

been established was ever completely replaced by a later one. It was rather left in existence side by side with all the others, and this allowed him to maintain an incessant vacillation which proved to be incompatible with the acquisition of a stable character.

The boy's masochistic trends lead on to another point, which I have so far avoided mentioning, because it can only be confirmed by means of the analysis of the subsequent phase of his development. I have already mentioned that after his refusal by his Nanya his libidinal expectation detached itself from her and began to contemplate another person as a sexual object. This person was his father, at that time away from home. He was no doubt led to this choice by a number of convergent factors, including such fortuitous ones as the recollection of the snake being cut to pieces; but above all he was in this way able to renew his first and most primitive object-choice, which, in conformity with a small child's narcissism, had taken place along the path of identification.¹ We have heard already that his father had been his admired model, and that when he was asked what he wanted to be he used to reply: a gentleman like his father. This object of identification of his active current became the sexual object of a passive current in his present anal-sadistic phase. It looks as though his seduction by his sister had forced him into a passive role, and had given him a passive sexual aim. Under the persisting influence of this experience he pursued a path from his sister *via* his Nanya to his father—from a passive attitude towards women to the same attitude towards men—and had, nevertheless, by this means found a link with his earlier and spontaneous phase of development. His father was now his object once more; in conformity with his higher stage of development, identification was replaced by object-choice; while the transformation of his active attitude into a passive one was the consequence and the record of the seduction which had occurred meanwhile. It would naturally not have been so easy to achieve an active attitude in the sadistic phase towards his all-powerful father. When his father came home in the late summer or autumn the patient's fits of rage and scenes of fury were put to a new use. They had served for active-sadistic ends in relation to his Nanya; in relation to his father

¹ [For a fuller discussion of identification see Chapter VII of *Group Psychology* (1921c).]

their purpose was masochistic. By bringing his naughtiness forward he was trying to force punishments and beatings out of his father, and in that way to obtain from him the masochistic sexual satisfaction that he desired. His screaming fits were therefore simply attempts at seduction. In accordance, moreover, with the motives which underlie masochism, this beating would also have satisfied his sense of guilt. He had preserved a memory of how, during one of these scenes of naughtiness, he had redoubled his screams as soon as his father came towards him. His father did not beat him, however, but tried to pacify him by playing ball in front of him with the pillows of his cot.

I do not know how often parents and educators, faced with inexplicable naughtiness on the part of a child, might not have occasion to bear this typical state of affairs in mind. A child who behaves in this unmanageable way is making a confession and trying to provoke punishment. He hopes for a beating as a simultaneous means of setting his sense of guilt at rest and of satisfying his masochistic sexual trend.¹

We owe the further explanation of the case to a recollection which emerged with great distinctness. This was to the effect that the signs of an alteration in the patient's character were not accompanied by any symptoms of anxiety until after the occurrence of a particular event. Previously, it seems, there was no anxiety, while directly after the event the anxiety expressed itself in the most tormenting shape. The date of this transformation can be stated with certainty; it was immediately before his fourth birthday. Taking this as a fixed point, we are able to divide the period of his childhood with which we are concerned into two phases: a first phase of naughtiness and perversity from his seduction at the age of three and a quarter up to his fourth birthday, and a longer subsequent phase in which the signs of neurosis predominated. But the event which makes this division possible was not an external trauma, but a dream, from which he awoke in a state of anxiety.

¹ [Cf. Freud's discussion of 'Criminals from a Sense of Guilt' which forms the third Section of his paper 'Some Character-Types Met with in Psycho-Analytic Work' (1916*d*).]

THE DREAM AND THE PRIMAL SCENE

I HAVE already published this dream elsewhere,¹ on account of the quantity of material in it which is derived from fairy tales; and I will begin by repeating what I wrote on that occasion:

“*I dreamt that it was night and that I was lying in my bed. (My bed stood with its foot towards the window; in front of the window there was a row of old walnut trees. I know it was winter when I had the dream, and night-time.) Suddenly the window opened of its own accord, and I was terrified to see that some white wolves were sitting on the big walnut tree in front of the window. There were six or seven of them. The wolves were quite white, and looked more like foxes or sheep-dogs, for they had big tails like foxes and they had their ears pricked like dogs when they pay attention to something. In great terror, evidently of being eaten up by the wolves, I screamed and woke up. My nurse hurried to my bed, to see what had happened to me. It took quite a long while before I was convinced that it had only been a dream; I had had such a clear and life-like picture of the window opening and the wolves sitting on the tree. At last I grew quieter, felt as though I had escaped from some danger, and went to sleep again.*

“*The only piece of action in the dream was the opening of the window; for the wolves sat quite still and without making any movement on the branches of the tree, to the right and left of the trunk, and looked at me. It seemed as though they had riveted their whole attention upon me.—I think this was my first anxiety-dream. I was three, four, or at most five years old at the time. From then until my eleventh or twelfth year I was always afraid of seeing something terrible in my dreams.*”

He added a drawing of the tree with the wolves, which confirmed his description (Fig. 1). The analysis of the dream brought the following material to light.

He had always connected this dream with the recollection that during these years of his childhood he was most tremendously afraid of the picture of a wolf in a book of fairy tales. His elder sister, who was very much his superior, used to tease him by holding up this particular picture in front of him on

¹ ‘The Occurrence in Dreams of Material from Fairy Tales’ (1913*d*).

some excuse or other, so that he was terrified and began to scream. In this picture the wolf was standing upright, striding out with one foot, with its claws stretched out and its ears pricked. He thought this picture must have been an illustration to the story of "Little Red Riding-Hood".

'Why were the wolves white? This made him think of the sheep, large flocks of which were kept in the neighbourhood of the estate. His father occasionally took him with him to visit these flocks, and every time this happened he felt very proud

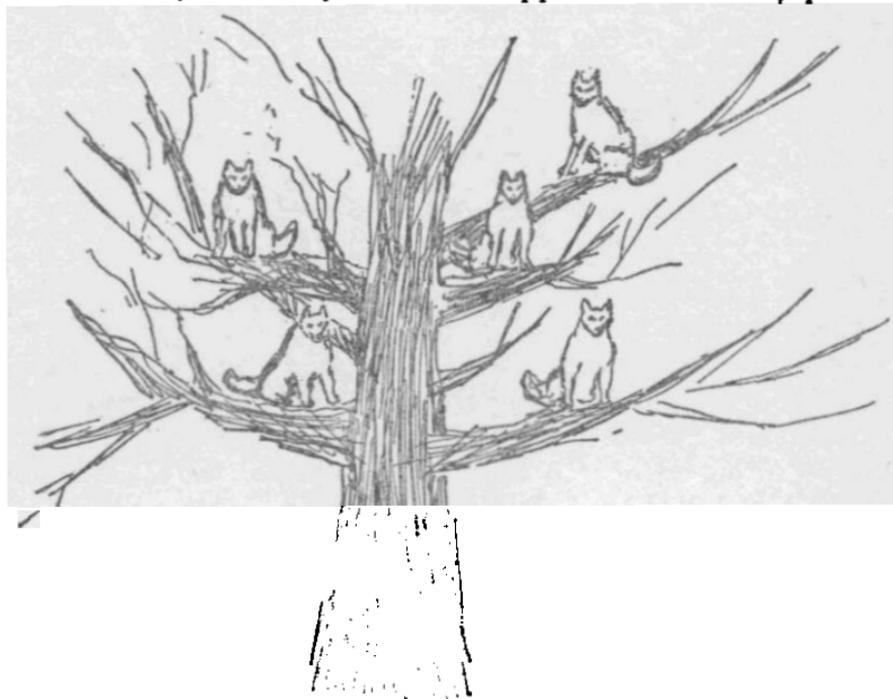


FIG. 1.

and blissful. Later on—according to enquiries that were made it may easily have been shortly before the time of the dream—an epidemic broke out among the sheep. His father sent for a follower of Pasteur's, who inoculated the animals, but after the inoculation even more of them died than before.

'How did the wolves come to be on the tree? This reminded him of a story that he had heard his grandfather tell. He could not remember whether it was before or after the dream, but its subject is a decisive argument in favour of the former view. The story ran as follows. A tailor was sitting at work in his room, when the window opened and a wolf leapt in. The tailor hit

after him with his yard—no (he corrected himself), caught him by his tail and pulled it off, so that the wolf ran away in terror. Some time later the tailor went into the forest, and suddenly saw a pack of wolves coming towards him; so he climbed up a tree to escape from them. At first the wolves were in perplexity; but the maimed one, which was among them and wanted to revenge himself on the tailor, proposed that they should climb one upon another till the last one could reach him. He himself—he was a vigorous old fellow—would be the base of the pyramid. The wolves did as he suggested, but the tailor had recognized the visitor whom he had punished, and suddenly called out as he had before: "Catch the grey one by his tail!" The tailless wolf, terrified by the recollection, ran away, and all the others tumbled down.

'In this story the tree appears, upon which the wolves were sitting in the dream. But it also contains an unmistakable allusion to the castration complex. The *old* wolf was docked of his tail by the tailor. The fox-tails of the wolves in the dream were probably compensations for this taillessness.

'Why were there six or seven wolves? There seemed to be no answer to this question, until I raised a doubt whether the picture that had frightened him could be connected with the story of "Little Red Riding-Hood". This fairy tale only offers an opportunity for two illustrations—Little Red Riding-Hood's meeting with the wolf in the wood, and the scene in which the wolf lies in bed in the grandmother's night-cap. There must therefore be some other fairy tale behind his recollection of the picture. He soon discovered that it could only be the story of "The Wolf and the Seven Little Goats". Here the number seven occurs, and also the number six, for the wolf only ate up six of the little goats, while the seventh hid itself in the clock-case. The white, too, comes into this story, for the wolf had his paw made white at the baker's after the little goats had recognized him on his first visit by his grey paw. Moreover, the two fairy tales have much in common. In both there is the eating up, the cutting open of the belly, the taking out of the people who have been eaten and their replacement by heavy stones, and finally in both of them the wicked wolf perishes. Besides all this, in the story of the little goats the tree appears. The wolf lay down under a tree after his meal and snored.

'I shall have, for a special reason, to deal with this dream

again elsewhere, and interpret it and consider its significance in greater detail. For it is the earliest anxiety-dream that the dreamer remembered from his childhood, and its content, taken in connection with other dreams that followed it soon afterwards and with certain events in his earliest years, is of quite peculiar interest. We must confine ourselves here to the relation of the dream to the two fairy tales which have so much in common with each other, "Little Red Riding-Hood" and "The Wolf and the Seven Little Goats". The effect produced by these stories was shown in the little dreamer by a regular animal phobia. This phobia was only distinguished from other similar cases by the fact that the anxiety-animal was not an object easily accessible to observation (such as a horse or a dog), but was known to him only from stories and picture-books.

I shall discuss on another occasion the explanation of these animal phobias and the significance attaching to them. I will only remark in anticipation that this explanation is in complete harmony with the principal characteristic shown by the neurosis from which the present dreamer suffered later in his life. His fear of his father was the strongest motive for his falling ill, and his ambivalent attitude towards every father-surrogate was the dominating feature of his life as well as of his behaviour during the treatment.

If in my patient's case the wolf was merely a first father-surrogate, the question arises whether the hidden content in the fairy tales of the wolf that ate up the little goats and of "Little Red Riding-Hood" may not simply be infantile fear of the father.¹ Moreover, my patient's father had the characteristic, shown by so many people in relation to their children, of indulging in "affectionate abuse"; and it is possible that during the patient's earlier years his father (though he grew severe later on) may more than once, as he caressed the little boy or played with him, have threatened in fun to "gobble him up". One of my patients told me that her two children could never get to be fond of their grandfather, because in the course of his affectionate romping with them he used to frighten them by saying he would cut open their tummies.'

Leaving on one side everything in this quotation that antici-

¹ Compare the similarity between these two fairy tales and the myth of Kronos, which has been pointed out by Rank (1912).'

pates the dream's remoter implications, let us return to its immediate interpretation. I may remark that this interpretation was a task that dragged on over several years. The patient related the dream at a very early stage of the analysis and very soon came to share my conviction that the causes of his infantile neurosis lay concealed behind it. In the course of the treatment we often came back to the dream, but it was only during the last months of the analysis that it became possible to understand it completely, and only then thanks to spontaneous work on the patient's part. He had always emphasized the fact that two factors in the dream had made the greatest impression on him: first, the perfect stillness and immobility of the wolves, and secondly, the strained attention with which they all looked at him. The lasting sense of reality, too, which the dream left behind it, seemed to him to deserve notice.

Let us take this last remark as a starting-point. We know from our experience in interpreting dreams that this sense of reality carries a particular significance along with it. It assures us that some part of the latent material of the dream is claiming in the dreamer's memory to possess the quality of reality, that is, that the dream relates to an occurrence that really took place and was not merely imagined.¹ It can naturally only be a question of the reality of something unknown; for instance, the conviction that his grandfather really told him the story of the tailor and the wolf, or that the stories of 'Little Red Riding-Hood' and of 'The Seven Little Goats' were really read aloud to him, would not be of a nature to be replaced by this sense of reality that outlasted the dream. The dream seemed to point to an occurrence the reality of which was very strongly emphasized as being in marked contrast to the unreality of the fairy tales.

If it was to be assumed that behind the content of the dream there lay some such unknown scene—one, that is, which had already been forgotten at the time of the dream—then it must have taken place very early. The dreamer, it will be recalled, said: 'I was three, four, or at most five years old at the time I had the dream.' And we can add: 'And I was reminded by the dream of something that must have belonged to an even earlier period.'

The parts of the manifest content of the dream which were

¹ [See *The Interpretation of Dreams* (1900a), *Standard Ed.*, 5, 372.]

emphasized by the dreamer, the factors of attentive looking and of motionlessness, must lead to the content of this scene. We must naturally expect to find that this material reproduces the unknown material of the scene in some distorted form, perhaps even distorted into its opposite.

There were several conclusions, too, to be drawn from the raw material which had been produced by the patient's first analysis of the dream, and these had to be fitted into the collocation of which we were in search. Behind the mention of the sheep-breeding, evidence was to be expected of his sexual researches, his interest in which he was able to gratify during his visits with his father; but there must also have been allusions to a fear of death, since the greater part of the sheep had died of the epidemic. The most obtrusive thing in the dream, the wolves on the tree, led straight to his grandfather's story; and what was fascinating about this story and capable of provoking the dream can scarcely have been anything but its connection with the theme of castration.

We also concluded from the first incomplete analysis of the dream that the wolf may have been a father-surrogate; so that, in that case, this first anxiety-dream would have brought to light the fear of his father which from that time forward was to dominate his life. This conclusion, indeed, was in itself not yet binding. But if we put together as the result of the provisional analysis what can be derived from the material produced by the dreamer, we then find before us for reconstruction some such fragments as these:

A real occurrence—dating from a very early period—looking—immobility—sexual problems—castration—his father—something terrible.

One day the patient began to continue with the interpretation of the dream. He thought that the part of the dream which said that 'suddenly the window opened of its own accord' was not completely explained by its connection with the window at which the tailor was sitting and through which the wolf came into the room. 'It must mean: "My eyes suddenly opened." I was asleep, therefore, and suddenly woke up, and as I woke I saw something: the tree with the wolves.' No objection could be made to this; but the point could be developed further. He had woken up and had seen something. The attentive looking, which in the dream was ascribed to the wolves, should rather be shifted on to him. At a decisive point, therefore, a trans-

position has taken place; and moreover this is indicated by another transposition in the manifest content of the dream.¹ For the fact that the wolves were sitting on the tree was also a transposition, since in his grandfather's story they were underneath, and were unable to climb on to the tree.

What, then, if the other factor emphasized by the dreamer were also distorted by means of a transposition or reversal? In that case instead of immobility (the wolves sat there motionless; they looked at him, but did not move) the meaning would have to be: the most violent motion. That is to say, he suddenly woke up, and saw in front of him a scene of violent movement at which he looked with strained attention. In the one case the distortion would consist in an interchange of subject and object, of activity and passivity: being looked at instead of looking. In the other case it would consist in a transformation into the opposite; rest instead of motion.

On another occasion an association which suddenly occurred to him carried us another step forward in our understanding of the dream: 'The tree was a Christmas-tree.' He now knew that he had dreamt the dream shortly before Christmas and in expectation of it. Since Christmas Day was also his birthday, it now became possible to establish with certainty the date of the dream and of the change in him which proceeded from it. It was immediately before his fourth birthday. He had gone to sleep, then, in tense expectation of the day which ought to bring him a double quantity of presents. We know that in such circumstances a child may easily anticipate the fulfilment of his wishes. So it was already Christmas in his dream; the content of the dream showed him his Christmas box, the presents which were to be his were hanging on the tree. But instead of presents they had turned into—wolves, and the dream ended by his being overcome by fear of being eaten by the wolf (probably his father), and by his flying for refuge to his nurse. Our knowledge of his sexual development before the dream makes it possible for us to fill in the gaps in the dream and to explain the transformation of his satisfaction into anxiety. Of the wishes concerned in the formation of the dream the most powerful must have been the wish for the sexual satisfaction which he was at that time longing to obtain from his father. The strength of this wish

¹ [Cf. *The Interpretation of Dreams, Standard Ed.*, 4, 288.]

made it possible to revive a long-forgotten trace in his memory of a scene which was able to show him what sexual satisfaction from his father was like; and the result was terror, horror of the fulfilment of the wish, the repression of the impulse which had manifested itself by means of the wish, and consequently a flight from his father to his less dangerous nurse.

The importance of this date of Christmas Day had been preserved in his supposed recollection of having had his first fit of rage because he was dissatisfied with his Christmas presents [p. 15]. The recollection combined elements of truth and of falsehood. It could not be entirely right, since according to the repeated declarations of his parents his naughtiness had already begun on their return in the autumn and it was not a fact that they had not come on till Christmas. But he had preserved the essential connection between his unsatisfied love, his rage, and Christmas.

But what picture can the nightly workings of his sexual desire have conjured up that could frighten him away so violently from the fulfilment for which he longed? The material of the analysis shows that there is one condition which this picture must satisfy. It must have been calculated to create a conviction of the reality of the existence of castration. Fear of castration could then become the motive power for the transformation of the affect.

I have now reached the point at which I must abandon the support I have hitherto had from the course of the analysis. I am afraid it will also be the point at which the reader's belief will abandon me.

What sprang into activity that night out of the chaos of the dreamer's unconscious memory-traces was the picture of copulation between his parents, copulation in circumstances which were not entirely usual and were especially favourable for observation. It gradually became possible to find satisfactory answers to all the questions that arose in connection with this scene; for in the course of the treatment the first dream returned in innumerable variations and new editions, in connection with which the analysis produced the information that was required. Thus in the first place the child's age at the date of the observation was established as being about one and a half years.¹ He

¹ The age of six months came under consideration as a far less probable, and indeed scarcely tenable, alternative.

was suffering at the time from malaria, an attack of which used to come on every day at a particular hour.¹ From his tenth year onwards he was from time to time subject to moods of depression, which used to come on in the afternoon and reached their height at about five o'clock. This symptom still existed at the time of the analytic treatment. The recurring fits of depression took the place of the earlier attacks of fever or languor; five o'clock was either the time of the highest fever or of the observation of the intercourse, unless the two times coincided.² Probably for the very reason of this illness, he was in his parents' bedroom. The illness, the occurrence of which is also corroborated by direct tradition, makes it reasonable to refer the event to the summer, and, since the child was born on Christmas Day, to assume that his age was $n + 1\frac{1}{2}$ years.³ He had been sleeping in his cot, then, in his parents' bedroom, and woke up, perhaps because of his rising fever, in the afternoon, possibly at five o'clock, the hour which was later marked out by depression. It harmonizes with our assumption that it was a hot summer's day, if we suppose that his parents had retired, half undressed,⁴ for an afternoon *siesta*. When he woke up, he witnessed a *coitus a tergo* [from behind], three times repeated;⁵ he was able to see his mother's genitals as well as his father's organ; and he understood the process as well as its significance.⁶ Lastly

¹ Compare the subsequent metamorphoses of this factor during the obsessional neurosis. In the patient's dreams during the treatment it was replaced by a violent wind. [Added 1924:] '*Aria*' = 'air'. [*Mal-aria*' = 'bad air'.]

² We may remark in this connection that the patient drew only *five* wolves in his illustration to the dream, although the text mentioned six or seven.

³ [It might perhaps be clearer to say ' $n + \frac{1}{2}$ '. The point is that owing to the interval of 6 months between the patient's birthday and the summer, his age at the time of the trauma must have been 0 years + 6 months, or 1 year + 6 months, or 2 years + 6 months, etc. The $0 + \frac{1}{2}$ is, however, already excluded in the footnote on p. 36.]

⁴ In white underclothes: the *white* wolves.

⁵ Why three times? He suddenly one day produced the statement that I had discovered this detail by interpretation. This was not the case. It was a spontaneous association, exempt from further criticism; in his usual way he passed it off on to me, and by this projection tried to make it seem more trustworthy.

⁶ I mean that he understood it at the time of the dream when he was four years old, not at the time of the observation. He received the impressions when he was one and a half; his understanding of them was

he interrupted his parents' intercourse in a manner which will be discussed later [p. 80].

There is at bottom nothing extraordinary, nothing to give the impression of being the product of an extravagant imagination, in the fact that a young couple who had only been married a few years should have ended a *siesta* on a hot summer's afternoon with a love-scene, and should have disregarded the presence of their little boy of one and a half, asleep in his cot. On the contrary, such an event would, I think, be something entirely commonplace and *banal*; and even the position in which we have inferred that the coitus took place cannot in the least alter this judgement—especially as the evidence does not require that the intercourse should have been performed from behind each time. A single time would have been enough to give the spectator an opportunity for making observations which would have been rendered difficult or impossible by any other attitude of the lovers. The content of the scene cannot therefore in itself be an argument against its credibility. Doubts as to its probability will turn upon three other points: whether a child at the tender age of one and a half could be in a position to take in the perceptions of such a complicated process and to preserve them so accurately in his unconscious; secondly, whether it is possible at the age of four for a deferred revision of the impressions so received to penetrate the understanding; and finally, whether any procedure could succeed in bringing into consciousness coherently and convincingly the details of a scene of this kind which had been experienced and understood in such circumstances.¹

Later on I shall carefully examine these and other doubts; but I can assure the reader that I am no less critically inclined deferred, but became possible at the time of the dream owing to his development, his sexual excitations, and his sexual researches.

¹ The first of these difficulties cannot be reduced by assuming that the child at the time of his observation was after all probably a year older, that is to say *two* and a half, an age at which he may perhaps have been perfectly capable of talking. All the minor details of my patient's case almost excluded the possibility of shifting the date in this way. Moreover, the fact should be taken into account that these scenes of observing parental intercourse are by no means rarely brought to light in analysis. The condition of their occurrence, however, is precisely that it should be in the earliest period of childhood. The older the child is, the more carefully, with parents above a certain social level, will the child be deprived of the opportunity for this kind of observation.

than he towards an acceptance of this observation of the child's, and I will only ask him to join me in adopting a *provisional* belief in the reality of the scene. We will first proceed with the study of the relations between this 'primal scene'¹ and the patient's dream, his symptoms, and the history of his life; and we will trace separately the effects that followed from the essential content of the scene and from one of its visual impressions.

By the latter I mean the postures which he saw his parents adopt—the man upright, and the woman bent down like an animal. We have already heard [p. 30] that during his anxiety period his sister used to terrify him with a picture from the fairy-book, in which the wolf was shown standing upright, with one foot forward, with its claws stretched out and its ears pricked. He devoted himself with tireless perseverance during the treatment to the task of hunting in the second-hand book-shops till he had found the illustrated fairy-book of his childhood, and had recognized his bogey in an illustration to the story of 'The Wolf and the Seven Little Goats'. He thought that the posture of the wolf in this picture might have reminded him of that of his father during the constructed primal scene. At all events the picture became the point of departure for further manifestations of anxiety. Once when he was in his seventh or eighth year he was informed that next day a new tutor was coming for him. That night he dreamt of this tutor in the shape of a lion that came towards his bed roaring loudly and in the posture of the wolf in the picture; and once again he awoke in a state of anxiety. The wolf phobia had been overcome by that time, so he was free to choose himself a new anxiety-animal, and in this late dream he was recognizing the tutor as a father-surrogate. In the later years of his childhood each of his tutors and masters played the part of his father, and was endowed with his father's influence both for good and for evil.

While he was at his secondary school the Fates provided him with a remarkable opportunity of reviving his wolf phobia, and of using the relation which lay behind it as an occasion for severe inhibitions. The master who taught his form Latin was called Wolf. From the very first he felt cowed by him, and he was once taken severely to task by him for having made a stupid mistake

¹ ['*Urszene*.'] This seems to be the earliest published use of the term. Freud had, however, used it in approximately the same sense in a letter to Fliess as early as May 2, 1897 (1950a, Letter 61).]

in a piece of Latin translation. From that time on he could not get free from a paralysing fear of this master, and it was soon extended to other masters besides. But the occasion on which he made his blunder in the translation was also to the purpose. He had to translate the Latin word '*filius*', and he did it with the French word '*filis*' instead of with the corresponding word from his own language. The wolf, in fact, was still his father.¹

The first 'transitory symptom'² which the patient produced during the treatment went back once more to the wolf phobia and to the fairy tale of 'The Seven Little Goats'. In the room in which the first sessions were held there was a large grandfather clock opposite the patient, who lay on a sofa facing away from me. I was struck by the fact that from time to time he turned his face towards me, looked at me in a very friendly way as though to propitiate me, and then turned his look away from me to the clock. I thought at the time that he was in this way showing his eagerness for the end of the hour. A long time afterwards the patient reminded me of this piece of dumb show, and gave me an explanation of it; for he recalled that the youngest of the seven little goats hid himself in the case of the grandfather clock while his six brothers were eaten up by the wolf. So what he had meant was: 'Be kind to me! Must I be frightened of you? Are you going to eat me up? Shall I hide myself from you in the clock-case like the youngest little goat?'

The wolf that he was afraid of was undoubtedly his father; but his fear of the wolf was conditional upon the creature being in an upright posture. His recollection asserted most definitely that he had not been terrified by pictures of wolves going on all fours or, as in the story of 'Little Red Riding-Hood', lying in

¹ After this reprimand from the schoolmaster-wolf he learnt that it was the general opinion of his companions that, to be pacified, the master expected money from him. We shall return to this point later [p. 72 ff.].—I can see that it would greatly facilitate a rationalistic view of such a history of a child's development as this if it could be supposed that his whole fear of the wolf had really originated from the Latin master of that name, that it had been projected back into his childhood, and, supported by the illustration to the fairy tale, had caused the phantasy of the primal scene. But this is untenable; the chronological priority of the wolf phobia and its reference to the period of his childhood spent upon the first estate is far too securely attested. And his dream at the age of four?

² Ferenczi (1912).

bed. The posture which, according to our construction of the primal scene, he had seen the woman assume, was of no less significance; though in this case the significance was limited to the sexual sphere. The most striking phenomenon of his erotic life after maturity was his liability to compulsive attacks of falling physically in love which came on and disappeared again in the most puzzling succession. These attacks released a tremendous energy in him even at times when he was otherwise inhibited, and they were quite beyond his control. I must, for a specially important reason, postpone a full consideration of this compulsive love [see p. 91 ff.]; but I may mention here that it was subject to a definite condition, which was concealed from his consciousness and was discovered only during the treatment. It was necessary that the woman should have assumed the posture which we have ascribed to his mother in the primal scene. From his puberty he had felt large and conspicuous buttocks as the most powerful attraction in a woman; to copulate except from behind gave him scarcely any enjoyment. At this point a criticism may justly be raised: it may be objected that a sexual preference of this kind for the hind parts of the body is a general characteristic of people who are inclined to an obsessional neurosis, and that its presence does not justify us in referring it back to a special impression in childhood. It is part of the fabric of the anal-erotic disposition and is one of the archaic traits which distinguish that constitution. Indeed, copulation from behind—*more ferarum* [in the fashion of animals]—may, after all, be regarded as phylogenetically the older form. We shall return to this point too in a later discussion, when we have brought forward the supplementary material which showed the basis of the unconscious condition upon which his falling in love depended. [Cf. pp. 56 and 92.]

Let us now proceed with our discussion of the relations between his dream and the primal scene. We should so far have expected the dream to present the child (who was rejoicing at Christmas in the prospect of the fulfilment of his wishes) with this picture of sexual satisfaction afforded through his father's agency, just as he had seen it in the primal scene, as a model of the satisfaction that he himself was longing to obtain from his father. Instead of this picture, however, there appeared the material of the story which he had been told by his grandfather shortly before: the tree, the wolves, and the taillessness (in the

over-compensated form of the bushy tails of the putative wolves). At this point some connection is missing, some associative bridge to lead from the content of the primal scene to that of the wolf story. This connection is provided once again by the postures and only by them. In his grandfather's story the tailless wolf asked the others to *climb upon him*. It was this detail that called up the recollection of the picture of the primal scene; and it was in this way that it became possible for the material of the primal scene to be represented by that of the wolf story, and at the same time for the *two* parents to be replaced, as was desirable, by *several* wolves. The content of the dream met with a further transformation, and the material of the wolf story was made to fit in with the content of the fairy tale of 'The Seven Little Goats', by borrowing from it the number seven.¹

The steps in the transformation of the material, 'primal scene—wolf story—fairy tale of "The Seven Little Goats"', are a reflection of the progress of the dreamer's thoughts during the construction of the dream: 'longing for sexual satisfaction from his father—realization that castration is a necessary condition of it—fear of his father'. It is only at this point, I think, that we can regard the anxiety-dream of this four-year-old boy as being exhaustively explained.²

¹ It says 'six or seven' in the dream. Six is the number of the children that were eaten; the seventh escaped into the clock-case. It is always a strict law of dream-interpretation that an explanation must be found for every detail.

² Now that we have succeeded in making a synthesis of the dream, I will try to give a comprehensive account of the relations between the manifest content of the dream and the latent dream-thoughts. [Cf. the synthesis of 'Dora's' first dream (1905e), *Standard Ed.*, 7, 88 ff.]

It was night, I was lying in my bed. The latter part of this is the beginning of the reproduction of the primal scene. 'It was night' is a distortion of 'I had been asleep'. The remark, 'I know it was winter when I had the dream, and night-time', refers to the patient's recollection of the dream and is not part of its content. It is correct, for it was one of the nights before his birthday, that is, Christmas Day.

Suddenly the window opened of its own accord. That is to be translated: 'Suddenly I woke up of my own accord', a recollection of the primal scene. The influence of the wolf story, in which the wolf leapt in through the window, is making itself felt as a modifying factor, and transforms a direct expression into a plastic one. At the same time the introduction of the window serves the purpose of providing a contemporary reference for the subsequent content of the dream. On Christmas Eve the door opens suddenly and one sees before one the tree with the

After what has already been said I need only deal shortly with the pathogenic effect of the primal scene and the alteration which its revival produced in his sexual development. We will only trace that one of its effects to which the dream gave expression. Later on we shall have to make it clear that it was not only a single sexual current that started from the primal scene but a whole set of them, that his sexual life was positively

presents. Here therefore the influence of the actual expectation of Christmas (which comprises the wish for sexual satisfaction) is making itself felt.

The big walnut-tree. The representative of the Christmas tree, and therefore belonging to the current situation. But also the tree out of the wolf story, on which the tailor took refuge from pursuit, and under which the wolves were on the watch. Moreover, as I have often been able to satisfy myself, a high tree is a symbol of observing, of scopophilia. A person sitting on a tree can see everything that is going on below him and cannot himself be seen. Compare Boccaccio's well-known story, and similar *faciæ*.

The wolves. Their number: *six or seven*. In the wolf story there was a pack, and no number was given. The fixing of the number shows the influence of the fairy tale of 'The Seven Little Goats', six of whom were eaten up. The fact that the number two in the primal scene is replaced by a larger number, which would be absurd in the primal scene, is welcomed by the resistance as a means of distortion. In the illustration to the dream the dreamer brings forward the number five, which is probably meant to correct the statement 'It was night'.

They were sitting on the tree. In the first place they replace the Christmas presents hanging on the tree. But they are also transposed on to the tree because that can mean that they are looking. In his grandfather's story they were posted underneath the tree. Their relation to the tree has therefore been reversed in the dream; and from this it may be concluded that there are further reversals of the latent material to be found in the content of the dream.

They were looking at him with strained attention. This feature comes entirely from the primal scene, and has got into the dream at the price of being turned completely round.

They were quite white. This feature is unessential in itself, but is strongly emphasized in the dreamer's narrative. It owes its intensity to a copious fusion of elements from all the strata of the material, and it combines unimportant details from the other sources of the dream with a fragment of the primal scene which is more significant. This last part of its determination goes back to the white of his parents' bedclothes and underclothes, and to this is added the white of the flocks of sheep, and of the sheep-dogs, as an allusion to his sexual researches among animals, and the white in the fairy tale of 'The Seven Little Goats', in which the mother is recognized by the white of her hand. Later on we shall see that the white clothes are also an allusion to death. [There does not

splintered up by it. We shall further bear in mind that the activation of this scene (I purposely avoid the word 'recollection') had the same effect as though it were a recent experience. The effects of the scene were deferred, but meanwhile it had lost none of its freshness in the interval between the ages of one and a half and four years. We shall perhaps find in what follows reason to suppose that it produced certain effects even

seem in fact to be any further clear reference to this point. The connection is perhaps with the episode of the winding-sheet (p. 98).

They sat there motionless. This contradicts the most striking feature of the observed scene, namely, its agitated movement, which, in virtue of the postures to which it led, constitutes the connection between the primal scene and the wolf story.

They had tails like foxes. This must be the contradiction of a conclusion which was derived from the action of the primal scene on the wolf story, and which must be recognized as the most important result of the dreamer's sexual researches: 'So there really is such a thing as castration.' The terror with which this conclusion was received finally broke out in the dream and brought it to an end.

The fear of being eaten up by the wolves. It seemed to the dreamer as though the motive force of this fear was not derived from the content of the dream. He said he need not have been afraid, for the wolves looked more like foxes or dogs, and they did not rush at him as though to bite him, but were very still and not at all terrible. We observe that the dream-work tries for some time to make the distressing content harmless by transforming it into its opposite. ('They aren't moving, and, only look, they have the loveliest tails!') Until at last this expedient fails, and the fear breaks out. It expresses itself by the help of the fairy tale, in which the goat-children are eaten up by the wolf-father. This part of the fairy tale may perhaps have acted as a reminder of threats made by the child's father in fun when he was playing with him; so that the fear of being eaten up by the wolf may be a reminiscence as well as a substitute by displacement.

The wishes which act as motive forces in this dream are obvious. First there are the superficial wishes of the day, that Christmas with its presents may already be here (a dream of impatience) and accompanying these is the deeper wish, now permanently present, for sexual satisfaction from the dreamer's father. This is immediately replaced by the wish to see once more what was then so fascinating. The mental process then proceeds on its way. Starting from the fulfilment of this last wish with the conjuring up of the primal scene, it passes on to what has now become inevitable—the repudiation of that wish and its repression.

The diffuseness and elaboration of this commentary have been forced on me by the effort to present the reader with some sort of equivalent for the convincing power of an analysis carried through by oneself; perhaps they may also serve to discourage him from asking for the publication of analyses which have stretched over several years.

at the time of its perception, that is, from the age of one and a half onwards.

When the patient entered more deeply into the situation of the primal scene, he brought to light the following pieces of self-observation. He assumed to begin with, he said, that the event of which he was a witness was an act of violence, but the expression of enjoyment which he saw on his mother's face did not fit in with this; he was obliged to recognize that the experience was one of gratification.¹ What was essentially new for him in his observation of his parents' intercourse was the conviction of the reality of castration—a possibility with which his thoughts had already been occupied previously. (The sight of the two girls micturating, his Nanya's threat, the governess's interpretation

¹ We might perhaps best do justice to this statement of the patient's by supposing that the object of his observation was in the first instance a coitus in the normal position, which cannot fail to produce the impression of being a sadistic act, and that only after this was the position altered, so that he had an opportunity for making other observations and judgements. This hypothesis, however, was not confirmed with certainty, and moreover does not seem to me indispensable. We must not forget the actual situation which lies behind the abbreviated description given in the text: the patient under analysis, at an age of over twenty-five years, was putting the impressions and impulses of his fourth year into words which he would never have found at that time. If we fail to notice this, it may easily seem comic and incredible that a child of four should be capable of such technical judgements and learned notions. This is simply another instance of *deferred action*. At the age of one and a half the child receives an impression to which he is unable to react adequately; he is only able to understand it and to be moved by it when the impression is revived in him at the age of four; and only twenty years later, during the analysis, is he able to grasp with his conscious mental processes what was then going on in him. The patient justifiably disregards the three periods of time, and puts his present ego into the situation which is so long past. And in this we follow him, since with correct self-observation and interpretation the effect must be the same as though the distance between the second and third periods of time could be neglected. Moreover, we have no other means of describing the events of the second period. [This theory of deferred action had already been put forward by Freud in the *Studies on Hysteria* (1895d) in discussing what he then called 'retention hysteria' (*Standard Ed.*, 2, 161 ff.). He also gave a very elaborate account of its workings in hysteria in Part II of his posthumously-published 'Project' (1950a), also written in 1895. But in these earlier statements of the theory the effects of the primal scenes were deferred at least until the age of puberty, and the primal scenes themselves were never imagined as happening at so early an age as in the present case.]

of the sugar-sticks, the recollection of his father having beaten a snake to pieces.) For now he saw with his own eyes the wound of which his Nanya had spoken, and understood that its presence was a necessary condition of intercourse with his father. He could no longer confuse it with the bottom, as he had in his observation of the little girls.¹

The dream ended in a state of anxiety, from which he did not recover until he had his Nanya with him. He fled, therefore, from his father to her. His anxiety was a repudiation of the wish for sexual satisfaction from his father—the trend which had put the dream into his head. The form taken by the anxiety, the fear of ‘being eaten by the wolf’, was only the (as we shall hear, regressive) transposition of the wish to be copulated with by his father, that is, to be given sexual satisfaction in the same way as his mother. His last sexual aim, the passive attitude towards his father, succumbed to repression, and fear of his father appeared in its place in the shape of the wolf phobia.

And the driving force of this repression? The circumstances of the case show that it can only have been his narcissistic genital libido, which, in the form of concern for his male organ, was fighting against a satisfaction whose attainment seemed to involve the renunciation of that organ. And it was from his threatened narcissism that he derived the masculinity with which he defended himself against his passive attitude towards his father.

We now observe that at this point in our narrative we must make an alteration in our terminology. During the dream he had reached a new phase in his sexual organization. Up to then the sexual opposites had been for him *active* and *passive*. Since his seduction his sexual aim had been a passive one, of being touched on the genitals; it was then transformed, by regression to the earlier stage of the sadistic-anal organization, into the masochistic aim of being beaten or punished. It was a matter of indifference to him whether he reached this aim with a man or with a woman. He had travelled, without considering the difference of sex, from his Nanya to his father; he had longed to have his penis touched by his Nanya, and had tried to provoke a beating from his father. Here his genitals were left out of account; though the connection with them which had been

¹ We shall learn later on [p. 77 ff.], when we come to trace out his anal erotism, how he further dealt with this portion of the problem.