiliar. In general that seems to have been the main feature of many of these early war dreams. Enemy troops suddenly invade familiar domestic scenes—the house, the street, the garden. Two interests, totally opposite, are fused together by the unconscious. The resulting products might, to some, seem to contain wish-fulfilments, thinly disguised and sexual in nature. That would be the Freudian view. But other interpretations may be permissible.

Let us suppose that the fear of invasion had been acutely conscious to the recipients of these dreams, which, in point of fact, was not the case. How far does this explain their dreams? If that were the case, then these two dreams would roughly represent what was a constant preoccupation of the

waking mind. They would merely be after-images, presented in sleep, of thoughts that continuously traversed consciousness during the day. One would then say that this was perhaps quite natural; that if you think constantly of a thing it is natural that it should repeat itself in sleep. But is this a fact of experience?

It is not a fact of experience. Dreams do not, characteristically, deal with the thoughts of the day in the same way as these thoughts have run. There are always marked differences. It often uses the incidents of the day for its symbolism, like the cartoonist, and this has given rise to the belief that dreams are simply confused recollections. But in these cases, the thoughts of the day did not concern the fear of invasion. In the second case, the dreamer seemed, on the contrary, indifferent to such a possibility. She had strong views about the war at the time, and these views were negative. The war had nothing to do with her or her husband. Let those who want to fight, fight. She had other things to do. In the case of the young girl, this extreme attitude was not apparent. The war, to her, was rather stimulating. It created excitement and bustle, and a certain new enjoyment. It opened up possibilities.

Now enemy troops may, of course, be taken literally, and a literal meaning be put on these dreams, in which case they may appear rather useless and purposeless. For the situations that they depicted did not come to pass. As symbols they

must have a common kind of meaning. They represent danger. In the broadest sense, they must stand for a menacing factor. Now if you take people of any age, from early childhood up to senescence, it will be admitted that there is always to be found some menacing factor in their lives. For a child must learn certain lessons of self-control and behaviour from its nurse ; a boy must go to school ; a girl must grow up and get married ; a man must earn his living ; an old man must relinquish desire, and begin to adjust the past which begins to emerge from the unconscious. There is, in other words, a typical menace for a typical age, and each of these menaces demands an adaptation. A boy going to school comes up against his fellow creatures for the first time without the support of his mother. Life assumes a menacing aspect until the adaptation is made. Then life shows itself as another and a new menace. This seems to be the plan behind individual development.

When a national disaster like war arises, everyone is implicated in the general menace, and everyone has, in addition to the new public menace, what we may call his own private and personal menace. Both menaces demand adaptations. The two may naturally link up. To a young girl of seventeen there is a latent menace that is typical—the menace of sex and its consequences. This is her private and personal menace, and of it she may remain only vaguely aware. It lies concealed as yet in the background, but a great deal of her interest and

consequent action is indirectly connected with it. It deflects interest, as we have seen when discussing the question of latent appeal, like an approaching magnet. In dreams and reveries it may assume a definite form that is anticipatory to the eventual attitude in consciousness. When, therefore, a girl of this age dreams that a menacing factor confronts her suddenly, round a corner of the familiar path, we may see in it something that is connected very deeply with inner problems. The foreign soldier who grasped her arm may be a symbol of life in a certain aspect. The reason why such a dream should come to her is to be sought for in mental background, where the immediate future is germinating. It is not to be sought for in the way in which she regards the war only. That has a lesser significance. The larger significance is that she is on the threshold of life, about to confront something unknown. These are dangers in some degree comparable to the dangers that a soldier confronts in a strange land. The excitement of the war opened up new possibilities of quicker development. A critical moment might arise at any time. The dream shows such a moment arising. It therefore may be prospective in kind. It is a foreshadowing, and not a wish-fulfilment.

I have said enough to outline how it is possible to understand the symbol of the enemy troops in the first case. Superficially, if necessary, one can see in the dream some more literal application, but beneath it it is possible to see another motive that

clothes itself in the symbols that it borrows from the crucial position of the nation, and applies to the inner personal situation. The dream touches on a relationship between her position and the nation's position. It sees in them something identical and applies the factors of reality as symbols of her life.

If we turn to the second dream, a most significant feature is the lack of correspondence between it and the conscious attitude of the dreamer. She thought that she was uninterested in the war. It concerned neither her nor her husband. How far is such an attitude true or possible when individuals are plunged into the cataracts of life? To be indifferent, and to assume an attitude of indifference, are two distinct things. The assumption of a particular attitude means that other attitudes are possible and that one is chosen. The others are excluded. Now when most of the incidents of daily life, when indeed nine-tenths of the incoming stimuli of the senses, are connected with war, to keep the conscious mind busied with other things must denote an effort of strain, avoidance, and suppression. In such cases the activities of the unconscious and marginal mind are interesting to watch, for in sleep the checks that operate in waking hours have not the same values. Marginal material may become central. In her case there may have been a reason for this attitude of avoidance, connected with her husband. Let us examine the dream in this light. It shows her in a familiar

domestic scene suddenly confronted by those forces that she would seek to ignore and leave to others for their solution. Her own garden is filled with enemy troops. In the situation she instinctively turns to her husband for help. He is asleep and she has lost the power of calling him to her help. She was very much attached to her husband and he occupied a large part of her interest. The dream shows a reversal of the dispositions of interest as controlled by her in consciousness. That which she chose to ignore is present in bulk. That which she clings to—her interest in her husband—is cut off from her. He is asleep and she cannot call him. This reversal of the balance of interest must mean something. The emotion that accompanies it is one of helpless terror. Now what relation can we find between her, the enemy troops, and the husband? We can find an immediate one in the fact that the war might take her husband away on active service. The marginal recognition of this possibility, therefore, may have been at the bottom of her conscious attitude towards the war. It was an attitude that thrust away something full of terror. It was an artificial compromise. The dream might contain, and probably does contain, this significance, in which case the enemy troops symbolize the fact of war, and, in a large sense, inexorable destiny. She is made to look at it, face to face.

But it is possible to glance at deeper issues in the dream. It is evident that an attitude of arti-

ficial suppression of certain aspects of life—of anything that intrudes between the ideal and its attainment—means a false outlook, for it is necessary to assimilate and not to suppress. To shelter behind someone in order to continue the artificial state, and to summon that person immediately any combination of events threatens to break the spell—to expect the fact to be soothingly shaped into the cherished ideal—is but to live a life that is merely a lie. The dispositions of interest in such a person's consciousness are like selected articles in a shop window.

A brief recapitulation may be given here. In the girl's dream, the significance that was outlined was a preparatory one. It was suggested that the symbolism might be looked on as foreshadowing the dreamer's passage from girlhood to womanhood. She leaves her home, and life in the form of a strange man suddenly comes on her while she is near the old and familiar scenes and grasps her arm. She awakes in terror. The second dream was given a corrective or *compensatory* significance in the sense that it was a reaction to a strain set up by the woman's deliberate conscious attitude, both toward the war and toward anything in life that threatened her.

CHAPTER VI

COMPENSATION

It is possible to look on some dreams as if they were compensatory. A man who experiences some dislocation of affairs that renders him despairing may find comfort in his dreams. What is lacking in reality, or what is lacking in waking consciousness, may find expression in dreaming consciousness. It may also find expression in the man's fantasies. For example, the Arctic explorers, in the midst of their hardships, when the deprivation of food was great, noticed that they had fantasies of, and dreamed of, certain articles of food, particularly carbohydrates. Now, carbohydrates—tarts, cakes, pastry, and soon—were lacking as facts of experience. This can be looked upon as a compensatory effect.

The poor peasant-girl who day-dreams of the prince who is to take her away to his castle, is also giving expression to something which is lacking in reality. The prince, and the cakes and pastry, would thus seem to be called into existence under similar circumstances. They are compensatory to reality. If we glance for a moment at the mutable

influences that surround people's lives, it is evident that compensatory factors are continually at work. Social considerations demand the deliberate use of these factors, such as in the paying of compliments, or when we seek to comfort people even though we know that what we say is hardly true. One distorts reality slightly, with a definite object, all through the business of life, on the side of the compensatory factors. It is thought natural that a man should slightly exaggerate his income, his social status, his abilities, and so on. The persistence with which a man or woman will cling to these slight distortions of reality might suggest that they are in some way essential to them. When a man describes what he has done in his career, his description is practically always coloured. The best side is emphasized. What was poor and mean is deliberately compensated by an extension of what was praiseworthy. This form of lying is not looked upon very seriously, just as the day-dreams of the peasant-girl are tolerated, because the total effect of this kind of compensation works contrary to the mood of despair. There is a powerful machinery in us that is constantly engaged in this work of compensation. But the extent of its working has a limit, beyond which disaster is courted.

This machinery we can call the fantasy-building system, because all these slight distortions of reality are fantasies. Fantasy, then, in this sense has the definite value of compensation.

What connection has the fantasy-building system

with the dream ? If we find that the dream is simply the fantasy-building system at work, then night-dreams and day-dreams must have a similar value. And if we say that a fantasy that compensates a deficiency in reality is the same as the fulfilment of a wish, then we might expect the dream to contain always a wish-fulfilment (Freud). But it may be asked why a compensatory fantasy should be the same as a wish-fulfilment. If a man goes to sleep in the middle of a swamp, with thunder and lightning overhead and a demon-chorus of jackals around him, and dreams that he is in his wife's arms at home, are we to look on this as a wish-fulfilment or as a compensatory effect ? It may be said that the one is contained in the other. Which is the greater ? If we take the view of wish-fulfilment, we give to the dream a narrow significance. We can say it is the fulfilment of a sexual wish. If we take the compensatory view, we can say that the dream in its primary aspect comes to counteract the distress of physical conditions, and permit an adjustment during sleep which is necessary to keep the balance of life ; and that the wish-fulfilment is a secondary aspect.

The period when fantasy is most active is during childhood. In what way is this compensatory ? It is possible to say that it is wish-fulfilment and nothing more. But it is also possible to say that it is wish-fulfilment, in a narrow sense ; and protective, in a wider sense. For the fantasy-building system surrounds the growing child like a dense cloud on

whose outer margins fall the shocks of reality. As the child grows the thickness of this cloud diminishes. We might add here that the more sensitive an individual is, the more he requires compensatory fantasies if he is to exist in reality. Tough minds do not require this compensation in the same degree.

The main difference between the two views can be expressed briefly. The wish-fulfilment theory of Freud sees in the fantasy (and in the dream) the gratification of a wish that is not to be fulfilled in reality. The compensatory theory sees in the fantasy an attempt to provide that which is lacking in reality, and it is protective in meaning. That is taking a teleological view. Thus, a woman whose husband is reported to be missing at the front, and who, in spite of all facts of the case pointing to his death, constructs an elaborate theory that he is alive, can be regarded from two points of view. Her fantasy can be looked upon as the fulfilment of a wish, and this from the Freudian standpoint would, I suppose, spring from a sexual source. Or we can say that her fantasy is the outcome of a compensatory system in her psyche whose object is protective. It protects her, perhaps, from insanity.

But a larger view still may be taken of fantasy. In the unattractive peasant-girl's fantasy of the prince we can see, besides effects which are compensatory to her deplorable surroundings, an impulse that is valuable to her. As a result of the beautiful picture which her fantasy paints she might possibly be led to improve herself. It might act as a *bait*.

The fantasy that is common to poor people is based on society. The prince, the earl, and the lord are symbols of what they consider to be a better life. The poor—and others—work through these symbols. A society that contains earls and lords will be stable just for so long as earls and lords have a symbolical value and stand for supreme factors in the fantasies of the mass. When the early Pilgrim Fathers sought to throw off this fantasy, they went to America. Their descendants are still aware of this fantasy, but it is more in the nature of an interesting curiosity to them rather than a serious motive. The fantasy that has become serious is that of riches in which the millionaire is the supreme symbol. It is through this symbol that the American people work. In England, nowadays, people work through both the symbol of the lord and of the millionaire. One might be tempted to say that in France a very powerful symbol is that of the woman; to the Russian people the aristocratic symbol in its purest form was until recently effective. But over the whole West, the symbol of the machine is potent.

Now the value of all these symbols round which fantasy works lies in the fact that they furnish the means through which the activities of the people are called into play and progress is made. They galvanize the people, and hold the social fabric together. If you could take away, by some magical process, all value from the symbol of the lord and the symbol of money, what would happen to the people of England? To some people it would make

no difference. But to others it would render life totally meaningless, and they would cease to work. In the case of the peasant-girl, if we took away her fantasy of the prince and did not replace it by any other fantasy, we would be doing her a tremendous injury. For we would be taking away the means whereby at that age progress is possible to her. If we could replace that fantasy by one that was religious—and this is problematical—then she would still have the means of progress, but along a different path. It is impossible to over-estimate the danger of destroying an individual's fantasies.

It must be recognized that there are fantasies within fantasies. In the case of the Arctic explorers, their fantasy about carbohydrates would have led them home if it had been the only fantasy. But it was overshadowed by the greater fantasy of discovering the pole.

CHAPTER VII

OVER-COMPENSATION

THE protective influences in the mind differ from the protective influences in the body, in the sense that they are capable of greater abuse. The woman whose husband is missing may by some conscious process permit the compensatory fantasy that he is alive to attain such a degree of stability that it upsets her sanity. That is, the very thing provided to preserve sanity may destroy it. Thus fantasy has a double aspect ; it is benevolent and malevolent.

There are many professional strengtheners of fantasy, especially in war-time. The woman seeking to consolidate her fantasy might consult a medium. Her condition would be comparable to that of a man who having taken alcohol during a period of great strain—when it was perhaps beneficial—goes on taking it to excess.

But why should the woman consult a medium ? In her state of increasing over-compensation there must be some force in her mind which seeks to break down the fantasy and against which she strives to fortify herself. This force might reveal itself in

dreams. What she seeks to keep out of her consciousness may find expression in dreams. In such a case the system that wove the dream would be working against the fantasy-building system, and this condition of affairs would be caused by the excessive degree of over-compensation.

Let us take an actual example. A young man began to paint pictures during a period when it was impossible for him to pursue his normal line of work. He achieved a minor degree of success, and gradually conceived the fantasy that art was his true vocation. His normal work followed a difficult path. Art, on the other hand, seemed to him easy by comparison. His fantasy-building system wove pictures of a large studio, pleasant surroundings, easy-going companions, and unscheduled hours. In this state he experienced the following dream. "I was at an exhibition of pictures; some of my own were hung in a corner. The room was empty. A man entered, wearing a fur coat, and I seemed to know that he was a millionaire and a great connoisseur. He began to examine the pictures. He came to the corner where mine were hung and passed on with scarcely a glance at them. . . ." The dream went on to deal with other matters. The point that concerns us here is that this fragment as it stands might be taken as an expression of an impulse in the dreamer's psyche that acts in opposition to the fantasy that had gone beyond the point of normal compensation. The taking up of painting was a compensation under the existing circum-

stances, but the idea of taking up art as a vocation was pushing the fantasy too far. The dream shows a wealthy connoisseur taking no notice of the dreamer's pictures, as if, in his opinion, they were totally worthless. Fantasy operating in consciousness had built up the idea that the pictures were of value. The dream, springing from levels below consciousness, seems to contradict this. But why, it may be asked, should the dreamer experience this dream? We might see in it another attempt at compensation—an attempt to correct the over-compensation of the fantasy-building system. If this be the case, we obtain a glimpse into the workings of the human psyche that may be valuable. For we see, underlying the compensatory system on the conscious levels, a more deeply-lying compensatory system which operates from unconscious levels.

Now the pseudo-artist in his over-compensated state was like an extreme optimist. He took an excessively optimistic view of his artistic powers. Something deeper within him appeared to take a correspondingly pessimistic view. If we regard extreme optimism as over-compensation on conscious levels, then we must regard extreme pessimism as under-compensation in the same sphere.

CHAPTER VIII

UNDER-COMPENSATION

IN the morbid and pessimistic person there is something wrong with the fantasy-building system. It does not furnish a constant supply of pleasant and beneficial illusions, but it seems in some cases to work in an opposite manner. The fantasies it constructs are negative. They increase the difficulties of reality instead of masking them. A man in whom fantasy has this form is in a state of continual under-compensation on conscious levels. Let me take an example. A man was called upon to take up a business post with considerable responsibilities. He was of the under-compensated type. Fantasy did not immediately present him with a picture of a successful career, of himself as rising swiftly to a position of great importance in which he would control the destinies of thousands of people and handle immense sums of money. On the contrary, it showed him a vision of tremendous responsibilities which he would be unable to meet. He saw himself as a total failure. His fantasy expended itself in building up images of what people would do and say when defeat came.

Now at this time he experienced a dream which I will give here, because it is possible to extract a meaning from it without any elaborate theorizing about symbolism or interpretation. "I was behind the scenes in a large theatre. The second act was about to begin and it seemed that I was to take the leading part in it. I was very upset at this discovery, for I had no idea what I was supposed to do. The other actors seemed confident, however, and told me that I was to dress up in the costume of a pirate, with sea-boots, frogged coat, pistols, cocked hat, and cutlass. Then I seemed to be in this costume. I swaggered on to the stage brandishing my cutlass and using strange sea-oaths. I was a little timid, but felt sure that if I made sufficient noise and showed that I didn't care what the audience thought I would pull the part off successfully." In this dream we might see an influence that is compensatory to the actual fantasy in consciousness. The dreamer, instead of being a shrinking, pessimistic, dubious character, is shown in the part of a swaggering, blustering, self-assertive pirate. The picture is painted in high lights, which form a striking contrast to the half-tones in consciousness. With the deeper symbolism we are not concerned here.

Now if we consider the conscious fantasy of the man concerning the business post, and the over-drawn character in the dream, we might come to the conclusion that they are both psychic products neither of which expresses the right attitude for him

in this matter. Fantasy is too negative, the dream is too positive. They are at opposite poles. Truth lies somewhere between them. When, therefore, we say that the system responsible for the dream works against the system responsible for fantasy it must not be thought that they are antagonistic so much as paradoxical. And the paradox consists in the fact that the dream and the fantasy seem to centre round some ideal mean. Let us suppose that the fantasy had been very near to the correct attitude that the man should have taken up. Then, theoretically, the symbol of the pirate in the dream would have undergone modification because there would have been no psychic necessity to have called it into existence. In other words, there would have been nothing so extreme as a pirate in the dream.

The following case will serve as a further illustration. A married woman received news of an extremely depressing nature. She was of the under-compensated type. For her, life was always serious, and the news produced a mood of extreme despair. She went to bed with a fantasy in her mind in which life appeared as a black picture of hopelessness. All effort seemed vain. The only condition worth thinking of was total extinction. She experienced a dream of a peculiarly vivid character. "I was seated under cover of something which seemed to be a table, and gradually became aware that a figure was approaching me. It was a man. He came from the side so that I could not see him clearly, but I felt his presence

very distinctly. He seemed to radiate an atmosphere of love, which increased in strength as he approached. I became filled with an ecstasy of peace and joy. The feeling was so strong that it remained with me after waking up and lasted for several days."

In this dream we can see a concentration of those emotions that were lacking in her conscious life. The compensatory effect, moreover, was not transient, but persisted for some time. Without probing the symbolism, we can see from the most superficial point of view evidence of compensation.

CHAPTER IX

FANTASY AND RUMOUR

FANTASY has a peculiarity that distinguishes it from rumour. Fantasy is private ; people do not speak of their fantasies save under very special conditions, for there is some check in consciousness that forbids it. There are forms of insanity in which the patient lives entirely in his fantasies and in some cases he utters them aloud. Rumour, on the other hand, is public and is eagerly discussed. But the connection between fantasy and rumour is very intimate.

Rumour, either good or bad, is communal fantasy. Under what circumstances does it arise ? It is possible to regard good rumour as arising under exactly the same circumstances as optimistic fantasy. It arises out of psychic necessity, as a compensatory product, when to the community as a whole, or as an isolated part, reality assumes a threatening aspect. For example, before the landing at Suvla Bay, rumour was vague, ill-defined, and neither good nor bad. After the landing, as the psychic necessity grew out of the material situation, it assumed a definite form. It became increasingly

optimistic and called in more and more agencies that did not belong to the immediate environment. It went farther and farther afield, until it implicated the Bulgarians, Roumanians, Boers, and Japanese, all of whom, it said, were hastening to relieve the situation. Now it was impossible to estimate upon what the system responsible for the dream was engaged during this time. But if we take an analogy from the case in the last chapter we might suppose that it was compensating this over-compensated attitude in consciousness, or, in other words, that it was tending to swing to the opposite pole, the pole of pessimism. Now there must be a point in over-compensation when, unless reality modifies itself favourably, something must occur. Over-compensation cannot go on increasing indefinitely, without driving reason wholly from consciousness. If it does this, then fantasy dominates the whole conscious field and the man or the community live in fantasy and are therefore mad. This can occur in individuals, but it is less likely to occur in communities nowadays, though in medieval times it was not rare. If reason asserts itself and pricks the swelling bubble of fantasy, it breaks. And what takes its place? What inflow are we to expect to fill up the vacuum? If we look for an inflow from the deeper psychic levels, we must expect an inflow of those forces that were compensating the over-compensated attitude in consciousness. In other words, it will be an inflow of extreme pessimism and the fantasy-building system will now weave

rumours of a sinister kind. That is exactly what happened at Suvla Bay. The same thing was seen in Mesopotamia. Before the fall of Kut rumour was buoyant. It spun the most wonderful tales up to the very last minute. Then Kut fell; and reality, and not reason, pricked the bubble. The inflow from the deeper psychic levels occurred, and rumour changed her mask. If for a further illustration we look at the rumours in England during the war we might see in the first year a stage of over-compensation in fantasy arising out of the psychic necessity of the situation. In the second year a stage of under-compensation in fantasy ensued. This was brought about by the moving up, and becoming conscious, of psychic material from the deeper levels; and this material was compensatory to the over-compensation of the first year. Its tone was therefore pessimistic, and rumour tended to be sinister on the whole. By the third year rumour had ceased to play practically any part at all save in a few individuals. People did not now buy newspapers to feed or confirm their fantasies. A state approaching to the ideal mean was reached as regards the realities of the war. But fantasy is never idle. When one thing has been adjusted in consciousness, fantasy is already dealing with another thing.

So far we have been looking on the activities of the dream system as if they were secondary to the activities of the fantasy-building system. We have given examples of dreams that might be looked upon

as products that are compensatory to the conscious fantasies. It would perhaps be better if we spoke about the fantasies in consciousness rather than the conscious fantasies, because people are not always fully aware of the fantasies with which they are preoccupied. We have regarded fantasy as a psychic product that intervenes between the individual and reality, and the dream as something which comes as a corrective to fantasy when it is excessive. But this view is only partial, for it is possible to look on the matter from another angle. It is not only possible but necessary to do this for the following reasons. When communal fantasy, in the form of rumour, spreads and keeps alive tales, like those concerning the Russians passing through England in the early part of the war, it is seeking to compensate some deficiency in the community. But what is it that *recognizes this deficiency*? There must be something in the communal consciousness, and therefore in the individual consciousness, that recognizes the inherent weakness of the material situation, for how otherwise could the compensatory rumours arise? It may be said that the people themselves recognize it fully in consciousness. If this be true, then it must follow that those persons who were most enthusiastic about the Russian rumours were the persons who were most clearly conscious of the weakness in the military situation. I do not think that this will be granted. In fact, the reverse is more true. At Suvla Bay, when the rumours of coming aid were

rife, there was no conscious admission of failure. The adjustment to reality had not taken place, for as long as rumour is rampant no such adjustment can possibly have taken place. From whence, therefore, comes the recognition that lies behind the rumours that seek to mask it? Presumably from psychic levels that underlie full consciousness; that is, from marginal or unconscious regions of the psyche.

In this connection we can consider for a moment the case of the woman whose husband has been reported missing, which we discussed in a preceding chapter. Her recognition of the fact that he is probably dead does not lie fully in consciousness. It is precisely the thing that she will not admit. The recognition is unconscious rather than conscious; it is marginal rather than central in her mind. But the recognition exists somewhere in the psyche, for otherwise the fantasies around the idea of his being alive would not arise. They protect her, therefore, just as much from something *in herself* which seeks expression, as from the situation in reality.

Thus we can conceive of fantasy as something which intervenes between what is conscious and what is seeking to become conscious. A double view of the functions of fantasy is thus gained. It interferes with, modifies, or distorts, what is coming from without, from reality, and also what is coming from within, from the unconscious. Thus we might see between what is called reality and what is called the unconscious some kind of identity.

If we wish to understand how recognition can be unconscious we must examine the most typical products of unconscious activity. We must examine the dream. At the beginning of the war—and in some cases it would seem before the war—there was a dream of a particular kind that was experienced by many people. It was concerned with the idea of war and with the idea of something old-fashioned, medieval, or even archaic. I was fortunate enough to obtain through patients, and others, several examples. At the time I was inclined to look on them as compensatory products to the enthusiasm of the war. The idea of war seemed to be belittled, as if it were something totally out of keeping with the spirit of the age. But they may be looked on as examples that illustrate the kind of unconscious recognition which we found necessary to account for the Russian rumours. The following example may be taken as typical.

“I was in some street in London, a military procession was coming along. As it passed I was astonished to see an extraordinary and fantastic crowd of soldiers. Some seemed to be mounted on elephants, some on camels, some were pike-men, some carried blunderbusses. There was a curious old cannon, and throughout the whole procession, which seemed of great length and very disorderly, there was not one modern soldier. But it was a wonderful scene, extremely vivid and full of colour.”

It would be possible to see in the dream of this patient a symbolical picture in which the military

unpreparedness of himself, and therefore indirectly of the country, was compared with a procession of undisciplined and medieval troops. If such an interpretation were accepted, then it would be necessary to regard this dream as coming from a region of the psyche that recognized what conscious mind did not recognize. For the patient took an extremely sanguine view of the war and thought that a few weeks would see the end of it.

CHAPTER X

THE UNCONSCIOUS MOTIVE AND INTEREST

WE must now consider dreams in a more intimate manner. We must look for motives that are more personal.

The unconscious motive behind the dream is comparable to the conscious motive behind an action. If a man walks down the street and bows to every letter-box, people at once try to interpret the meaning of the action. They act on the assumption that there is a motive behind it. If they can find none, they may look on him as a madman. That is taking up the view that there is no motive behind the actions of a madman. In the madman, the normal interaction between the conscious and unconscious psyche is disturbed, and an intrusion of latent or unrefracted material occurs. It is this same *nascent* material that forms the dream. It must contain a motive in the sense that it is a psychical force ; it tends to go in a certain direction. It makes the madman do or say or think certain things ; it shapes dreams in a particular mould. These may seem chaotic as long as they are taken

literally. The actions of a man going through some elaborate symbolic ritual, like that of a Moham-
medan at prayer, appear chaotic in a similar way
to an unsympathetic observer.

To understand the unconscious motive it is neces-
sary to understand the symbolism in which it clothes
itself. In handling a dream the aim is to discover
the motive of the unconscious. This motive is
significant to the dreamer, for it represents a ten-
dency or force, or bias that exists in himself. In the
case of the neurotic it reveals what is going on
behind the scene, and if we look on the neurotic as
a person in whose psyche many abnormal strains
and counter-strains exist, which he does not under-
stand, it is evident that its discovery is very valuable ;
and it is not only valuable in the case of the neurotic.

In looking for the motive in the dream one has to
look at the same time at something else. To recall,
for a moment, the allegory of the master, the servant,
and the act of violence, it is natural, if we wish to
understand the motive behind the act of violence, to
seek to understand the attitude of the master to-
wards the servant. The attitude of the conscious
mind, which was compared to that of the master,
requires to be understood by examining the un-
conscious motive, and simultaneously the attitude
of the conscious mind is made clearer as the un-
conscious motive reveals itself. The whole question
centres round the expression of interest. It con-
cerns the sources of outlet that interest finds through
the conscious.

We may criticize a man on two counts. One is for some kind of excess : a too great vanity, or talkativeness, or avariciousness, or sensuality, or diligence, or piety. The other is for some deficiency : he is stupid, or mean, or narrow, or shy, or lazy. If these qualities be turned into terms of interest, we can say that in a general sense we criticize a man either for an over-expression of interest in some form, or for an under-expression. A theory of interest becomes possible. That force that reveals itself as interest can be called, for short, *interest*.* It flows in many directions, and the directions in which it flows make a man what he is. The using of the term *interest*, instead of *life-force*, or *élan vital* (Bergson), or *libido* (Freud), is open to objections, in that it is unscientific. It may be said it is a vague term, and that the idea of the *libido* is more concrete. But there is a certain danger in using a term like *libido*, because it helps to strengthen a one-sided view of life. Its advantages may consist in the fact that it constantly reminds us that sexuality enters very much into life, which we are apt to forget at times. We have only to look at academic text-books of psychology to realize this. But it may remind us too much of this, and so exclude other sides of life. The ideal word has yet to be found. If it is said

* The use of this word *interest* was suggested by Claparède to Dr. Jung (*Analytical Psychology*, p. 348). Dr. Jung has suggested the use of the term *hormé*, the Greek word *ὄρμη*, meaning *urge*. He still retains the use of the word *libido*, however, but he uses it in the sense of Bergson's *élan vital* as a life-energy that expresses itself in every form of human interest.

that to speak of *interest* and to treat it as an energetic conception which can cover all the aspects of life is unscientific, because it is too vague, it is possible to reply that this is the kind of thing that may be needed in psychology. We need a central conception that constantly reminds us that, in psychology, though we may discover approximations that are useful and serve as outlines for theories, and are supported by practice, nevertheless no theory will ever imprison and fix life in a rigid formula. And the reason of that is psychological itself, and can be given now, although it anticipates part of our thesis. For no sooner do we make the fact wholly conscious, and apply a sharply cut definition, than it becomes possible for nascent material to form below consciousness; it is owing to this that treatment is possible in psychological medicine. It is for this very reason that the purely scientific spirit in psychology continually undermines the rigid structures it erects. For the nascent formations below consciousness do not correspond to what is isolated and circumscribed in consciousness.

In order to develop the theory of interest some brief dream-examples can be cited. A spinster, who lived a solitary, emotionless life and rarely went out, although perfectly healthy, experienced a recurring dream. She dreamed that she saw pools of stagnant water. It was always stagnant water in some form, never running water. How can we look on this symbolism? When it is said that a man's life is

stagnating, it is meant that such a person takes little or no interest in things. Like the servant in the parable, he keeps his talent wrapped in a napkin ; it may be for fear of losing it, or for other reasons.

What is stagnating ? Interest is stagnating, which should flow out through some channel of expression. Of a person who stays indoors absorbed in studying mathematics, one does not say that he is stagnating. His interest flows along an inner channel of expression. There is constant movement in his mind. But a person who stays indoors and does nothing is certainly stagnating. Interest, in such a case, is held up ; it is dammed back. It flows nowhere ; it lies, we might say, in stagnant pools like water. We might see in the dreams of the spinster a symbolism that represents an inner situation. It represents the state of that force that reveals itself as interest. It is stagnant interest.

But it may be said that a great many spinsters stay indoors and do nothing and never dream of stagnant water or of anything at all. That is perfectly true. A great many people have little interest to draw upon under any circumstances. The potentiality for interest is not the same in different people ; it may be satisfied by looking after a parrot and wrangling with a servant. The full development of interest in a yokel is not similar to its full development in a cockney. There is no rule to be laid down, save that there is no rule. The study of dreams and symbolism and their bearing

on one particular individual does not necessarily throw any light on the dreams of another individual.

The symbol of water in dreams has frequently a significance similar to the one suggested in the above case. Another example can be given. It was the dream of a schoolboy. At the time he was in a form presided over by a man of whom he was in great terror. His terror interfered with his progress, and he remained in the form because his natural capacities were paralysed. The position was one from which he despairingly thought there was no escape. He imagined he would remain for ever at the bottom of that form.

“ I dreamed that I was in a swimming-bath full of water. My form master stood on the edge, in a red bathing-suit, and pushed me away with a long pole whenever I tried to climb out. I swam round and round in despair.”

That the symbolism of the dream has something to do with his position is not difficult to see. But what does the water represent? It is water confined in a small space, and on the confines of that space stands the form master, whose stupid bullying is the cause of the lad's backwardness. What is the confined thing in the dreamer's self? It is presumably his interest which cannot flow out and contribute to the growth of his mind and character. The boy brooded over his position with that peculiar absorption only possible in sensitive types. The tougher mind is constantly detaching itself from alarming problems, and keeping a requisite amount

of free interest in hand. The sensitive mind has a much greater difficulty. It fails to detach itself without help, and accumulation begins round the nucleus from which it cannot free itself—in this case the problem of the form master—and the accumulation may proceed until an abnormal amount or potential, of unexpressed or nascent interest is held up, as a stream is held up by an obstruction and forms a lake. A symbol such as a swimming-bath filled with water might express the inner state of affairs in such a case. To the schoolboy we might proffer the useless advice that he should try to forget all about it; that is, that he should take his interest off the matter. But this is only half-way advice. The way of forgetfulness must be shown to him. Forgetting in this sense means the removal of an abnormal and useless accumulation of interest and comes only by drawing it off into another channel. The water in the swimming-bath required to be drawn away. His cure did not lie in mere negation, however passionate, or in a direct attack on his fear; he was not equal to that. It lay in an active process, inseparable from growth. For so long as such a dream was possible, so long did he remain in a state of arrested development. The pent-up interest, symbolized as water, represented that force that should have gone to personal development, and which then lay useless in confinement.

I have drawn together these two dreams, coming from divergent sources, because in each the symbol

of water appears with a similar significance. It must not be thought that the symbol of water in a dream always denotes the same thing. There is no fixed symbolism. There is only a tendency, found also in art, music, literature, and common speech, to use certain symbols for expressing certain meanings. There is a symbolism that stamps each age, and while the spirit of that age remains uniform, its symbols retain a fairly constant value. The same thing might be said of individuals. But there is a gradual ebb and flow of interest round each symbol, for no one remains stationary, so that a man may interpret in one way when he is thirty, and in another way when he is thirty-five. The symbol of the Cross has a particular value now. That is, interest of a certain kind surrounds it. Two thousand years ago it had no such general value. Two thousand years hence it may have another value. A chemist might dream of water and associate it with a coming experiment; a soldier in the trenches might associate it with suffering; a theologian might see in it a mystical essence. And by the very fact that we give some fringes of conscious definition, through association and thought, to a symbol, we thereby alter it in some degree for ever in its personal application. It can never be quite the same. The balance of interest between the conscious and the unconscious has been tilted, however imperceptibly. A new adjustment has set in.

The idea of interest being comparable to water, in that it may run as a current, or be held up in

stagnation, gives us a valuable key to the understanding of problems of personality. For it is then like electricity that runs through the subways of a city, and spreads out into a thousand visible expressions of force. It is like the steam that works a factory full of the most varied machinery. The conception belongs to the energetic view of human faculties. The old idea of the facultative school was that the faculties were primary and irreducible qualities. But this view looks on the various faculties displayed in man as being the various manifestations of one force, just as the brilliance of the arc lamp, the coolness of the fan, the heat of the radiator, and the noise of the telephone bell are all expressions of electricity. We have, as it were, a number of instruments through which primal energy runs. We have various interests, and behind them all lies the same force—the force that reveals itself as interest.

This view, though it may seem simple, and one that is borrowed from physical science, is of the greatest value in practical work, for it is at once apparent that interest flowing excessively in one direction necessarily means a deficiency in another direction. It gives a firm basis for all analysis, and it makes possible the formula that there is only one problem in life—the *proper use of interest*. It is with the utilization, expression, and application of interest that the unconscious continuously concerns itself. For we can conceive of the force that reveals itself as interest always welling up from

the deep levels of the psyche beneath consciousness, and seeking some outlet, like spring water through the fissures and crannies of the ground.

With this brief outline of the theory of interest, the meaning of what has been called the unconscious motive becomes clearer. The unconscious motive must centre round the question of the outlet of interest. A man who watches water bubbling up through the ground does not know what secret pressures and strains, or what cisterns and occlusions exist deep beneath the surface. He has no means of estimating. But in the human psyche the case is different, for the dream comes through the multitude of conscious affairs as a kind of estimate of the relative tensions of interest below the surface. It has its own kind of emphasis and symbolism, and by a proper approach it throws light on interior problems that would otherwise remain obscure.

I will give two examples of dreams and endeavour to outline the unconscious motive that is central in them. An inclusion of meaning within meaning is found in every unconscious motive. The outer layers of meaning only will be attempted.

1. "I was walking with my wife. It was dark, and I went on ahead. Some people passed me, and one of them made some remark that I did not catch. Then I looked back and saw that they had accosted my wife. I flew into a rage and took a leap towards them. To my astonishment I soared high up into the air, so high that I became very nervous. Underneath me was a hedge, and on this I landed with a

crash. When I got up the strangers had vanished and my wife was looking at me with a startled expression."

What possible bearing can this dream have on the dreamer? As it stands it appears an absurdity. Without considering the outward form that it possesses, we will approach it directly by the method of association.

The dreamer gave his first associations in the following way: *Walking out with my wife*. "When I am at home I do this every evening, as a rule, in fine weather. I insist on her accompanying me. She is too fond of sitting about the house." *I went on ahead*. "I believe I often walk too fast for her. She is rather slow. Her slowness is sometimes very aggravating." *They had accosted my wife*. "I have a horror of anything like that happening. It never has happened, but the idea that it might makes me careful, especially when I pass noisy people." *I flew into a rage*. "Very unusual. I very rarely lose my temper. I am careful in keeping all my emotions under control." *I soared high up into the air*. "This was absurd. I do not understand what it means." *A hedge*. "It was similar to the hedge that surrounds my garden at home." *A startled expression*. "An expression I am very familiar with. Whenever I give her an order, or suggest some improvement, she looks at me in this way. She takes in new ideas very slowly."

These associations, if they do not immediately explain the dream, throw an interesting light on the

dreamer. The patient, who was suffering from insomnia, was an extremely irritable, nervous man. His associations show that his idea of himself was otherwise. He prides himself on his self-control. Now the dream selects an incident that he fears extremely as its main theme, and weaves its story round this. On the question of the soaring into the air, the dreamer can give no information. He says it is absurd. It is, of course, absurd in any literal sense. But there is an interesting association in the record of the dream, in which the patient says he flew into a rage ; this is followed by an action that suggests flying. He soared into the air. The effect of this was to call his attention away from his wife on to the question of his own safety. He seemed in a perilous position, owing to his outbreak of temper, and when he lands with a crash in the hedge, the combination of circumstances which called forth his rage has now dispersed, and nothing remains but his startled wife.

It is now necessary to consider what factor called forth this dream. At the time of its occurrence the dreamer was some hundreds of miles from home. He had received the day before a letter from his wife, the first for a considerable period. On the same day he had been riding ; and getting into difficulties with his horse he had lost his temper, with the result that the horse bolted and threw him into a sort of hedge. Now it is natural to suppose that the letter from his wife revived the memories centring round her, and therefore touched in some degree the fear

that he always experienced when he walked out with her. It is not necessary that this fear should have presented itself in consciousness during the day previous to the dream. It may have remained marginal or totally unconscious, but the whole system of ideas, feelings, and experiences—the *complex*—connected with his wife must have received a stimulus through the reading of the letter. They had, as it were, been thrown into vibration. The accident with the horse, according to those who saw it, was due to the rider's nervousness and temper. He gave way to a temper that was unnecessary, and this led him to disaster. The hedge appears in the dream. It was, however, not the hedge that actually received the rider, but a hedge that he associates with home. There is nothing in the dream that he directly associated with his riding accident.

Now there is some relationship between the kind of accident the rider experienced and the accident that forms the nucleus of the dream. As a rider he was nervous, and his nervousness causes him to take too extreme measures. In the dream he finds himself in a position that he has long viewed with nervousness. The dream shows him some strangers accosting his wife. He at once goes towards them, but in so violent a manner that he flies up into the air and a note of ridicule is struck. Owing to his too extreme manner of approach, his purpose miscarries, and he finds himself momentarily in an absurd and awkward predicament. The dream winds up with the picture of his wife regarding him

with a startled expression, which he is quite familiar with, and this expression follows the extreme and grotesque behaviour of the dreamer. This link suggests that the startled expression in the wife is called forth by a too extreme and violent behaviour on the husband's part. Of this he is not conscious, as far as his associations go. Irritability causes interest to be deflected in a particular manner on to particular objects. The patient did not consider himself irritable. He thought he was controlled. A controlled man approaches an unusual situation quietly. The dream shows the patient approaching an unusual situation in an extraordinary manner. Of what is this symbolical? How can the act of leaping high into the air be interpreted?

It is possible to interpret it as a representation in graphic form of an explosion of energy, so violent that it defeats its own purpose, and carries the man off the surface of the earth. It suggests a typical experience. The patient, however, denied that he was irritable, or that he gave way to temper. This denial was contradicted by personal contact with him. The situation, therefore, was as follows: the patient constantly expressed himself in certain directions, in irritable outbursts of temper, and of these he was unaware; the dream portrays in symbolism what the value of these outbursts was. It shows them as valueless, in that they did not effect their purpose, and put the dreamer in an absurd and dangerous position. Now we can sum up the

situation under the phrase that it was a *non-realization of expressed interest*.

This brings us to a consideration of what can be meant by non-realization in general. In the above case a man was constantly thinking in a certain direction and acting in a certain manner without realizing it. He did not realize how he expressed himself in the eyes of other people. That, in some degree, is characteristic of everyone. What I have called the non-realization of expressed interest is, for example, typical of people some of whose interest drains off in peculiar mannerisms. They are unaware of them. A man's estimate of himself is usually faulty; it is often totally erroneous as far as he appears to others. Particularly does this tend to be the case when the man has some extreme bias.

The man's interest runs strongly into the bias and finds expression through it, but the man remains unaware that this is so. Objective minds frequently show this to a very great degree.

There is another kind of non-realization. It is the *non-realization of unexpressed interest*. This may sound paradoxical at first, but it concerns that attitude of mind that is found in an undeveloped person. It is detected, as in the former case, by the observer. The unexpressed interest may be any typical development that is lacking. A youth may remain indifferent to the other sex and grow into the age of manhood in this state. His interest in women has never been awakened: it is unexpressed interest. Now he may, and in such case

usually does, remain unaware that there is anything unusual about him. This is the non-realization of unexpressed interest.

The two possibilities of non-realization continually form motives for the dream. They form the motive of the unconscious, or, in a briefer phrase, the unconscious motive. In the case of the insomnia patient the non-realization of his emotional outbursts forms the unconscious motive of the dream.

The second example of the non-realization of expressed interest is the case of a young man who began to take morphia. He was not a morphinomanic. He merely took morphia. The reasons for this were complex and in part imitative, but this does not concern us here. The point that is important is that he denied he was in any way a slave to the drug. He was certain that his position was not dangerous. He experienced a dream shortly before he was sent for treatment, and the dream is interesting because it illustrates the fine shades of meaning that are included under the heading of the non-realization of expressed interest. In the grossest sense it indicates what has been shown in the previous example—that is, a complete non-realization of a mode of expression that was habitual. In this case the issue is more subtle, but it is included under the same category.

The dream was short and vivid, and had remained in the patient's mind, so that when asked if he had experienced any dreams within recent times, he recorded it at once.

“I was hanging by a rope a short way down a precipice. Above me on the top of the cliff was a small boy who held the rope. I was not alarmed, because I knew I had only to tell the boy to pull, and I would get to the top safely.”

It so happened that the discussion of the dream with the patient gave rise to a difficulty which might as well be recorded at this point, because it touches on interpretation. He gave no associations. The boy was unknown to him. The precipice he had never seen. He made no connection himself between the symbols of the dream and any facts of his experience.

What course, then, is to be pursued when associations are not forthcoming? One can simply make a note of the fact and attribute it to intense resistances. Mere stupidity and lack of imagination will then come under the heading of an intense resistance, and a man whose mind resembles a piece of wood will be regarded with grave suspicion as a person concealing a mass of highly sexual material. It is simpler, and perfectly legitimate, to see in such a case an inability to link up the abstract with the concrete. A literal, narrow mind has this constant difficulty. Correspondences make no comprehensible appeal. Allusion and metaphor is not caught. He argues, for example, that he has never hung over a cliff, and therefore the dream has nothing to do with him. Of course, you may take the view that this way of arguing is all due to inner complexes and repressions. In some cases

it certainly is. But when a man with a perfectly flat occiput, a high narrow forehead, and small bright eyes that rarely move, sits before you, it is possible that one is dealing with a type that has natural limitations. We are at liberty, then, to take the dream into our own hands, and see how it can be applied to the patient's situation. I have said the patient was not what is called a morphinomaniac. He took morphia partly because of a spell of insomnia induced by war-strain. But he refused to give it up, not seeing the slightest danger in his position. He had used morphia for about a couple of months, and the nightly dose had not increased. What is the unconscious motive in the dream? I propose to discuss the dream at greater length than the preceding one, as it bears on the theory of interest, and might seem possibly to illuminate, in some degree, the problems of free will and necessity.

The boy holds the rope, from which the dreamer is suspended over the void. The boy is small; if he let the rope go, presumably the dreamer falls. Therefore, with these considerations, we may say the symbol of the boy stands for something small which intervenes between the dreamer and certain disaster. Now the patient observed at one point in the first interview that without morphia he could not sleep. The boy, then, may symbolize the small excursion into morphinism, in which case the precipice would symbolize the danger of insomnia. Sedatives frequently prevent mental breakdown.

That is a fact of experience. But to this rendering of the dream there is an objection.

To look upon morphia as something necessary to the patient, as something so essential that without it he would meet with certain disaster—as a result of insomnia—is to take a view that corresponds exactly with the view expressed by the morphinist in the course of conversation. He thought it absurd that his relatives had made a fuss, because he knew that he was in no danger from the morphia itself, but that if he gave it up—which he could quite easily do—he would get no sleep and without sleep he could not remain sane. The strain of the war, he was sure, had made him a nervous wreck. Morphia was his salvation. This was the conscious estimate.

It would be useless to deny the possible truth of this interpretation of his position; but if we take the meaning of the dream in the manner suggested above, we find it is nothing more than a condensation of his conscious opinion into a symbolic picture. Had he been given the hint that the little boy might symbolize the young habit of morphia, he would probably have eventually grasped the suggestion and allowed his thoughts to flow with sufficient freedom to cover the meaning of the dream as a whole. The dream would thus be a triumphant vindication of his position. The objection therefore to this interpretation is its correspondence with the fully-expressed—if not the over-expressed—attitude in consciousness. What

is fully expressed in consciousness cannot be said to belong to the unconscious.

If the dream is approached by the symbol of the precipice, the most natural explanation is that it signifies the danger of morphinism. The precipice is a familiar, universal, instinctive metaphor for moral danger. The dreamer is shown to be some way down the fatal precipice of morphinism, but not yet out of reach. He is connected by a rope with the top. Now it would be possible to interpret the dream in a very simple way by saying that it emphasizes the dreamer's danger from the drug by showing him that there was very little between him and disaster. The little boy would stand merely for the equivalent of something little. But this interpretation, although probably nearer the truth than the first, does not satisfy all the aspects of the dream. It does not explain the impression of the dreamer that he could command the little boy to pull him up into safety. But there is one condition that it does fulfil. It shows an estimate of the dreamer's position that differs entirely from the conscious estimate. It is a symbolic picture of values that were not represented in the morphinist's consciousness. He was not haunted by a vision of incurable morphinism, but viewed his habit as something salutary, and, I fancy, a little romantic.

The dreamer does not connect the boy with any objective individual. This observation may have two meanings. It may indicate that the little boy

symbolizes something unknown to the dreamer, or it may simply indicate that the little boy has no objective signification. Supposing that the little boy at the top of the cliff had been a great friend of his. Then it is obvious that the friendship would have some important bearing on the safety of the morphinist, and the dream would have, to a certain extent, an objective significance; or at least it would contain an important objective significance in its first application. But no such objective significance is hinted at. The little boy is unknown to the dreamer, and not clearly seen; he is dimly outlined, and manifests himself chiefly as a point of fixation for the upper end of the rope. Though the symbol has no objective connection, it is not meaningless. Its value may be wholly subjective. It may be an expression of something in the dreamer's self.

To the outside observer the position of the patient seemed clear. He required to make an effort of will for a short time to overcome the still nascent state of morphinism. His case was not deeply pathological. A tentative value may therefore be placed on the symbol of the little boy. He may, in some way that requires close examination, be connected with what is commonly known as an effort of will.

Certain peculiarities at once attract the attention if this interpretation is allowed. The symbol is shown as situated on the top of the cliff apart from the dreamer, and it would seem that it was

powerless to act save when told to do so by the dreamer—or rather, by that person or part of the dreamer which hangs down the precipice and is the percipient of the dream. Moreover, a little boy may be accounted an odd symbol to have any connection with the will. This last peculiarity may be dealt with first, because it opens up a subject of considerable importance in symbolism. The basic symbol of the dream is the precipice, and the scene is worked up round the theme of the force of gravitation, which represents the attractive power of morphia. The other symbols take form as familiar adjuncts to the fundamental plot. The unwritten law of metaphor or parable or cartoon is that the figures or symbols utilized must bear a natural relationship to one another. If one compares youth, by a figure of speech, to springtime, it is bad art to speak in the same sentence of old age as an hour-glass from which the sands have almost run. It is bad art because it violates a natural tendency of the mind which expects spring to be contrasted with winter. If a cartoonist wished to represent a situation in which the downfall of the government was certain unless it acceded to the irritating demands of a small party, he might use the symbol of the precipice over which was suspended the leader of the government. But it would be inconceivably bad art to represent the small and irritating party at the other end of the rope by the symbol of a mosquito, or a drop of croton oil, although both these objects are small and irritating.

It would be a violation of the spirit of the cartoon. Such symbols might satisfy objective values but not the intrinsic demands of the newly created picture, which like every creation becomes more than the sum-total of its constituents in that it exhales an atmosphere or personality. In the same way the dream is a new creation, and the symbols, besides having to satisfy the objective and subjective values of the things they stand for, must to a certain extent modify themselves to satisfy the evolving spirit of the dream. Or, to put it in another way, the medium in which any creation is cast makes certain definite demands of its own, and thus complicates and even distorts the creative impulse behind it. The extent to which the demand is satisfied in dreams varies, and depends, perhaps, on the strength of the creative motive from the unconscious coupled with the degree of the tranquillity of the conscious mind. At times there may be great confusion of symbolism in dreams, especially in states of exhaustion or excitement, just as there may be great confusion of metaphor in the speeches of exhausted and excited orators. But in a clear, cool, and vivid dream, the symbolism shows a strong tendency towards naturalness and coherence. It remains on one level of values.

In the dream under consideration the man and the rope demand a point of fixation at the top of the cliff. A tree or post or rock would satisfy the medium of the dream, but apparently an inanimate object does not satisfy the creative motive behind

the dream. A living figure is demanded, and a human figure is most natural to the scene. Thus it is perhaps possible to see in the human figure at the top of the cliff a symbol that is the outcome of two forces and represents the most suitable compromise ; the two forces being the creative motive which seeks to condense its meaning into symbols, and the resistant medium of the dream itself which seeks to satisfy its own demands.

The symbol that we have tentatively assumed to be connected with the will is shown apart from the dreamer on the top of the cliff. A little boy, in actual life, could scarcely be expected to support a grown man hanging over a precipice, and yet the dream suggests that this is possible. This in itself suggests a symbolic value in the figure. The idea that this might simply be in the nature of an artistic exaggeration, to emphasize the danger, has already been mentioned, and is inadequate. It is possible to view the discrepancy in another light. If the symbol contains the idea of the will, the rope represents the *link* between it and the dreamer.

The problem to be investigated can now be stated thus : it is necessary to examine the manner in which the unconscious portrays what is commonly known as an effort or act of will, and explain why the figure at the end of the rope should be a little boy, and not simply a full-sized figure.

When a sane man makes an excursion into vice, or permits himself to embark on a course of self-indulgence deliberately, he usually sets himself a

limit. He says to himself that he will go so far, and no farther. If he sets himself no limit, and goes farther and farther, a stage arrives when his friends say that he has gone too far, implying that any return is now problematical if not impossible.

The phrases of common speech, which arise instinctively out of the depths of the mind, find frequent parallel in the symbolism of dreams, suggesting that they have some common source of origin. If a man deliberately says he will go so far in some escapade, he means—unconsciously—that he will go a certain distance from some point or base, but not far enough to lose all communication with that point or base. What is that point or base? It represents the fulcrum of his normal life; his customs, conventions, and morality; the standard of what is established in him as proper, prudent, and social. It is the fort in the midst of the wilds, and the man is careful, when going into the wilds in search of adventure, not to lose sight of it.

But the metaphor of the fort only expresses a very superficial aspect of what happens, when compared with the symbolism of the dream. The dream shows that the morphinist has gone a certain way from the top of the cliff—the position of normal safety—down the side of the precipice, but he is still in contact with that which remains on the top. That which remains on the top is now relatively small, but is not inanimate, like a fort, but alive; it is a force operating from the level of normal safety. This force is holding the dreamer back from the gulf,

but that is all. It is for the dreamer himself to say the word if he wants to be pulled up. It would therefore seem that the ultimately decisive factor of the dreamer's personality has the choice of events; moreover, it is shown as attached to or resident in that part of the dreamer which is going over the precipice. A deduction of some value in prognosis might be made. The morphinist is *deliberately* a morphinist.

When the common phrase is used that a man's will is weakening as he goes along some path of indulgence, it implies that something is strengthening. What is strengthening is the attractive power of the vice. But in the dream, the attractive power of morphia is represented by the force of gravitation, and the force of gravitation is a constant force; it does not increase or diminish appreciably at any surface point of the earth.

But there are certain variable elements in the dream. The position of the figure over the cliff can vary, and with it the length of the rope. The size of the figure at the top of the cliff might also vary without in any way violating the spirit of the dream. If, then, we examine the length of the rope and the size of the figure on the cliff-top in the light of relatively variable factors, the explanation of the *smallness* of the figure on the cliff-top may be found to lie in the length of the rope, as if the rope drew itself out of the figure, and so caused it to shrink.

Now the figure at the top of the cliff is on firm ground, and may thus symbolize the forces of sane

habit and custom that exist in the morphinist and from which he has departed over the edge of the cliff, but which still hold him back from disaster, although they are now shrunken. The attractive power of the morphia is not increasing, but the *interest the morphinist takes in morphia* is increasing ; that is, something in himself—a force, let us say—is increasingly passing over to find its most satisfactory expression in indulgence in morphia, and the force is being drawn out of the figure at the top of the cliff. A picture of the balance of interest in the morphinist is thus given, and the dream shows that the part of interest situated on the cliff-top is now being drawn increasingly over the precipice. A condition of strain is being set up, one stream of the interest seeking to go one way, and another resisting and being gradually weakened, as it were by deserters passing over to the other side.

The ultimately decisive factor in personality is shown as still able to cause the morphia interest to flow back to the old and safe position by a command addressed to those interests at the top of the cliff. This rather burdensome analysis, therefore, suggests that the ultimately decisive factor in personality can only work through a certain potential of interest. To gain a new or old position an adequate outpost of interest must exist there already, and the self, by a command, can cause the flow of fresh interest to reinforce what was already there. The decisive factor in personality commands, and interest shifts its balance and an act of will is

consummated. But one cannot work without the other. Thus to talk of will as free is only correct in so far as it can operate through the dispositions of interest. Interest, always attracted, always pushing out in every direction under its own impulse, may reach a spot where the decisive factor in personality will follow and summon more interest. Or upon interest some new position may be imposed (by education), and that may or may not be reinforced. But when there is no disposition of interest, the decisive factor cannot operate. When the figure on the cliff-top has wholly shrunk into the rope, all interest belonging to levels of safety will be gone, and then the decisive factor cannot by any command get back, as the mechanical considerations of the symbols show. The point of fixation will vanish and the rope come to an end, and man and rope will drop to another level of values.

I have given a possible explanation of the unconscious motive in the dream, and it is offered in a purely tentative spirit. The conclusion that could be drawn from it is that choice is a prerogative of self, but is limited by the field, or patterns, of the force that reveals itself as interest; and beyond that is totally ineffective. The patterns of interest are formed by education and by *chance*.

New patterns are also formed during a psychological analysis. It is upon these new patterns, and the patients' will to reinforce them, that treatment depends.

CHAPTER XI

THE CONTROL OF INTEREST

CONDITIONS may arise in the psyche in which interest is held up abnormally. The will strives in vain to direct it along a particular path, and the cause of failure is not manifest to the conscious mind. The following case may serve to illustrate this state of affairs.

The conscious estimate of the patient R. of his condition requires to be studied before the problem of his dreams can be taken up. It can be condensed in the following terms. He had a strong impulse to perform a certain task, but as soon as he began it, a check occurred. His interest would not flow along the desired channels, his ideas weakened and faded, and he fell into a kind of reverie state or mental blackness. The sense of a loss of confidence in his intellectual powers grew on him. He became absent-minded, apathetic, and irritable, and eventually wondered if some brain deterioration had set in. He could not give the task up: the impulse to attempt it remained, but the results of these attempts became increasingly unsatisfactory.

Four salient points can be selected from this brief account. (1) The impulse continued in the patient R. all through his troubles. (2) Although the impulse was there, adequate control of attention and interest failed him. (3) When the patient began to work in obedience to his impulse, his conscious field became a blank; what had existed in it, rapidly faded. (4) He had no explanation of the cause of his state, save that it was due to some obscure physical condition. I do not propose to enter more fully upon a discussion of the conscious estimate of R., because the features essential to an initial estimate of the significance of his dreams have been compressed into the above account. But it is worth pointing out perhaps that the state of mind R. found himself in, though not rare as a temporary experience, is one that might possibly have caused serious mischief if it had persisted. A persistent impulse strongly felt but incapable of adequate realization or comprehension—that is, incapable of being led out into the light—might suggest something akin to a compulsion-neurosis, which is one of the most troublesome to deal with amongst the psycho-neuroses. Broadly speaking, a compulsion-neurosis is an imperative impulse behind an irrational or anti-social idea. It is a kind of abnormal fixation of interest; but in this case there was nothing necessarily irrational or anti-social in the impulse which did not play through any circumscribed area of conscious ideas, but remained as an indefinite irritant in the marginal psyche.

During the period of his trouble he experienced unusually vivid dreams. I propose to record and discuss three of these, in the order in which they occurred.

I. "I was in an upper room surrounded by a crowd of ancient philosophers in flowing robes. Amongst them I saw B. They were all talking at once, with pompous gestures. In the centre of the room was my writing-table, and at it sat someone whom I did not see clearly, as his head was in his hands. I gathered that the noise around him interfered with his work. Then I found myself in the room below. It was a dirty kitchen. A fat, ugly cook, with bloodshot eyes, as ugly as Socrates, came in. She was friendly and demanded a drink of beer and stout. I had some beer in a bottle in my hand, but I could not find any stout. I became embarrassed. At last I found some on a shelf, amongst the dirty crockery. I poured her out a mixture and she took it, fixing me all the time with a humorous, leering look. Then she nodded and winked, and raising the glass said, quite distinctly, 'You must always mix the clear with the muddy,' and began to drink. At that moment the floor above us collapsed and there was a mix-up, but I was not hurt. I caught a glimpse of one very tall, empty room. The cook and the philosophers had all vanished." This dream forms a good example of the semi-rational atmosphere in which the dream-conceptions of the sleeping mind are cast. It is well constructed but apparently quite absurd. We

may assume that it contains marginal or unconscious material—that is, material inadequately realized, or not realized, by the dreamer.

If the above dream is carefully examined as it stands, there are some interesting points to be found in it. The dream opens with the dreamer standing in the upper room, among a throng of ancient philosophers, and there he sees his own writing-table at which sits a shadowy figure, who is prevented from working by the noise round him. The anamnesis has already told us that the patient himself, so soon as he sits down to write, is overtaken by a mental condition that prevents him continuing.

On his descent from the upper room, when the dreamer finds himself in the lower room, he has in his hand a bottle of beer. Here he undergoes a remarkable experience, and feels embarrassed—the only emotion felt in the dream—because he has no stout. This would seem, taken literally, to be totally absurd. The cook, however, does not say that he has to mix beer with stout, but that he must always mix the clear with the muddy.

If we glance at the contrasts suggested by the words of the cook that occur in the dream, the upper room can be regarded as a contrast with the lower room, not only in the matter of position, but in the nature of the inhabitants. Above is the philosophical atmosphere peculiar to intellects of a dead world ; below, in the person of the cook, is a very human and contemporaneous philosopher,

who, though not exactly an intellectualist, is far from being a negligible factor in life.

The remaining point of interest is found in the sequence of events which follow on the mixing of the béer with the stout. The two rooms become mixed up—merged into one tall room—and, curiously enough, neither cook nor philosopher remains. What remains is only vaguely seen.

Before continuing the investigation of this dream, a second one may be given which, though it occurred later, forms a sort of introduction to the above example, and helps in the understanding of it.

II. "I was aiming at a target. It was placed high up. I had a nice rifle, well-made save in one respect. The sights were not properly adjusted. I could only see the bull's-eye along one sight. Neither of the sights was properly shaped, but seemed lumps of metal clumsily fastened on the barrel. After several attempts I grew irritable and took a chance shot at a bird flying overhead. I hit it and it fell. It was a very bright-eyed bird not yet full-grown, and I felt sorry."

The essential plot or theme in this dream seems to lie in the matter of the unadjusted sights. The dreamer can see along only one sight; and both sights are not clearly cut pieces of metal, but lumps clumsily attached to the barrel. A fine fashioning of the sights, which is necessary to accurate shooting, and a fine adjustment of them in proper alignment, constitute the only deficiencies of the rifle. In a way, this might be regarded as a small matter,

and one capable of remedy without much expense or difficulty, but at the same time they render the rifle unsuitable for aiming at a target. Only blind shooting is possible. When the dreamer indulges in this, he brings down a curious kind of bird.

If the substance of the dream were to be cast into a single phrase, it might be legitimate to put it in this manner: "You cannot hit the bull's-eye of the target because your sights are not finely enough fashioned, and they are unadjusted." If the phrase is compared with the remark of the cook in the previous example—"You must always mix the clear with the muddy"—a certain similarity is seen. In the one an adjustment of two things is suggested; in the other a mingling of two things. The second dream gives no indication of the nature of the two things, but it contains a hint that with the rifle in that condition, only fledglings can be hit, and not bull's-eyes. The first dream, though suggesting that the society of old-world philosophers impedes the figure at the writing-table, deals in a more elaborate manner with the nature of the two things that must be mingled. And it concludes with a dramatic mingling of the clear medium of intellectual theory with the muddier medium of vulgar humanity, which follows on the mixing of the clear beer with the muddy stout. Stout, by the way, is perhaps naturally associated with fat cooks.

It must be remembered that the patient was suffering from an inability to achieve a task he had

set himself, and was unable to understand why he failed in so notable a manner. I will now develop the anamnesis and reference to the material in the first dream. The patient stated he had attributed, in a minor degree, his failure to a lack of scholarship, and had been re-reading the early philosophers, particularly those of ancient Greece and Rome. He did not derive much help from this, and was forced to go over the matter several times before it made any lasting impression. Experience may be put in terms of the question of inward appeal, which was touched on in the first chapter. The ancient philosophies made no real appeal to him. They linked up with nothing behind consciousness; they dwelt momentarily in consciousness unreinforced. Some reading has this effect, lying barren and swiftly withering in consciousness; while other reading acts as a powerful fertilizer, and brings up to the surface a multitude of ideas. This, I think, will be granted; that such events must depend on the elements that lie beyond consciousness—in the under-soil of the mind—and belong to the category of inward appeal. The patient, acting on the belief that lack of scholarship was partly behind his inability to make headway with his work, did what he could to focus attention on the philosophical systems of a bygone age. In the dream, in the opening scene, he is depicted as being in a room containing ancient philosophers—that is, a pictorial presentation of his actual situation is given—but a touch of ridicule is suggested by the way

these are represented ; there is a hint more of the cartoon than of the picture. He is then transported to the lower room, where he has his singular encounter with the cook, and receives her cryptic advice. In passing, it may be noted that the dreamer made a spontaneous association between the cook and Socrates.

Association suggests, among other things, similarity ; there is something in common between the cook and Socrates ; in this case it seems to be the quality of ugliness. That is the superficial link of association ; it may contain a deeper significance. Socrates, it must be remembered, was not a mere intellectual theorist dwelling in an upper room. He taught in the streets, in the mud, in the heart of the crowd, in the arena of human experience. A cook of the type depicted approaches life in the Socratic spirit in that she gains whatever sagacity and wisdom is hers by the process of actual contact with life, and not by theorizing in an upper chamber. Is it legitimate, then, to conclude that some advice, of value to the dreamer, is contained in these dreams ? The patient could not control his interest. He strove to force it in certain directions and failed. There was some internal check, the nature of which was a mystery to him. That force, which reveals itself as interest, was not vitalizing the elements represented in his consciousness, so that they could produce an adequate effect in reality. It would be possible to say that the force that reveals itself as interest was exhausted, and

the patient's condition was comparable to that of an accumulator that has run down and can give only a brief, and rapidly failing, current at intervals. In that case we should be reverting to an old-fashioned view, and prescribe tonics, rest, the electric battery, massage, and even radium, and think no more about it. It is a view that has something to be said for it. It saves an immense amount of trouble. It saves the physician trouble as well as the patient. But the tendency to-day is to presume that vital force, like all force, must manifest itself somewhere, though it may change its point of application. A person may be extremely interested in athletics, and spend his days enthusiastically in the fields; a change may suddenly occur, and he shuts himself up in his study and reads from morning to night. His interest has shifted. His old companions may say he has lost all interest and does nothing. But that is surely wrong; the force that reveals itself as interest has gone elsewhere; its point of application has shifted inwards. It is the same force. But a savage, who did not know that writing and reading were possible, while watching him in his new phase might think his interest had gone and that he was exhausted as he sat in his chair motionless and absorbed. Before it can be concluded that the patient R.'s interest was exhausted, an exploration beyond the realm of the immediately obvious must be made, lest unwittingly a point of view is taken up like that of the inexperienced savage.

It will at once be said that if an interpretation is put on these dreams that they contain valuable advice as to the path interest should be allowed to flow along—which for the moment I will call muddy experience as contrasted with clear intellectualism—it means that dreams have a kind of intelligence behind them concealed under a curious and fantastic symbolism. It has been remarked that a good test of any theory is to ask whether it lessens a man's sense of personal responsibility in the conduct of life, and that if it does—if in any way it casts doubt on the supremacy of his powers of reasoning and judgment—then it is a bad theory. If the theory is advanced that dreams have a kind of intelligence behind them capable of giving advice that the conscious powers of the mind fail to give, then many people may condemn it instantly as a bad theory. An old antagonism is here opened up, and the main discussion of it can be deferred to a later part of the book. There are certain deductions to be made, however, from premises already given which may throw some light on the question, and they can be touched upon at this stage.

The dream appears complete, and totally unforeseen, in the mind as a product of unconscious activity. No one would venture to suggest that consciousness contains all possible attitudes. A candid friend, for example, will reveal many defects of character and opinion to us, of which we were unaware. That is his particular genius and am-

bition. He does not concern himself with what we are conscious of in ourselves (and here let it be said that many typical actions and attitudes that we constantly make use of may be unrealized) so much as with what we are unconscious or semi-conscious of ; and this produces a curious but characteristic effect. We defend ourselves feverishly, although we may dimly perceive the truth of his statement. But if we perceive the truth of the statement the realization must come from something latent in ourselves. We are not really defending ourselves from the candid friend so much as from what is trying to enter consciousness from the marginal or unconscious psyche. The candid friend may make an accusation that is wholly untrue. Nothing responds in ourselves ; that is, it appeals to nothing latent in the psyche ; it finds no system of inward strain to set in vibration. We do not react to it. We do not become indignant.

Now if we examine the statement that dreams, because they arise from the unconscious, must necessarily contain unrealized or inadequately realized material, we see that this implies that a dream, when looked at through consciousness—that is, when unravelled and reknit into the patterns of conscious thinking—must have a significance of an extremely unusual and personal kind. It must offer a kind of criticism ; or we can be more cautious, and say that what it offers, when considered consciously, might be constructed into a kind of criticism by the rational powers. The criticism, then, would be un-

intelligent and only rendered intelligent by secondary elaboration in consciousness.

However that may be, we may assume at this point that a kind of criticism, or a peculiar point of view, will be of necessity contained in the dream if a suitable method of handling its material is attained, so that it can be worked up into a significant form. Our task is now to find into what form, significant to the patient, the two dreams can be worked up. Do they seem to have any kind of bearing upon his problem—a problem which he failed to solve by conscious judgment ?

The criticism that can be extracted is contained in the idea of some inner failure of adjustment. The prominence that is given to the ugly humorous cook, and the fact that it is she who is selected to give the advice of mingling the clear with the muddy, suggest that she represents in a condensed, and therefore symbolic, way something that the dreamer lacks. I have already put a tentative meaning on this symbolism, indicating that it is strongly contrasted with the semi-ridiculous philosophical atmosphere of the upper chamber, and that the spontaneous association with Socrates might point towards another way of approaching life. The individual who gleans the nature of humanity from books does not build into himself the character that experience affords. It is impossible to replace action by thought and get the same result.

In the case of the patient R. his task was a difficult one—a hint perhaps contained in the symbol of the

high target—and it required an adjustment towards life that he did not possess. The sights in the rifle are clumsy. He can only bring down with it a young, but bright-eyed, bird. What do the two sights symbolize? What two points of view must be brought into alignment before accurate shooting is possible with the instrument destiny has furnished? The sights seem to be symbolized under another form in the first dream, as philosopher and cook. Life as a theory is one point of view. Life as a fact is another. It cannot be denied that the proper mingling and alignment of these two points of view constitute for most persons a very big and a difficult task. The second dream suggests that both sights—both points of view—are immature. And the first dream, by its slight shade of ridicule thrown over the scene in the upper room, suggests that life as a theory, to the patient, was not free from the charge of absurdity.

I have said sufficient to outline in the reader's mind the kind of criticism, and the nature of the advice, which can be found in these dreams. The patient had reached a position, by his use of life, in which matters had gone beyond his control; in which some deep reaction had occurred. Interest had drifted increasingly away from his conscious plan, and lay in him as a potential force under the symbol of the cook in the dirty kitchen.

The third dream, and the last that I shall give concerning this case, made a more vivid impression on the dreamer than either of the foregoing ones.

He described, while relating it, an atmosphere of expectation and mystery. The previous examples contained the emotions of sorrow and embarrassment. This dream was accompanied by a sense of adventure.

III. "I was on some exploration into an unknown country. There were either three others with me, or in all we made a party of three. I am uncertain of this. My companions were shadowy and vague. Our journey was strange. We had to get across marshy land, then over ice and weed-covered water, then we swam across a wide sheet of clear water, and down a kind of aqueduct, where the water became shallow. We stepped on to the shore, where two strangers were standing. We seemed to be introduced, or introduced ourselves, and bowed very formally. The two strangers began to converse, and one said to the other that it was a great pity that travellers who reached that shore lost so much of their sense of humour and behaved so stiffly, and how it always had happened in that way. For some reason I became annoyed and said they must remember we were in an unknown country. They looked at me intently while I spoke. I woke up feeling that the strangers were not hostile, and I should have been friendly."

In this dream the main plot turns about the dreamer's mode of behaviour in the unknown country that he sets out to explore. He is not at ease. It is suggested that he loses his sense of humour, and that he is not the only one who has

acted in a stiff and formal manner on reaching that shore. If we look for any correspondences with the previous dreams they are found in the behaviour of the philosophers, whose declamations were stiff and pompous, and in the cook, who was humorous and friendly. The pompous manner is coupled up with the atmosphere of intellectual preoccupation. The humorous and friendly manner is coupled up with the cook. The dreamer, when he overhears the conversation of the strangers, reacts sensitively and speaks up with wrath. Humour does not come to his aid even after he has been given the hint, and he wakes regretting his behaviour.

In the case of this dream, the patient R. associated the allegory of the venture into an unknown country with his own attempt to achieve the task he had set himself to do. One hesitates to go so far as to say that the intellectual mood in general tends to exclude humour and friendliness, but in this particular case it is suggested.

In these three dreams there is a great variety of symbolism and scenery, and I have only attempted to pick out those similarities which bring them into line with one another, and give them an initial interpretation. The material lying behind them, as I conceive it, has been traced in the broadest outline, without any detail. My aim is to show that these three dreams have a theme in common, and a kind of meaning or criticism that does bear directly on the problem of the patient R.

If this meaning or criticism has a purpose, it would

seem to be a particular purpose, whose object is to open up another and new channel, foreign to the dreamer, along which interest should flow. It would appear that the unconscious had gathered itself into a definite attitude, and was throwing it upon the dream-stage in many forms and varieties of symbolism, and laying the emphasis on different aspects, but always in a comparatively veiled way.

A point must be remarked on here. The patient began to dream more vividly and coherently than usual after the onset of his trouble ; that is, after his adequate control of interest had left him. When the force which reveals itself as interest deserted conscious levels, the activity of the unconscious, as shown in the dream-life, became distinctly increased. The damming back of the force, or the checking of it, acted as a stimulus to unconscious activity. This might be expected on the principle that force must be somewhere, in some form ; if it leaves the theatre of conscious application, it would be not improbable to find it active in the unconscious psyche, behind the scenes. The dream-psyche began to weave a number of unusually clear pictures, which, as we have seen, might be given a special and purposeful interpretation, the purpose being to get rid of, or eject, that dammed-back force in a particular direction shunned by the patient.

CHAPTER XII

THE GROWTH OF INTEREST

WE have seen that a possible view of the case of the patient R. is that interest was no longer under his control, but was controlled by a region of the psyche beyond consciousness. This can be called the unconscious control of interest. This implies a theory, and means that the force that reveals itself as interest may be under a double control. It can be deflected in a certain direction in consciousness, but at times the power of deflection is overshadowed by an opposing power, operative in the unconscious. We have also seen that the second control, though it cannot be investigated by a direct examination of the contents of consciousness, can be got in touch with through the dream which springs up in the sleeping mind as a product of the deeper levels of the psyche.

In the case of the patient R. the results of this unconscious control did not reveal themselves in any physical symptom. The check operated in the psychical field, causing a rapid fall in what might be called the pressure of ideas, and a consequent state of mental blankness, which gradually produced

a sense of loss of confidence and general inadequacy. At the same time there was an impulse that continually urged him to work—that, at least, was his interpretation of the force.

The next case to be considered affords an example of a similar condition with one difference. The check set up by the unconscious control of interest did not reveal itself in the mind but in the body. The patient O. suffered from writer's cramp. That is, so soon as he took a pen in hand, the muscles necessary for the movements of writing became contracted, and the contraction was beyond his conscious control. His work was of such a nature that writing was an *essential*, though not a constant, occupation.

The conscious estimate of his position was as follows. He saw no reason why he should give up his work. As is common in this disease, there were brief periods of improvement. Sometimes he could write quite easily; at other times writing was so laborious that it was practically impossible. Yet he felt a cure was possible, and he had already tried various devices, such as special pens, new positions of the hand and elbow, as well as writing with the left hand. He fancied his left hand also had a tendency to spasm. I propose to discuss one dream that he experienced.

“I was in the desert. Before me was a tremendously tall wall or rampart. I was cowering at its foot in terror.”

This short dream was vivid and apparently had

impressed the patient. In a half-laughing way he remarked that he was certainly "up against it." There was no possibility of getting over or round that wall. The nature of the symbolism employed is interesting. The scene is cast in the desert—that is, in a barren, unproductive spot. The wall is of tremendous proportions—that is, some kind of emphasis is suggested. The wall bars all progress. Finally, the dreamer is in terror. Why should he be in terror? Presumably, from a consideration of the dream itself, because he cannot proceed and realizes that the wall is insurmountable.

Before estimating the significance of the dream there are a few points that can be added to what has already been given in the conscious estimate of the patient. It is always valuable to note those circumstances under which the neurosis of a patient improves. In the case of the patient O. there were times when the control of the muscles employed in writing was adequate, and even normal. The patient had noticed that this happened particularly when he was in a position of authority in the concern in which he worked—that is, when those over him were away and the management of affairs became his own. Another point is that the patient was in some respects a disappointed man, in that he had hoped for, and had been led to expect, a far better position at his time of life than he actually had, and this appeared to be due to no fault of his own. The kind of work he did was invaluable to the business, and a substitute would have been difficult to find.

Apart from work he led a quiet and rather solitary life. He showed by his manner that he dreaded the idea that he might have to give up his work. It has already been mentioned that he felt a cure was possible. He clung to that idea. It was a kind of impulse comparable, possibly, to the impulse that existed in the patient R.

In the light of this anamnesis the dream can now be given some significance. The wall he is up against suggests a symbolic way of putting some powerful force acting counter to the conscious striving: it emphasizes a non-realized or inadequately realized factor. In this case the half-laughing way in which he observed that he was certainly "up against it" suggests it was an inadequately realized factor. The laugh prevented the serious consideration behind the phrase. It might be thought that if this factor required such a striking symbol to represent its power, the outlook for the patient was sinister. But emphasis is required in proportion to the refusal to realize; if a person refuses to entertain a certain idea, the force required to change his view must be proportionately exaggerated. In short, the exaggeration of the symbol might be looked on as due to some correspondingly exaggerated denial in the conscious attitude. That, at least, is a tentative explanation of some kinds of emphasis in dreams. It does not explain all. In the dream of Nebuchadnezzar, the immense tree whose branches covered the whole earth was an emphatic way of representing an emphatic and relatively actual state of affairs.

It was simply a graphic summing-up of a situation that had gone beyond some limit, or of an over-development in some particular direction. As a further illustration I may be allowed to introduce the following example at this point. It was the dream of a young man whose interest seemed to consist largely in matters of dress. He dreamed he was in his bedroom which had assumed gigantic proportions. His wardrobe towered high above his head, and piles of clothes hedged him in. The dream was a nightmare—that is, it was accompanied by a helpless sense of terror. We might see in this simply a graphic way of representing an actual situation; a symbolism portraying vividly the application of his interest in one direction, and suggesting it was very much too emphasized to be normal, by introducing the emotion of fear.

In the case of the patient O. the wall is not quite so easy of interpretation, and must be approached simultaneously from several points. The common expression that a man is running his head against a brick wall when he persists in some foolishness is, like most slang, a piece of intuitive symbolism. It is relevant in some degree here. The kind of situation which the phrase usually describes, is one in which a man persists in going along a path that leads nowhere; it refers to a certain mixture of dogged obstinacy and narrow vision. The possession of these qualities make it very difficult for a man to reverse a decision, or deviate from a path. It therefore favours the condition of staleness.

Staleness cannot be directly controlled. A man who does the same thing everlastingly becomes stale, however keenly he strives to avoid it. The only way to avoid it is to do something else. It is possible to distinguish two kinds of staleness. There is the staleness that is accompanied by full realization, and a cessation of all interest in that direction : an example of this is the staleness that afflicts a man when he has overtrained ; or when he has worked too hard at one subject ; or when he has, as an actor, appeared too often in one part. It is a kind of one-part staleness that is easily recognized, and there is no impulse to continue.

But there is another variety, and this is a non-realized staleness. The candid friend may realize it ; the victim does not. In a sense the patient R. was a victim of staleness. But it was a more subtle kind of staleness connected with the non-realization of unexpressed interest.

To avoid this vaster and more subtle staleness, which is a sort of starvation or arrest of growth, there is a certain standard arrangement that is found in most spheres of work. It consists simply in the fact that as a man works on he rises higher, and by rising higher becomes capable of a wider, or at least different, range of interests. This is normal development. But when it is hindered, and a man works on and remains stationary, the second kind of staleness is a possibility. It is a possibility that depends, as far as one can judge by observation, on the type of individual ; and if it develops it can be

regarded as a sign that the man is superior to his destiny. By this I mean that a limited and mechanical mind may develop no great staleness, although the character of the work remains unchanged to the end. But a more impressionable and reflective mind may become a victim of it at an early stage.

When a man works on and rises in his work he gains some kind of authority. Authority is difficult to define, but its effect is definite. One aspect of its effect is a certain inner gratification ; it responds to and satisfies some inner demand. There is a school of psychological medicine (Adler) * that takes this as the central pivot of life, and traces all disturbances in the psyche to this source alone. It is a sense that is developed far more in some than in others, and I do not think it false to say that authority of all kinds is not a necessity to some individuals. The growth of self and authority are two different things. One may be an inner experience, and have no visible relation to the world ; the other belongs to the world only. But the magnification or amplification of self does constitute an essential experience, even though it means nothing but a small rise in salary, or an extra servant, or a motor-bicycle. It is the outward and visible sign of growth.

Now when a man has worked hard and sincerely, with some ambition behind him as regards material prospects, and finds nothing happens save in the sense of promises, he is up against a force in himself

* *Über den nervösen Charakter.* (Wiesbaden 1912).

just as much as he is up against an adverse combination of affairs in the world. It is not the adverse combination of affairs that produces the neurosis in such a case. It is the demand in himself. It is the starvation, or thwarting, of something in the man himself that causes the physical disharmony that begins the neurosis. We have seen in the case of the patient O. that when he was in a position of authority, his neurosis was in abeyance; he could write with greater ease. But when he was not in a position of authority, which was his right according to his inner sense of right, his neurosis prevented him. He was inferior to himself in such a position, and, in the deepest sense, a wronged man.

Authority, with its wider responsibilities, often cures a man of petty defects. That is a fact of experience. Some people say that war has cured Europe of neuroticism. That is untrue. It has produced probably as many neurotics as it has cured. But the idea behind this statement is perfectly sound. Responsibility, when it puts a man in a position where he can be equal to himself, may effect a cure by widening the conscious horizon and letting interest flow in hitherto unopened or unused channels. But responsibility may act in a reverse direction when it puts a man in a position that makes him too superior to himself. Adjustment may become no longer possible, and a neurosis may theoretically result. If the neurotic is a neurotic because of some failure in conscious development, then there must theoretically exist

an ideal combination of circumstances in which his cure would be most likely, and the neurotic usually feels this as a vague impulse of restlessness. It is like finding a key to fit an obscure and hidden lock. But it does not follow, supposing the key, in the sense of the external combination, be found, that it will turn the lock. That turning depends on something which is not always mechanical, nor can it be forced by another hand. The finding of the key is the aim of psychological medicine. When found it may turn automatically; sometimes it will not.

Since the neurosis of the patient O. appeared to vanish when he was in a position of authority, it suggests that the key lay in this new combination of circumstances. In his case the key turned automatically. It might be a temptation to speak of his case as a kind of mechanical neurosis. It implicated the physical most distinctly, while the neurosis of the patient R. implicated the psychical. But that would imply a simple mechanism in the neurosis involving the physical, such as the neuralgias and paralyses, and this is not found in actual experience by any means.

But the fact of importance is the vanishing of the muscular cramp when the patient dwelt momentarily in a new altitude. How, then, does the dream comment on this state of affairs? It affords no obvious clue to the path along which the patient should travel, as the dreams of the patient R. suggested. It seems to present only a static future,

an emphatic estimate of the actual condition. Its criticism seems to indicate that the patient was in a barren and unproductive situation, that an impassable wall was before him, and the only thing he could do was to go back or die where he was. So runs the allegory. It is necessary to consider the element of fear that was so strongly represented. The sense of helpless terror—the dreamer cowered in terror at the foot of the wall—is the emotion common to nightmares. Nightmares have a certain peculiarity in their symbolism. I believe I am right in saying that the symbolism of nightmares is always a very condensed symbolism. All symbols are, as we have seen, condensed meaning, that is, they are capable of being loosened and unpicked into a much wider meaning in consciousness, but the symbols of nightmares tend to be very condensed. As a rule nightmares are very short, and they produce their characteristic effect very swiftly, leaving a vivid recollection behind that is not common in ordinary dreams. They also tend to assume typical forms, shared by children and adults alike, but especially by children. They are, in other words, special kinds of dreams. The study of dreams reveals the presence of many other special kinds of dreams, but the nightmares contain, I believe, the most compressed symbolism of any. This is not the place to discuss the significance of the helpless terror that pervades nightmares in general, but I will venture so far as to suggest that its explanation is very similar in all cases. It is a

terror that links up with the deepest issues of life. We may gain some idea of its significance by examining the elements in the dream now under consideration.

Initially we might see in it nothing but a reflection of the dread that was discernible in the patient at the prospect of having to give up his work. It was suggested that this was marginal ; it was half-looked-at, and half-avoided. Superficially, it is just a fear of change, or a fear of inability to continue owing to ill-health, a fear that, in a narrow sense, centres about the prospect of a small income. But when this fear is considered in conjunction with the factors that caused the neurosis to vanish, it begins to take a deeper significance. It is a fear connected with growth and expression and fulfilment. Fruit of some sort must be borne by every living thing. It is a biological necessity, as some call it ; or one of the imperative tendencies in life. It is as much a biological—or spiritual—necessity that some kind of fruition should crown labour in human affairs. The results of a man's work are as much creation or fruition as his children. This patient had no children ; the only branch that could bear fruit in his life was his work. Interest did not flow in any other direction. His danger, and the danger of all people whose sap vitalizes *only one branch*, becomes apparent. If no check occurs, the sap flows on and some kind of fruition comes ; if a check does occur, the prospect is that of a complete cessation of development. In his

case, checks had occurred, first in the material aspects of his situation, so that fruition was impossible, and then in himself in the form of a neurosis. The neurosis struck at a vulnerable point; its full development meant that he must give up his work and either retire or do something else. The dream described what may be called, in a stilted phrase, the psychological situation, and since it concerned the deepest issues of his life, its symbolism was terrible. The dreamer's terror was the terror that should belong to the realization of arrested development, and the thwarting of those potential forces in a human being that crave for expression in a full life. I have said enough to outline the significance of the nightmare, and the reason why it haunts childhood, that period when so many demands are made of vital importance to the future man or woman, and when interest is beginning to send out those small but vitally important shoots that will grow into great branches in maturity.

CHAPTER XIII

COMPLEXES

WHEN a mass of ideas and emotions collects round a common nucleus in the mind, a system is formed which will react in a particular way to incoming stimuli. This system is called a *complex*. The conception of complexes is due to the work of Dr. Jung, and he has shown how the reactions of the psyche are influenced by the presence in it of complexes. If a man commits a murder and says nothing about it, there collects round the murder-nucleus a mass of thoughts, ideas, and feelings. A complex is formed. The existence of this guilt-complex will produce an acute situation in the man's mind. What is he going to do with it? It will find itself in opposition with other complexes that centre about social duties and good conduct. He may solve his conflict in various ways.

He may push the guilt complex out of consciousness into the unconscious. In this case the guilt-complex will manifest itself in dreams. We may expect him to experience nightmares in which the incidents of the murder will be revived. He

may follow another course in which he thrusts out the acquired moral complexes from consciousness and dwells alone with the murder-complex. This will mean a profound degradation of the conscious life, and he will experience in his dreams a return of the banished moral complexes in powerful symbols. A third course is possible. Fantasy may play a leading part in the attempt to reconcile the conflicting complexes. It may, for example, construct a theory in his mind that he never committed a murder at all. This fantasy may become very elaborate and gradually extend over the whole conscious field. The murder-complex and the acquired moral complexes will pass into the unconscious as the fantasy grows, until at last the man will live wholly in his fantasy. He will be insane. The sources of his malady will be the two powerful and opposing complexes in the unconscious which will feed his fantasy.

There are complexes common to everyone. Round the idea of the father and round the idea of the mother—or those people who stand in the place of the father and the mother—the child collects a great mass of memories, feelings, and thoughts. These will form respectively the father-complex and the mother-complex. In typical cases these complexes are not wholly compatible when they exist together in consciousness, for they are associated with two different views of life. These complexes, which are normally found in everyone, may develop to an abnormal extent. A person may

possess a father-complex that dominates him. He is, as it were, not his own master. What he, as an individual, seeks to do, and what the father-complex makes him do may be two very different things. A person may practically live in his or her father-complex, in which case there would be a corresponding identification with the father in reality ; or if the father be dead, an identification with all the political, religious, and social views that he expressed in life. Such a person is an imitation. Provided that the conditions under which the father lived still exist, the imitation may be effective. If the conditions alter and new ideas permeate the environment, the person will be unable to make an adaptation to them unless the father-complex is moved from its central position in consciousness. It comes about naturally that people who are completely dominated by the father-complex continually look into the past and not into the future. They may become conscious of the father-complex and separate themselves from it. In such a case, although the complex still exists, a life of personal independence becomes partially attainable.

When a person lives entirely in a complex he appears to other people to be biassed. He is the man of one idea and of one book. The expression of interest will be only possible through one pattern. This may not always be bad, because the complex may be connected with a progressive idea. The man may conceive of some injustice existing in

society and amass round this idea a great quantity of thoughts and feelings. If, then, he lives in this complex solely, he may bring about some reform that is valuable to humanity. But people will regard him as biassed.

The influence of complexes upon the reactions of the psyche was studied by Dr. Jung by means of the association method. If a person is asked to give an immediate association with a word, a certain time elapses before the association is given. If a man is asked to give an association with the word *rose*, he may, after the space of a second, say *red*. But if he is in love with a girl of this name, the word will cause the whole system of feelings and ideas centred round the girl to vibrate. This may cause him to blush or stammer or hesitate. He may be at a loss to find any single association, and the result will be that a considerable time will pass before he says anything. This delayed reaction of the psyche will point to the existence of a complex. It is thus possible by selecting a list of test words and asking a patient to make associations with each one in turn to gain some idea of the main complexes in his psyche. The disadvantages of this method lie in the kind of inquisitorial atmosphere it produces between the patient and the physician. The use of any method that borders on the mechanical gives an unnatural result. Some investigators have sought, by the aid of electrical and clockwork devices, to record the reaction time of associations with minute accuracy, without

taking into consideration that by this method they interpose machinery between themselves and the patient.

At different times of the day different complexes tend to enter into the conscious field. In general the morning brings the business or practical complexes into a central position, and interest discharges itself through them. In the evening social complexes dominate the field, and interest flows through them. The process is comparable to different slides being put into a magic lantern altering the pattern of the light-energy on the screen. It is like different stencils intervening between the ink and the paper. But it must not be thought that a complex is shallow; its roots lie deeply in the psyche, and its revelation in consciousness is only partial. When a complex is in a central position and interest is discharging itself through it, any incident that tends to push it out into a marginal position may cause irritability. Thus a gourmet at dinner when he is expressing himself successfully through his food-complexes, is likely to be annoyed if he is called away on business. The outpouring of interest is suddenly checked. Another complex obtrudes on consciousness, through which interest flows with difficulty. Tension must then occur, and this the man experiences as a sense of irritation. Or, if a man with large social complexes goes out to dinner and finds that the conversation is dominated by a professor who explains the differences between the skull of the chimpanzee

and the skull of palæolithic man, it is only natural that he should get irritable. He has no comparative-anatomy-complex through which he can express himself. His outflow of interest is checked, save through the channel of food. He therefore devotes himself to eating in his endeavour to drain off part of the tension, while the other part manifests itself in him as irritability. Now supposing that the man had been invited to dine with the professor alone. What would his feelings have been during dinner? I think I am right in saying that, in such a case, he would not feel irritable, but only extremely bored and wearied. At the end of dinner he would feel relief. But at the end of the dinner-party he would still feel irritable.

If we look at this from the point of view of complexes, what explanation is to be found which will account for these two differing sensations? Why should it arise that we sometimes feel weariness and sometimes feel irritability in positions where the outflow of interest is checked?

In the case of the man with the large social complex his irritability is caused by the fact that a certain expected outflow of interest is baulked. Expression through the social complex is checked by the professor's conversation. But for the professor the environment of the dinner-party is favourable to an egotistical expression, in the form of personal success with the other guests. On the other hand, in the case of the dinner with the professor alone the environment is not favourable.

It does not call up any complex in the man's psyche. He cannot express himself egotistically. We can see, then, that one explanation of irritability may lie in the existence of a complex which the environment stimulates, but cannot satisfy. And in the case of weariness we may see a situation that stimulates no complexes and therefore affords no familiar channel of expression. These conclusions may appear obvious, but they may serve to illustrate one aspect of complexes.* It affords a rich field of interest to anyone, whether neurotic or not, to study outbursts of irritation in the light of complexes.

* The idea of the *complex* has been recognized in various psychological systems. Herbart postulated *apperception-masses*. William James described the many *selves* within the personality.

CHAPTER XIV

EXTROVERSION

THE pushing out of interest on to life is termed *extroversion* by the Zürich School. The study of the difficulties that hedge about successful extroversion constitutes one of the main tasks of psychological medicine. These difficulties vary in their character at each distinctive phase of individual development. Special tasks are concealed in the environments that surround the successive stages of growth, each one demanding a special adaptation of that force which reveals itself as interest. If there is failure, then the failure can be looked upon either as a partial arrest of growth or as a persistence of a pattern in the individual that should be obsolete. A pushing out of interest means a coming-into contact with life. A new toy attracts a child. The child's interest flows out in cries of joy and activity ; after a time interest wanes. Then the toy as a source of extroversion becomes inadequate. Potential interest accumulates and sets up tension which the child shows by irritability and fretfulness. A new toy comes along, extro-

version once more occurs and the child is radiant. The fact that we get used to a thing necessitates that channels of extroversion must be continually found. As we become more settled in our habits, the channels become more permanent, and with the wider range of interest that they command in maturity sufficient outlet is more probable than in the case of a child with a toy.

Extroversion to some people presents no difficulties. They come in contact with life eagerly, spontaneously, without preparation or plan. If they show any timidity at all, the slightest encouragement has an immense effect upon them. They are that large group of people who are sociable and who accept social values unquestioningly. They are fond of amusement and are not greatly burdened by the problems of this world. They flow out into action and into emotional contact very easily; they express sympathy, delight, sorrow, appreciation, disgust, indignation, and jealousy without any difficulty. There is plenty of emotional play about their facial expressions and gestures when they are talking. They love movement, bustle, and excitement, and respond to what is going on around them with great facility. Studied closely, it is possible to see that between their feelings and the expression of these feelings there is little or no barrier.

The most perfect example of natural extroversion is seen in the behaviour of a lively young fox-terrier. There is a complete emptying process going on; one might almost call it evaporation rather

than extroversion. This natural capacity to extrovert spontaneously is found in the great majority of young growing things during the imitative and play periods.

When adults are studied who possess this natural capacity, a definite type begins to take form which Dr. Jung calls the *extrovert*. The secret of their character seems to lie in the slightness of the barrier that intervenes between feeling and its expression.

The life of emotional experience is one in which the effect of things plays a much greater part on the individual than the meaning of things. It is essentially a surface-life, but what it may lack in depth and analysis it gains in breadth and synthesis. The extrovert, because of the littleness of the barrier between feeling and its expression, is always destined to undergo a series of typical experiences. He must constantly plunge into situations where previous thought would have deterred him ; he does not regret it, because it is by this method that he learns. He must feel, not once, but constantly, that he is right and everyone else is wrong, because he is being guided by his feelings. These feelings he may throw out into rough-shaped thoughts, although it may be in brilliant phrases. He must do deeds of valour, of madness, of sheer impossibility because he feels an immense impulse to act and because any remarkable situation draws him into the heart of it as an ardent co-operator and not as a cold spectator.

In a sense he never attends anything. He *assists* at everything—as the French say. He rarely does anything so cold and detached as merely to *attend* a function. He assists at a spectacle, at a speech, at a party, because he feels it all without any check to the expression of his feelings. He is constantly employed in devising fresh forms of activity. He likes to see before him a number of engagements; he likes to tell people that his free hours are entirely booked up, but that, if possible, he will try to squeeze in their invitation. And this is because he confirms the sense of his own existence to himself solely by his activities and feelings.

There are naturally extroverts of all grades and abilities, and amongst them are found some of the most capable and useful public characters of the day. The great actresses, most of the great popular actors, all the great rhetoricians, and the majority of the great preachers are of extrovert psychology. They are essentially public people; they are in contact at once with the crowd. They work up their audiences without difficulty, without knowing how they are doing it, and almost without preparation. They speak what they feel, rather than what they think, so that if anything occurs to change their feelings while they are speaking they may appear to contradict themselves. They form, in their best expression, ideal agents for bringing about change in the world. Because of the brilliancy of their feelings when they think a wrong exists they move heaven and earth to get the wrong righted.

The danger of this may perhaps be found in the fact that they rarely go to the root of anything. Their intense life of feeling entangles them in outer aspects. It is for this reason that their lives invariably show inconsistency, often to a remarkable extent.

A constant study of the typical extrovert produces the impression that they judge of themselves by what they see of themselves reflected in their audience. They have little self-knowledge from the analytical point of view. They know themselves by the effects they produce in the external world. In this they show a kind of hiatus in their psychology; a blind spot, as it were. This is one of the profoundly important peculiarities in extrovert psychology.

It may be asked how it comes about that the extrovert should ever be successful in life if feeling plays the main part in determining his actions. For to most people feeling must seem a capricious, if not a blind, guide. But there are qualities of the mind inextricably linked with feeling, and these are instinct and intuition. Instinct, in its limited area, is a sure guide. Intuition, in its infinite area, is a much subtler force. If we make it too conscious and mix it with intellectual processes, the resulting product will be confusing. But in some individuals, particularly in high types of extroverts, intuition plays a supreme part. The highly developed extrovert, although he may not think consecutively, is aware of some activity which is equivalent to,

and swifter than, pure intellectuality. The startling things he sometimes does, whether it be in the selection of the precise moment for action, of the exact phrase to win the mob, or of the right man for the job ; whether it be in invention, policy, or business, are not the outcome of thought. They are the outcome of a certain feeling, very finely graded, which impels him in a certain direction. These feelings arise suddenly and spontaneously as inspirations, and when they arise the extrovert is constrained by them even when they lead him to do apparently rash things.

Because of their inability to see themselves, average extroverts are able to live in intimate contact with remarkable inconsistencies. It is only the extrovert who can get up on a platform and appeal to the audience for a subscription of a hundred pounds for a charity, and speak passionately for an hour, when his own income is a hundred thousand a year. Their value in holding certain weak and faulty parts of the social fabric together is thus apparent.

It is amongst extroverts that we must search for the prodigious, the amazing, and the incredible in history. The great adventurers, the great bluffers, the great squanderers and humbugs, the people who seem to stand beyond the reach of reason and logic, are extroverts. Argument does not touch them. Their serenity and invulnerability in certain classical cases are little short of miraculous.

The attitude of the unconscious towards those

whose psychology is typically extrovert is definite. The conscious situation is one in which the outpouring of interest, in the form of feeling and action, is too easy. The compensating action of the unconscious, therefore, theoretically will seek to put a check on this kind of excess. The following dreams illustrate the nature of this attitude.

A woman of great activities and many interests who was constantly engaged in organizing meetings and never spared herself a journey or visit if there was a chance of obtaining a recruit for one of her many societies, frequently experienced this dream. "I am in a room in the midst of packing. I have to catch a train and the floor is covered with many things I want to pack. I cannot get them all into the trunk, and in a state of agitation I run out into the street. There is a great crowd of people outside, and I realize that it is hopeless to attempt to get to the station in time."

The idea contained in this dream is one of numerical excess. There are too many things to pack and too many people in the street. She is called upon to catch a train, and it is revealed to her that she cannot do so owing to these multiplicities. Excessive extroversion in the form of too many activities and interests is symbolized by the articles on the floor and the people in the street, which prevent her from getting near her true object. She misses the train.

Another dream will serve as an amplification. It is recorded in a book of travel which deals with

the North American Indians. The writer came across a chief wearing women's clothes. On inquiring for the reason of this he was told that the chief had been a great warrior and many scalps had fallen to his hand. At the height of his fame he had gone on an expedition and brought back a large number of fresh scalps. On going to sleep he dreamed that the great White Spirit came to him and told him he was to become a woman. The chief, impressed by this vision, assumed the dress and life of a woman.

It is possible to see in this dream an attitude of pure compensation taken up by the unconscious. Extroversion along the line of scalping and forays had reached an extreme point. To become a woman is a symbolical way of suggesting a line of behaviour opposite to the one on which he had been engaged. The chief took the dream literally. He assumed the dress of a woman. He did not *modify* his life according to the suggestion contained in the dream, but leapt from one extreme to the other.

In practical work it is necessary to distinguish the extrovert. In the hysteric we can see an extreme extroversion. In the next chapter we will discuss the introvert, but it must be pointed out at this stage that a recognition of type is invaluable in the practical handling of cases. It is of value in the upbringing of children and also in educational work.

CHAPTER XV

INTROVERSION

THE withdrawal of the interest from life is termed *introversion*. Life is not regarded with confidence, but with suspicion. The assault on life does not occur naturally, as a joyous impulse towards expression ; but in place of it a defence against life is prepared. Such people are called *introverts*, and they correspond in some degree to the under-compensated type discussed in the eighth chapter. The form of extroversion that characterizes these people is through a plan or scheme. The extrovert, as we have seen, is a type that finds life acceptable, and assumes it is only fitfully hostile to him. The opposite type, the introvert, finds life difficult at all stages, and tends to assume that it is continually hostile. He is not backed up by social feelings. His emotions are not practical. The childhood of these types is quite distinctive. The extrovert child needs little encouragement, accepts the casual explanations of the moment, and seems to assume naturally that the world and everything in it was made for its personal enjoyment. The introvert child needs a great amount of encouragement and

careful explanation ; and its attitude will often suggest that it thinks a mistake was made in sending it to this particular planet.

The individual whose psychology is fundamentally introvert finds that his main problems lie in discovering a means of extroversion. Interest persistently turns inwards, away from the contact of the world, and finds its easiest and most natural utilization in thought. To get out into life it has to pass through thought as through a stencil, and thus it comes about that some plan is necessary to get into touch with reality. Unless this extroversion is made, the individual, in some cases of extreme introversion, gets completely out of touch with life and lives in a fantastic world of his own thoughts. That is always his tendency and danger ; he prefers infinitely to read of a thing rather than experience it. He is capable of being an authority on an aspect of life that he has never witnessed or felt. The attitude of the unconscious in such cases is one that demands a return to the world.

The introvert type, in its most characteristic expression, is reserved, outwardly cold, guarded, watchful, and difficult to understand. Unlike the extrovert, who hides little, the introvert hides everything because he dreads the exposure of his emotions, because they are too raw and intense. They have not been worked up into useful feelings. Emotion, in itself, is not practical. It requires to be moulded into feeling before it can help anyone. Thus the introvert tends to be helpless when

in an atmosphere of strong feelings. He may have admirable sentiments, but he forgets to act up to them. He reveals himself only to his most intimate friends, and then only in part. He is thoroughly aware of his inner life, and is a keen and serious critic of himself. His tendencies lie in the direction of self-depreciation, which he often counterbalances by an outer air of self-appreciation. His approach to everything is critical and suspicious. The extrovert welcomes the fresh features of existence without criticism. The introvert looks at them from a distance, dubiously weighing them up, weapon in hand. Anxiety is a constant state of mind with him; he is anxious about the future and anxious about the present. Fear is the predominant factor behind his psychology, and this causes him, when in a position of responsibility, to leave nothing to chance. His plans are exhaustive and cast with an eye continually fixed on the possibility of failure. In this his organizing powers exceed those of the extrovert, who rushes into plans confident of success and impatient of the suggestion of failure. I recall at this point the type of intellectual fantasy indulged in by an elderly introvert as an aid to sleep: he would plan the fortifications of a district with minute distinctness. The extrovert will exist happily in positions of great danger, serenely unconscious or serenely confident, seeing only the omens that herald success; the introvert sees the danger-signals to the exclusion of the possibilities of success, unless he is well-balanced.

This picture only portrays one aspect, but that a familiar one, of introvert psychology. There are introverts of as many grades and qualities as there are extroverts; and the introvert who has learnt his weaknesses and balanced his fears may be as daring and original a leader as the high type of extrovert; indeed, he may far surpass him, as in the case of Napoleon. But the point of importance to remember, in contrasting him with the extrovert, is that he knows himself, if he knows nothing else, whereas this is one of the last things that the extrovert learns. To accuse an extrovert raises a storm of protest; he is so blind to himself that he will vigorously deny motives behind the most obvious and damning actions. If the introvert be accused, he tends to be too ready to feel the truth of the accusation. This peculiar difference renders it difficult for the extrovert to understand the introvert. To the introvert the extrovert is a source of amazement; while to the extrovert the introvert is an object of impatient speculation and uncertainty.

As I have said, the attitude of the unconscious towards the introvert is one which urges a pushing-out of interest. In the case of the extrovert the unconscious teaches a doctrine of cutting down of activities, of withdrawal, or, in short, of introversion. To the introvert it presents a policy of extroversion. The following dream, which was experienced by a man showing a fundamentally introvert psychology, will serve as an illustration

that contrasts with the dreams given at the end of the last chapter.

“I was in an amphitheatre. Tiers and tiers of seats rose steeply to a considerable height. I found myself in a seat high up, which was so constructed that it was a matter of some difficulty to maintain my balance. Below me, at a distance of about a hundred feet, I saw the arena. It was sanded, and two bulls were fighting in it. I saw the dust rising, and the bulls goring each other, and some figures running about. I felt great fear—the fear that I always associate with heights—and clung to the framework of the seat in case I would fall straight down into the ring below. Then there was a kind of earthquake, and I fell and struck something on the way. I found myself lying on a plank looking down at some women who were doing something to a tub full of water. I think they were catching some fish or animal hidden there.”

The following are extracts from the associations the patient made upon the dream. “I am afraid of heights. I remember when I was quite small climbing up a bank and becoming paralyzed by fear when I looked back and saw how far I had gone. It seemed like a sheer precipice. Only a short time ago I revisited the place and saw the bank; it was scarcely six feet in height, and not at all steep. I have never seen a bull-fight of any description; it was not an ordinary bull-fight. Bulls are strong, stupid brutes. I never cross a field that contains a bull.” The estimate of the

unconscious is that he is avoiding the bull-aspect of life ; he hangs above it, in a perilous position, watching the dust of the fray below. The fish, or animal, in the tub of water produced a curious association. He remarked : "The women were very intent on getting the creature out. I do not know who they were. I was close above them, lying on the plank. They did not seem aware of my presence. It was like looking on at some secret rites—some Eleusinian mystery. I felt I ought not to look."

The change of symbolism that occurs when he falls and comes nearer to the ground might denote the relativity of the position. When he is perched high above the arena, it contains bulls at war with each other, a spectacle of force that he finds alarming ; when he descends, that scene changes and becomes more subtle and mysterious, and more defined. The bull, and the association with the Eleusinian mysteries, is not a mere accident. The search of the women who are so intent in the tub is for some "fish or animal" that is hiding there. They want this : it is demanded by them. It symbolizes a demand that the dreamer has to meet in life—a demand made by women.

The colour and aspect that life takes on, the symbol that it assumes, depends upon the individual's own attitude at that moment. The difficulty of the introvert is to attain a proper sense of ease amid the ordinary demands of life ; he may, for example, find the approach to women intensely

embarrassing, because it involves, or tends to involve, a betrayal and expression of emotion, and this he fears instinctively. Were they inanimate objects, or slaves to be cowed with a whip, they would represent less danger to him; but as critical, independent, observant beings, to be met in the open, he feels in their presence his great barrier to emotional expression. It is his ignorance of the ordinary feeling-language that embarrasses him. The feeling is, from the point of view of the unconscious, a weakness, which it will try to open out. In this case the dreamer is shown, in a deep piece of symbolism, a certain mystery and experiences embarrassment; and this suggests at once that his conscious attitude in this respect is faulty and constitutes a source of weakness in his character. There is some adaptation to be made; he should be standing in the arena.

When interest accumulates within, round a problem, it over-sensitizes the mind in everything connected with the problem. The proper approach to all the main facts of life is a gradual one, a gradual extroversion. In this way a gradual process of becoming used to the thing is established, and nothing very remarkable is noticed. This type of approach is the familiar way of the normal extrovert, who, as has been said, is at home with life; the facts of existence grow insensibly upon him, so that he really does not know what they are—I mean, he could not easily write about them *directly*. He would portray them unconsciously,

with ease, if he wrote a novel. They become a part of him, as unquestioned as his arms and legs. But the introvert has difficulty with each adaptation, and in part this difficulty comes of over-sensitization, caused by initial hesitation and questioning.

It must be noted that the dreamer, in his associations, connected the perilous position above the bullring with an incident of his childhood, when he became a victim of panic. On revisiting the scene, he realized how immensely his imagination had exaggerated the danger. Working from this association of danger, it will be seen that the unconscious is putting the idea of exaggeration into the dream. The situation above the bullring causes fear: this fear reminds him of the fear experienced in a certain incident of childhood. He now realizes the fear was exaggerated; therefore the fear he feels concerning the bullring is exaggerated; it is due to his imagination. When he had grown up and gained experience, the precipice of his childhood became a six-foot slope. The unconscious here suggests the same succession in experience.

The problems peculiar to the introvert give rise to dreams that bear a certain stamp about them which makes it possible to deduce the type of psychology without knowing the dreamer. The same thing may be said with extrovert dreams. Typical cases of each class form a kind of antithesis; the unconscious takes up opposite attitudes; in the extrovert, as already mentioned, it has a tendency to curtail activity; in the introvert

it urges activity. In the above case, the symbolism suggests that the recipient of the dream was an introvert. The bull symbol, which occurs frequently in dreams, and allies itself closely with introvert psychology, represents something which has found its expression under this form in many phases of human history.

The first general associations given by the dreamer have already been recorded. The bulls in the arena, from which his position is so aloof and perilous, represent the "strong stupid" side of life, and this he fears. We have seen that it is necessary, in the investigation of any dream, to pay special attention to the circumstances under which the dream has arisen, that is to say, to those immediate incidents of the day that the dreamer has experienced. A dream has usually a special and a general application. The special application arises out of the immediate situation. The general application arises out of the larger trend of affairs in the dreamer's life.

The patient in question experienced the dream in the early stage of treatment. It is necessary to look for a moment at the factors implied in such an investigation. A patient who undertakes to search his own character through the medium of a physician must be prepared to reveal himself without reserve; otherwise the physician is unable to present to him the inconsistencies and disharmonies of which he is a victim. In dealing with an extrovert, there is usually plenty of unconscious self-

revelation obtained without much urging, up to a certain point which forms the first crisis of the treatment. But with the introvert, self-revelation is a painful process, because from the first the patient is aware that it is a self-revelation. Now the bull-dream arose at a stage when the patient had a certain task to perform, and shirked it.

The bull part of the dream is linked up with the incident of the women searching for something in a tub of water. Linking-up or juxtaposition in dreams is important. The unconscious may see in them some fundamental similarity, and so draws them together. What is this similarity in the present example ?

The patient shirked, on his own admission, a certain side of life. Any function or ceremony that brought him into immediate contact with women he avoided. He excused himself by stating he was a dull sort of companion for the other sex. He then added he enjoyed taking an upper seat at the opera and looking down at the scene from a distance. His avoidance is therefore not due to an aversion, but to a sense of embarrassment or fear. The second part of the dream indicates a demand made by women. He feels embarrassment by it. The demand assumes the symbolism of something hiding, which the women search for. The unconscious corrects the view that an avoidance of women was a solution to the patient's timidities. Women, and all they stand for, are not passive ; they, from their own side, bring a force to bear on

the patient. It became evident from his remarks that he could not properly assimilate this idea ; he was incapable of getting women into their proper perspective in the scheme of things. He usually clung to some extreme and ideal view, but at moments swung too far in the opposite direction. He remarked that there was something intensely unpleasant to him in the way they searched for the hidden fish in the tub.

If we look for a moment at the bull portion of the dream, a certain difference from the fish part becomes evident. Here two bulls are seen goring each other, and some vague figures running about : there is apparently no symbol that corresponds with the women ; but if the fish and the women be contrasted as antagonists in the latter part of the dream, then the contrast in the first part lies between one bull and another bull. That is, in one part the antagonist is male, in the other female. What is the male antagonist ? The patient, in the course of treatment, had remarked that up to a certain point, as long as the physician's attitude was sympathetic, he enjoyed the process. The connection and interdependence of things was interesting. Here, perhaps, we see the immediate situation responsible for the dream. He finds, in his relationship with the physician, that as long as the latter maintains towards him a sympathetic, uncritical mood, he is more or less at ease ; he leaves out, for instance, an important part of his narrative, and at first nothing is said ; but so soon

as a demand is made for him to be more honest, so soon as a suspicion of the blunt and matter-of-fact creeps into the physician's tone, the patient retreats sensitively. In the retreat patients usually avail themselves of a number of excuses, some of which will refer to the manner of the physician. But in this case, the unconscious shows him bulls goring one another, as a symbol referring to his situation, while he hangs perilously above them, and thus it puts the blame on himself. So frank and unrestrained an encounter as bulls fighting finds no parallel in his sensitive relations with his physician. He fears a knock and fears to knock. Such an attitude will not help him. It contains something in it that is similar to the other problem dealt with in the second part of the dream, for each of the pieces of symbolism centres round the necessity of a fearless emotional encounter.

The same patient experienced the following dream a short time later. "I was in charge of a store, it seemed, and was wearing pyjamas. I wondered if it was odd being in pyjamas. A woman, whom I do not know, entered and asked for a piece of red-wood furniture—a cabinet, I think. I thought I had one, but failed to find it. I searched in a catalogue for it, seeming to have no stock actually in hand, and feeling rather embarrassed. I found it described in the catalogue, something very exquisite and rare, in antique red lacquer, but she seemed annoyed and left the place."

Here, again, in different symbolism, one sees the motive reproduced of some demand made by women upon the dreamer—something which he only possesses in a catalogue and not actually. The fact that the dreamer wears pyjamas must be connected with the idea suggested that his store is very inadequately stocked; he seems, indeed, to have no stock at all, only a catalogue. I have already mentioned that the introvert much prefers to read of things than to experience them. The tendency is indicated here. His position, from the point of view of the unconscious, is ridiculous. His dress is unsuitable and he has nothing to sell when it comes to the test.

The next dream occurred in the same night as the above, and deals with the same theme, but again in different symbolism.

“I possessed an essay in French which I had composed, apparently, though I do not remember doing so. It was written in very fine, perfect handwriting on parchment, like some rare old official document. Old Colonel X. took it and began to cross out some words. He made some disparaging remarks about my use of the reflexive with the verb *séparer*, and asked me where I got some words from, and without waiting for a reply, and quite uninterested, threw it over to me. I wondered how he knew—or if he knew—French at all, and resented his interference and manner.”

In reflecting on the dream the patient picked out the rare old official document and linked it up

with the red lacquer cabinet. They were both symbols of something rare and perfect. Concerning Colonel X., he said: "He is a fat, coarse, matter-of-fact sort of man, very blunt and ungracious, with a thick red neck." There is a similarity here to the bull symbol in the first dream.

The associations round the French essay were mainly in three directions. (1) He had observed Colonel X. the day before with a French weekly paper, and felt a certain amusement at the sight, for he was certain the Colonel knew no French. (2) His thought wandered to French women, about whom he knew little, but for whom he felt admiration. (3) He felt the French had, by some trick, attained an outlook on life that made many problems easier, and reduced the complexities of living to a minimum. He had often wished to be in France, where, he was sure, one was allowed to exist just as one pleased.

In the last two trains of reflection one must perceive an attitude that haunts introvert psychology. The demands and responsibilities of life, they think, will be less in another country, where people are strangers, and where one is unmolested. They forget that they carry their problems with them wherever they go.

There is a fairy-tale in the Grimm collection that is called "The Frog Prince." Its plot concerns a young princess who is in the habit of playing with a golden ball in the neighbourhood of a pool. One day the golden ball rolls out of her hand away into the

pool, and is recovered by a frog and handed back on certain conditions. The princess, once the golden ball is again in her possession, disregards the promise. Her father, the king, is inexorable, however, and the upshot is that she has to marry the frog, who eventually turns into the beautiful prince. I introduce this symbolical story at this point because it has some connection with the dreams under consideration. Here we see something precious—the golden ball—placed at the mercy of something ugly and commonplace—the frog—and it subsequently turns out that the princess has been deceived in thinking that she could escape her compact; and also that she made a mistake in looking on the frog as merely a repulsive creature. When, owing to the pressure brought to bear on her by her father, she has overcome something *in herself*, she finds the frog is a prince.

The idea of antiquity is associated with both the red lacquer cabinet and the official document written on parchment, as well as the idea of value. In the fairy-story it is not indicated if the plaything of the princess is antique, but it is made of gold, and she is shown to be playing carelessly with it. The dreamer, in the dreams under consideration, is not shown as playing with the symbol of value; but in one case the symbol is demanded of him, and to his surprise it is not within his reach, and in the other the symbol is being played with, as it were, by a very blunt, matter-of-fact type of man, and this the dreamer resents. The blunt man calls

the dreamer's attention to the idea of separation, or separating himself. In this observation there lies a clue. It is as distinctive of introverts to separate themselves, to hold themselves aloof, as it is distinctive of extroverts to mingle together. We are, in this case, dealing with an example of introvert psychology. The blunt Colonel introduces the idea of separation in connection with the antique parchment document ; what, then, is the document concerning which a question of separation is raised ? It is at the mercy of the Colonel in the dream, and this pains the dreamer, who from his point of view thinks the Colonel has no claim to it. But the unconscious has another point of view.

The idea of separation is in a way contained in the red lacquer dream. Here the dreamer finds the cabinet is separated from his store, when he thought it present. It is far away ; the woman customer is annoyed because it is not on the spot, as she apparently expected. One might say that, since the place was a store, and since the articles in a store presumably are at the mercy of customers, the unconscious is presenting the idea that the cabinet symbolizes something which should have been at the mercy of the woman customer. Therefore, apart from the common associations of rarity and antiquity, the symbols of the document and cabinet together form a point of convergence of other meanings. If they symbolize one and the same thing, how comes it that they differ so much in outward form ?

Each dream may present only one *aspect* of the thing which stands behind the central symbol. What is it that should be more at the mercy of the world as symbolized by the woman and the Colonel? What is it that the introvert separates from the world? With what rare and antique thing is the unconscious so occupied in these dreams? The answer is *the force that reveals itself as interest*. The cabinet and the document, as well as the fish and the golden ball, are aspects of the primal energy in a special application.

The delicacy of the symbolism in the Frog Prince fairy-tale lies in the manner in which the introduction of the unsuspecting princess to another life is indicated. The golden ball, played with so carelessly and lightly day after day, suddenly falls into the pool, and so she becomes enmeshed in womanhood. The keeping of the golden ball tightly in the hand, so that it may never roll away and vanish into one of the many snares waiting for it, is the natural instinct of the introvert, and this is what the unconscious is harping upon in the above dreams. It is possible to play too carelessly with the golden ball, perhaps, but it is equally possible to be too careful about it. It must be flung about a little in the world of adventure. Interest must be pushed out, and entangle the self in some romance or business, otherwise the plot of life cannot come into operation.

CHAPTER XVI

BALANCE

THE study of physical functions shows in a dim way that in bodily activities there is an ideal mean. Both over-use and under-use may produce disorder. Stimulation of any organ up to a certain point causes development. Over-stimulation may produce changes that lead to atrophy. Under-stimulation or lack of stimulation may have the same effect.

In the realm of the non-physical the same conditions are met with, perhaps with more distinctness. The extrovert who pursues a course of unchecked and increasing extroversion will find himself in opposition to a force which comes from the unconscious and which may suddenly cut him off, by some disaster, from his line of action. The introvert who withdraws more and more from the world will find an opposite doctrine coming from the unconscious. Thus it is necessary to conceive of some ideal mean, of some middle path or line lying between introversion and extroversion, where a balance is struck between thought, feeling, and

action. To those on one side of the line one set of proverbs and teachings will apply. To those on the other side of the line another set of proverbs and teachings will apply. Thus it is possible to see how it comes about that some of the great teachers of human conduct have spoken in a high form of paradox, and how human wisdom, preserved in proverbs, rests on the same basis. For it is almost always possible to find one proverb to contradict another proverb.

To most people the conception of continuity, of steady progress, visualized as a straight line, underlies the idea of truth. In science this conception is tacitly affirmed. But in the history of the world this consistent and steady progress along a line is not found in the record of nations. History is sharply divided from any pattern of scientific truth. It does not present itself as a building rising slowly and persistently, but on the contrary it shows a continual spectacle of action and reaction, of evolution and involution, of extroversion and introversion. Overlying the whole in terms of a much vaster perspective than those given by ordinary historical methods, progress can perhaps be detected. But to the ordinary observer what is instantly apparent is that where life is concerned, the linear progress affirmed by science does not exist. Ebb and flow is everywhere visible. A nation blossoms forth into some great extroversion like that of the Elizabethan age; the tide turns and introversion sets in. If the national experience be contracted to

fit into the circle of individual experience a complete correspondence is found, because it is simply human experience magnified. A man rises, blossoms out into some great individual extroversion, and then suddenly the tide turns, the star sets, the sap dries up, the branch withers, the fires die out—there are countless metaphors for this typical event—and try as he will he can do nothing more. He may still retain health and vigour, and probably will attribute his failures to bad luck. He may outlive his phase of special extroversion, as Napoleon did, and spend his time in looking for the cause in external events. But the true cause lies elsewhere, for something within himself has ceased to be as it once was. It is on this familiar experience, upon which the world's pessimism has been lavished, that the vanity of life finds support as a doctrine.

But truth does not necessarily lie on the surface. A man who spurs himself on to attain some high pinnacle of fame and comes down with a crash need not be taken as a last word on life, but serves rather as an introduction to the study of life. If you look for the explanations in external circumstances alone, you will find them. It will be possible to trace exactly where his judgment was at fault and how the threads of disaster converged. But if you shift the inquiry to another plane and seek for the causes behind the error of judgment, you will find yourself studying the unconscious mind, and that inner psychological situation which is comparable to a house divided against itself.

CHAPTER XVII

REGRESSION

THE retreat of interest from reality may occur at any time and assume a pathological form. Whenever reality becomes formidable, interest at first becomes sharpened in normal individuals. If a man has to cross a street, he is alive to the dangers of traffic; if he is confronted by an enemy who seeks to kill him, his powers of rapid extraversion, in the form of action, are increased. This is a biological contrivance. But at times reality may assume such a terrible aspect that this primary and normal reaction is engulfed in a totally different condition. Instead of turning outwards in the attempt to overcome the difficulty, interest retreats.

What is the result of this retreat? It can best be studied by examining that condition known as *shell shock*, for here we can see the effect of the excessive impact of reality on the individual. The onset of the symptoms may be sudden or gradual, but the picture these cases ultimately present in hospital is typical. They lie in bed in a state of helplessness. This helplessness is of varying de-

gree. They may be paralysed, blind, deaf or dumb, and this loss of function does not depend on local injury. As often as not no kind of injury can be found. They are incapable of any kind of effort. They cannot concentrate their attention on anything. Their memory is clouded, often to an extreme degree. Frequently they cannot take any nourishment save in fluid form. Their emotions are uncontrolled. They are always fretful, and sometimes tearful. The condition may persist for many months. If an attempt is made to interest them in anything, a difficulty is experienced. They shun company, they dread to go out of their rooms. Their fear or anxiety fastens on the smallest things. For example, one patient, a well-grown man, was extremely upset by a bird which perched on a branch outside his window. He conceived the idea that many other birds might come and create a disturbance or do him some injury.

Now all this reminds us of childhood. We say, instinctively, that these people behave like little children. But when we say this we do not realize with sufficient clearness that this description is remarkably true. They are not only like little children, but some of them are like infants and some are even like infants unborn ; they are alive, but they cannot see, hear or speak. All those forms of interest that are associated with adult life have vanished, and in place of them we have interest expressing itself in the simplest forms of infancy. The force that reveals itself as interest has retreated

down to levels that belong to the first years of human life. This process is called *regression*. The conception of regression belongs very intimately to Dr. Jung's views of the formation of the neurotic symptom. In contra-distinction to Freud, Dr. Jung looks for the combination of circumstances immediately responsible for the neurosis in the present moment. Reality suddenly becomes formidable, in that it presents a difficult problem that requires solution. The outcome may be a neurosis, and the symptom that characterises it is to be looked upon as a reanimation of a past attitude or activity, belonging to childhood or infancy, caused by regression.

Regression is never complete along all the paths through which interest has progressed. It may be complete in one and partial in others. The symbolism found in the dream in these cases may be significant. A patient who was suffering from shell shock and had made no progress for many weeks dreamed that he was half buried in the earth. The lower part of his body seemed to be merged with the earth. We can see in this a symbolical picture of his psychological condition, that is, of his partial return to the beginnings of life. The earth, here, is the symbol of source, or mother.

Any failure of adaptation causes some degree of regression. Between the insensibility of the undeveloped and the control of the individualized person there is an imaginative state met with in many people in which the problems of an abnormally

reinforced reality bear very heavily on the psyche. Partial regression from civilized standards to more brutal planes may bring about a successful adjustment, and this we can call *regressive adaptation*. By becoming more of a brute, by allowing hatred and lust to animate him, a man may successfully endure certain aspects of life in the trenches. But there is another kind of adaptation possible, and that is one in which the experiences of war may awaken some new conception of the meaning of life, so that the man can endure patiently. This we may call *progressive adaptation*. In general, regressive adaptation is bad. It runs counter to the evolutionary plan. But regression, such as occurs in shell shock, belongs to another category. It is involuntary and therefore not so obviously a moral question, though it often seems to point to a lack in the power of conscious adaptation. It may be a reaction coming from the unconscious that has as its aim the ultimate good of the individual.

We must glance for a moment at the kind of dreams that shell-shock people experience. It would seem that in the initial stages of shock, where the onset is gradual, sleep becomes increasingly disturbed by dreams connected with battle incidents. At first these dreams are vivid reproductions of actual scenes that have occurred. Whatever the patient has seen, whatever horrible experiences he has undergone, and whatever things he has heard or imagined—and this in a much lesser degree—begin to appear as intensely emotional representa-

tions in dreaming consciousness. During this phase regression is beginning and it becomes increasingly difficult for the victim to carry out his duties. A point is soon reached when he is sent into hospital; it may be after some sudden and violent experience, such as being buried alive by a shell; or it may be on the recommendation of his medical officer, who has noticed the gradual deterioration of the patient; or it may be because the patient himself realizes that he has lost the power of understanding written orders, or of remembering instructions. As long as the regression is acute, battle-dreams dominate the sleeping life. They may be so terrible that the patient seeks to keep himself awake at night at all costs. In these dreams the flashes of bombs, the bursting of shells, and the thudding of bullets are reproduced with extraordinary vividness. In the waking mind these experiences are avoided; they break into consciousness at intervals, but the whole set of the patients' feelings is to shut them out. If we regard the mass of experiences connected with war as the battle-complex, then we must look on the position of this complex as marginal rather than unconscious. Now the battle experiences were at the apical point of the patient's life, and as a result of shock we find them in the marginal psyche and in the conscious we have an infantile attitude towards life. As time goes on, the battle-complex tends to move into the unconscious while the infantile attitude tends to become more definite in certain particular directions. The complex appears

in dreams more rarely, and there is a tendency for it to be diluted, as it were, with other forms of symbolism. We might almost say that while there is no assimilation of the battle-complex in consciousness, there is some assimilation in the unconscious. The nature of this assimilation reveals itself in dreams in symbolisms that are of value when the attempt is made to construct for the patient some new apical point of growth. For it is not only reality in the form of war that keeps up the regression, but it is a concentration of all those factors of reality that the patient finds difficult. In a sense, in order to recover, he has to retread the path of his own development, in much the same way as the embryo retreads the path of evolutionary development, in a recapitulated form. This may occur without help. Sometimes it does not occur, and in these cases, help must be given.

The assimilation of the battle-complex in consciousness may be regarded as an effort towards healing. The unconscious cannot, save in an indirect fashion, influence the conscious will, and therefore cannot bring about a reconstruction in consciousness of the adult attitudes. In one case the patient who had suffered from a regression neurosis for many months, and had remained in a helpless condition, experienced the following dream: "I was in a trench. My great toe, with the nail, had come off, and I was debating with another soldier whether I should put it on again. I felt that I ought to." This patient had formerly suffered from pure battle-

dreams, but in the above example it is possible to see a considerable degree of assimilation of the battle-complex into a form of symbolism which apparently deals with some possibility of choice.

In regarding this dream we must remember that the will operates most definitely at the apical point, or growing tip, of life, and that the effect of shock is to cut off or introvert this terminal point or bud. The great toe, if cut off, severely cripples the individual, since the ball of the toe supports the weight of the body in walking. The dream compares the psychological condition of the patient to that of a man whose great toe has been cut off, but can be replaced at choice, and it suggests that it should be replaced.

The spectacle of regression is seen in advancing age. There is a zenith in every individual, and once this is past regression begins. From the psychological standpoint this zenith may come early or late. Whatever in the past has sufficient intensity to hold a man's thoughts and feelings continuously, may cause regression. Thus it comes about that some men may really experience their zenith as early as their university days. In after-life everything they do and say tends to lead back to that period. It seems fairly evident that people who find their right expression in life tend to remain younger, in a psychological sense, than those who fail to find it. Uncongenial work ages a man rapidly. Now the lack of proper expression means, from our point of view, an accumulation of potential interest in the

unconscious, while right expression means that nascent material is constantly welling up from the deeper levels of the psyche to find free expression. The regression, then, that accompanies the advance of years may be connected with psychic tension in the unconscious. Whatsoever we leave unexpressed or unsolved in the course of life, we leave in the unconscious. We do not consume our own smoke properly. We are therefore handicapped increasingly, and the turning-point of life may be hastened.

CHAPTER XVIII

THE NATURE OF THE UNCONSCIOUS

WE can conceive of a preparatory stage in the history of an idea that precedes its appearance in consciousness. In previous chapters we have spoken of nascent or unfocussed interest in the unconscious. This view is based upon the conception that the force that reveals itself as interest wells up from the deeper levels of the psyche, or in other words that the unconscious can be identified with Source. In the dream, consciousness descends, as it were, from the focussed arena of waking life to the unfocussed planes beneath it. And here it meets nascent interest under the form of a symbol. It meets that which is coming up, and it meets it in that form that belongs to the stage of development of that particular level of the psyche. It is embryonic thought or feeling, and as it passes upwards towards consciousness it develops progressively until it assumes a form that is immediately comprehensible to the conscious life. It becomes focussed. Its meaning now becomes clear. The process may be compared to the growth of a seed buried in the

ground. From the surface of the ground it is impossible to tell what is coming up save by digging down and examining the earth. If we find a hyacinth bulb we can predict that in process of time a hyacinth will appear. The bulb is the nascent form of the hyacinth. If we look on the bulb as a symbol, then it is a symbol with a prospective meaning. In the same way the symbols that are encountered in the deep levels of the psyche during sleep are the germinating seeds of the flowers that will appear in consciousness.

The conception that the unconscious contains primitive ways of thinking which belong to the evolutionary background of man is supported by the myth formations that are found in dreams. The prevalence of myths that are identical in the history of races that are geographically widely separated is to be explained on the grounds of a psychological similarity rather than on the grounds of a propagation by word of mouth. They are innate in the human psyche as tendencies that clothe themselves in forms of expression which belong to environment. Thus in their outward symbolism they appear to differ. In the same way, in the case of the individual, the tendencies in his unconscious clothe themselves in symbols which belong to his own environment. The dream makes use of the incidents of the day in much the same way as people make use of the costumes and draperies in an ordinary house when they suddenly decide to play charades. All their elaborate silent pantomime merely symbolizes the

meaning of a word which the onlookers must guess by interpretation. The spectators, the actors, and the material that they use form a system that is in some degree comparable to the conscious, the unconscious, and the symbols that belong to the whole human psyche.

To the conception that the unconscious is Source and that through its various levels, which correspond to states of consciousness peculiar to the past ages of racial development, there is a constant welling-up of energy towards the level of the present-day consciousness, we must add another conception. Whatever we neglect or avoid, whatever we dislike or fear, whatever disgusts or irritates us, tends to pass out of consciousness. We may push it out by a forcible process of *repression*, or it may disappear as the result of a process that is not directly conscious. Some sensitive types repress only with great difficulty, while some tough extravert types get rid of what is disagreeable so easily that it seems scarcely correct to say that they repress. Where does repressed material go? It goes into the marginal or into the unconscious psyche. It may reappear in dreams. The more it is charged with emotion, the more will it seek expression. If then the psyche surrounding consciousness is filled with repressed material, charged with emotion, it would seem evident that an energy-system must arise that will interfere with the expression of the nascent formations that are continually welling up from the unconscious. The energy system belonging

to the repressed material may therefore express itself in the dream to the exclusion of the energy that is coming from Source up through the deep levels of the psyche. Since our present attitudes towards life entail a great amount of repression, it is natural to find in the dreams of ordinary people a great amount of that material which they have repressed. Thus it comes about that much of what we can extract from dreams in their superficial application is unpleasant to the individual.

The Freudian conception of the unconscious seems to concern itself only with repressed material. The Freudian method of psycho-analysis seeks to liberate this repressed material. According to the process of interpretation which is adopted by this school we find that it is wholly sexual in its nature. The most interesting example of this process of interpretation may be found in the opening dream in Freud's "Traumdeutung." In this example the possibilities of the situation, as depicted by the author's dream-psyche, are narrowed down to an interpretation that fits in with the theory of the sexual wish-fulfilment. The most striking interpretation of all is not discussed.

If the unconscious consists solely of repressed material, what happens when this repressed material is liberated? Can it be said that any unconscious remains, and if so, what is its function? Are we to conclude that primitive man had no unconscious? From the teleological point of view of the Zürich school, when the repressed psychic material sur-

rounding consciousness is liberated and properly assimilated into the conscious life, there remains the unconscious. It is now freed from encumbrances that the person has put upon it during his life. The nascent material travelling towards consciousness will now, without confusion, form the material of the dream, and so we may expect that a foreshadowing element will enter into the dream-life.

The conception of repression requires to be studied very carefully. It is not possible to take up the view that accumulations in the unconscious result only from what has been thrust out of consciousness, for it is evident that non-expression may produce the same effects as repression. An illustration from Croce can be given here. An author seeks to give expression in a single word to a state of feeling in himself. After many vain attempts, now approaching, now receding, from his goal, he suddenly attains the desired expression and experiences a feeling of relief. Until he found the exact word he experienced some degree of displeasure which arose not from repression but from non-expression. Now Freud would see in this struggle to attain the perfect expression evidence of a barrier connected with repressed sexuality. He bases his theory of memory on the assumption that we forget only what is unpleasant, and that what is unpleasant always leads, on analysis, into sexual material that is incompatible with conscious life. The struggle then of the author to bring the right word into consciousness is to be looked upon as due ultimately to a resistance set

up by the opposition of consciousness to repressed sexual material in the unconscious. Freud calls this opposing factor in consciousness the *moral censor*, and he looks on it as acquired through education and punishment. For him, all morality is acquired and is imposed from without upon the individual. There is no help to be sought from within, for the unconscious is like a Zoo in the heart of a great city, full of caged beasts.

Now the struggle of the author to find the perfect word is from the point of view of Croce an example of a universal impulse in man to attain fullest expression. Where we have fullest expression there we have beauty. Where expression is inadequate we have ugliness, and where we have ugliness we have inadequate consciousness. This point of view can be applied to the neurosis, and I have endeavoured to show in the cases of the patient R. and the patient O. how the wrong use of interest brought about their maladies. In other words, they were not expressing themselves adequately. The path of right expression was not to be found by interrogating the conscious, but it lay under the form of symbols in the unconscious. The non-expressed part of these patients is not to be looked upon as active repression in the Freudian sense, but as non-expression or as non-realization of unexpressed interest. If we recall the illustration of the master, the servant, and the act of violence, the conscious attitudes of these patients resembled that of the master, who was totally ignorant of the circum-

stances of his servants' existence. It is impossible to regard this kind of non-realization or ignorance as repression.

The significance that has been given to the unconscious in this volume is one that links up with the Aristotelian conception of an *entelechy*, or a form-giving cause or principle. It preserves the form in the present, and at the same time seeks for new form in the future. It is that principle that Driesch calls in as an explanation of his experiment on the embryo of a sea-urchin. If this embryo is divided, we can observe cells, which normally would have produced special parts of an individual sea-urchin, develop into complete individual sea-urchins. This teleological view of the unconscious gives a value to its symbolism that is purposive. It has an aim that is corrective, healing or developmental, just as the forces governing the physical body have these aims. A struggle, then, may arise in man between his self-conscious will and that *entelechy* which surrounds him.

CHAPTER XIX

RESPONSIBILITY

IN treating the neurotic it is necessary to furnish him with some kind of plan. The nature of this plan differs considerably in different schools of teaching. Some practical psychologists frequently dismiss certain problems, which appear in the course of their work, with the remark that they belong to eschatology and do not in any way concern them. Now, in seeking to put the neurotic on his feet, so that he may lead an effective life, how far is it possible to do this without any reference to ultimate things? I take it that any kind of philosophy must of necessity be concerned with ultimate things—that is, with eschatology. In that case those psychologists who do not consider that their theories have anything to do with eschatology, and who treat patients in the light of their theories, presumably do not furnish any kind of philosophy for their patients to draw upon. This appears to be a remarkable thing, for I do not see how any neurotic patient can live successfully unless he has a theory of life, either spiritual or philosophical or both, upon which to act.

If a man has a moral conflict which treatment reveals to him clearly, at least two courses are possible. He may side wholly with one or with the other of the contending ideals. But how can he disentangle his interest from one and put it wholly on the other? Only by a very slow process can this be done. It can be done by gradually allowing a view of life to permeate the man's mind in which one side of the conflict appears eminently reasonable and the other side dwindles and fades from sight. He will thus either be degraded or refined according to the side he adopts. You cannot say that he solves his conflict by this method. Potentially speaking, it still exists. There has been no attempt to make a synthesis of the two opposing ideals. If you have two friends who quarrel and you go away with one, you do not do away with the quarrel. You only do away with the quarrel when you bring the two friends together and reconcile them.

If we have to treat a neurotic with a conflict, our aim should be the reconciliation of the two ideals, and not the magnification of one at the expense of the other. If a man has a conflict between the celibate ideal and the unrestrained sexual ideal, we do not want to give him a view of life in which he can see nothing but sexuality. Nor do we wish to magnify the celibate ideal until he entirely fails to see that sexuality has a place in life. We must aim at synthesis; the middle, controlled path is the practical ideal. But how is this to be

done? Are we to impose our fantasies on his fantasies?

If we endeavour to solve the conflict for the patient by thrusting our own particular view of the world down his throat, then we are doing him a moral injury. That kind of interference will find no place in the future, for our view may be very helpful and necessary to us and wholly injurious to the patient. The patient must solve his conflict for himself. The conflict must become fully conscious, and therefore he must get in touch with his unconscious. It is here that help can be given to him. When he is in touch with his unconscious, his task of synthesis begins. In this task eschatological questions will continually arise, and these must be regarded, not as if they were absurd and unscientific matters, but as factors of supreme importance in the future development of the patient. For as the patient slowly adjusts the life of experience and the life of the unconscious, so will that philosophy of personal responsibility gradually emerge which will give him his fullest and best expression. No man who is fully and rightly expressing himself is ever neurotic. How then are we not all neurotics, seeing that none of us attain this ideal? The secret seems to lie in the meaning that we give to the idea of right expression. We must escape from the fixed views that seek to organise humanity as if its individual members were all capable of expressing themselves according to a set plan. This view produces results that are satisfactory for

the moment, but because it necessarily shuts off into the unconscious so much that should find expression it produces eventually those appalling and dismal cataclysms of which the present war is an example.

I do not think it possible for any one to study neurotic patients from the standpoint of the unconscious without gaining the idea of special tasks. There appears to be a particular line along which fullest expression is most easily experienced in every individual. Along this line the point of excess is not soon reached ; on the contrary, it would appear that there is a backing from the unconscious. Right expression, therefore, must be something that is connected closely with this line, and it might be possible to regard the average neurotic as one who had failed to discover his special line. There is also another consideration, and that is the quality of sensitiveness. The sensitive person has many more problems than the non-sensitive person, and his adjustments are more exhausting. A person who lives in close contact with the unconscious may acquire a very high degree of sensitiveness. The balance between the conscious and the unconscious varies in different people, and where a sensitive under adverse conditions might develop a neurosis, a non-sensitive might scarcely feel anything beyond temporary anxiety.

Any system that enforces suppression or encourages avoidance at once begins to thrust into the unconscious psychic energy that should escape by

a gradual process. Accumulations in the unconscious are evidently dangerous. As I have already said, they cause cataclysms in human history. All that should have found expression gradually, comes forth in some sudden violent eruption. This is exactly comparable to the catastrophes that occur in the individual when he is struck down by a neurosis. Not until he has brought out from his unconscious all that has accumulated there, and not until he has synthetized it with his conscious life, will he be cured. I have endeavoured to show that what comes from the unconscious is not necessarily always the murderous, or the incestuous, or the lascivious. Civilization demands that these things should remain unexpressed. The majority of people simply repress them. They endeavour to behave as if these were names for abstract ideas, and so in time these things emerge from the unconscious like giants. But when the conscious life is full of animality, when the aims and motives of people are material, another kind of symbol forms in the unconscious and gradually works out into expression in reality. You then get a sudden revival in the spiritual life of the nation. The sudden personal conversions of which history contains so many examples illustrate the breaking through of forces of this kind from the unconscious.

It has been remarked that a good test of any theory is to ask whether it lessens a man's sense of personal responsibility in the conduct of life, and that if it does then it is a bad theory. In the

eleventh chapter it was suggested that many people might condemn the idea that dreams contain any kind of information that is hidden from the conscious powers of the mind, on the grounds that it cast doubt on the supremacy of reason and judgment. Of a man who watches his dreams and makes use of the material they contain it might very well be asked whether his life is going to be guided by dreams. The question might be put thus: Do you seriously mean to live your life according to what you imagine that you find in those fleeting and shadowy visions which traverse your mind in sleep?

If the answer was that such was the intention, then there would be very good cause for ridicule. But when a man says that he takes his dreams into consideration, particularly in periods of doubt and indecision, it does not mean that he casts aside reason and judgment as valueless. He may *modify* his conduct owing to certain dreams that he experiences, just as he may modify his conduct in accordance with suggestions thrown out by his friends. The suggestions of friends will be founded on personal experience, and they will have as their aim the comfort of the man. But that which is to be gained from the dream will not necessarily follow the same direction. It does not always suggest the line of least resistance or what is expedient. It tends to open up channels of weakness. Its aim is to give the individual fuller expression. This does not mean that it emphasizes

egotistical expression. A loud-voiced, conceited man, after he is humiliated and softened by tragic experience, will be a finer person, in that he will express much more than he did formerly. No one must expect to live in contact with the unconscious without being constantly humiliated.

The capacity for non-realization which people possess is universal. We all have it. We all see faults in other people. But how are we to see them in ourselves? By thinking over our conduct we can only progress a little way. What is most deeply rooted and confirmed in our natures is hidden from us because we are it. Like the sun itself, it has no shadow whereby we can recognize its magnitude. But in the dream we will find the shadow. The idea, then, that the consideration of dreams is likely to be a bad procedure because it will lessen the sense of conscious responsibility does not hold good. On the contrary, if the procedure is properly understood, it will widen the conception of responsibility, for tasks will become apparent which were formerly unrecognized. But the proper understanding of the procedure is only acquired after patient study. A beginner, examining his own dreams, will be in danger of interpreting them wholly according to his complexes. He will be unable to detach himself from his own ideas of himself. It is naturally difficult for the scrupulously honest man to understand how the thief exists in his unconscious. The extremely pious man finds it impossible to account for the lurid language he

uses when partially under an anæsthetic. In the same way the dream in its true significance may appear at first sight as something incredible. But realization always comes with difficulty. We have only to look at history in the past, and to-day in the making, to see that humanity has to pay an enormous price for every expansion of consciousness.

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INDEX

	PAGE
Adaptation, <i>progressive</i>	169
<i>regressive</i>	169
Adler	125
Appeal, <i>latent</i>	4, 51, 109
Arctic explorers	55, 60
Association	30, 40
Automatic writing	20
Balance	163
Battle-complex	170
<i>Bergson</i>	77
Birth-dreams	40, 41
Cartoons	22, 24
Choice	102
<i>Claperède</i>	77
Compensation	55
Complex	131
<i>assimilation of</i>	171
<i>irritability connected with</i>	137
Compulsion neurosis	104
Conflict	131, 182
Continuity	164
Conversion	185
<i>Croce</i>	178
Dreams, <i>compensatory significance of</i>	54, 66, 67
<i>contrasts in</i>	29
<i>criticism contained in</i>	113
<i>method of association in</i>	30

	PAGE
Dreams (<i>continued</i>)—	
<i>perspective in</i>	34
<i>prophetic</i>	6, 178
<i>regressive view of</i>	35
<i>resemblance to cartoons</i>	22, 23
<i>spontaneity of</i>	1
<i>teleological view of</i>	42
<i>view of physical causation</i>	25
<i>wish-fulfilment in</i>	48, 57
<i>Driesch</i>	180
<i>Earth, symbol of mother.</i>	168
<i>Élan vital</i>	77
<i>Entelechy</i>	180
<i>Eschatology</i>	181
<i>Experience, apical point of</i>	170, 172
<i>Extroversion</i>	138
<i>Extrovert</i>	42, 140
<i>Fairy-stories</i>	5
<i>Fantasy</i>	38
<i>compensatory nature of</i>	55, 58
<i>value of</i>	56, 58
<i>wish-fulfilment in</i>	57, 58
<i>Free-will</i>	102
<i>Freud.</i>	40, 48, 58, 168, 177
<i>Fruition, necessity of</i>	129
<i>Gesture, unconscious</i>	13, 14
<i>Hormé</i>	77
<i>Infantile state</i>	167
<i>Interest, balance of</i>	53, 101
<i>growth of</i>	124, 130
<i>nascent</i>	174
<i>non-realization of</i>	89, 122
<i>over-expression of</i>	144
<i>retreat of</i>	166
<i>sexual application of</i>	162
<i>theory of</i>	77, 83

INDEX

193

	PAGE
Interpretation	34
<i>constructive</i>	40, 42, 44
<i>dependence on association</i>	40
<i>reductive</i>	40, 43
Introversion	146
<i>anxiety in</i>	148
Introvert	146
<i>Jung, Dr.</i>	40, 43, 131, 134, 140, 168
<i>Lamb</i>	4
Libido	77
Marginal recognition	53
Meaning, <i>unfocussed</i>	15, 16
Menace	50
Mental background	12
<i>the neurosis a creation of</i>	18
Moral censor	179
Morphinist, <i>case of</i>	90, 102
Myths	175
Neuroses, <i>brief description of some</i>	9, 17
<i>spontaneous improvement in</i>	121, 127
Neurotic, <i>attitude of</i>	3, 9, 10, 20
<i>plan necessary for</i>	182
<i>triangular problem of</i>	19
Nightmares	4, 128
Over-compensation	61
Paradox	164
Personality, <i>decisive factor in</i>	3, 100, 101
Phallic significance	40
Pilgrim Fathers	59
Post-hypnotic states	20
Proverbs	37, 164
Psyche, <i>archetypes in</i>	4
Psychological zenith	172

	PAGE
Regression	166
Repression	176
<i>energetic system formed by</i>	176
Responsibility	3, 181
Rumour, <i>as communal fantasy</i>	68
<i>at Suvla Bay</i>	69
<i>in Mesopotamia</i>	70
<i>the Russian</i>	71
<i>unconscious recognition behind</i>	71
Sea-urchin, <i>embryo of</i>	180
Sensitiveness	184
Shell-shock	166
Slang	36
Socrates	110
Source	176
Staleness	124
Symbolism	14
<i>relativity of</i>	16
Toe, <i>symbol of</i>	171
Unconscious activity	20, 21
<i>motive</i>	31, 71, 84, 90
Unconscious, <i>The</i>	174
<i>compensatory attitude of</i>	144, 145
<i>Freudian view of</i>	177
Value of types	145
Water, <i>symbol of</i>	43, 80, 82
Zürich school	40, 138, 177