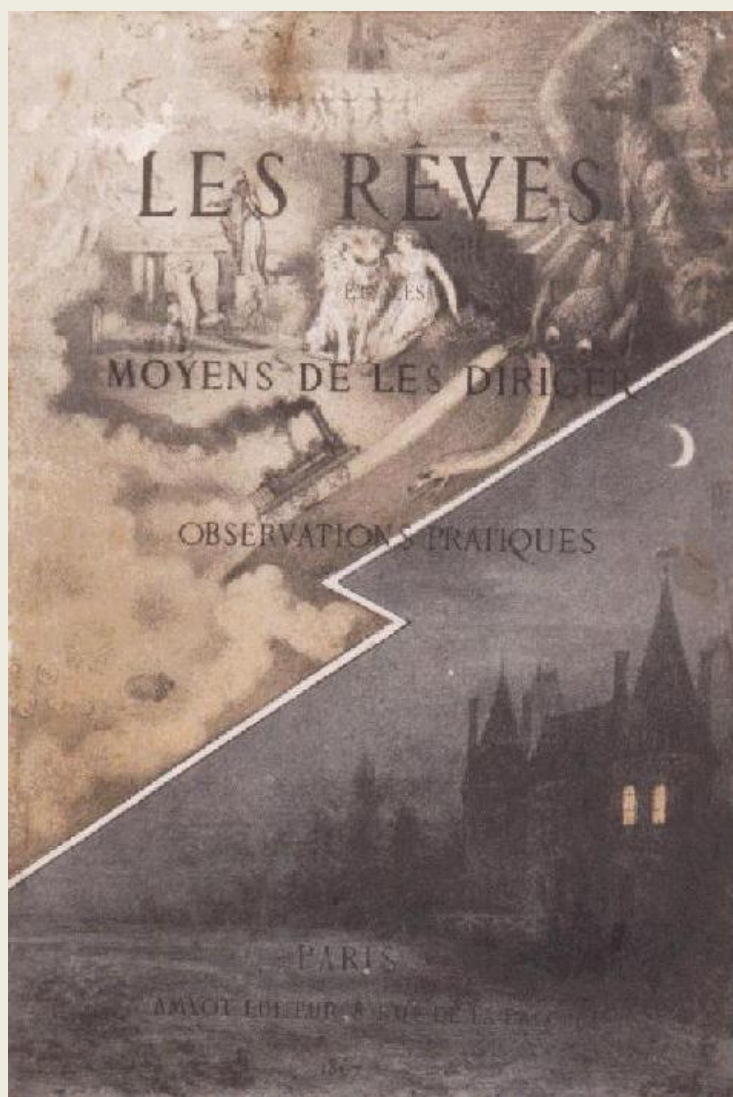


Hervey de Saint-Denys



DREAMS AND THE WAYS TO DIRECT THEM: PRACTICAL OBSERVATIONS

Edited by
Drs. Carolus den Blanken &
Drs. Eli Meijer

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Marquis d'Hervey de Saint-Denys

The left image is an oval-framed portrait of Otto von Guericke, showing him from the chest up, wearing a dark coat with a white cravat and several medals on his left breast. The right image is a photograph of Otto von Guericke seated in a patterned armchair, reading a book or document, with a dark curtain in the background.

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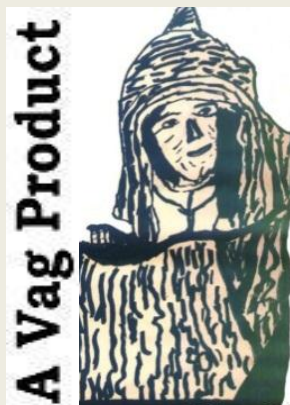
Les Rêves et les Moyens De Les Diriger: Observations Pratiques.
(Dreams and The Ways To Direct Them: Practical Observations)

Appeared as an anonymous publication.
 In later days the work has been attributed to
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I want to emphasize that I am not a professional translator, and that nor the French nor the English language is my native one.
However, by lack of an integral English translation of this remarkable French work of a great (lucid) dream pioneer I decided to do it myself. CdB

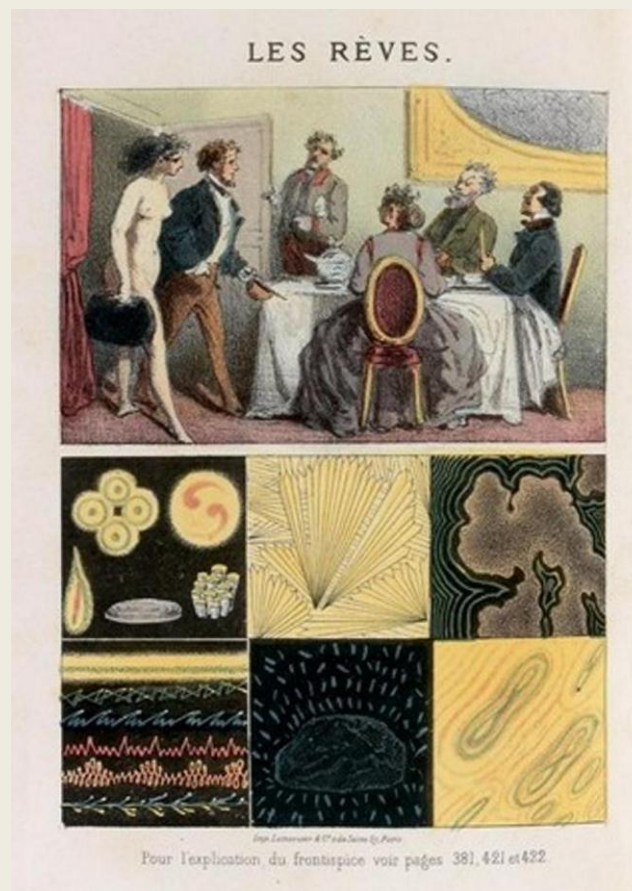


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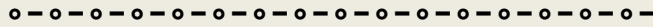


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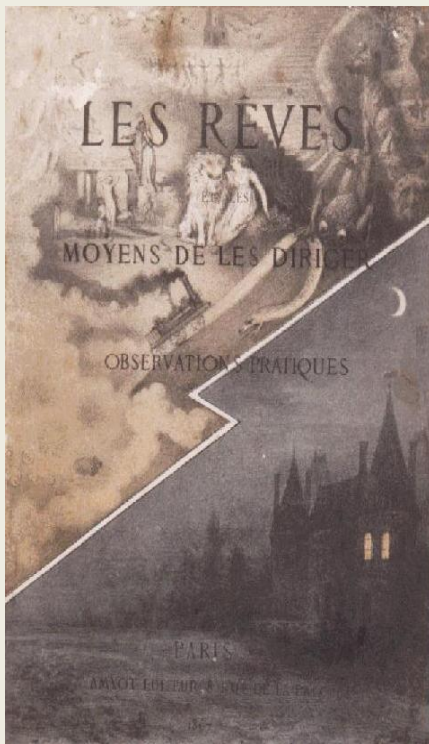
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See pages 159, 176 for explanation of the frontispiece



The Front Cover



The designer of the front cover is: Henri Alfred Darjou (1832-1875), a French painter and draughtsman.

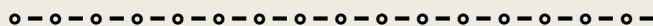
The lion is featuring Léon d'Hervey's face, and at his right side his fiancée and later wife, Louise de Ward.

It also shows his castle at Bréau-sans-Nappe.

Sources:

Blanken, C.M. den & Meijer, E.J.G.: An historical view of '*Dreams and the Ways to Direct Them; Practical Observations*' by Marie-Jean-Léon Lecoq, le Marquis d'Hervey-Saint-Denys. *Lucidity*, 10 (1&2) pg. 311-323; 1991 (revised edition), as well as:

Luppé, O. de, Pino, A, Ripert, R. & Schwartz, B.: D'Hervey de Saint-Denys 1822-1892; Biographie, correspondance familiale, l'œuvre du sinologue et les hommages rendus à l'auteur lors du centenaire de sa mort et l'exposition artistique autour de ses rêves (Transl.: Biography, family correspondence, the sinologue works and tributes to the author at the centenary of his death and the art exhibition around his dreams). Éditions Oniros; Île Saint-Denis Cedex; 1995. The tributes were by Carolus den Blanken; Celia Green; Roger Ripert & Paul Tholey.



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THE DREAMS

PART I

WHAT YOU CAN EXPECT TO FIND IN THIS BOOK AND HOW IT WAS COMPOSED.

I

Introductory talks.—For whom this book is not written.—At what age and under what circumstances I started jotting down my dreams and studying them.—My first discoveries and advances in this direction.—I am compelled however these studies, which I later resumed, to interrupt.—Why I did not compete in 1855 and under which conditions I decided to publish my research now.

Let us follow imaginary step by step the progress of the human mind with his whimsical wanderings; let us analyze thoroughly certain natural details in order to shed light on the consistency of the descriptions; let us delve into the reciprocity between daily operations and the dreamillusions; this issue already constitutes in itself a fairly substantial interest, but if the outcome of this study provides evidence that willpower during the many entanglements of our imaginary existence is not inactive at all, that sometimes one might control the dreamillusions like at events during the day, that it is not impossible to remember some magical vision, just as someone is capable to go back to some beloved place in real life, this perspective would undoubtedly deserve special attention, the interest itself would assume a characteristic, which initially was not suspected.

Is the dream the third mode of existence? Is, for those who are *searching*, the phenomenon of the dream not closely related to the great mystery of the mind-body duality, which one never ceases to probe?

Is there finally among those who know themselves existing not at least one who keeps recollection of some delectable vision which left a pleasant and lasting impression in his memory? How much the imagination creates wonderful spectacles when it rules in absolute sovereignty, freed from what life demands of progress and barriers, without any reserve left to all the delights of the ideal!

The nightmares, the monsters, the unspeakable horrors sometimes are causing, it is true, awkward emotions of abandonment; but what delightful areas, what charming appearances, what precious revelations and perceptions of unparalleled vibrancy, by which we sometimes upon awakening regret the short durance of the night!

I realize that such introductions will be received very badly by some people who assure having only a mortiform sleep, and whom the thought that their mind might be awakened reject as only a nonsensical opinion; but it is not for them at all that I publish this volume; I even urge them strongly not to open it. Those whose approval I seek are not the specialists, decided in advance to consider a question only from one perspective. The author of this is not at all a doctor of medicine, and less in philosophy. What quality he eventually possesses to handle such a delicate subject? It is necessary that the reader knows and I guess the best way to explain it to him is by simply telling how these pages saw the daylight.

Brought up within the family where I was doing my studies without peers, I worked alone, without any supervision, far from any distraction, but with the obligation to handle over at a fixed time my labor, free by the way to interrupt my lessons in favor of inspirations or my pleasure. So, left to myself, it often happened that I completed my task before the moment having to show it. The instinctive laziness of every young boy prevented, as one might well imagine, that I made some remark about it; the slightest pastime seemed to me more preferable than some increase of pursuits, which one without any doubt would have imposed on me. Sometimes I signed, then I colored what I had drawn. One day (I was then in the fourteenth year of my life), I came upon the idea to take the memories of a certain dream, which had a particularly vivid impression on me, as the subject for my sketches. The result seemed entertaining to me; soon I had a special album, where the representation of each scene and figure was accompanied by a clarification, carefully relating to the conditions which preceded or ensued the appearance. Stimulated by the desire to decorate this album, I got used to remember more and more the whimsical elements of my illustrated stories.

As I went on with the daily record of my night, the gaps became rarer; the fabric of the events showed itself as consecutive, how bizarre it otherwise was. Many times, experience showed me that from my side my memory had simply been abandoned, where I previously had thought noting an actual interruption in the unfolding of the images which had occupied my mind, and I gradually came to the conclusion that there cannot exist sleep without dreams, just as there are in a waking state always thoughts. Under the influence of habit, I noticed at the same time that I developed a capacity, to which I thank the greatest part of my observations further on, namely during sleep often to know of my real situation, and then during the dream to maintain awareness of my preoccupations from the previous day, and to keep it then sufficiently solid in order to use my mind for the further development in any direction I chose. Once childhood and the period which was swallowed by some studies was put behind me, I became curious how the subject of sleep and dreams, which I had studied only on my own, was treated by illustrious authors. My surprise was great, I admit, to discover that the most famous psychologists and physiologists were hardly shedding their light on which I had expected from their side had been the subject of a clear-cut explanation, and that they offered no adequate explanation of even one of the difficulties I had encountered, and that they even with regard to certain phenomena were proclaiming theories that experimentally proved wrong.

From that moment, my attention turning to some of the least understood psychological mysteries, I decided to filch during sleep its declaration itself, taking advantage of this long-acquired ability to keep often a certain freedom of mind within my dreams. The first results of this ongoing work encouraged me so much to pursue it, that I had so to say for several months nothing else at my head. During the day acknowledging the questions which were the most interesting to highlight, with the perspective seizing, while dreaming where I had the realization of my actual situation, every opportunity for exploring and analyzing, and each time that I thought by magic to have discovered some particular remarkable operation of the mind, I awakened myself by a strong effort of will, then catching a pencil, which always lays beside my bed, hastening myself to annotate it, almost groping my way, eyes half closed, before these subtle impressions, as well as the fleeing images of the dark room, vanished before dawn.

One objection which naturally rises:

<< You do not sleep at all, >> will be said. << This strange sleep you are telling us about is no real sleep. >> Then I answer, in all sincerity, that I was initially tempted to assume the same. Headaches came over me and I felt compelled to degrade my nocturnal labor; but a relative brief period of tranquility restored my health, without changing that ability to envision myself sometimes when dreaming and twenty years has passed by without losing it; it seems to me that one has to admit that I simply has proven on a dual level what happens to those who strive to expand the possibilities of the human body through strenuous calisthenics. Instead of stiffening of the limbs, it was a temporary fatigue of the mind which I had experienced, or, as I am inclined to believe, that there are certain organisms which resist the psychological habit which I had adopted as incompatible with certain exercises on the trapeze and trampoline. I stick nevertheless to my point that, when one does it like I did, from the age that one is still pliable by nature, a large number of people could develop the ability, just like me, to direct the illusions of their dreams; undoubtedly an unexpected result, but in the whole nor morbid nor abnormal.

I have said that I was forced to interrupt for some time for health reasons the study of my own sleep. Slowly I resumed it, without exaggeration, and now without fatigue. Some discoveries made me very excited. My ambition was not limited anymore. I wanted the project providing no less than a complete theory of sleep and dreams. Such a perspective made me redouble my efforts. But as I progressed with the knowledge of my subject, as I penetrated into this terrible labyrinth, I saw the difficulties increasing and complicating themselves excessively. The explanation of certain phenomena which I had begun to address, not necessarily the first occurrence, but at least the progress and the development, some quick clarifications which I immediately recognized as the depth of the unknown areas, made me just intensely feel that the task, which I had started so boldly, was no match. My inability to raise a theory as complete as possible, even the burden to rank the material I collected, seemed to me so heavy, that the discouragement followed the initial enthusiasm, and gobbled up by other studies, I let it rest.

I felt uncomfortable thinking at it no more; always keeping in most dreams my awareness of my state of a sleeping man, I often instinctively returned to the pursuits which had fascinated me for some years. When a new phenomenon revealed itself to my mind, if by chance an opportunity came at hand to a long-sought solution, I did not struggle against the pleasure giving my full attention to it; though I had dropped developing a theory, I did not forbear gathering more material. When in 1855 de section Philosophy of the l' Académie des Sciences Morales et Politiques came up with the theory of sleep and dreams as competition topic, a question which seemed to have forgotten since long times, moved friends, with whom I already had discussed some parts of my investigations, urged me vigorously to mix myself among the competition. But apart from my point to accept the program as it was defined¹, it would have been for me extremely inconvenient; I was blocked, as I have already explained, at the inability to provide a comprehensive complete structure, of which only some parts unfolded within my mind. However, I waited impatiently at the publication of the winning essay. I read it with eagerness, and it was with a mixture of regret and satisfaction seeing explained various matters, topics like I had summed up, however more eloquent than I could produce. However, it seemed to me that Mr. Lemoine² had been busy fighting against the major obstacle that had terrified me, namely, the obligation to adjust his subject to a predetermined frame. Apart from the better lines, it seems as if the hesitations of the pen sufficiently indicate that the author had preferred not to write it. Further away in time, on studying the history of professional opinions, which treat sleep and dreams, I will analyze the above work, as well as two recent publications of Mr. Alfred Maury and Dr. Macario; but I must from the beginning indicate that I regret, as so often, to see elaborating about the pressure of the blood, about the vital fluid, about the cerebral fibers, etc. etc., renewed speculations of the Antique School, which to my opinion clarify nothing at all.

¹ The contest theme was formulated as follows:

- << The sleep from psychological point of view.
- << What are the powers of the mind which persist or are interrupted during sleep, or modify significantly?
- << What essential difference is there between dreaming and thinking?
- << The participants must include in their researches the somnambulism and its different types/forms.
- << Does in the natural somnambulism consciousness and personal identity exist?
- << Is artificial somnambulism a fact?
- << If it is a fact, study and describe it in the least contestable manner, recognize the enabled faculties, and try from that state of mind formulating a theory in accordance with the rules of a defensible philosophical method.

² Albert Lemoine (author of 'Le vitalisme et l'animisme de Stahl') was the winner of the competition with his dissertation: 'Du Sommeil au point de vue physiologique et psychologique' (Transl.: Sleep from physiologic and psychologic view). D'Hervy de Saint-Denys particularly argues in Part II, Chapter V of this book against Lemoine, but did not found it worth, not even once, to mention the title of the award-winning treatise. [Editor's note]

We know too little about the mysterious ties that bind the mind to the physical for letting the anatomy to be our guide in what psychology provides us with more acumen. In summary, despite what has been published and discussed in scholarly and ingenious essays on this topic of sleep and dreams, there remains for the practical observer still a world to conquer. Developing such a work was an enterprise beyond my powers; but like the traveler who in the absence of precise knowledge compensates it by the accuracy of his observations, I am able to contribute my quota of new ideas too.

Where the logic and the track of the debate seemed to evoke it, I will absolutely use no other method than logically presenting my observations and ideas, and in a way that I will not make rigid classifications, and that I will return each time to the same facts, if there is a circumstance for another argument or a new induction.

I will try as clear as possible wording what I have felt, experienced, recognized, which repeated experiences convinced me as being true, and what I have observed only volatile. Finally, I will, according to the equation conditions which I have previously used, provide my part of the insertion material for constructing a theory; leaving the raising and perfecting of it to another, more competent person.

II

The log of my dreams and the first results which I obtained.—I get used to remember better and better what I dreamed, and I am convinced that there is no sleep without dreams.—I then acquire the habit while dreaming to know that I dreaming and I observe in this state the operation of my mind.

I have said that I was 13 years old when I started to keep a very regular diary of my dreams. This journal, which consists of twenty-two exercise books¹, supplemented with colored illustrations, represents a series of 1946 nights, which means more than five years. Let us, before I get into specifics about the links which they contain as well as the statements which one can derive, first taking in consideration some general notes regarding the content of these documents.

During the first six weeks you hardly find a record that has not been cut by numerous gaps. Each page has marked interruptions, either in the dream or the recollection I kept of it. Sometimes a brief annotation simply indicates that on that day I remembered absolutely nothing. From the third to the fifth month, the lack of coherence became more and more rare, while the detailed nature of the reports gradually increased. The last record of a sleep, in which the dreams left no trace at all was the 179th night. Could one deduce from this latter fact that I dreamed since then more, and that this habit of keeping me busy during the day with my dreams in itself had significantly increased my disposition to dream? The ability to think grows through the exercise which is done with it; it is therefore not unlikely that the same principle applies to the ability to dream, in a sense of having more vivid and varied dreams; but numerous passages from my diary, written during a period where I was still far from a clear-cut opinion, proved to me that under the influence of habit, it was especially the power to remember my dreams which rose from day to day, or rather from night to night. Searching for the last recollections of the last bygone night, it sometimes happened that I suddenly could remember the course and events of a previously forgotten dream. I established therefore that memory itself had let me down, when I had previously thought an interruption in my dreams to designate as the culprit. This opinion, which became later an unwavering belief, that thought never completely disappears, just as the blood never ceases to flow, I had already intuitively knowledge when I wrote phrases like this:

¹ These exercise books have in later days never been traced. For this and more information regarding the book and author:
 Blanken, C.M. den & Meijer, E.J.G.:
 An historical view of '*Dreams and the Ways to Direct Them; Practical Observations*' by Marie-Jean-Léon Lecoq, le Marquis d'Hervey-Saint-Denys. *Lucidity*, 10 (1&2) pg. 311-323; 1991 (revised edition), as well as in:
 Luppé, O. de, Pino, A., Ripert, R. & Schwartz, B.:
 D'Hervey de Saint-Denys 1822-1892; Biographie, correspondance familiale, l'œuvre du sinologue et les hommages rendus à l'auteur lors du centenaire de sa mort et l'exposition artistique autour de ses rêves (transl.: Biography, family correspondence, the sinologue works and tributes to the author at the centenary of his death and the art exhibition around his dreams). Éditions Oniros; Île Saint-Denis Cedex; 1995. The tributes were by Carolus den Blanken; pg. 275-278); Celia Green; pg. 279- 282; Roger Ripert; pg. 283-286; Paul Tholey; pg. 287-290. [Editor's note]

<< June 14.—Nothing, absolutely nothing; I have broken my head about it, but I cannot remember what I have dreamed this night.

<< July 7.—(After a few details about the particularities of a dream last night): I suddenly remember the dream from Thursday last week, of which I could not remember a thing at waking up. I find myself again in a boat etc. (follows the story of the dream and finally:) This is not the first time that I only remember a few days later dreamfragments, parts of which I had no knowledge on the relevant day, but it is the first time I fully remember one, and this so long afterwards. This surprised me because it was in contradiction with what I had noticed several times, namely, that in order to remember the details of a dream, it was just necessary to write it down as soon as possible, before thinking at something else. >>

This latter consideration will be further on the subject of a number of specific observations. Now I confine myself to signal that six months of consecutive attention and daily exercise was for my mind enough for getting used at waking up always to preserve the memory of the dream in the night. During this era and for more than twenty years, upon waking I consulted not once in vain my memory, not that it only provided me a notion of a dream, but also that it constituted the principal conditions. Our daily activities and concerns exert a great influence on the content of our dreams, which is on the whole a reflection of our real existence. It seems a truth that borders strongly on banality, and I think of no use mentioning it, were it not that the immediate consequence, that I had acquired the ability to study myself, the source is of the considerations which I publish today. The habit of thinking during daytime about my dreams, analyzing and describing them, had the result that these within the entirety of the frame of memories which occurred to me, ended up in sleep between the elements of my normal intellectual life. Thus it happened one night that I dreamed recording my dreams, and that I wrote very unilaterally about it. Upon awakening my grieve was great during sleep not having been aware of this extraordinary situation. What beautiful lost opportunity! I said to myself; what interesting details I might have picked up! This idea haunted me several days and because it did not leave my mind alone, it was not long before the dream was repeated, with this difference however that the less important insights now deride the main idea and I was completely aware that I was dreaming and I could focus my attention on the details that interested me earlier, and so during waking retaining a more definite recollection. It became the source of sophisticated investigations, and to the extent that I saw these studies as anything other than a childish pastime. The first dream in which, though dormant, I got awareness of my actual situation¹ culminated in the 207th night; the second in the 214th. Six months later, on average two out of five nights. After one year, three out of four. Finally, after fifteen months, it was almost daily and since this so long skewed period, I dare saying that there have been hardly dreamillusions, without that I, at least at intervals, kept the feeling of reality.

¹ With the phrase 'awareness of my actual situation' the author indicates that while dreaming he knew he was dreaming. Currently, the term 'lucid dream' is in vogue. [Editor's note]

III

The views which we have in dreams define themselves as: the representation, through the eye of the mind, of the objects which occupy our thoughts.—*Nihil est in visionibus somniorum quod non prius fuerit in visu.*—The cliché-memories.—Difference between dreaming and thinking.—Why we have this one time visions of excellent clarity and another time muddled ones.—Initial investigation of some materialistic opinions.—A dream about a flower vendor and a dream of a beggar.—About architectural monuments and about the works which appear to us in dreams.—The story of a rather remarkable dream and the consequences which might be drawn out of it.

The views which we have in dreams define themselves, according to me, as:

The representation, through the eye of the mind, of the objects which occupy our thoughts. Our memory, for using a comparison borrowed from modern science, is as the glass sheathing of the collodion, which instantly captures the impressions of the projected images through the lens of the dark room. Is the instrument precise? Has the image unmistakable been projected right? The cliché will each time, when prompted, provide clear and precise images.

However, is the picture dimly perceived and the conditions concerning light, distance and sensitivity unfavorable, or is it passed by too quickly for leaving a good impression, one obtains only vague silhouettes, shadows and confusing lines. Compared to the camera, the memory has the advantage that natural phenomena are capable renewing their action at own strength. The lens is always ready to record everything that it reflects (with varying brightness, depending on time and circumstances).

For anyone of us eventually it contains a large 'box' with 'drawers' in which all our memories are stored, such as for the photographer is the case with the deep drawers where he piles up the collections of his negatives. It are those negatives you can show to the operator, without being recognized, nor remembered sometimes, because years slipped by, and thousands of other images has passed his eyes.

How difficult would it be for us recognizing everything that may be hidden in the unfathomable depths of the brain where the cliché-memories are infinitely storing every moment of our lives, and mostly without our knowledge. Possess is one thing, knowing that you own it is another matter.

Thus, having explained how according to me the formation of what I have called the cliché-memories happens, I will show you now three propositions, which are the result of the aforementioned:

1⁰ The degree of the brightness of the images which we see in our dreams usually depends on the degree of perfection with which the cliché-memories were formed.^{1&2}

2⁰ While we believe having observed characters or affairs in the dream, which we hitherto had no notion of, this is only because we have forgotten the direct memory of the circumstances which preceded the formation of the cliché-memories, or because we do not recognize the primitive modified form by means of the work of our imagination. We find ourselves in this regard in the position of a man who owns something without suspecting it, but, changing a famous axiom, one could say:

*Nihil est in visionibus somniorum quod non prius fuerit in visu*³

3⁰ The character of the cliché-memories, with which our memory becomes familiar, exerts a huge influence on our dreams. The daily encounters, the environment in which one lives, the performances we visit, the paintings and the albums we regard, the books we read etc. constitute for the memory an inexhaustible source for the increase of the cliché-memories. What first was only the work of an artist, adopts in the dream often a realistic character and to the extent that we indeed dream of imaginary people; but is this not just what happens in daily life when we let our minds freely roam in the search for some relatively new concept? What is intended for human beings? What does inventing, painting, writing literature and producing poetry? Is it not just a re-combining and merging of different seduction techniques to a new palette of which the elements are furnished by our memory, i.e. our cliché-memories?

Between thinking and dreaming always exists that huge difference, because in real life, both the daylight and the surrounding world withhold our thoughts adopting a pure and clear shape⁴ whilst in the dream, when the shutters are closed for the external light, it is impossible to think of a real object, without that it is not accompanied by the associated representation; everything which we imagine, contemplate, appears right in front of us, with a level of brightness which is compiled by the cliché-memories.

¹ This in connection with lucid dreaming and not with those of which the imperfection of the images is linked to the imperfection of the sleep.

This is an observation that has always remained underexposed.

² The word 'lucid' is in the above footnote used for indicating dreams which are easy to recall and not in the modern sense that during the dream someone knows that one is dreaming. For that phenomenon d'Hervy uses descriptive phrases, such as 'having awareness of my actual situation'. [Editor's note]

³ Translated: There is nothing in the visions of those who dream which they have not seen before. [Editor's note]

⁴ Except strictly speaking the hallucination, which I consider to be the dream of a person who is awake.

But how unfolds during the course of the dream the chain of thoughts? What is it that draws our attention to some object? We will investigate it, after we have raised some preliminary assumptions. Let us check it out, leaning on three assumptions which are supported by some examples from my exercise-books.

My first comment relates to a fact that everyone might notice many times, namely that the visions sometimes are of perfect clarity, and that numerous others remain confused, vague and shrouded in some fog. If the composition of the dream is now unfolding as nebulous or vividly bright, the cause often lies in the degree of intensity of the sleep and can be very easily explained; but that lucid dreamimages often are followed by images which are vague and obscure, what is the reason of it?

The theorists, who find their explanation for everything in the nervous system, will certainly have an unobstructed answer. They will say that the origin of the cerebral fiber, which transmits the confused image, was not limited as strongly enough as the source of another fiber which has caused clear contours. And the worse for you if you are not completely satisfied with such a 'happy' statement. I am not aware of what is happening in the origin of my cerebral fibers, but according to my humble opinion this is in all sincerity what takes place.

Opposite my window was a studio with florists. One of them offered me a lot of distraction in the period I wrote my dreams; my eyes wandered quite often in her direction, away from the bust of Tacitus; my imagination played a major role as a courtyard and garden separated our house from hers, and how much I looked, I could never see much more than a graceful ensemble, of which the features always remained a bit vague. In the third year of my notes on dreams, it happened eight times amid varied conditions that my neighbor was mentioned. Twice I perceived her just like was happening every day in real life. At other occasions, I thought to have gone to the studio where she worked; I met her at the door; I imagined that she was in the country with my parents; I entertained myself with her, eventually I saw her at short range. Every time when it concerned her, my journal invariably displays the sadness that I had not been able to differentiate her physiognomy well; a gray-veil or fleeting shadow always seemed to surround her.

The image of an old beggar, a strange figure, who on an evening bizarrely had asked us for alms, popped up elsewhere in the same dreamjournal, however not without leaving a particularly vivid impression on me. From my observations, the dreams in which he appears belong to the clearest and most detailed ones. However, the figure of the old bohemian always remained blurred. The cliché-memory, from the start already diffused, was unable to furnish a better image than which it contained, and if it was raised through a chain of associations among other perfect clear images, then this invariably hazy image emphasized the in dreams familiar contrast between at one hand scenes of unprecedented vividness and on the other hand sketchy tableaux.

These two examples should be sufficient to support the first proposition, by the way, they are supported by numerous other observations in my journal. I move on to the second proposition, which is not less of importance to establish, namely the one in which I state that all the images in our dreams derive from the aroused memories of everyday existence. Because it is closely linked to the manner how our memory is formed, the third proposition, I will give some examples, which might apply to both. Among the readers, who give me the honor to browse through this book, there will be undoubtedly some, not being an architect, sculptor or painter, who wonders how it is possible that they are able in their dreams to perceive remarkable architectural styles, paintings or sculptures of exceptional quality, which apparently are created just by the power of their imagination.

The fact that someone, who at daytime is not capable to draw a figure or sketching a simple house, suddenly, by the simple virtue of sleep, designs beautiful palaces and produces paintings like masterpieces, is an important fact to which I would like draw attention to. It surprises me very much that none of the authors, whose writings about sleep and dreams I have faced, has examined it. I assume, despite this important fact, one cannot dispute that from time to time within the dreampanorama monuments and works of art are perceived of such a powerful quality which are beyond the abilities of creativity of the dreamer and of which he had not the slightest idea. Logic carries us at an inevitable dilemma; either we attribute a supernatural power to the imagination of a sleeping man, or we have to assume that he, unwittingly, in the recesses of his memory, already must have the cliché-memories, which provide him with those remarkable dreamimages. Asking such a question means also solving it. The supernatural cannot play any role within a set of practical observations such as these. Shall we look which supporting experiences might provide an answer?

The many colored drawings in my dreamjournal have several times enabled me, after a considerable lapse of time, to trace the origin of certain dreamimages of some engraving, place or passer-by. Visiting at the countryside a family-member, whom we occasionally attended, I recognized on a corridor wall an old caricature, which was depicted with the traits and accoutrement of a phantom which had appeared me on a certain day in a dream two years earlier. More than a year had passed between the time that I had glanced at the caricature and the moment that the picture, which I had apparently stored in my memory, popped up so vividly in my sleep. The memory of it however seemed completely obliterated, because I could draw and color the ghost from my dream without doubting that anything like that had passed my eyes before. A remarkable event, that one can label almost like an adventure, strikes me a few months later.

It was a period that I utterly was not dreaming without keeping awareness.¹ I had a dream, very bright, very consistent, very detailed, in which I found myself in Brussels (where I had never been). I walked leisurely through one of the busiest streets, with at both sides numerous shops, of which the multicolored banners stretched above the heads of the passers-by.

<< This is very strange >>, I told myself<< it is not likely that my imagination evokes so many details at its own strength. The assumption, as in the East, that the mind wanders at his own while the body is sleeping, seemed to me not a hypothesis I could cling to. Now look, even though I never visited Brussels, I have here in sight that famous church of Saint-Gudula, which I have only seen on engravings. I do not have at all the feeling ever having walked through this street, in whatever city it might be located. If my memory knows to store such meticulous impressions, without my mind having any knowledge of it, then this fact deserves to be noticed; it would certainly deserve an inquisitive verification. Essential was to take advantage of this positive outcome, and as a consequence to observe it well. >>

I put myself adequately watching one of the stores, and in such a way that I would recognize it beyond any doubt, should I visit it someday. It concerned a hosier I found myself at the front of, and it became the eye sight of my mind, focused on that imaginary world. First I noticed a sign board with two crossed arms; one red and one white, directing to the street, and as a manner of crown, at the top a huge striped cotton cap. I read several times the name of the retailer in order to remember it well; I became aware of the number of the house and the ogee of a door of which the upper side was adorned with embracing monograms. Then I made by means of a vigorous effort an end to the dream, something one might always do if one knows being asleep, and without giving time the opportunity to let fade these vivid images, I hastened to draw these, and to outline all details with the utmost care.

A few months later I had the opportunity to visit Brussels, and it was very important to me clearing a fact which, from the very first moment, without cowardly excusing for it, had inspired me to the most fantastic assumptions. I waited with inexpressible impatience for the moment that my family would have to move to Belgium. It happened! I ran to the church of Saint-Gudula, which appeared to me like an old friend; but when I searched for the street with multicolored banners and the visualized shop, I saw nothing, absolutely nothing that even remotely resembled. In vain I systematically crossed all shopping districts of this coquettish city; I had to admit, the futility of my quest and was resigned to abandon it.

¹ This disposition of the mind increases or decreases according to the degree of exercise. During the period of my daily research on the unfolding of my dreams, I could practically use it every night. Today, now occasionally practicing it, I have awareness of my situation in one of the two nights. When I set myself to analyze the dreamillusions or to direct them, I am able to hold this awareness rather long. On the other hand however, when I let it pass as a fleeting thought, I can lose the awareness, among the stipulation that at times it might resurface. But once acquired this ability, it will never be completely lost, and in renewed exercise it rapidly expands again.

Frankly, I would have been more shocked than elated by an unexpected success; it would inevitably have taken me to the realms of fantasy and the miraculous. Now I knew I most likely had to deal with a psychological phenomenon, and without foreseeing whether I ever would find a precise explanation, I resumed, calmed down, the conscientious analysis of phenomena which were more accessible for the research of the mind. Several years passed by. At that period, almost forgotten that episode of my preoccupations from my adolescence, I had to travel through various parts of Germany, which I visited since younger years. I therefore was in Frankfurt; after breakfast I walked, calmly smoking a cigarette, without any preconceived plan just around. I came across the Judengasse and a host of indefinable memories began to take possession of my mind. I strained myself to find the cause of that strange feeling; suddenly I remembered the purpose of my useless walks through Brussels. I can assure you that now the Saint-Gudula did not show itself; but it is surely the street which I had drawn in my dreamjournal; it were indeed the same miraculous signs, the same audition, the same state of mind which had impressed me during my sleep once so lively. I have said that one house in particular had been object of precise research. The sight and the number was powerfully engraved within my memory. So I ran to search for it; not without heartfelt emotion. Would a new disappointment come on my way, or would I perhaps seizing the last word at one of the most interesting issues which I was facing? You may well imagine my surprise as delight when I found myself in front of a house which was exactly the same as it was from my former dream; I thought it took me back six years in time without being woken up since. In Paris I would not have had much of a chance finding again the typical door, or its old arch work, nor the traditional sign with the inevitable name of the retailer. But in Frankfurt the demolition fever, after having excerpted in the same devastation, was fortunately far away.

I had the pleasure my concept, which I cherished for so long, to see confirmed; namely that the formation of the cliché-memories occurs without the knowledge of the person in question, and that it is during sleep responsible for the reproduction of the brightness of the images within our minds. It was obvious that I must already have walked along this street during the first time I visited Frankfurt about three or four years before the occurrence of my dream, and without that I suspected it, and without explaining the special dispositions which are at issue, all the observed details had been stored within my memory with incredible accuracy. My attention however, according the meaning which is usually assigned to this word, remained ignorant of that at its own operating mysterious process of which I had not even preserved the slightest recollection. It is an issue which gives rise to serious reflection by anyone who wants to explore the secret powers of the human mind. One question remains. Why this complication with the church of Saint-Gudula? Why became this monument, which I had never seen at the occurrence of the dream, associated with the memory of Frankfurt?

Regarding this aspect, supported by numerous analytical observations, I do not hesitate to answer: First, it is important to investigate the relationship between the association of thought, which established a link between the famous church in Brussels, of which I knew the aspects from engravings, and this street in Frankfurt, one of my most vivid memories. Perhaps the intermediary, and maybe it is stored as a cliché-memory, might be found in the representation of the two large banners which adorn the facade of the houses next to the church, which shows many similarities with those which surround the street in Frankfurt. But it concerns only a tiny detail, dominated by the principles which I have firstly tried to establish. The simultaneous appearance of the church in Brussels and the street from Frankfurt is, once accepting the mentioned principles, a very simple phenomenon; one thought has immediately provoked the other, the corresponding images are showing up soon, two memories suddenly united in the same tableau. Let us briefly review how within a dream the course of thoughts operates, how they connect and associate, and which ultimately the main components are on which our reasoning can rely.

IV

About the association and concatenation of thoughts; about the sequence of images; the pure abstractions and the monstrous visions which preceded them.—How day's residues are incorporated in the dream.—How the first dreams are realized.— Explanation of incoherent and bizarre dreams.—The dual principle which is inseparably connected with all dream events.—The usefulness of knowing the views of ancient and modern authors on controversial issues, before we start to look for explanations ourselves.

Those who are engaged in the philosophical and psychological science agree that the subject of the association of thoughts indicates the faculty that one thought provokes another, whether that there is a very trackable relationship or some subtle details, certain commencements or common abstractions emerging from a mysterious chain which connect them. I leave the conformity for that expression for what it is, and recall the principles which I have previously expressed, namely:

1° that the dream images for the eye of our mind are only the representations of the topics which occupy our thoughts;

2° that the corresponding picture emerges when the thought arises; I should say: the moving panorama of our visions corresponds exactly with the passing by of it; there is a perfect correlation between the movement, which is determined by the association of thoughts, and the direct evocation of images which depict themselves within our minds.

The vision is only accessory; the most important thing is the thought itself. The dream, caused by the thought, is here exactly the same, like the image of the magic lantern, caused by the glow of the glass. Recognizing this connection and having established the difference between the cause and effect, it is now time to devote ourselves to a thorough analysis of the progress and the association, and, if you allow me to use this word, the casual promiscuity of thoughts while sleeping, in order to be able to understand the fabric of dreams, and also being able to explain so many bizarre complications, fantastic concepts, flagrant inconsistencies, which appear to be only quite simple and logical phenomena, once one has understood their perfect rational development from the source. Using my personal notes, I will also try to explain some lost paths of this labyrinth; but first of all however, I want to recall what everyone might have ascertained. Under the influence of the preoccupations of real life we choose during waking existence the direction of our thoughts, and this without allowing it to wander off and entering crossroads. However, there are moments of moral passivity, in which we surrender to which is generally called *daydreaming*. This situation is intermediary between waking life and the dream state.

Anyone who has ever travelled by train remembers that the announcement of a station or any other fortuitous circumstance, may let him abruptly return to real life, so that he catches the working of his own mind. Or, the main laws which are in the dream responsible for the spontaneous unfolding of thoughts, manifest themselves in the mentioned situation. Before the start of that daydream, the last thought was, as I assume, of a friend from whom I recently had received a message and who was travelling throughout Italy for his pleasure.

His letter reminded me of my stay in Rome, and instantly the memory of the Coliseum rises. In the Coliseum, I met a friend, a painter, an excellent gentleman and a great talent, which was shortly after snatched from life. I think of the day when they sold his tableaux and unfinished linen paintings. Especially one sketch abided with me; it showed two Breton peasant children, very graceful and lively, doing their best, as well as their bigger brothers, to handle a heavy spade and noisy flail. This brings me back to the time where I too experienced pleasure seizing tools and the water cans of our gardener, pretty heavy for the arms of a ten year old. And I saw myself lost in a stream of confuse childhood memories, which led me far away. Add the images, and this daydream is the dream itself. Had the images not already been started when the sound of the stopping train abruptly pulled me out of my rêverie? It is said that a philosopher from Geneva, Georges Le Sage¹, has driven himself crazy with his futile attempts to catch the transition from wakefulness to the state of sleep, or rather to the dreamstate. Traveling by stagecoach or diligence, he should have recognized, like every one of us, which I noticed right after my observations on the train. His deficiency was simply not having understood that from the beginning the rêverie was the dream, and tormenting his mind with his ceaseless preoccupation, he obstructed the natural and spontaneous course of thoughts without which it cannot transit from the waking state to the sleep. As the body is stiffening, reality forgotten, more and more clearly the sensory image from the objects which occupy his mind manifests itself. If one thinks of someone or of some place, a face, clothes, trees or the houses which are part of it, the images stop being only confused silhouettes, and suffuse more and more. By the way, I even ask anyone who suffers from insomnia and who sometimes is impatiently waiting for the sleep, if he has not noticed that, when the images of dreams become more clear, the required sleep is not far away. In fact, these moments, where we doze off and occasionally have clear images, were already manifestations of the real sleep. The transition from a simple dreamimage to more lucid dreaming occurs without interrupting the flow of thought. But, you will ask me, how do you explain these inconsistency, monstrous, bizarre, amorphous dreams, of which one can find no instance in waking life, and consequently could not leave an imprint as a cliché-memory in the recollection? That string of all-natural thought, which you claim being the dream itself, does not seem to possess any element of it.

First I answer you that the rêverie of a man dozing off simply already contains the first seed to incoherence, resulting in confusion about time and place. The memory, triggered by an event, person or matter which during some point in our life has made an impression is for example like the background of a painting, always surrounded by the image of the house, the garden, the street, the place, in short, in one word, the setting from which the impression is originally acquired. As long as one does nothing but thinking, that tableau remains shrouded in mist, but as soon as we doze off, it eventually reveals itself fully in sleep.

¹ Georges-Louis Le Sage (1724-1803) was a Genevan physicist and is most known for his theory of gravitation, for his invention of an electric telegraph and his anticipation of the kinetic theory of gases. [Editor's note]

However, it often happens that this tableau does not disappear as quickly as the associated idea, and like a scenery which is in the theater not fast enough removed for the next act, one will not noticing anymore in time and place any connection with the preceded episodes. So I might imagining myself being in Switzerland, where I perceive the chalets, which remind me of those of Jules Janin¹ at the entrance of the Bois de Boulogne, and if the memory of Jules Janin provokes the thought of a famous cantatrice I met at his place, I can imagine hearing this artist singing amid waterfalls and glaciers. What happens to the background of the tableau occurs in the same way with a lot of circumstantial details or even with some strong impregnated images, which still occupy our minds after the initial thought already has made room for another. Let me assume for example that I am attending a bullfight, where one of the toreros is mortally wounded by the furious beast; then, thanks to the associations of thoughts, I see myself transported to friends in Normandy (where I have ever seen a wild bull too). I might amidst a serene environment still be able to see the blood-covered corpse; the corpse that has stirred me too vigorously for eradicating it as quickly from my mind as the arena and the spectators. In the example I gave, there is only an unadulterated and simple incoherence, the appearance of images without a clearly identifiable link; but, under the influence of the same laws, another remarkable phenomenon occurs, of which I often ascertained the amazing consequences after an accidental observation handed me the key. A new analogy, stemming from the effect of the magic lantern will, I assume, be very appropriate to define it. If you come up with the idea to place a second sheet of glass in the lantern before the first one is removed, there are two things that might happen at the same time: either the painted figures on the two glass sheets exhibit themselves next to each other, composing a heterogeneous ensemble, within which Bluebeard and Tom Thumb are located opposite; either they appear on top of each other and in this case Bluebeard will have two different faces, four legs, or a threatening arm that protrudes from his ear. The first hypothesis shows us the corpse of the toreador, outstretched, without being paid attention to by anyone, amidst a relaxing family who is busy chatting about hunting and gardening or drinking tea. The second causes more variety in anomalies, of which I will later on provide some examples, but everyone has his own experience regarding many other examples. The compounds of this genre are limitless.

Two ideas with their images might manifest themselves so to say simultaneously too, evoked by the association of thoughts. It is as if at once two glass plates are put in front of the objective lens of the lantern. The interflow is almost identical; a similar result. For example, I dream about the sphinxes, brought from Sebastopol, which adorn the railings of the Tuileries. The association of thoughts immediately evokes a simultaneous picture of a friend who was killed in the Crimean War, as well as the tableau of the ruins of Memphis, where other sphinxes reside. Instantaneous, I also perceive a friend who died some years ago, and I am assuming he joins me in Egypt, viewing the remains of a marvelous Antiquity.

¹ Jules Gabriel Janin (1804-1874) was a French writer and critic. [Editor's note]

By the way, another cause for monstrous and bizarre images in our dreams, no less curious no less frequently occurring, and causing the inconsistencies of which the effects initially are not visible, concerns a disposition of the mind of producing during the sleep an abstraction concerning the way of considering the various themes by which the memory is evoked. Thus it transfers some characteristic or state from one theme to another, and that in a manner which it prefers. If the emaciation of a horse strikes me, and especially the strings of an one-horse carriage which I saw in a dream, and if this coach reminds me of some similar wagon of a farmer whom I have seen at an earlier stage, it might transfer the abstract idea of thinness and languishing to the tenant, who might turn up in the dream and looks like he is about to succumb. Or, contrary to it, if it is the thought of the canopy, which has preoccupied me before, I will without the slightest surprise seeing the tenant in a harness.

Finally, the successive evocation of the reminiscences are in a unique manner interconnect by means of the similarities between the sensible forms; it is by the way some kind of abstraction which is capable to bring forth the strangest compositions. Without establishing a connection with dreams, Granville¹ has been aware of those miraculous changes when his crayons showed us a gradual series of silhouettes, starting with that of a dancer and ending with one of a furious moving reel. This latter phenomenon especially occurs during moments of great moral passivity while the mind in silent meditation amusingly contemplates the more or less distinct implemented images. One observes, in accordance with the way it occurs and combines, that the pure evocation of the memories, stored in the caverns of recollection, is for dreams sufficient to produce the most wonderful performances. Up until now I have only talked about uninterrupted or amended dreams or thoughts which interconnect and unfold on their own without any physical cause, neither internally nor externally complicating their progress; an eventuality which rarely occurs, because unlike the aforementioned, there are usually plenty of minor events which emerge; at one hand from outside ourselves (noise, heat, contact, etc.), on the other hand from the inside (shortness of breath, nervous movements, etc.), which instantaneously conjure thoughts which are related to the impressions to which they were originally associated, and thus not omitting at the unfolding of the existing dream the whole quota which are connected with those new thoughts, leaving it to the mind to make of that heterogeneous mishmash whatever it wishes. What kind of complications, what superimposed elements, what kind of anomalies we can expect without not being surprised about it!

The fact that there can be established at the sleeping man often a direct correlation between the impressions which the body undergoes and the thoughts which produce the dream is so universally recognized, that I do not believe that I have to interrupt for demonstrating it.

¹ Jean Ignace Isidore Gérard (1803-1847), generally known by the pseudonym of Jean-Jacques or J.J. Grandville, was a French caricaturist. Hervey's reference concerns the work 'La Silhouette'. [Editor's note]

What remains to be studied is the varied action of various impressions on the progress of our dreams, and I guess which what happens in the dream, how bizarre and complex, derives from one of these two phenomena, or from their acting together:

- 1^o The natural and spontaneous unfolding of an ongoing series of memories.
- 2^o As a result of a physical or other accidental cause, the sudden interference of a thought which does not belong to those series of forms.

What succinctly will be explained put must be unfolded, demonstrated and proven by many observations and decisive experiences through a thorough analysis of the machinations of the dreaming mind, and we will also notice how a third element, which in turn is voluntarily in line extending the dream, contributes to the formation of dreams. But before going into these new developments, I think, it will be a good idea taking a quick look at the history of the dreamresearch and the professional opinions throughout the time, exploring the representatives of various schools and the most renowned writers. The reader will then be better prepared for the questions, which thereafter will submitted to him and to consider the relativity of the key elements which need to be clarified.

PART II

ON REPORTING REGARDING THE IDEAS OF THIRD PARTIES, THIS AUTHOR CONTINUES TO EXPLAIN HIS.

I

Antiquity: Egyptians; Chaldeans; Hebrews; Arabs; Orientals; Greeks; Romans—The incubation.—The etymology of the word *sleep*.—Artemidoros' books.—Hippocrates and his ideas about dreams.—Why the Church Fathers took a defensive attitude towards the interpretation of dreams.—Secrets of which the pagan priests must have had knowledge.—What to think in summary of the science of oneirocritic from Antiquity.

As far as we want to go back in time, we find the constant preoccupation concerning the study of dreams and the discovering of their mysterious relationships with real existence. Already at the time of Joseph, the pharaoh of Egypt consulted all the soothsayers of his realm in order to obtain the explanation of the famous dream which troubled him so much. Sabacon, another king from the same country, renounced much later his throne, convinced by a dream that his reign was over. The Chaldeans dedicated themselves not less enthusiastically to the glorification of dreams, of which the one of Nebuchadnezzar is famous. Papyrus has informed us that Pythagoras acquired the art of interpreting from the Chaldeans, Hebrews and Arabs. The same considerations with the Persians, Greeks, Indians, straight up to the Chinese, whose ideas on this matter have by the way an exceptional character. They believe that the soul of a sleeping person is capable to move to distant places at its own, and thus acquiring precious information.¹

While dreaming, the magistrates of Sparta slept in the temple of Pasiphae to be taught about public affairs. The orator Aristides left meticulously recorded an ephemeris with all the dreams he pretended to have had during a long illness. King Mithridate had a dreamcollection of his concubines.

¹ Here an example which can be found in the Chinese comments from an ancient Chinese poem. The poet wrote:

We will meet each other again in the dream, because my mind which is searching yours will return here again.

The commentator adds, as a simple fact to remember:

<< A famous erudite person, Han Kang, had withdrawn into the mountains.

Han Fei-Tseu, Changsha Ming and Kao-Huy, friends of each other, visited him and were determined to return to him in the dream, however, Changsha Ming's mind strayed halfway and could not find the way back >>

(*Poetry from the Tang period*, with their original comments, translated from the Chinese by Marquis d'Hervey-Saint-Denys.)

The dream of Dogdo, the mother of Zoroastre, of Xerxes, Darius, d'Astyage etc., quoted by Herodotus, Quinte-Curce, Justin and many other authors, show what confidence was put in the supposed science of the oneirocritic, and how handy people and advisors gained profit of it.

History also provides us with an infinite number of examples of faith in dreams by the Roman people. Titus Livius states that Atinius, on having had an important dream, was punished for immediately consulting the consuls.

Hérodien, Pliny, Valere Maxime showed themselves convinced of the reality of some particular issues of which they reported, and considered those actions of the same order as facts. Finally, Cicero, always fighting against the superstitions of his time, apologized the Senate for having research on all dreams which might be of important interest for the public cause. He states that it is neither royal nor civil, when one is not bothering about that mysterious revelation.¹

One did not restrict to interpret random dreams. Since ancient times, the custom in Egypt existed, which then spread across Greece and the rest of the orbis vetus, to apply the oneirocritic for curing intractable diseases by means of dreams which were evoked and waited for. Diodore teaches us that one went to sleep in the temple of Isis in order to gain in a dream the secrets for restoring the health. Both the doctors and the pontifices, priests of this Deity, assured the sick ones that they were masters of the art of letting them fall asleep, and then being able to penetrate into the meaning of the enlightening dream which were told to them.²

This practice was called *incubation*, and the priests who performed it sacrificed to the *incubus*. Sprengel gives some examples.³ Plautus alludes to it when he says: *Incubare satius te fuerat Jovi*⁴. << You would be better off if you are going to sleep in the temple⁵. >>

Besides, the same use was such widespread that the scholar Henry Coringhius felt obliged to publish a complete textbook on the subject, entitled: *The incubatione in fanis Deorum medicinae causa olim facta*⁶.

Emperor Antonin Caracalla, son of Sévère, went for his health to Epidaurus, where he had a dream he had asked for⁷. Galien had no fear the healing of a disease, from which he had suffered since his childhood, to attribute to a blood-letting, conducted in a manner he had received clues of, being in dreaming⁸.

¹ The divinatione. Lib. I.

² Diodore, book I, Chapter XXV.

³ Histoire Pragmatique de la médecine, part I.

⁴ Curculio, act. II, sc. II.

⁵ This is the text from Saint-Denys. However, literally one must read:

‘It would have been better if you had put yourself to sleep at Jupiter.’ From Plautus’

‘Curculio’. Plautus (251-184 BC) was a Roman comedy writer, The term refers to the

‘temple sleep’, particularly the temple of Asclepius. The sick ones went there to sleep, with the intention to be visited by the gods and be healed. [Editor’s note]

⁶ Transl.: About the former habit of sleeping in the healing temples of the gods.

[Editor’s note]

⁷ Hérodien, Book IV.

⁸ Galien, Chapter III, Curatione.

Plutarch, talking about the temple of Mopsus in Cilicia, told explicitly that the sick, according to the habit, went to sleep, and that the Deity, through the mouth of her oracle, interpreted the dreams, which were sent during sleep to those who had come to see her.

In his atticus Pausanias explains that the sick, who sought for help at the oracle of Amphiaraus, *sacrificed a ram and that they were sleeping* on its skin in order to have meaningful dreams.

Strabon¹ mentioned similar facts regarding the temple of Serapis, at Canopus, and the two *heroous*, historical monuments, the first dedicated to Caloas, the second to Podalire, of which one was situated at the top, and the other at the foot of the hill of Daunie. During the time of this writer, one spoke about miraculous healings which were obtained on that famous spots. The sacrificed sheep had to be black. The skin served for sleepers as bed too.² Aristophanes, the comedy writer, confirms the existence of the same habit, when he made it subject of a stinging satire about Plutus.³ Finally, Virgil describes us how it was implemented in the Faun-temple:

. . . . Huc dona sacerdos
Cum tulit et cæsarum ovium sub nocte silenti
Pellibus incubuit stratis, somnosque petivit, etc.^{4&5}

Reviewing the unanimous agreement of the Antiquity to keep oneself so intensively busy with the dreamillusions, and even reading at some sacred writers that there were among the heathen people who boasted that they could guide their dreams at will⁶, rises the thought that these priests and soothsayers, so adept at interpreting and such powerful generators of alleged divine visions, behind the veil of the miraculous, must have had a thorough knowledge of the psychological and physiological phenomena of especially the sleep; that they were aware of the close relationship between the physical and moral conditions of the sleeper and the nature of his dreams, and that they had rather arrived at their assumptions based upon solid data, than that prolonged experience could have been their foundation. If one highlights of these studies some case, it gives evidence of a very ardent desire to analyze the principles of the science of the oneirocritic itself. Should the original documents no longer exist, us remain at least the five books of the Greek Artemidorus, which as we know, were produced in the second century of our era and from that period the best preserved.

¹ Strabon (64 B.C.-Between 21 and 25 A.D.) is a Greek geographer. [Editor's note]

² Vossius, a German doctor from the 18th century, who left us various writings about dreams, has given on those occasions a rather mentionable curious etymology of the word *to sleep*: << because it was the custom, he says, to stretch oneself out on the *skin, ôêpux*, to sleep there, it evolved from *ôêpux* to *dermis*, then one has changed the 'e' and 'o', as *bonus* into *benus*, *homo* into *hemo*, *toga* into *togo*, *Corcyra xepxŭpx*, and 300 others.

³ Act. III, sc. II.

⁴ *Ænéide*, VII.

⁵ Transl.: When the priest has brought his offerings to sleep there in the still of the night on the arranged skins of sheep carcasses (he sees in many miraculous ways fleeting forms) (From: Virgil's *Ænéide*, Book VII, 86-89). [Editor's note]

⁶ Saint Justin, Apolog, 1, N° 18. Tertullien, Apolog, C. XX.

Of this contemporary of Marc-Aurèle and Antonin le Pieux, one opens with a certain curiosity his long and meticulous dissertations on dreams; but how soon is one very disappointed in the hope which is harbored! With struggle one has read a few chapters of this work, or any interest, which one has put in it, has disappeared. One has already seen that it is best to raise raising a delicate and serious observation; the interpretations of those soothsayers are solely based on mythological superstitions, false theories or arbitrary equations, sometimes bizarre, to the point of extravagance, often childish naive.¹

¹ One should read, perhaps not without interest, with respect to certain dream interpretations by the Antiques, the following excerpt from a report regarding the hieroglyphs by the Englishman Warburton:

<< Artemidorus, who lived at the beginning of the second century, has written a book about dreams, and he has made use of authors from the past to compile his work. He distinguishes dreams as speculative and as allegorical. The first category is the one which represents a simple and direct image. The other represents only a misty and symbolic image, that is to say, indirect. The latter type is the one which composes the confusing verbosity of that category dreams and must be interpreted.

<< Assuming this assumption, it is important to see what might originally be the basis of the explanation which the oneirocritic gave, when he told someone who consulted him that a *dragon* represents kingship, a *snake* disease, an *adder* money; that *frogs* hint to cheaters, that *pigeons* refer to women, *partridges* to wicked people, that a swallow denotes sorrow, death or disaster, the cat to an adulterer, and the mongoose to a malicious man, etc. ..

<< Because the Antique oneirocritic consists of this kind of simple and mysterious interpretations.

.....
<< That is the natural solution to the problem: the symbolic knowledge as the basis for their interpretations, in which the Egyptian priests, who were the first dreaminterpreters, were very adept. It was this skill that was given a lot of credit, and satisfied the one who asked for advice, as well as those who were consulted; because the Egyptians regarded their gods as the creators of the hieroglyphic science. It is natural to assume that the same gods, who were supposed to be the evokers of dreams too, would use for dreams the same language as for the hieroglyphs. It is true that the oneirocritic in each century repeatedly rigged it with new superstitions, which became so interwoven that eventually the old foundation, on which it was based, was not recognized anymore.

.....
<< If it is necessary to elaborate further on the origin of the oneirocritic, I draw attention to the examples of interpretations after Artemidorus, which I have quoted above. I might enumerate many others, and you would understand that these interpretations do not differ from those of the symbolic interpretations which are found in Horapollon.

<< Finally, there is a remarkable thing that eliminates every problem. I will just touch it slightly, although the subject deserves that I elaborate much more about it. The technical word, which the oneirocritics use for indicating the observed phenomenon's in their dreams, was ΣΤΟΙΕΙΑ, which means fundamentals. It will not easy to give a good reason for the use of such unusual term, other than the meaning, which the oneirocritic deduced from the symbolic script. However, in this hypothesis, it is an easy and obvious case, because the symbolic characteristics of ΣΤΟΙΕΙΑ were mentioned. When they therefore used symbols, nothing was more simple and more natural than using the same term for the same images, engraved on the stone or in the imagination. >>

Warburton, *Essai sur les hiërogllyphes. Trad. française. Paris, 1744.*

Hence this conclusion, because if the priests of pagan Antiquity possessed the art, and I do not doubt that, to influence the dreams of the believers who were sleeping in their temple, they were only using it for suggesting them appearances, in accordance with their doctrines and not at all to make a careful study of the more intimate observations of the sleeping one.

Thus we read in Artemidorus the following instructions and examples¹:

<< The olive tree is a tree which is always green and sturdy, and since human remembrance, dedicated to the goddess Minerva, the famous Deity of Sapience. Someone who dreams of an olive tree growing out of him, will full-hearted starting with the study of philosophy and acquiring knowledge as well as eternal fame. >>

Further:

<< Toads and frogs are deceivers and quakers, but seeing them in a dream is good for those who serve. I have known a man who dreamed he hit frogs with his fists, and it happened that his patron gave him charge over all the others in the house. One might also imagine that the pond represents the home, the frogs the residents and beating with the fists authority. >>

.....
<< Fast walking is good, except for the sick ones, for they may have reached the end of their trip, because, in short, it indicates that they have reached the end of their lives. >>

<< Often having several nights the same dream in a row means that our mind is passionately exhorting and predicting us, admonishing us thinking about it, because we have a great affection for something which we cannot cling to, nor to think or talk about it; but if there is a greater period of time between the same dreams, their meaning is not always the same, but rather depends on the change in time and circumstances. >>

.....
<< In this regard, a seller of scents and perfumes dreams that he has lost his nose, and he gets rid of his merchandise and ceases selling it; because he has lost the nose, with which one judges the odors. Long after he has stopped selling perfumes, he dreams again on the same subject, namely that he has no longer a nose, and that he was accused of untruths, and he fled his country, because for having lost a nose, which protrudes on the face the most, is an ugly and dishonorable thing. Again the same perfumer: after having been ill for some time, he dreamed again of possessing not having a nose anymore, and he died: also the face of death had no nose. So, the same dream meant something else three times. >>

And yet the strong genius, called Hippocrates, had from the fifth century of our era launched admirable milestones for those who wanted to move on the true path, and dealt with the study of pathological dreams. First noticing the ideas of his time, he added that one might have dreams, which are sent by the gods, but at the same time he states that he let the interpretation of those supernatural dreams to the holy interpreters, and that he himself only wanted to engage in natural dreams, the only ones which science is capable of investigating and taking benefit of.

¹ I am retaining the style of the French publication by Charles Fontaine from 1634. This one combines the accuracy of the writing with that of a fair translation.

Hippocrates belonged to the Hermetic School. He distinguishes at mankind three principles: the soul, the perfect mind and the body.

<< The hints which emerge during sleep >> he writes << will prove to be of great virtue on many issues for those who know to appreciate them. Indeed, the soul, when it takes possession of the body, unfolds over several activities and is not itself. But it gives a part of its activity to every bodily function, the hearing, seeing, touching, walking; while the body is at rest, it visits one's residency and controls many different functions. The body is in asleep but nevertheless awake, it sees, hears, touches, saddens and stores. Everyone appreciates it, and that state contains a large part of science.¹ >>

According to him, the soul in the natural dreams gives us an idea of the bodily functions. Each particular disorder of our organism shows itself through an image, according to the observed internal impression. The great observer, who is for both physicians and philosophers in such an intelligent way the source of all major discoveries, began summarizing his medical observation on some dreams which are most common at people, no doubt since the first human beings were dreaming. Certainly, if we had two thousand years build on this track, we would nowadays been blessed with considerable experimental facts. Unfortunately, the miraculous attracts rather than the probable, and throughout the centuries mankind continued swearing by superstition, further removing from doing serious studies.²

The solidarity became as one which was based on the mythological theories of Antiquity, and the pure conventional principles on which the entire oneirocritic doctrine leaned, so that the Church Fathers several times felt compelled to rebel against the dreaminterpretation, by tagging it as tainted by paganism forasmuch the religious character, which is always connected to it. The authoritativeness of certain prophetic dreams, immortalized in the Holy Scriptures, could not only prevent them considering it as some contradictory precedent, up until the period when the dreams of Jacob, Abimelech, Solomon, Daniel etc. were included in the same sacred books, but confidence in secular visions was formally banned by the same tomes. The acceptance of some supernatural gift can apparently not serve as a basis for the evaluation of findings of normal order.

<< A miracle >> J.J. Rousseau said << locates in a particular fact, in a sensible change in the natural order, in a real exception, visible in his effect.³ >>

In summary, the so-called oneirocritic science of Antiquity, at least the way it was delivered, has from the practical point of view where we are positioning ourselves, us nothing to offer.

¹ περι ενυπνιον. Transl: About visions in sleep. [Editor's note].

² Galien however understood the ideas from Hippocratic about the importance of dreams in the pathology. He had during sleep signaled the delicacy of internal perceptions. << Nimirum anima, quando non vacat sensibus externis, profundius sentit ea quæ ad corporis dispositionem pertinent >> he wrote. (Transl. Latin: No wonder that the mind, when it is free from impression from the outside, is more sensitive to [impressions] which belong to the bodily state. From: G.J. Vossius: De Theologia gentili en Physiologia Christiana, 1669. [Editor's note])

³ Letters from La Montagne.

To the issue about their knowledge to detect whether these priests of Isis, Serapis, Aesculapius and other Deities may not have had more experience, because the dreams, which by no means were lacking if one was asleep at the feet of their altars, remains us only as a hypothesis that they did not want to see it appear within the frame of the art of evoking through physical means.

Papyrus and his disciple Iambic (also called Iamblichus), who wrote about the great Egyptian mysteries of the third century of our era, provide us a valuable detail, very suitable for use at the pondering of this issue. One practiced, as they say, fumigation, invocations and touches. The disciple regards these maneuvers just as pious ceremonies in order to enter into communication with the Deity (*ad efficiendam cum Deo congruitatem*¹), while the Teacher on the contrary labels them as artifices, intended to induce some kind of delirium (*phantasy*), and thus in the mind of the sleeper leaving behind a calculated access.

Concerning me, being convinced that these people knew to guide their own dreams, as well as those from others, as I attempt to demonstrate later in this book, do not know if I read those passages with a biased mind, but I have no doubt at all that they used, for the benefit of the sleeping sick ones in those temples, some of the procedures, which I will unfold further on².

¹ Transl.: To achieve unification with God. [Editor's note]

² Incidentally, those pelts on which the sick ones were sleeping, were in all likelihood prepared by means of certain natural methods in order to increase the depth of sleep, and to evoke dreams of a determined character.

II

From the Middle Ages to the Present.—Pierre le Loyer.— Cardinal Bona¹.—Vossius.—The art of making yourself happy by means of dreams, i.e. evoking dreams which one wishes to have.—Kurt Sprengel.—Cabanis.—Condillac.—Benjamin Franklin.—Müller.—Philon the Jew.—Pierre Bayle.—The opinion of mentioned writers regarding warnings and premonitions which one may have during dreaming.—The Materialistic School.—Boerhave.—About the continuous stream of thoughts, about not remembering dreams and about the invocation and other terminologies, related to the freedom of action in sleep.—Darwin.—Formey.—Jouffroy.—Dugald-Stewart.

Since the writers of the Antiquity, till those coming from an era relatively close to ours, it is hard for me, regarding the sleep and dream, to mention new noteworthy considerations. The rare medieval writers, who discussed this issue, did not much more than considering it from a historical or theological perspective, extensively dwelling on the Antiques, repeatedly quoting in detail the discourse on dreams of others, of which was believed that one could ascribe it to be of divine or diabolical origin.

In a remarkable document from the late 16th century, written with great scholastic knowledge and independent perspectives, rarely to find elsewhere^{2&3}, I notice for the first time the return of the true investigating spirit and a tendency to leave the traces of mysticism and the grind of Antiquity behind. I perceive, evidently expressed by the way, the opinion that there exists no sleep without dreams, one of the main topics which we have further to investigate.

<< When the digestion of the meat is over, and the scents, which lift off to the brain, are overcome, so that the body both internally and externally has calmed down and is well prepared, so that the breath, on which life depends, is capable doing its work; the lungs breathe, vibrantly beats the heart, the liver converts the juices of the meat into blood and provides the outlet to the veins. While those bodily activities only weary its more private parts, must we suppose that *the soul, who continuously monitors*, is unemployed supervising? It is doing something very different to the liver, heart and lungs. Obviously it is beyond any doubt that it can argue more freely if being at ease, when the body, which is its prisoner, is not too much swallowed up by treatments and daily affairs. >>

Cardinal Bona¹, an ascetic writer of half a century later, divides, according to the alleged origin, dreams into three categories: divine visions, diabolical visions, natural visions, and first he states that the latter are the ones at which he is the least concerned.

¹ Giovanni Bona (1609-1674) was an Italian Cistercian, cardinal, liturgist and devotional author. [Editor's note]

² *Discourse des spectres, visions, apparitions d'esprit, etc.* Par Pierre Le Loyer, conseiller du Roy au siège présidial d'Angers.

³ Transl.: Treatise on ghosts, visions, apparitions of the spirit etc., by Pierre le Loyer, adviser of the King at the presidial seat in Angers. [Editor's note]

In his treatise however, one finds the next fragment concerning the creation of images and the imagination in dreams, so that it seems a loosened page from a modern work: << Natural dreams have the *imagination*¹ as their origin. One can only wonder if it perceives in a passive way through an inner sense, or that intellect interferes for one reason or another. It is certain, it appears in the dream for making measured findings, elegantly versing, philosophizing about civilized subjects, all those things which do not seem to depend only on the imagination. However, the philosophers nevertheless think that these activities do not exceed the powers of the imagination. But every time that the intelligence in the waking state is engaged in discussing and arguing of issues, the internal sense, which one labels as the cognitive power, does not remain inactive and it follows, just like a planet, a perfect orbit. In other words, the soul or mind (*animus*) is not capable thinking of something, without that the imagination triggers during sleep something similar, evoking images which are fictitious enough to make the presence of actual objects believable (*ac si res vera ageretur*²). >>

Vossius, a contemporary of Cardinal Bona, also addresses the issue of dreams; but he contemplates it from a completely different angle. He cites Hippocrates, he cites Galien; he insists that medical science may benefit from revelations, which are demonstrated by means of some morbid dreams.

<< When the soul, he states, does not feel itself uncomfortable at external activities, it senses more thoroughly the impressions which belong to the state of the body. Moreover, it is through dreams more capable to judge about physical disorders; also it likes to browse inside the illusions of sleep, as it did at Artemidorus and Cardanus; strange predictions within the framework of a sleeping man. >>

Within this chronological order, the most curious book about dreams ever appeared. The author gave his paper the title *l' Art de se rendre heureux par les songes, c'est-à-dire, en se procurant telle espèce de songes que l'on puisse désirer*^{3&4}.

He claims, via an old illiterate man from Illinois, witch doctor and tribe wizard, having acquired a collection of pharmaceuticals, which he expanded and perfected, by which he would have had dreams very easily. Opening the table of contents, one notices that special recipes are given: *Dreaming that you are going through magnificent scenes; that one is happy; that one moves with ease, superb dressed and surrounded by servants; receiving the ultimate pleasures of a lady at a flowery lawn or at the edge of some grove, or at the edge of a fountain; that one is in bath with the most desirable people on earth, etc. etc..*

This is something what arouses the curiosity of a reader, especially if the author is convinced that it is not impossible to influence dreams, and expect to achieve it through the effect of particular strange formulas, in particular the reference to some lesser known narcotics.

¹ With imagination the author simply indicates the ability to observe images.

² Transl.: And if the event would truly unfold. [Editor's note]

³ Francfort et Leipsic, 1747.

⁴ Transl.: The art of making yourself happy by means of dreams, i.e. evoking dreams that one wishes to have. [Editor's note]

But when the curious reader has reviewed two or three pages, he closes the book, and re-opens it never again. He does not even look back to it with a smile, something we sometimes do when we have experienced being the toy of some lovable mystification, but here he can only read tasteless extravagant nonsensical platitudes, too pretentious to record, too ridiculous for finding the slightest grain of truth. Within the light of the following formula all the rest has to be considered; in the present case it is intended to evoke sensual dreams:

<< Take two drachma¹ turpentine, dissolved in the yolk of a mallard, one and a half drachma frascarbor diascordium, one scrupel² pulverized red roses, eight once³ goat milk or milk of a mare, a handful leaves of a shrub and half a handful of the Alchimilla either Lion Claw and Plantago⁴ or Roman chamomile; four finger grips of American hypericum; two scruple scrapings of deer horn, three drachmas priaap of the wolf and six drachmas whale liver oil. Boil the whole in sufficient camphor containing brandy. Add to a mixture of seven ounces of filtered coral and old syrup one ounce of each one, as well as six drachmas ammonium chloride and ammonia. Keep this decoction for three months at a cool place in an earthenware vase; after that period, turn it over in three pints malmsey⁵, which you then should distilling until only one pint of liquor remains. Put this liqueur in a hermetically sealed bottle and expose it outdoors all summer long, three hours before and three hours after noon, so that it is so to say imbued with the heat and the sun. >>

And see here the way of serving:

<< One has only to put three drops in a pint of water; one makes it lukewarm and wash before going to sleep the feet, hands, head and the stomach area with it. >>

More than two hundred printed pages in this style, without any other hint other than a slight variety within the chaos of the listed 'medicines'. Based on the intrinsically value, such a bundle does not deserve to be named at all, but one has seen it emerging in certain catalogs, and, without that it annoys me, as measured by the title, it is an interesting idea which deserves more; therefore I have considered dedicating a few words to it.

We arrive at the 18th century, at the philosophical mind movement, which generated modern physiology. One of the followers of this movement, Kurt Sprengel⁶, both physician and philosopher, professor at Hall University, succinctly analyzed concerning the oneirocritic the principal superstitions of Antiquity in his 'Histoire Pragmatique de la Médecine⁷'. He finishes his summary with views which characterize the new school very well: << In dreams the imagination and memory operate independently of all external senses and without being disturbed by the impressions of the surrounding objects. >>

¹ Old medicinal weight. [Editor's note]

² Approximately 1 gram. [Editor's note]

³ Once; weight in France = 1/16 pounds. [Editor's note]

⁴ Another word for 'plantain'. [Editor's note]

⁵ Pint=0,93 l. [Editor's note]

⁶ Kurt Joachim Sprengel (1766-1833). [Editor's note]

⁷ Vol. 1, page 158.

I quote, all reservation concerning the claim itself:

<< The soul, freed from the chains that shackle it to the body, seems to be left to its actual and original activity. It combines thoughts, formulate the fundamentals of the reasoning faculties, without which the perceptions and the animated intelligence in the sleep state could not take place. Long forgotten impressions portrait themselves with vivid new colors. The soul moves within a world which is created by itself; a world where the bright images of place or time grant to the mind that sense of reality, which is only achieved by means of the interplay of the senses. How imaginable is it not that primitive man, ignorant of the laws which dominate the body and the mind, attributes his dreamexperiences to the intervention of some guardian angel or a similar creature, to whom he allots incidentally all the effects of which for him the reason is not evident? >>

A contemporary of Sprengel, Cabanis¹, is one of those who believes that during sleep the free will can continue with a more or less distinct liveliness, following the essence and moral strength of the different subjects. He cites Condillac's² example, who explained to him personally: << that when he was busy with his studies, he often felt the urge to daydream about the prepared but unfinished work and that he more than once encountered, upon awakening, it in his mind as 'finished'. >>

Then Cabanis continues *naturally* with the intention to explain the difficult and perilous point of the inevitability of dreams, and he wrote to my opinion boldly, with great sagacity:

<< Sometimes we have in sleep ideas which we never had. We assume to be talking to someone who reveals us things which we cannot know. One does not have to wonder that, in times of ignorance, gullible minds have ascribed this peculiar phenomenon to some supernatural cause. I have known a very wise and enlightened person, Mr. Benjamin Franklin³, who thought having been instructed several times in his dreams about the course of business in which he was at that moment the most interested. With regard to those inner warnings, his smart mind, by the way completely free of prejudices, saved him of superstitious thoughts; extraordinary deliberation and astonishing perspicacity guide, still while sleeping, the brain activity, as one can observe even during a delirium, people of high moral. The mind can in dreams indeed continuing its research; it may by means of a particular set of reasoning being brought to ideas which it previously did not have. >>

It is certainly one of the most interesting aspects of the subject that keeps us busy; that special and powerful acumen, that higher intuitive understanding to which the mind in the dreamstate occasionally can refresh itself, thanks to the total accumulation of all the flows of attention, as well as the ultimate exaltation of the physical or mental sensibility; so to say, brought together at one point.

¹ Pierre Jean George Cabanis (1757-1808) was a French physiologist, freemason and materialist Philosopher. [Editor's note]

² Étienne Bonnot de Condillac (1714-1780) was a French philosopher and epistemologist. [Editor's note]

³ Benjamin Franklin (1705-1790) was one of the Founding Fathers of the United States. [Editor's note]

Müller¹, a contemporary, has apparently the same view as Cabanis, when he writes in his *traité de Physiologie*: << It sometimes happens that we dream of bizarre situations, which may assume in some way the character of premonition, i.e. possible states of mind present themselves as ornate idealizations, and a presentment can subsequently connect to our dream, without anything being miraculous about it. For example, let us assume that we are very interested in someone. We know her fairly well, though without having acquired a complete picture of her; we assume that she is sincere and true, but nevertheless there remains doubt whether she truly possesses those qualifications. Dreaming of her, we put her in situations that outline her lack of sincerity and truthfulness; then our doubt about her begin to justify itself. The dream which we have had seems miraculous, but it is not.² >>

Having informed about Era and Schools, we take Philon the Jew³ into consideration, who had found regarding this genre identical facts when he wrote:

<< that certain dreams cause emotions and harmonize themselves through a secret alliance with the movement of the universe, as if it must be proven that they have the same origin; there where a large number of future events are rooted in the present, the mind, if it has the right sensitivity, it is itself the future. >>

It will be obvious that I have not entirely become wiser of this explanation of Philon the Jew, but it must be said that the facts being at issue are anyway in the whole not as simple as the Prussian doctor Müller claims in the part where he states that nothing surprises him. If it is established that the dreamstate has as a result that we may now and then ascertain at ourselves at any time sophisticated elusive perceptions, as I have already stated in the beginning, if at a sleeping person the mind follows according the natural inclinations a set of instinctive reasoning, which is the suitable basis in order to find a proper sequence, and that with more acumen than in the waking state, relatively even with greater finesse of sensations and conclusions, I consider that a very remarkable thing.

Perhaps now is the right time to muse on the opinion of the famous Pierre Bayle⁴, who wrote: << Dreams are considerably less mysterious than that one in general imagines, but also a lit bit more than those independent minds think. >>

Indeed, do we know how far this capacity to consider yourself may extend if the insight, that illuminates our minds, is able to increase in intensity? Do we actually know all the hidden communication which may exist in the us surrounding world, at and between ourselves in everything we see and not see? There are at both ancient and modern authors - psychologists, physicians, even historians - many examples to find which bear witness of in the dream occurring, seemingly supernatural events, warnings and sudden premonitions, which thus serve as proof for the events.

Simply enumerating them would only yield a dull work. Denying them, because we have up until now not being able to explain, seems to me rather haughty than wise.

¹ Johannes Peter Müller (1801-1858) was a German physiologist, comparative anatomist, ichthyologist, and herpetologist. [Editor's note]

² Müller, *Handbuch der Physiologie der Menschen; vom Schlaf*; VI, Buch, 4 Kap.

³ Philo of Alexandria (25 BC- c. 50 AD) aka Philōn, aka Philo Judaeus, was a Hellenistic Jewish philosopher, who lived in Alexandria, in the Roman province of Egypt. [Editor's note]

⁴ Pierre Bayle (1647-1706) was a French theologian, philosopher and freethinker. [Editor's note]

As for me concerns, I think that a lot of witnesses might accumulate, without containing in numerous statements a shred of truth. Without believing it is necessary, I put faith in my belief that nothing can be argued against these powerful laws of nature. I suppose there comes a day when people are hardly surprised, no more than one marvels today about the glowing spark that is sent from one hemisphere to the other with the speed of the transferring thought.

If anyone wishes curious examples of such absurdities, so that one might depreciate the odd habit, so common among modern writers who want to explain everything by means of certain materialistic theories, I advise to read Boerhave¹.

This is what he wrote regarding the sleep:

<< Sleep resides during that condition in the brain marrow, during which the minds do not influence the cranial nerves much, nor with a force which is necessary, so that the senses and voluntary movements are able to perform their free functions with ease. >>

<< The history of dreams is still little known; however, it is important, not only physical, but also metaphysical because of the objections of the Idealists >>

<< When one is falling asleep, one feels that the relationship between the thoughts begins to fade and the chain becomes broken. This is a true delirium. When this chain is utterly completely interrupted, and one have only incoherent images, one is asleep; one exists only mechanically; even the inner awareness of neither one's existence nor one's sleep is present, which proves that awareness depends on the, now not functioning, memory. >>

So: if our thoughts do not show any more a cohesion, it results in a mechanical existence; from the moment that our dreams are disordered, this has the result that we don't even have knowledge of our existence; and all this ultimately proves that our awareness depends on our memories !! Truly, the Idealists must be stiff heads, when the by my brain marrow provided explanations do not satisfy them, and if such arguments don't surprise them at all.

Darwin² and Formey³ have nothing to do with 'volition' (another terminology for freedom of action), to remain present during sleep in accompanying dreams. Darwin does not hesitate to be completely certain at this point. The free will, he says, is completely suspended.

<< While we are awake, we exercise our willpower; comparing the current images with those we saw earlier and thus correcting the senses through our general knowledge of nature, which we have acquired through the intuitive analogy, while in contrast to this, the free will in dreams is suspended; we can nor remembering our present thoughts with our acquired knowledge, nor comparing them, and thus we are unable to detect anomalies.

¹ Hermanus Boerhaave (1668-1738) was a Dutch physician, anatomist, botanist, chemist and researcher. [Editor's note]

² Charles Robert Darwin (1809- 1882) was an English naturalist and geologist, best known for his contributions to evolutionary theory. [Editor's note]

³ Johann Heinrich Samuel Formey (1711-1797) was a German journalist and editor who wrote in French and contributed to the French Encyclopedia. [Editor's note]

It is this benchmark that distinguishes it from the waking state, and therefore we can, when we are awake, retrieve the thoughts which we had while sleeping; but while we sleep we are unable calling to our mind the thoughts that we had when we were awake¹. >>

Everything is based on this for the author indisputable fact, namely to know that << during sleep we always remain believing in the visions of our imagination. >> This is absolutely not Dugald-Stewart's² opinion; I think he is rather like a reader who is sure having exclaimed in a dream: But that cannot be true!; here is someone present who does not follow the general consensus.

Relying on my own practical observations, I do not oppose Formey's opinion that << the mind does not have any influence on the emerging and disappearing dream-shadows; it touches at an amiable or awkward way, but without having any consequence for the events³. >>

I like to use the following comparison of the writer to explain the transition from the waking to the sleeping state:

<< In this case, our thoughts are very similar to those of the all day long deployed workhorses; at the evening one disengages them, but their reins are still steering them; that is the beginning of the sleep. It leads them to the pasture to roam and to graze in their imagination; which is the perfection of the sleep⁴. >>

I have the opinion that the highly replenishing providing sleep is indeed total; it is where the horses are left to themselves, but there where the horses are taken to the pasture, their driver does not guide them in the same way as during the stringing. Must one conclude that this conductor has lost his ascendancy, and in the worst case, unable to steer them into a certain direction? This is a point on which I completely disagree with all those psychologists of this school. Formey offers us this passage, remarkable for its audacity, given the era in which it was written (1754), as well as by the sharpness with which it raises, in principle to my opinion, one of the most controversial and disavowed aspects:

<< In everyday language, we believe that thoughts bubble up and leave an impression in our memory, in the same way as we, after waking up, may say having had that and that dream, or at least having had the sense having dreamed; but to put it correctly, WE ALWAYS DREAM, that is to say, sleep seizes the machinery; the mind exhibits constantly a continuation of observations and representations, but these are now and then so confuse and of a such a weakness that not the slightest trace of it remains; this is called deep sleep, which one injustices by deeming and considering it as a total loss of any perception, a total inactivity of the mind So there are evidently gaps and indeed, I dare to put it likewise, gaps in the unfolding of our thoughts, but there is no actual break! ⁵ >>

As far as Formey I was unaware of this, until I was able to draw this absolute conviction from personal experience, as I have explained previously at the beginning of this book.

¹ Darwin, Zoonomy of sleep.

² Dugald-Stewart (1753-1828) was a Scottish philosopher and mathematician. [Editor's note]

³ *Mélanges philosophiques, Du sommeil*.

⁴ Ibid.

⁵ Ibid.

Further on Jouffroy¹ provides about the same subject powerful arguments. Incidentally, there is one which will always remain without an answer, namely to demonstrate that the absence of memory of some dream is not the same as having the presumption of an actual interruption in mental activity during sleep; it is that sleepwalkers, of whom we cannot doubt the intellectual preoccupations during their activities, almost never retain the slightest memory of their awakening. Dugald-Stewart, at a previous occasion I had the opportunity to state his name, does not evade the question whether or not the dream is continuing, but investigating with care the whether or not preservation of the freedom of maneuver during sleep, he first introduces a rather remarkable distinction, which may very well eliminate misunderstandings and so tightening the scope of discussion.

Who knows how many writers who contradict each other, would reach an agreement if they had better indicate what they think that they need to deny or to confirm?

<< Is freedom of will suspended during sleep? >> the Scottish philosopher asks himself. He answers :

<< The efforts which we perform during sleep, of which we are aware, sufficiently demonstrate that free will is not disabled. Thus we believe we are in a dream in jeopardy and we wish calling for help. It is true that this desire usually remains without result and our voiced shouting weak and unclear; but it supports exactly the belief that during sleep the connection between the will and the free movements is disrupted. *Free will continue to play a part, but its performance is inadequate.*

<< Likewise we experience during a terrifying dream that we make attempts to withdraw from the us threatening danger; but in spite of our efforts, we continue to sleep in our bed. Within such a situation we often dream that some obstacle ceases us. Probably the fact occurs that the body is not subject to the will. One can therefore argue in conclusion: *during the normal natural sleep free will remain, but it has lost all control over the bodily organs.*

<< Let us go further: when we lulled ourselves into sleep, what often happens to us, naturally our mind dreamt a situation, closely related to the one in which it was at the very moment that the dream was fully developed. In other words, it is obvious that the ways for inducing the sleep, by nature dictated, do not consist of the suspension of free will, but that precisely their exercise is dependent of it. If it would necessary to be able to sleep, free will would be suspended, it would be for us impossible through some effort accelerating the time of sleep. The assumption of such an attempt is absurd, because it says that the will locates itself in a supporting activity to suspend the expressions of will itself.

Hence the tendency to conclude:

<< that the effects of sleep on mental operations correspond the most to those which have the power over the body. Free will exists, but has no control at all over the mental ability. That is why this faculty is supportive, but it is absolutely impossible to regulate and to control the associations of thought; they are left to themselves and produce the most strangest results.

¹ Théodore Simon Jouffroy (1796-1842) was a French philosopher. [Editor's note]

<< Let us, positing it, establishing the following two aspects:

<< 1⁰ While we are surrendered to the sleep, the succession of our thoughts may, insofar as these only depend on the laws of association, take place by means of the same unknown causes, valid in the waking state.

>> 2⁰ Nevertheless, our organization of thoughts in waking and sleeping state has to differ greatly from another, because during sleep, it depends solely on the laws of association and during our waking on the same laws, but in combination with our free will. >>

This latter proposition developed, Dugald-Stewart finally adds:

<< When freewill during sleep no longer exists, or rather, the influence of that free will is null, one cannot have any influence on the association of thought.— Which shows that the matters which occupy our thoughts force themselves spontaneously to our mind, while voluntary the mental exercises, such as remembering, reasoning skills etc. remain under the influence of that willpower suspended. >>

I did not want to disrupt the disquisition of these opinions by any critical remark. I will now attempt to discuss its cores and thus closing the summary investigation of the writers of the last centuries. First of all I am able, for as far as the main distinction concerned between the holding off of free will and the suspending of the active ability of that power at the muscles of the human body, the accuracy and importance of it to endorse and willingly I say with the professor from Edinburgh: yes, one of the main characteristics of the regular natural sleep is that the mentally surviving free will has at least lost the control over the bodily organs. By the way, I even add that in my view the resistance of the freedom of will over the body is the most important part which makes the distinction between the regular sleep and the more or less morbid sleepwalking and the magnetic sleep; but if I admit this first fact, it has as a consequence that I also have to accept the other part of that dual proposition, namely, that part which states that: *the effects of sleep on the mental exercises are the most resemble to those which they have over the human body.*

<< Willpower remains >> so tells us Dugald-Stewart << but it has no control at all over the mental faculties. >>

It is obvious that, if one subscribes to this premise, one logically arrives at the conclusion that during sleep it is impossible for us to exercise any influence on our association of thoughts; the successive and always spontaneous performances no longer unfold themselves.

But is this proposition in itself sustainable? Is it based on proven facts? If one understands the interruption of the active mind over the fabrication, is it then that one comprehends with the same ease that the temporary suspending of those mysterious laws, which attribute the mind the power to affect the body, stops the mind to influence itself; that if it *wishes* to think about something for instance, without fulfilling the will ipso facto, it has to think about it? If it is thought, and if the images of the objects on which the voluntary thought is based appear, will it not pay its attention to it? Does it not have any judgment about what it seems to perceive? In principle, such an idea does not seem plausible. In practice, I have gathered ample evidence about the falsity of it.¹

¹ See further at *Practical observations*.

By the way, it is strange to note how the physiologists, embarrassed clarifying the role of the various mental faculties during the dream, have come arbitrary with nothing else than with difficulty to decree the more or less complete suspension. Without anticipating the field of contemporary writings, which we will entirely review and only talking about the authors with whom we are already occupying ourselves, Darwin does not wish at all that one *compares* the thoughts presented in the dream with acquired ideas; Formey thinks that one tolerates *without any reflection* all thoughts that are looming; Boerhave denies the dreamer his *memory*, up to the sense of his own existence, which is even bolder.

Bossuet¹ claims:

<< During sleep there is absolutely no *attention*; because being awake precisely consists of the perceptiveness of the mind, which usurps its thoughts.² >>

Finally, Dugald-Stewart refuses the mind of a sleeping person the *exercising of all the powers, being at disposal in his waking existence*.

The truth is, as I hope to demonstrate, that during sleep all abilities remain operative and that this argument of Dugald-Stewart, derived from the observation of how nature produces sleep, is highly questionable, in so far that the writer confuses the suspension of power by external causes with those evoked by the dreamimages. What is needed to get into sleep, is forgetting the surrounding of the real world, the breaking of the coupled existence, retiring of the mind in itself, *animi in sese recessus*³, as the masters of the Antiquity formulated; In short, it is the focusing of all our thoughts on the objects that are in our imagination or memory present, but which are brought to life, and seems to adopt a sensible form, once our senses from the outside world are blocked; like the images of the magic lantern outline themselves sharply colored, once one has blocked any contact with the outside light. In order to achieve sleep, it is certainly important that the mind stops with managing the relationship with the for life characteristic movements of the to his power surrendered muscles and nerves, and at the same time stops focusing on matters from the outside; but provided that the mind is temporarily left to that vague dozing, which slowly becomes the dream, sleep does not arrive alone without removing it from its forced pursuits, but once established, the mind, when one appeals to its capabilities, as well as in the waking state, continues with the execution of all matching phenomena. Attentive it examines and compares, it has informed opinions about what it seems to see, to hear, to taste, to feel or to touch, and if it has often confuse thoughts, if at times it transfers extravagant judgments, it has to do with the imperfections of the images, the incoherence of the notions on which it is based, but by no means to its excellent ability to perceive and judge by itself.

¹ Jacques Bénigne Bossuet (1627- 1704) was a French bishop and theologian.
[Editor's note]

² *Connaissance de Dieu et de soi-même, chap. III, § 20.*

³ Transl.: Withdrawal from the spirit into itself. ('Sese' must be a typing or printing error in the original text. It is Hippocrates' full expression which reads as: 'Somnus nihil aliud quam animi in medium sese recess. [Editor's note]

So in turn, I conclude that the proposition of Dugald Stewart is to some extent¹ indisputable, namely: *that during the regular natural sleep free will continues to exist, but that all power over the bodily functions is lost*, and inaccurate as far as concerning the perfect agreement which he thinks to encounter between the effects of sleep on the body and the impact that these have on the mental processes; also the inferences he draws from it are inconsistent with the truth, for he suggests that during sleep *our ordering of thought only depends on the laws of association, so that the will no longer exercises control over it*. If I lingered so long with this distinction, it is partly because Dugald-Stewart sought to make a differentiation whether or not willpower continues to exist during sleep, and secondly because, regardless of the ingenuity itself, it one of the most essential and important points of the subject is that we are dealing with. The prolongation of the power of the will during sleep is a psychological fact, by which I was able to make the best observations. I will examine conscientiously everything that attributes to the determining of the character, influence and special effects in our dreams.

¹ We return later to this twofold question of how the sleep takes hold and the judgments on which it is relying during dreaming.

III

Le Dictionnaire des Sciences Médicales¹.—The article *Sommeil*² by Montfalcon.— I leave the purely theoretical dissertations aside, so mostly I limit myself to the observation methods.— The development of the axioms *Motus in somno intro vergunt; Somnus nil aliud est quam receptio spiritus vivi in sese*.— Comparison between the active and passive forces of the body and the mind.—The actual causes of sleep, as listed by Montfalcon.—The transition from the waking to the sleeping state is always characterized by a moment of rêverie.— About the suspension of attention at the beginning of the sleep.

In 1820 the Dictionary of Medical Sciences was published, a work that until to the present day still holds a certain authority; one treats sleepwalking, the hallucination, ecstasy etc. separately, what seemed to me quite naturally, because, even when one would bind these different phenomena to an unique principle, it nevertheless would always be considered as separate varieties of sleep.

But what rather surprised me, I admit it, is to find two articles of which one is dedicated to the *rêves*³, and the other to the *songes*³. They are, moreover, both written by Moreau (de la Sarthe)⁴, physician, but more renowned as physiologist than as a practitioner. If we involve the article *Sommeil* from Mont Falcon, who often operated in the same area, we have to study within a single book three respected sources on the same subject.

I have already stated at own account that I do not establish a detectable difference between the word *rêve* and *songe* and therefore I prefer avoiding useless distinctions; I adhere to the authority of the Dictionary of the Academy, which defines the one and the other expression as a whole as synonymous terms. Thus explained, let us follow the natural course of things and begin with the article *Sommeil*. One of the main obstacles of the work touched upon by me concerns the matter how to behave with regard to the restrictions of a topic, which is so close to many other determinants. This desire to reduce the area of my observations and research as much as possible, brought me, as you have seen, directly to the study of dreams, without being exposed to any previous theory about that particular state of our organism, which one labels as sleep stamped and during which dreamimages are produced. The solidarity between the alleged propositions regarding the phenomena of dreams and sleep is so considerable that it seemed almost impossible for me to write only about dreams without touching the study of sleep itself too, albeit briefly and indirectly.

A quick analysis of Montfalcon's article, within obviously my personal observations will take their place, afford myself, as I may hope, summarizing what is indispensable to mention about this aspect.

¹ Dictionary of Medical Science. [Editor's note]

² Transl.: Sleep. [Editor's note]

³ 'Rêve' and 'Songe' are in French language two names for 'Dream' and actually not worth mentioning within a translation, except that it deals in this book about the (supposed) differences between these words. I have expressed it by letting the French words if applicable untranslated. [Translator's note]

⁴ Jacques-Louis Moreau says Moreau de la Sarthe (1771-1826) was a French physician and anatomist. [Editor's note]

First I will ignore the purely theoretical dissertations which have as a goal to determine whether or not the sleep is caused by the pressure of the blood, and whether or not it is relevant to the arterial circulation, etc. etc..

With great wisdom Montfalcon refutes the arguments of the School of Blumenbach, Hamberger, Halle, Barthez, Margani, Langrishius and others, who assume that during sleep the various organs, which all together form the nervous system, stop performing their functions, *because they are getting less blood than in the waking state.*

<< At the sleeping man, the imagination and memory have >> Montfalcon says << a large degree of energy and therefore it seems plausible to assume that the cerebral hemispheres, which accommodate these capabilities, are getting more blood than the others, over which they distribute the inactivity. >>

From my side I consider myself lucky that I did not dwell upon statements like this:

<< When the nerve fluid is fed to the brain, there is constantly flowing blood, which is intended for the operation of some of our senses, and that is the reason why certain sequences of images are preferred. Thus, one supposes also to *see*, and here it concerns the active optic nerve, supposing to *hear* concerns the auditory nerve, etc. >>

How many observations would we not have to undertake to develop such theories? What comprises this nervous fluid and what does it explain? What kind of a difference does it make if this optical or auditory nerve is working? Has one never or very rarely had dreams in which one can hear without seeing, or seeing without hearing? Wanting to explain all dreamphenomena by means of the same principle is like pushing aside the unfathomable mystery of the link between body and mind.

From our side, let us be satisfied with a thorough analysis of the aspects of the events, which defy our logic, i.e. the correlation between on the one hand certain impressions or certain obvious physical disorders and on the other hand our dreamillusions, as practical experience has shown us the true cause or consequence. Enumerating and analyzing the theories about the causes of sleep by various physiologists, Montfalcon confesses that he has learned absolutely nothing. He says that one is always ignoring the cause of the fundamental law, to which animated life is subjected through two modes of existence, namely the waking and sleeping state. Therefore it are not the causes of this law, but its practical consequences which one should study. The animated existence takes place on two levels: the waking state whereby all functions unfold freely and regularly, the sleep of which the special nature concerns the more or less complete inactivity of the functions and the more or less sustainable ones, which are connected with the external objects. Therefore, one cannot state as some physiologists do, that one is less existing when one sleeps, because one is reduced to a less complicated being, since at one hand, parts of the senses, the intellectual faculties and the free movements of the muscles, are not resting at all, on the other hand, the strength of the effect of various senses rises and other features have proven to endure significant modifications.

Sleep is in essence an active state, in which the mentioned law regulates all of the basic functions. *Motus in somno intrò vergunt*¹, Hippocrates once said, when he noticed that during sleep the external parts were colder and the internal ones warmer than in the waking state. Bacon wrote in our time, *Somnus nil aliud est quam receptio spiritus vivi in sese*². To support this method for treating the sleep, Montfalcon cites the opinion of numerous authors:

<< It was adopted by all medics >> he reiterates << that during the sleep, there occurs an increased activity of the internal organs, because all fractures, strains etc. heal faster under the influence of this event.

<< If someone is sleeping, the body is only slightly exhausted; it functions from within itself, unfamiliar with what surrounds it. Without sleep, someone could not live long, because the brain, the senses and the muscles do not have, like the entrails and all the internal bodily organs, that inexplicable privilege never to get tired.

<< While the functions of life are affected by some form of paralysis, the internal ones will not only continue to work, but possess in general a large amount of energy.

<< A general reason which may provoke the need for sleep concerns the continuing exercise of functions that connect us with the surrounding environment, from there the fatigue of the organs, which belong to these functions, arise.

But why getting weary? Why is it that the similar continuously in motion being functions never show the same fatigue and inactivity? What physiologist discloses this mystery? because surely not all medics can exclaim with the religious Haller: *Fateor me ignorare quare hi muscoli*³*first non quiescunt, atque causam refundo in Creator is omnipotentiam, qui totum corpus nostrum simulate fecit*⁴. >>

In summary, the bodies which are in communication with the outside world, are at rest; there will be a doubling in activity with respect to the internal functions; that is the definition of the sleep, as displayed by the article from the 'Dictionary of Medical Sciences' and successively in different ways paraphrased.

But as Montfalcon ascertains doubling in activity of the various functions of animate existence, he also notes that for example the same phenomenon is not less decisively occurring at certain intellectual abilities, the memory and imagination, and this remark naturally brings me the contemplation, which repeatedly came in my mind:

Does there exist between the laws that govern our physical abilities, and those to which our intellectual faculties are subject, a noteworthy proper analog? Even if there is during sleep a doubling in the by suspension induced external as passive vital forces of the human body?

¹ Transl.: During sleep, the movements are directed inwards. [Editor's note]

² Transl.: During sleep, the movements are directed inwards. Sleep is nothing but the introverted life of the spirit. This too is from Hippocrates; as you can see, the second latin part is a slightly different Latin translation of sentence 1. See also footnote 2 at page 37. [Editor's note]

³ Those of the viscera.

⁴ Transl.: I admit not to know why these muscles must rest, I refer for the cause to the omnipotence of the Creator, who made our body in an instant. This sentence is from Herman Boerhaave, at least in the edition of his 'Praelectiones Academicæ'(1745) by Albrecht von Haller. [Editor's note]

The same doubling in power and intensity develops in, what I would gladly call, the passive intellectual strength, like the memory and the to the itself left inherited noticeably weakened imagery. The expansive powers of the soul, attention and willpower, cannot uphold without effort.¹

During sleep the passive functions of corporeal existence manifest themselves rather stronger and steadier, so that we are not able to exercise any influence, and at the same time, the imagination and memory seem to absorb more of what intellectual life possesses at energy, by which the attention and free will cease to affect it even more.

One appeals in vain memory and imagination, those extraordinary conceptions, which seem far away, and yet such perfect memories which emerge from within itself, so that the dormant as a spectator assists at some spontaneous happening of the passive intellectual abilities. The memory and imagination would, as organs of the inner body, be tireless. The attention and willpower as organs of the expansive existence would only have a need for rest.

Although Montfalcon recognizes the futility of a quest to define the primary causes of sleep, part of the great mystery of the creation, nevertheless he wants to specify at least the effective direct causes; he names these secondary causes and classifies them in six categories, shares it, granting them revealing names. That itemization may have a practical use in the study of the origin and development of dreams. That's why I like to mention them. They are as follows:

<< 1^o *Circumfusa*. The climate, the night, the darkness, the cold, which could let flow the vitality inside lead to death if one would yield to it, etc.

<< 2^o *Ingesta*. Alcoholic beverages, narcotics, etc.

<< 3^o *Excreta*. Seed loss, bleeding, violent purging, etc.

<< 4^o *Applicata*. Hot baths, narcotics which enter the circulation of the blood by means of absorption.

<< 5^o *Acta*. Muscular tiredness, the fatigue of a sense which clearly needs a rest but dragging at an endearing way others along. Examples: evening reading; monotonous sounds; soft music of which the tones come from afar, etc.

<< 6^o *Percepta*. Tragic events which have a deep emotional character. Shedding tears>>

Elaborating on the above mentioned causes of sleep, Montfalcon gives a place to aberrant causes, such as cerebral congestion, lethargy, suffocation by gas, compressing the brain at certain surgical procedures, and hysteria in young girls; but can that state of numbness, in the midst of which those events actually occur, assimilate within the sleep? I don't think so, and I take this opportunity to state that none of my practical observations apply to it.

¹ I dispute the opinion of physiologists who say that the implementation of the attention and free will in our dreams is completely suspended, but I do not to claim that those abilities during sleep in general keep all their strength.

As for as the fifth category (*Acta*) concerns, Montfalcon is talking about certain music, contemplations, monotonous atmosphere, rustle of leaves, murmur of a stream, speech uttered at the same pitch, a by wind undulating cornfield¹ etc. as effective appropriate ways to induce sleep. Barthez detects that those sounds or events direct our attention to other issues, by which we become familiar through their constant repetitive motion, and in such a manner that *we gradually stop our attention to something, so sleep follows*.

Good thing he does not elaborate on it, throwing this assertion merely without indicating the reason, because it seems to me that Barthez has raised a sensitive issue, and I will explain on this place how I think the findings should be commented. The transition from the waking to the sleep state is always characterized by a more or less long-lasting moment of rêverie, at which, according to the laws of association, thoughts and memories spontaneously string together and unfold themselves. It is therefore evident that it is necessary that the focus is temporarily suspended in order that rêverie can taking place. When we are restless at bedtime, through some awkward preoccupation, or by fidgety waiting for a fervently desired event, we instinctively try to bring our mind to other thoughts; not that these thoughts would be incompatible with sleep, as we sometimes dream that we are asleep, but because the fixation must at least temporarily suspended, in favor of that rapid and spontaneous unfolding of thoughts and images, the absolutely necessary transition from the waking to the sleeping state.²

A single focus, perhaps corresponding to the falling asleep, concerns the situation whereby we sometimes let welling up certain visions, and whose persistence or transmutation forms the starting point of the real dream. But it should be noted that the attention of the outside world is led to the internal one.

Or, if one wants to formulate it adequately, at that withdrawal of all with the outside world in relation standing active functions and their transfer to the imaginary dreamlife, one will recognize that the ability to focus the attention at something does not at all extinguish in favor of an instantaneous suspending and proclaiming the disappearance of this ability, because if it ceases for a moment to manifest itself, it would be a bit like to suggest that it is necessary to close the eyes in order to see the images of the magic lantern. Yes, first close the eyes to the outside world, but then to reopen them for the appearing luminous scenes. Regarding the character and the more or less present energy of attention, which allows us to focus on various topics within our dreams, I reserve the liberty to make it further on subject of several observations.

¹ All matters which are reviewed here, seem to me rather belonging to the first category (circumfusa).

² If one objects that a fatigued person nods off once he has laid himself to rest and soon starts dreaming without any transitional, I shall reply that that transitional phase, how briefly, it may be, is always present.

IV

L'article *Songe* et l'article *Rêve* par Moreau (de la Sarthe)¹.—Art. 1. *General considerations*.—Art. 2. *Dispositions of the intellectual abilities while sleeping and dreaming, and parallel, relative to this disposition, the delirium and songes*.—Moreau assumes that sleep without dreams exists.—How Jouffroy has contested this view.—Moreau thinks there is only question of sleeping, if all actions of the mind are suspended; in other words, the dream would not emerge if the sleep would be troubled.—Art. 3. *How and why dreams are created*.—Critical observations with regard to this topic.—Art. 4 & 5. *How dreams grow sensitive and how to understand the clarity and lucidity of dreams*.—About dreams at night and in the early morning.—Moreau believes that we have no influence on the images of our dreams, which I dispute.—How and why we do not estimate properly the elapsed time in our dreams.—About the phenomenon of association of thoughts.—That according to me, the brightest dreams are those where the sleep is deep.—Art. 6. *The character, sensations and thoughts during dreaming and in particular the illusory perceptions*.—The sensations are in the dream more vivid than in the waking state—About the working of the mind while dreaming—With regard to dreaming, one should avoid overly strict classifications.—Tartini's sonata.—Curious fact mentioned by Moreau (de la Sarthe).—The awkward and passionate dreams.—Art. 7. *On the development, the progress and issues of various types of dreams*.—Could one determine the starting point of dreams?—Art. 8. *Medical interpretation and classification of dreams*.—The nightmare.—The incubus.—About the lucidity of sleepwalkers and those who suffer from hallucinations.—Views from Lelut, Maine de Biran, Rattier, Adelon, Brière de Boismont, Müller, Magendie, Bichat, Gassendi, Pierre Leroux.

I start with the article *Songe* from the Dictionary of Medical Sciences. The author only takes up the heart of the matter moderately. He is endeavoring rather to explain why, according to him, *le rêve* and *le songe* are definitely not of the same order. *Le rêve* would include all manners of whether or not morbid dreams; that would be the usual terminology. The word *songe* on the other hand should be used specifically for indicating some particular type of non-morbid dreams:

<< almost always dependent on some exertion of the mind or mental preoccupation which has not suspended the sleep >>

In the *songes* the connection with the waking state would be more evident; the 'rêves' would be more important and dramatic. I stop this discussion. One sees to what sophistries one is conducted. The article *Rêve* covers more; it consists of not less than fifty-five pages. Moreau (de la Sarthe) begins with explaining that he will limit himself mainly to personal observations, but without neglecting what has been written on this subject; next he modestly states that touching upon this difficult issue, is inescapable:

<< To join the firm guarantees of physiology at the most delicate observations from medical practice and with the highest superior assumptions of psychology. >>

¹ 'Rêve' and 'songe' are in French language two names for 'dream' and actually not worth mentioning within a translation, except that it deals in this book about the (supposed) differences between these words. I have expressed it by letting the French words, if applicable, unchanged. [Translator's note]

Despite this strange onset, of which the disquisition takes up a full paragraph, the work of Moreau (de la Sarthe) is very remarkable. It excellently summarizes the progress of science at the time it was written. If the involving thoughts are almost constantly a bit contradictory with mine, there is no better occasion not to follow those theories, and thereby showing how they differ with what I believe to have learned by observation. This will be moreover a short cut to let pass the main topics, which we must later dwell upon. I therefore continue with my analysis and conform myself to the grouping, as used by the author:

Art. 2. DISPOSTIONS OF THE INTELLECTUAL ABILITIES WHILE SLEEPING AND DREAMING, AND PARALLEL, RELATIVELY TO THIS DISPOSITION, THE DELIRIUM AND SONGES.—First, the author (unlike my impression) claims that one can sleep without dreaming. According to him, especially with men who are accustomed to hard labor, in a deep, full and natural sleep, there appear absolutely no dreams. This would especially concern the first sleep period.—So, he considers dreams as << contortions, as 'accidents' of the sleep. >>

I have already elaborated too much on this view, for feeling the need at this stage to re-establish how I deny mentioned idea; but I need to indicate the strange way in which Moreau (de la Sarthe) contradicts himself when he writes a bit later (on page 252.):

<< that if the sleep is deep, in certain cases the possibility exists to dream without knowing it; like the sleepwalkers, who retain upon waking no memory at all of what they have done or thought during dreaming. >>

Jouffroy acquitted himself of the task to refute this so often repeated theory about sleep without dreams, without ever being substantiated by means of serious arguments:

<< For the mind, sleeping is not happening without dreams, and it is impossible to determine that there are during sleep periods when we are not dreaming. Having no recollection at all does not mean one is not dreaming. It is often shown that we have dreamed, without even leaving behind the slightest trace in our memory. The fact that occasionally the mind awakens while the senses are dormant has been determined; not the fact that it occasionally sleeps. Thus, the analogy derives that it is always awake. It would require contradictory facts to prove the power of this induction as being false. All findings are rather confirming the opposite.¹ >>

Dugald-Stewart had drafted the following principle: that which include sleep and dreams, was the suspension of the free will with regard to the faculties of the mind and the organs of the human body.

Moreau (de la Sarthe) goes even further:

<< It is not the suspension of the free will which constitutes sleep; from metaphysical and psychological view, it concerns rather the suspension of all active machinations of the mind, such as attention, comparing, judging, the memory. >>

¹ Jouffroy, *Nouveaux mélanges philosophiques*, p. 319

Let us go from here to the parallel with the delirium and dreams; as a result of what he asserts, the author makes this difference, namely that the dream is a complete passive and involuntary event, that free will is suspended and the senses excluded from everything, whereas at the delirium the senses being receptive and some ones even more sensitive than at being in good health. Besides, according to the article which we analyze, one should separate the study of the sleep completely from that of the dreams.

<< When the sleep is deep and inartificial, every activity of the mind is in a state of complete suspension.

<< But various acquired ideas, the majority of adopted habits, that multitude of thoughts, the knowledge which comprises to a greater or lesser extent the intelligence of the individual, may, *if sleep is troubled*, follow the most insignificant cause to rise it again, and ad nauseam to restart it, and this with a, in waking life not existing, mandatory association pattern. >>

In other words, the dream would not be realized if the sleep is troubled!

Summary of this first paragraph:

1⁰ The dreamstate is separate from the sleep event; one can sleep without dreaming.

2⁰ In general, the dream manifests itself when the sleep is in one way or another deranged.

3⁰ The dream differs in that sense of the delirium, that the mind remains passive in the dream, whereas it shows itself in essence active during a delirium. And this independent of the morbid nature, which is characteristic of the latter condition.

Art. 3. HOW AND WHY ARE DREAMS CREATED?— Despite the interest which can be deduced from the title, this second paragraph contains, to put it plainly, nothing else than the continuation of the foregoing.

<< There are two conditions for dreaming: the first concerns a well-developed intelligence, a brain which is more or less accustomed to be in a relation; the second is, even for the sleep, a special and accidental condition. >>

According to the first of these two conditions

<< One must admit that animals dream, but idiots and fetuses in their first sleep not at all. >>

This seems rather a bit childish to me. Certainly, one needs a brain which is familiar with being in relation, since each dream is achieved by means of the elements stored in the memory; but why should mentally disabled not possess a memory? One wonders the importance whether fetuses can dream. The second proposition has the assimilation of the phenomena of sleep with those of hallucinations and ecstasy as a result, because Moreau (de la Sarthe) considers the visions of persons in ecstasy and those suffering from hallucinations as some kind of dream.

<<< After an excessive tiredness, at the subsequent sleep, a healthy person does not dream at all or hardly. >>

Then follows the meticulous and useless distinction¹ between 'le rêve', 'la rêverie' and 'la rêvasserie'.

<< When someone, standing or lying down, on a ship, a horse, or carriage, is dozing off, there is no question of real sleep, but *the beginning of it, the first stage*. It is a *sleep-charged* state, which produces only *la rêvasserie*.

If that groggy state, according to the opinion of the author in question, is the beginning the first stage of sleep, why does he not notice that *la rêvasserie* is also the start and the first stage of the true dream? << It is >> he continues << the time of shadowy images, grinning and moving figures, mystifying apparitions, volatile and transparent shapes, like shadows who show up in various appearances, even weird, and burst, divide and quickly disappear. >>

This tableau, a blissful sketched one, perfectly represents the transitional phase, in which the associations and assumptions are rapidly followed by their associated images, changed and endlessly propagated by thousands of observations from the outside world, which, however feebly, still manifests itself. The mind has ceased to pay attention to it, for this responsiveness, focused on the outside world, composes exactly the waking state. Still, the mind guides not yet these imperfect visions in complete freedom. It is the moment when the hatches are not hermetically sealed, so that the scenes of the magic lantern will be silhouetted vibrant and bright, but where daylight no longer penetrates to an extent that one can distinguish the surrounding objects. This is the first stage of the dream, the true dream.

Far away from silencing and, in one way or another, falling in swoon in order to create room for a mortiform sleep, as Moreau (de la Sarthe) supposes, these visions are resurrect, and, if I may serve myself of this word, condensing them slowly, and as sleep is gaining ground according *the spiritus in sese recessus*², the soul of the realm of real life is directly led to the imaginary existence, it regains the use of the, some moment derivative but not crushed, free capabilities. This second section of the article of Moreau (de la Sarthe), may be moreover summarized as follows:

<< During natural sleep there is an absence of dreams. If the sleep (by internal or external causes) is troubled, drowsiness occurs, and one is dreaming. >>

Art. 4 & 5. HOW DREAMS GROW SENSITIVE AND HOW TO UNDERSTAND THE CLARITY AND LUCIDITY OF DREAMS.—The investigation of afore mentioned issues gives me an opportunity, which I gladly seize, to allege some interesting and controversial points regarding the subject which keeps us busy. This fourth paragraph of the article *Rêves* begins with a by the author pre-specified assumption, namely:

<< That it is possible to dream without questioning it, according to the witnesses of sleepwalkers. >>

¹ Rêve means 'the dream'; we would describe 'la rêverie' and 'la rêverie' as 'doze', 'muse'. Because it is about the (supposed) difference between the French meanings, I left, where applicable, these French words unchanged for a better understanding of Moreau's discussed article. [Translator's note]

² See footnote 3 at page 37. [Editor's note]

In the normal sense of the word, as one notices at Moreau (de la Sarthe), dreaming means therefore perceiving them, and further remembering the impression and memory. How attain someone this strange retrospective conclusion to regard a dream as lucid or non-lucid, according to the ability to recall it at awakening, and ultimately to let it depend on the existence of the recollection which one would have kept? Such a manner of considering the issue brings the doctor in physiology to the statement that the dreams in the morning are brighter than the nightly ones. Obviously, one will easier remember and more frequently the latter dreams interrupted at awakening than the first images of this long series of perceived illusions from the evening to the morning.

True to the principles, which he incidentally explained at the beginning of his treatise with stating that during sleep all the active powers of the mind are suspended, Moreau (de la Sarthe) believes that

<< in the dream the sequence and combination of thoughts always present themselves as incoherent and chaotic, and that it is impossible for us, in the midst of these tumultuous and involuntary movements of the mind, to stretch pleasant impressions or to clench to them, or to expel fearsome phantoms and horrible pictures. >>

That is, as one can see, a view which contradicts the opinion which I try to let prevail.

<< As far as the reports about time and space, they do not persist in a dream >> Moreau (de la Sarthe) continues moments later. He might adding that nothing is more natural. In the waking state we perceive some idea of the time, according to the number of things which we are able to perform within a given period. In the dream we assume to see actually happening what our memory through the association of thoughts digs out its 'drawers', and we estimate the elapsed time according to how long this would have taken, if we all that we thought that we should doing, actually should have to do. Let us continue with some reflections on the associations of thoughts, which seemed worthy to me to be reproduced in full:

<< Not every thought of someone whose intelligence is increased to a certain level of development, is stored separately in his mind; this is held by means of the analogy, coexistence, or any kind of relationship to various other thoughts. While one of those thoughts occurs as new, various others are necessarily remembered and this with a vividness and an unfolding, which mediocre minds do not always know to restrain. One could say that the every new remarkable thought-chained intelligence finds itself on a trail that involuntarily leads to some others. In this way, according to our state of mind and the manner in which these things are linked to our mind, the simple sound of a bell, or the thought at it, suddenly evokes the representation of the sad appearance of a funeral procession, or the delusion of some religious ceremony, or the picture of marital splendor; therefore I mention it *the connection of association of thoughts*, which may extend from a fleeting subject to various physical activities, which are most associated with that particular lifestyles, or related to corresponding thoughts.

<< That association, during a volatile sleep¹ and in most of our dreams not weakened at all, has more freedom, more magnitude and more immersive power than in waking life. A more or less vivid impression in certain dreams, provoked by accidental events, is caused by the manner at which someone is sleeping, in a more or less awkward mood, etc.

<< Indeed, those impressions suddenly automatically evoke certain specific clusters, related combines of successive images or thoughts, which are somehow connected with them, and of which the unfolding is constantly interrupted by others, which assume to possess all the senses, and that with a disorder and confusion, which no intellectual strength² is able to guide, and which one might consider as the character and essence of dreams.

<< Various painful impressions cause also dreams which occasionally connect themselves in a more or less direct manner to those sensations. The most distressing nightmares occur in persons with abdominal cramping, a problematic breathing, heart disease or elevated blood pressure. Hypochondriacs, nervous and hysterical women, in short, anyone who suffers from an arduous digestion, is at the mercy of the same dream.

<< Struck by reports about dreams and their accidental causes, some people have rightfully indicated that different perceptions and thoughts which present themselves to the mind, are not entirely false or illusory.

Professor D., with whom I discussed on a certain day these important issues, was able to convince me, regarding his observations and personal experience, that, when one becomes very preoccupied with a particular thought, for example, splattering through the rain, finding oneself midway in a fire, or that a family member is frozen to death etc., this idea depends on a morbid state and is determined by the organism.

<< According to highly elevated physiological concepts, he involves in his judgement also dreams in which one believes to get a hard blow against the head, or those whose progress does someone make believe that one is harassed, or hounded by an insuperable repugnance by the shame to be forced to find one's way through some labyrinth, or the ones that venture along precipices, and move over winding roads and detours, exposed to feelings of distress. >>

This view, we have already said it, reverts back no less than to Hippocrates. It was practiced by the famous Aristotle too, whose acumen did not fail to notice the external sensitivity of our organism during sleep.

They may lead, he says, to the discovery of certain deep inner emotions, coinciding with the beginning of a serious illness, undetected in the waking state, while it causes certain dreams, which one might regard as the prelude or the first symptoms of that disease.

¹ One might wonder why this condition during a *fleeting* sleep, but one should remember that Moreau (de la Sarthe) does not acknowledge dreams during deep

² See *Practical observations* for evidence of the contrary opinion.

On my part, very much regretting that Dr. D. has deemed not to publish his interesting remarks, which undoubtedly would have provided me a wealth of comparative material, I draw again to the attention that similar pathological indications might be acquired if the sleeping patient, while dreaming preserving awareness what he experiences (thanks to the assumed habit), he might focus his attention entirely on those extraordinary intimate sensory perceptions.

At this place, and especially in the next paragraph, Moreau (de la Sarthe) incidentally highlights himself the fact that the association, whether between impressions and thoughts, or between mind and certain organic movements, are more powerful in dreams than during the waking state; the temporary isolation of the external stimuli promotes the sensation of the finest internal impressions. He is ending this part of his discourse with an observation of which I am prepared to acknowledge the correctness, however, it explaining exactly at the opposite manner as he understands the fact identified by him.

<< If the sleep >> he says << alternates between deep and fleeting, certain parts of a dream disappear into the background, while the bright and sensitive parts occur at the time of awakening in the form of one single dream. >>

For Moreau (de la Sarthe), who believes in the absence of dreams during deep sleep, the brightest and most sensible dreams will be those which have preoccupied the mind when sleep became fleeting. It is ultimately up to me, I who make use of an equation, taken from the effects of the magic lantern, to point at the contrary, that, as the closure of the external world increases, the most bright and sensible visions are those which correspond with the most complete dreamphases.

Art. 6. THE CHARACTER, SENSATIONS AND THOUGHTS DURING DREAMING AND IN PARTICULAR THE ILLUSORY PERCEPTIONS.—The author repeats, and no one disputes this, that:

<< The influence of external objects on the senses, not more than the impressions of the internal organs, is during sleep not suspended. >>

Then he notes, which corresponds to my ideas, because according to me, all dreamillusions derive from the 'drawers' of my memory.

<< That the perceived impressions during sleep are unable to produce any real and immediate sensations, except if earlier impressions, insights, thought patterns or movements adopted by the dreamer, in accordance with his lifestyle, are easily remembered. >>

<< The impressions which, without arousing true emotions, evoke several dreams, are ultimately more vivid and powerful than in the waking state. The tingling and irritations, which are hardly felt if one is not asleep, such as a bite of an insect, or the slightest sound etc., acquire during sleep a degree of energy, an intensity, which, without interrupting it, suddenly becomes the reason and the starting point of a dream. >>

This brings us quite naturally back to the above outlined considerations regarding the comments made by Dr. D..

<< The thoughts and the images which occur during dreaming, Moreau (de la Sarthe) continues, have something of the strength and vibrancy of the impressions evoked by the trail of the association.

This is at least the way one explains to oneself why the majority of dreams is never the same, but in general graceful or horrible. >>

And in support of the above, the following finding is mentioned:

<< A young woman, whom had been entrusted to my care because of some indisposition, and whom I found quite upset at the very moment of my visit, told me in explanation of her assertion that she had dreamed of a man, providing access to her apartment; she woke up with a fright, hurriedly jumped out of bed, shouting at the thief. This dream, of which I tried to establish the development process, originally had the arm of the dreamer as starting point; stiff and cold, pressed against her chest, she had experienced it as a weird contact. >>

The author recalls that during dreaming Cardan had believed to create several remarkable works; he cites numerous analogous assertions, attributed to Voltaire, Condillac, Franklin and other celebrities, which, and this between the lines, seems to me oddly enough infringing against his own theories about the destruction of the powers of the soul during sleep. I, occupying myself for the most part in a theoretical sense with the resources of the mind at the sleeping man, have little confidence in the during the dream observed and created works, and I am convinced that the disillusionment for the persons in question would in most cases been major if they had preserved after awakening a very distinct memory of that exceptional compositions, of which to them now only remain a vague enthusiastic feeling. I will have the opportunity to quote some practical observations on this subject, and at the place where they are jotted down, I will comment on the considerations to which this theme has inspired me.

The author of the Dictionary of Medical Sciences subsequently explains that one *beholds* in the dream more often than that one *hears*, that one often dream *touching* something, but very rarely that one is *tasting* or *smelling*. He adds that purely intellectual memories more frequently occur than those in which the senses are at stake; to support it, Moreau (de la Sarthe) makes use of a strange distinction, worth not letting it pass silently, as only to demonstrate to where that senseless quibbles with the misuse of classifications may lead. He qualifies hallucinations as dreams, in which one is supposed to hear shouting, pops, music etc.. He states:

<< Most of our thoughts and impressions, whose combination makes up dreams, although deceptive regarding the external objects, cannot be regarded as fully illusory, when one takes into account the disturbances of the organs which revive those perceptions. >>

In other words, most dreams are due to physical sensations, which provoke certain streams of thought. In order to characterize the hallucinations (at least, as defined by him) as a evident separate and distinct phenomenon, he adds:

<< What we discover by hallucinations immensely differs from those observations of those very identical thoughts, of which it is to some extent always possible to determine its accidental cause. The hallucinations, as the etymology of the word indicates, are true surprises, illusions, such comprehensive visions, so evidently morbid and wrong, that one can qualify these as nothing else *than a more or less profound changes in the brain*. In such a way, one is able to experience in his dreams *in some cases* hallucinations. >>

But why making a distinction in such occasions between the hallucination and the dream? According to the author, the hallucination of the dream might be distinguished if:

<< one in the case of hallucinations is strongly convinced that one can see and especially, hear, that one can touch like in the waking state. >>

So again, what has been raised is that to the dream a high degree of vividness and clarity is attributed, while a comprehensive illusion by the author is called a hallucination. Without wishing furthermore to emphasize the futility of debunking this arbitrary theory, I nevertheless want to spend a few words, and then talk about it no more. If one wishes to assume that dreams, which are caused by accidental physical sensations, are the only real ones, and more or less radical changes in the brain attribute to those dreams which have absolutely no direct demonstrable cause, or whose assessment of the cause escapes us, it primarily serves the imagination to deny the ability to recall scenes through associations of thoughts. And while, by means of the undeniable phenomenon of association of thoughts gathered series of scenes and tableaux occur in a dream, without the premise of some physical cause, one should call this starting point *dream* and *hallucination* during the sequel events, without the prospect, assuming that the illusions have been animated, being able to understand another, more or less radical, changes of the brain? Who imagines to have the power to factually establish such a distinction accurately? Moving within a labyrinth of few subtle conceptions, of which we still know so little about the essence of those mysterious questions, seems to me, I admit, a gross arrogance. Therefore, let us label the illusions of sleep, ecstasy, delirium and even the madness as we wish; but let us recognize that it is in essence an unique phenomenon: the shutting down of the surrounding world, the withdrawing of the mind into itself, and then the belief in existence and facts, which only exist by the grace of our mind. Let us first study this phenomenon during the natural sleep at a normal fashion, and perhaps then we arrive at a better understanding of the extraordinary modifications, imposed by the morbid dormancy. My resistance to attribute the explanation of our dreams to the play of our cerebral fibers, does not reach so far that I forget that intimate solidarity between the soul and the corporeal, of which our brain envelopes the mystery. I only insist that we, in our inability to penetrate the laws of that secret covenant, investigate rather the *how* than the *why* of what happens within us. As an example of one of those very vivid dreams, whereby the active forces of the imagination display all their energy, and of which Moreau (de la Sarthe) is pleased to call these hallucinations, he cites the famous dream of the composer Tartini, author of a famous sonata, which is known as the 'Sonata du Diable'¹.

¹ Devil's Sonata. [Translator's note]

The maestro went to bed, preoccupied by the composition of a sonata; that fixation haunted him in his sleep; at one point, whereby, already dreaming, he thought again being busy with his work, and to despair about the lack of inspiration, he suddenly saw the devil, who grabbed his violin and played the so desired sonata with an inexpressible ecstasy. I frankly admit that Tartini may have been able to compose such an excellent sonata in this fashion. Regarding the acquired literary works in a dream, I keep the firm belief that, on waking up, one mainly keeps an incomplete recollection of it, and, to support this reasoned opinion, I provide in the third part of this book on practical observations some examples. A curious fact is also mentioned by the author of the article 'Rêves'. Having the opportunity to feel the pulse of a dreamer, of whom it was obvious that he experienced a horrible nightmare, his pulsation was found to be normal; an observation which is accompanied by a lot of other evidence and is intended to demonstrate the isolation and independency, which sometimes our mind is able to acquire in the dream.

So far, Moreau (de la Sarthe) has mainly focused himself at the study of physical causes and moral impulses, which have a more or less proven impact on our dreams. Then, he ignores the question of the influence that our dreams at their turn might have on our physical organs. According to him, certain recurrent, vivid and emotional dreams might reveal the origin of some mental disorder.

<< The physical sensations, the organic actions, certain continuous heterogeneous movements, whose reality in the majority of dreams seem evident, are no less illusory than the images, representations, thoughts and feelings which appear consecutively and consistently.

<< Some awkward or pleasurable sensations are experienced however during the unfolding of different dreams. In order to prove this, it is enough to remember what is happening inside those bulky dreams.

<< As far as the actions and the more complicated movements, which may sometimes occur during dreaming, one find not only examples at sleepwalkers, but also in people who are, already dreaming, busily gesticulating, shouting, singing, talking or quoting pieces of prose or verses, of which they are less likely to have a precise recollection than in the waking state. >>

With regard to those dreams, by the author featured as bulky, I will hereafter define some specific criteria. As for sleepwalking, it is beyond the scope of this book to dwell upon it in particular.

Art. 7. ON THE DEVELOPMENT, THE PROGRESS AND ISSUES OF VARIOUS TYPES OF DREAMS.—The author has general considerations, which he regards as an analysis of the human intellect, brought to allege. Now he starts

<< to explore how dreams with a simple background unfold and develop in general, and how one is able to determine in some cases that they are attached to certain causes (matters). >>

Some dreams are so short, so fleeting and succeed each other so rapidly, that one will search in vain for the sequences, the associations of thoughts or sensations which are the cause of the rise of an incomplete and disorderly tissue.

Those dreams, he claims, occur unexpectedly during an imperfect sleep, which one defines as puffing or snoozing. Though, note regarding the study in question, that it takes more and more effort to be able to mark a dream as 'real'. If sleep is so deep, so is us assured, no dreams occur at all, and if the sleep is too volatile, then the generated dream elements are elusive.

<< One should also involve at that kind of daydreaming the condition in which one finds himself after a fairly short sleep, and whereby, without generating a real dream, one is exposed to the persistent occurrence of one or more constantly besieging thoughts. >>

Later on, the author connects the tiredness or the vibration of the brain with

<< different dreams, which often occur after unusual exertion, such as hunting and horse riding or, with children, due to very busy games. >>

<< One can often >> he continues << determine the accidental cause of the different dreams or rêveries, but one will search in vain for the first connection, the departure point. >>

However, this first link, this point of departure, I have more than once managed to retrieve it, and, as I have presented the reader too, while I was aware that I was asleep.

<< Dreams which are established by a fixed pattern, or through an chain of association of thoughts and images, are the least remote from the nature of the dreamer; his mental habits etc. in general display evidence of good health, as they indicate the absence of abnormal sensations that disturb the natural course of thoughts. >>

This is absolutely true, and of fundamental importance. But not less obvious however is that dreams, which present us emotional scenes or tableaux which are beyond our preoccupation, initially suggest an unusual condition within the organism of the dreamer.

Moreau (de la Sarthe) who spends the last paragraph of his article on the medical interpretation of various dreams, explains, to complete the emphasis on the consistency of the frequent occurrence of those dreamillusions, with

<< Certain internal sensations, the duration and course of painful diseases, their climaxes and even the treatments which oppose these evils, the inner voices, the instinctive inspiration, spontaneously coming to the surface, have more power within a sleeping person than in the waking state. >>

<< A simple agitated movement, certain morbid dispositions of the brain, especially among the youth, occasionally allow serious injuries to be accompanied by dreams in which one is far away from himself, his character and spiritual nature. There are many examples of extraordinary dreams, which are repeated inside the dreamer's head with unprecedented vividness as self-containing events, and of which the memory after awaking is weak, while the same causes rely on those dreams, posing as a previously experienced situation of which one recalls all circumstances. >>

This latter observation is very correct and of refined perception. The intruding within the dream of some special memory pattern, in which one obtains in dreaming again precise memories of past dreams whose realization in the waking state was completely gone, is a phenomenon whose determination by my practical observations have striked me most: it may be that this is the accidental cause of the return of certain special delicate morbid sensations, only during sleep observable, perhaps it derives from certain association of thoughts, once the memory has put the tableaux within his cliché-memories.

ART. 8. MEDICAL INTERPRETATION AND CLASSIFICATION OF DREAMS.—Moreau (de la Sarthe) has already cited various examples of the cohesion which occasionally between dreams and changing health situations occur. From the point of view of the semiotics on dreams, he now determines the importance of not confusing these examples at all with the effect of internal and morbid impressions. << All that can depend on either an annoyance or a persistent mental preoccupation during sleep, or the manner of sleeping and the various external and local impressions. >>

Then he begins, depending on their nature and the diagnostic character, with the classifying of dreams. I will not track him with this pathological part of his work; this would constitute an infringement of the exclusive domain of doctors and I do not feel qualified to join me in this. I only add that those observations seem to me useful to investigate, and I will quote some passages, which do not let me drift away from my chosen path.

Speaking about those awkward distresses, that one labels as nightmares, Moreau (de la Sarthe) utters himself as follows:

<< This kind of dreams is receptive for many multifarious modifications, hence the inability to arrive at certain thoughts or communicating those, to accomplish a task, to defuse some frightening situation, whereby it is impossible to take steps in breaking through that dangerous position.

<< One rightly considers the real incubus, the complete and absolute nightmare, as the most distressing and painful of all dreams, and it is not astonishing that one only regards it at certain occasions, for example at a sudden death.

<< This kind of dream is eminently characterized by the sight of great danger, or by the appearance of horrible and ghastly objects, combined with the inability to feel comfortable, to talk, to cry, to move, and it is accompanied by fearful and oppressive emotions, which are not found in other morbid dreams, so unimaginably tragic and painful. >>

I must yet remark that these horrendous fear, that despairing anguish, of which the accidental cause lies in some insignificant disease, proves that at some point, during sleep, the sensibility may increase. The nightmare shows us the representation of suffering, to great heights hunted by that particular overstimulation of the nerves and the mind, as well as certain other types of dreams incite us with the most ardent passions, and whereby we experience feelings of joy and supreme sensual eruptions, which will hard to experience equally in the waking state.

<< Several morbid dispositions, better to identify than those that occasionally cause nightmares >> Moreau (de la Sarthe) continues << have a striking impact on the character of dreams, in such a way, that in some cases the dream of a sick person provides more solid information regarding his situation than any other information agent. If one depends on observations, done by reliable writers during dreaming, the inspirations and the inner voice of intuition might display under certain circumstances a purity and lucidity which can be indicated as truly prophetic; not only in terms of the nature or origin of those various morbid conditions, but rather in the indication of methods of treatment. >>

That euphoria of the inner sensibility, which we have already spoken of many times, delivers of course a meticulous observation of internal disorders. Regarding the opportunity of a higher understanding of methods of treatment, such as the author presents it to himself, this leads to the rather strange consequence that someone in his sleep regains the deep in him seated self-regulating element of intuition, which is offset by the education. Moreau (de la Sarthe) continues his article with some reflections on sleepwalking and even magnetism, whose effects he considers as morbid modifications of sleep and dreams. He cites numerous facts to support that opinion shared by me, and finally ends with views, which seem to me not outdated:

<< The magnetic somnambulism, when one detaches it from the label 'miraculous', as observers of this odd phenomenon have often done, is limited to an ecstatic or cataleptic drowsy intoxication; it does not reveal itself spontaneously, but occurs under certain conditions, by means of a force which is connected to the nervous system and more in particular, with the organism as a whole.

<< Within that situation, which can be generated as a result of a special and morbid instance only at a small number of people, the brain, such as with sleepwalking and to a greater extent than in the natural sleep with respect to the surrounding objects, finds itself in total isolation.

<< The concatenation and combinations of thought significantly change, and encouraged to become more active by means of the inward conveying state, which is caused by the brain. Individuals, who find themselves in such a situation, acquire some perceptive or intuitive ability, depending on the nature of their disease and faster than in the waking state and are capable to achieve some observations, which are related to their current state, either physically or mentally. >>

The last comment regarding the natural or artificial somnambulism seems to me very true. In my opinion, it is the secret of most of the reported extraordinary dreams. The connection, which establish itself between the sleeper and the person being awakened, enables him with unusual clarity to direct thoughtfully and concentrated his attention. At the same time, a logical reasoning and sentience take place, so refined, of which one knows that it will never befall neither a dormant nor a person being awake. From here there is an extraordinary acuteness, whether to discover the origin and nature of barely perceptible internal injuries in the waking state, or to attain by means of inductances and intuitive reasoning, which are so to speak already present in the germ, the foreseeing of certain future events and of which the implementation will only take place by means of a series of events, of which the one arises from the other.

But from pathological point of view, so that the lucidity is rational and serious, one must understand that the sleeper should apply this to his own being, and not to that of another, because in that case, I would have no confidence in it. I will not continue the debate on this type of facts; it leads me away from the area to which I wish to confine myself, namely the domain of personal observations.

We have seen that Moreau (de la Sarthe) considers hallucinations as a separate isolated phenomenon. The visions, which he attributes to people suffering from catalepsy, envisioned him the idea of a new physiological distinction. As for me, I who do not study these abnormal states and their causes at all and the word *hallucination* only use in general sense, satisfy myself with to remark that the aforementioned phenomenon in its elaboration differs in no way from the ordinary dream, because for the mind it is also *the representation of objects which occupy the mind, while the mind is in complete isolation from the outside world*.

The difference between the hallucination and the dream might therefore be found in the physical conditions which are at the cradle of it, but have absolutely no influence at all on the character of this chimera, which is focused at its own. Whether that the natural sleep, by the stiffening of the body, makes us forget the awareness of the surrounding reality and bestows the mind to focus with all its imagination at some thought, or that the same result is obtained by some organic disorder, the final outcome will be equal. It is necessary that all the light from the outside is obstructed, so that the pictures of the magic lantern mark themselves bright and colorful on the screen on which the image is projected. But at nightfall, or in a hermetic seclusion in broad daylight, the character of the phenomenon, if that condition is met, abide no change. Esquirol¹ do not hesitate to write:

<< The so called hallucinatory sensations are images of his own thoughts, brought about by the memory, connected with the imagination and by habit personified. A person who dreams is therefore completely awake. >>

That is also the opinion of Mr. Roubaud-Luce and Fodéré².

We have arrived at our contemporaries, and I do not pretend to review all writings, rather than one will find new perspectives from the rational point of view of the phenomenon of the dream only in exceptional cases.

Maine de Biran³ develops himself to an opponent of Jouffroy. M. Lélut⁴ endeavor to find himself a balance between these two aforementioned writers. Rattier⁵ proclaims practically the same ideas as Dugald-Stewart; battling with the following argument regarding the suspension of the attention, the opinion expressed by Moreau (de la Sarthe).

¹ Jean-Étienne Dominique Esquirol (1772-1840) was a French psychiatrist. [Editor's note]

² François-Emmanuel Fodéré (1764-1835) was a doctor and botanist. He is considered as 'the father of forensic medicine'. [Editor's note]

³ François-Pierre-Gonthier Maine de Biran (1766-1824), usually simply known as Maine de Biran, was a French philosopher. [Editor's note]

⁴ Louis Francisque Lélut (1804-1877) was a French medical doctor and philosopher. [Editor's note]

⁵ Rattier, Marie Stanislas (1793-1871) was a lawyer and journalist. [Editor's note]

<< The sleep does not suspend the activity of the soul, but only the influence of free will, either on the bodily organs, either on the ordering and conducting of our minds; the mind retains even the ability to focus its attention on the whole chain of thoughts, or on the resulting observations, because it would otherwise be impossible to explain how the soul at the moment of waking preserves the memory of the dream, for it is certain that we do not remember the matters which have been the subject of our attention, and not even being capable to it.¹ >>

In his *Physiologie de l'homme* Dr. Adelon² hints, as well as some of its predecessors, to the possibility of sleep without dreams; but it is the truth itself when he is led by the logic to write about this important and controversial point:

<< Only when the sleep is more or less deep, one keeps or not the memory of his dreams. >>

Formally speaking, this is also contradicted by Brière Boismont³, who, like Jouffroy, importunately submits the following painstaking inference:

<< One has argued against the dream, more correctly referred to by the reposing of the mind, that it is often not to be found, and that many people wake up without having dreamed. This objection is unfounded. A decisive experience shows that there is no question of doubt about this. If you are surrounded by sleeping people and you cannot sleep, you might be witness of gestures, words and actions, which are often indicators for the occurrence of dreams, and it is sufficient, those who have not dreamed, to put them on the way. That forgetting of the dream after sleeping is not stranger than what takes place in the waking state, when at the end of the day one is only able to call a fraction of the thoughts which went through our mind⁴. >>

From his part, Dr. Adelon combatted the opinion of those, who deny the continuation of free will during sleep. He relies on the experiences of Condillac and announces us:

<< Occasionally, during sleep, true intellectual work is accomplished, which seems to be guided by the free will. Often suddenly one dissolves energetically difficulties regarding the memory, judgment and imagination, which would not be overcome in the waking state. One is surprised about the clarity of thought and the ability with which one is subsequently able to express those ideas. This is undoubted, because the mental activity is entirely focused at an object, and not distracted by any other act. >>

The same absence of distractions, the same concentration of the vital forces, while the actions of the waking state are suspended, it can cause that all sensuous emotions are pushed to great heights.

<< When the dream is emerging, the external bodily functions are at work. The internal bodily functions that usually manage our insinuations, are modified too; the respiration becomes heavy and falters at times, the heart beats violently. Someone who suffers from some *nightmare* or *incubus*, is encompassed by the same anguish as if he has fallen prey to some real smart. >>

¹ *Cours complet de philosophie*, by M. Rattier, Chapter II, p.422.

² Dr. Nicolas-Philibert Adelon (1782-1862) was a medical doctor. [Editor's note]

³ Alexandre-Jacques-François Brière de Boismont (1797-1881) was a psychiatric. [Editor's Note]

⁴ Brière de Boismont, *De l'idendité du rêve et de la folie*.

At this point I totally agree with the writer quoted by me, and I will take note of the following statement, corresponding to my personal observations:

<< That one sometimes wonders whether the scenes which one is perceiving are real or whether they are merely the products of a dream, and that one is then able to determine more or less himself the further course of it, re-establishing them to the own taste, or in the opposite case, to stop them by waken up.¹ >>

But on the issue of the clarity of thoughts in the dream, as well as the perfection of the intellectual work which it accomplishes, I am held to propagate an opinion which is intermediate between that of Müller and Cabanis.

Muller says:

<< In a dream, sometimes it happens that one may or may not reason lucidly. One thinks about problems, and wishes oneself good luck at finding the solution. However, when one is awake early enough, one notices that the results are purely illusory, and that the solution, about which one was delighted, is not supported by common sense. >>

Contrary, Cabanis wrote this:

<< While dreaming, we have sometimes thoughts, which we have never had before. We think for example, to be in conversation with someone, talking about matters unknown to us. The mind is indeed capable to continue explorations in dreams; one might acquire particular way of reasoning, which it did not have before; it is, without knowing it, as at any time during the day, able to perform quick calculations, which reveal the future; finally, certain series of internal sensations which are interwoven with multiple thoughts, can throw themselves with all possible imagination into the game, and even show the person series of events, of which one sometimes will believe having heard the story and the details during a normal conversation.² >>

I believe that, forasmuch the nature of the results in question, we need to make an essential difference. The works which require the thoughtful application of a large number of ideas, will in general be poor if the equations, reasoning and the resulting deductions are acquired through studies at daytime. But opposite to this, the results which demand more inspiration rather than cold-bloodedness, and for those for whom a groggy daze do not turn out negatively, might sometimes be excellent.

This also applies when the mind is spinning around a simple, positive, homogeneous image and the relevant thoughts string themselves, such as for example arithmetic calculations, or when the memories in a similar manner derive from marvelous resources, such as the compositions of musicians, painters and architects. This issue will be further developed in the practical observations. Then I will try to explain it and bring some examples to support it. At this point I leave it to mention it. Finally, I have reason to believe that my propositions concerning the ability to control one's own dreams, at least would not a priori unfavorable received by the Prussian physiologist, because he also affirmed:

¹ Adelon, *Physiologie de l'homme: du sommeil*, Chapter II, p. 361.

² Cabanis, *Rapport du moral et du physique de l'homme*.

<< When the dream threatens to transfer into a waking state, one feels quite strongly that, despite the inner conviction in question, one might continue to dream¹. >>

Another passage from the same writer may support his credibility by some methods which I consider important in the orientation of dreams.

<< While one is sleeping, the light of a burning lamp, as well as the extinction, has a certain influence on dreams. The quitting of a sound, at which one was already accustomed during sleep, evokes in the mind thoughts, as happens at a sound to which one is not accustomed is¹.

If one arrives in principle to agree on these two essential topics, namely the persistence during sleep of free will, and the effective action of the external forces on the course of the thoughts in the sleeping man, one is not far away from the point to accept that dreams can be freely modified and even directed.

I mentioned earlier Brierre Boismont. Would I have followed exactly the chronological trail, I should have first to discuss the article *Sommeil*, published by the defender of socialism Pierre Leroux in his *Encyclopedie nouvelle*. The author mainly demonstrates that the topic in question still remains one of the least elucidated human phenomena. He attacks also the most renowned psychologists and sociologists of modern science, in order to demonstrate that none of them has managed to provide a truly satisfactory explanation for the sleep and dreaming. The theories of Magendie, Bichat, Gassendi and the Leibnitz School are by him very meticulously criticized. Jouffroy is not less spared.

<< A strange result which the physiology and psychology teaches us nowadays >> he finally exclaims. << When I ask the physiologist of what nature the sleep is, he points me immediately to the soul, because according to him, the body produces no other phenomena than a decrease of the waking state. So, it is the soul or, as the physiologists put it, being in relationship with life, which is the only one which could explain the sleep. A momentary cessation or suspension of that relationship; grasp here ultimately the final word from the physiologist: but if I have to go to the psychologist, everything is reversed.

He sends me back to the body; he does not want to hear that his soul is asleep and in a special state; that during sleep it must differ from the waking state. It is the body, he tells me, which is subject to a special state which is called sleep; the soul is too noble to sleep. From the current state of affairs, the result of these two sciences is that they are obviously deny us that the sleep exists, because neither the body nor the soul seeks to interfere with it and the physiologist and psychologist evade in turn the difficulties. >>

The conclusion of Pierre Leroux, and the expression of his personal feeling is that << the being within us is neither a concept nor a matter; in other words, that the thoughts about the idea and the matter (as if the thought and the matter in any way exist as we imagine it) are nothing but chimeras and illusions; that it is nowhere a pure thought nor pure matter. >>

¹ Müller, Physiologie der Menschen.

We see that, keeping the middle between psychologists and physiologists, the socialist philosopher, denying the isolated existence of the thought, plunges into a truly pure materialism. However, our task is not to lead the discussion to this area and let confine ourselves at this stage to note that in the eyes of Mr. Pierre Leroux << sleep is neither a temporary cessation of the soul nor of the body, but opposite to this, common work of the soul and the body, as in the daytime, i.e. that what is called 'being in relationship' continues in a different form than in the waking state, while what we call organic life arises also in a form other than it is in the waking state. >>

Finally: << that a thorough study of dreams the only way is to arrive at a profound understanding of sleep. >>

Through the above, I have shown how variations and contradictions exist in the views of numerous writers, who in greater or lesser extent have treated the question of dreams themselves.

The Academy of Moral Sciences seemed to have considered that absence of methods, that lack of precise findings, revealing the poor state of this branch of science which is so interesting to human physiology, when it in 1854 the previously outlined contest topic launched¹.

The winning essay which deserves our special attention, was that of Mr. Albert Lemoine², and I will treat it carefully. However, I will continue with my own observations and explaining my thoughts, when an favorable opportunity to do so presents itself.

¹ See page. 4.

² *Du Sommeil au point de vue physiologique et psychologique*. [Editor's note]

V

The sleep from a physiological and psychological perspective; by Mr. Albert Lemoine¹.—Does sleep exist without dreams?—Must the dream be considered as a special form of thinking?—Regarding the transition from the waking state to the sleep.—New considerations regarding the meaning of the words *dreaming* and *thinking*.—Does the soul need repose?—The theory of vibration of cerebral fibers and the system of Maine de Biran.—How Mr. Lemoine explains the incoherence of dreams.—About the level of brightness of the images and why our dreams rarely display an equal degree of brightness.—Under what circumstances a lady meets in her dream her brother, whom she had lost some years ago.—The twists of certain *cliché-memories* and the miraculous preservation of certain others.—Regarding the transition by means of substitution, or by projecting the images above and over each other.—The role of our senses in the formation of our dreams.—The impuissance of the materialistic theories to explain the illusions of the sleep.—Alternative activities and the passivity of our mind, and the consequences at the development of our dreams.—How I willingly would classify *les songes*.—The influence of organic sensations on the mind during dreaming, and the reactions of the preoccupation of the mind to the organs.—Who prevents sometimes the sleep to be a repairer.—Nature of the effort which makes the mind awakening the body.—Moral sensitivity.—The feelings that one experiences in a dream, are they alike with those we always have if one is awake?—The intelligence in a dream, and why judgments in this state are very frequently erroneous.—Comparison between the dream and madness.—About consciousness, memory and the association of thoughts, according to Mr. Lemoine.—It is important to make a distinction concerning the role which it plays in the latter capacity of our dreams.—Attention and power of movement.

Does sleep exist without dreams? Can you sleep without dreaming? About this major and most important issue, Mr. Lemoine initially provides us the most horrible views.

<< The first sleep period which follows the doze, is *almost always free of dreams* >> we already read in the beginning. (page 20)

But just below, the same chapter contains passages such as these:

<< If the memory of a dream has vaporized with the sleep, we claim not having dreamed. The fact that one or another product of our dreams comes to us and enters our field of vision or mind, is evidence that we are touched by a dream and that it tells us about the observed, but we only say that we have lost the memory of it; regarding this issue I even add that I have seen people waking up who were dreaming, and that I helped them in remembering their last words or actions about what they had truly dreamed.

¹ This chapter discusses and comments the treatise of Albert Lemoine. Lemoine (1824-1900) was a doctor of philosophy and won in 1855 with his dissertation '*Du Sommeil au point de vue physiologique et psychologique*' a competition concerning the theory of sleep. It was organized by the Philosophy section of the l'Académie des Sciences Morales et Politiques. See Part I, Chapter I, Page 4. [Editor's note]

<< There is no doubt that we never stop thinking or being aware during the waking state; at the end of the day, we will never be able to remember all the thoughts which seized our minds and all the sensations which touched our soul. When we do not even remember the sensations and thoughts during daytime, the more reason we have to forget the nightly dreams. In a confidential conversation, a few moments of silence might surpass the topic, and who is not surprised by the unexpected question from a friend: What are you thinking of? Who has not replied, as he woke up startled: I think of nothing, and immediately correcting the folly of the first response by adding: Undoubtedly I thought at something and perhaps at several matters, but it is so vague, so half-hearted, that your question has let them vanish without leaving a trace in my mind. (page 24)

.....
 This proves that, when I wake up from a long deep sleep and I answer the person who reports me his nightly dreams, that on my part I am not able to do so, he cannot be sure that this is the case. It even proves that it is at least possible that during the sleep of the body, the mind never ceases to be busy. The absence of any recollection does not prove that we have not dreamed, because it may be forgotten. On the contrary, the presence of the reminiscence is something by which we might always dream, because we occasionally dream.

.....
 << Upon awakening from a deep and oppressive sleep, we seldom remember having dreamed and this happens more often than if we slept lightly. *But it could also happen that the depth of sleep be beneficial to the dreams and perhaps more than in the light sleep.* >>

The author cites, in defense of this very correct opinion, the already mentioned fact that sleepwalkers, i.e. those sleepers, of which the nap is very deep and the dreams the brightest and most consistent, are the ones who can the least remember their dreams, and to such an extent that the physiologists started considering this amnesia as an essential part of the sleepwalking. He adds to this:

<< It may therefore not be impossible that, like the light sleep, the deepest night's rest, from the moment of dozing to awaking, signifies one long succession of dreams. (page 34) >>

And he postulates axioms, not challenged by me:

<< A thought which is asleep, is equally impossible to understand as a mind that dies. >> << A mind which does not reflect, is like an corpulent body that is not cumbersome >> and resolutely he comes to this conclusion:

<< There exist absolutely no sleep without thoughts. The mind does not experience sleep. (page. 61) >>

Leibnitz had already said it: << A state without thoughts in the soul and an absolute calmness in the body seems to me unnatural, and in the world without rival. If the body never dwells in tranquility, the soul will not be with less observation¹. >>

¹ Leibnitz, *Nouv. Essais*, Éd. Erdmann, p. 223

But do not think that Mr. Lemoine returns so thoroughly to its initial idea. With strain he has uttered these thoughts which he already considered as too boldly. From that moment on he tries to temper it by means of restrictions, of which, I admit it, am hardly capable to understand its intricacy. Let us listen to him: << It is something quite different to pretend that the ability to think that the mind does not cease, not for a moment to dream during sleep, than simply stating that the ability to think is never fully suspended during the rest of the organs. *The dream is some special kind of thought.* It concerns the most striking form and perhaps the most common mental activity during sleep, but this is not all there is. >>

Mr. Lemoine fails to enlighten us what other form our mental activity during sleep may adopt. He continues with:

<< Rarely is even the dream entirely free of some mixture of thoughts and sensations *of a different kind*; it never performs this task solely during the course of our sleep, at least, if one is not labeling every kind of feeling and thought, all manifestations of our mental activity and finally all phenomena whose unfolding consists of the condition and history of the soul during sleep, as a dream. >>

As for me, I actually consider *every thought of a sleeping person as a more or less lucid dream* and it is exactly this form of thought, or at least that form which it adopts during sleep, which, from a psychological point of view, defines the difference between the dream and the waking state.

Someone falls asleep. While he is still awake, his thoughts do not adopt a fixed shape or color; the surrounding world prevents it; as sleep is gaining depth, his thoughts acquire color and solid form; the dream has come about, and the dream is during the sleep the form of the ability to think. As for the third form of the thinking facility about which Mr. Lemoine seems to speak, I am convinced that it will be very hard for him to define it.—It is true that one does not fall asleep in the same manner as one is waking up, i.e. abruptly and without transition, so that one does not exactly know to indicate at what point the thinking ability loses the character of the waking state and becomes a *dream*, but the phase of transition is no more a special state of the mind than that twilight would be a special peculiarity of the daylight, nor that the moment at which the images of the magic lantern are not yet fully focused (because one has still not fully closed the shutters), would concern some special optical phenomenon.—This is a state of transition from one to another, but absolutely no situation *sui generis*.

See what takes place upon awakening:

I dream that I locate myself in the Tuileries. In passing, I look at a statue of which my memory has preserved the memory in particular. The image of the statue and the shaded trees appear to me factual in all their illusions in shape and color. I wake up. The dream which I had is still present in my mind, but my eyes are now seized by the objects from the real world surrounding me. Their images replace those of the statue, at which I looked just moments before, as if one would suddenly open the shutters, and the entourage and furnishing of some apartment would be replaced by those of the images of the magic lantern. I think of the statue, but I no longer dream about it. Once more, see here the difference between dreaming and thinking.

It is true that this comparison only applies to the illusions of the facial ability, because the view is the only one of our senses at which the images of the magic lantern leave impressions; but it should well understand that my observation extends to all sensory illusions of the dream, whether one imagine touching or hearing something or until one thinks to feel or taste. I do not hesitate to declare that, when it comes to purely moral or metaphysical principles, which are not capable to produce a single image or sensory perception, that there is no real difference between the form of mental activity during sleep or during the waking state, in one word, between the mind of someone who is awake and a person who is sleeping¹.

I just said that we do not fall asleep in the same way as the manner we awake; that sleep is always gradually arriving. Regarding this subject, Mr. Lemoine quotes the opinion of the materialist doctor Bertrand, who wants the intelligence of a sleeping person becoming indolent and eventually stiffening along with the body.

Inflexibly maintaining a certain neutrality concerning this main argument, namely whether or not there is repose of the soul. Mr. Lemoine however expresses itself in a manner which rather reminds of the doctrine of Jouffroy than that of Dr. Bertrand. The same hesitations repeat themselves with respect to that other cohesive question: the soul, the spirit, the immaterial part of our being, is or is it not subject to fatigue, is there a need for rest or not?

<< Yes, the soul, like the body gets tired and needs repose, >> he writes in the first instance (page 52), but due to extenuating circumstances forced to do so, we see him arriving at conclusions, which are far away from the starting point :

<< We make mistakes in our being and nature when we allocate our mind a powerlessness, which as often occurs as in that of bodily functions.

.....
<< When the empty stomach needs food, it is also the soul that suffers from hunger, but hunger is a physical need. After a lengthy period of sustained vigilance, whereby the mind needs distraction, it is not always the spirit which impelled it but the body; it is not the mind which make the scholar, who has spent the whole night working, suffering, it is the head.

.....
<< It is a strange misconception to believe that my mind grows tired and in need of sleep because my ability to think is getting confused, my sensibility weakening and my activity decreasing. It reminds me of the verdict of a child, watching the strung horses, foaming after a long journey, who said that the coachman could not be but very jaded after so long having whipped them. The body, which is weakening and ceaselessly exerting itself, depletes and needs rest; sleep is created for it; the sleep is completely a fully physical happening. The soul, which do not die, loses nothing, does not weaken, does not become weary in the same way as the fatiguing body.

¹ One should only note that, as well as we are in the waking state not able to think at something without that a real environment exists in which we locate ourselves, in the dream we cannot likewise have any idea, however abstract it may be, without being surrounded at the same time by various objects which necessarily evoke the fundament of some tableau.

It is the fatigue of the body which makes it suffer; it loses occasionally at a difficult action the courage, but not its strength; it is rend from the oblivion which causes the sleep of the bodily functions. It will play on occasion with the sleep of the body, but sleep does not belong to its domain. If God, in all his wisdom, saw this nobleness of the soul in the rest of the bodily organs, it is not from the perspective of the soul, because He has imposed this law on the body; but everything in God's work is so harmonious and wise, that the matters and beings themselves, from a perspective which the phenomena cannot produce, nevertheless benefit from it, as having a favorable opportunity which God seemed to have created for them, something he has done before and even to a greater extent for others. That is the case with sleep and the sleep of the body; but it exerts its influence on the soul, by such an amazing and cautious happening that one can hardly believe that the misappropriation of reality and the forgetting of the actuality would be the immediate goal of the sleep of the bodily functions.

<< If the acts of the soul are too weak, the emotions too oppressive, the train of thought uncertain, it is due to the numbness of the bodily functions to which one must attribute the cause, *but the spirit does not sleep*. page 58).¹ >>

Investigating these complex issues, one finds himself transported to the treatment of subjects of which one initially thought to pass it without dwelling upon it. Our desire, however to follow Mr. Lemoine step by step leads us so to speak for a moment to the neighboring areas of the land of dreams. It deals about the functions of the brain; in how far are these representatives of the soul, and its meaning as a center of command.

<< Over and over again one has defined the soul >> the author of the winning essay by the Institute says << as an serviceable intelligence, which is then restrained by the bodily functions; neither the one nor the other of those ingenious definitions is true; it would be more accurate to reconcile them. The soul is rather an operative intelligence and serve simultaneously the bodily functions.

¹ Remarkable enough, Jouffroy had already addressed this issue in the following passage:
 << During the state of pure *rêverie* we let our minds run its course. It starts from the idea with which it was busy on the very moment that we left the reigns and it makes recall another thought, see here a third one, that third one becomes a fourth, and so it goes on an adventure and it moves along a series of thoughts, which have between them no other connection than the associations, miraculous arising from the memory ... This is the way our mind calms down itself ; there is no other way. What tires it, is not the activity; being busy is its nature; the absence of activity would be no rest for it but death. What tired is the direction of its activity, it is the concentration of his faculties on a subject. That concentration, which one calls attention, fatigues it, because it concerns an outlandish effort of its natural character. It works like the body throughout the day; but when night falls, it feels equally tired as his companion. And, invited to relax by the stiffening of the body; it relies on its natural environment. Now and then it gives notice, and it is entirely aware of the distinctiveness of the two states which one designates as a state of *rêve*, and the other as *rêverie*. >>

<< One of the most beautiful and recent applications of science can provide us insight with respect to the waking state and the sleep, about health and disease. Without confirming this ingenious, still few endorsed hypothesis, it let circulate through the nerves an electric fluid, which of the white and gray substances of the brain composes two opposing elements, from which the fluid continuously escapes; in the waking state and in good health, the brain and the nervous system are like an electricity power station, from where in all directions the conductive energies depart from the inside out, from the center to the outer regions, where also other emissions unite which converge from the outside to inward, from the outer regions inside, in short, like the dual system of the comings and goings of an electric telegraph. This dual machine operates in Paris for all border towns and major cities.

<< It is indeed like the brain and trajectories of the nerves. The trajectories of the nerves of the movement forward are the wires which expand in all directions, the sensitivity the wires which converge; the brain is the battery and the clock-face; the soul, free and intelligent, is the telegraph official who sends commands and receives telegrams. All goes well as long as the machine is in good condition when the wires neatly transport the issued electricity through the power station. But let us suppose that the wires, which depart from the center, cease to be conductors, because they are cut or fallen at the ground, then Paris does not stop receiving the news of the counties, although they receive no more telegrams from Paris.

Let us, as a contrast, imagine that the various conductors are intact, and that the communication of the converging wires has been destroyed; Paris gives orders, the counties received their orders; it is now the turn of the capital to remain alienated from the rest of France. If within some part of our body just the nerves would be interrupted and lose for a while their own management capacity, the first event would occur, and the soul would commanding the limbs, but not getting any impression of them; on the contrary, it would suffer from its illness without having the power to move it; if the sensitivity of the nerves are intact, those of the movement are bound or freeze. >>

I shall keep myself aloof to agree as far as the use of such an ingenious equation to explain the realization of dreams; but does it provide us the key to his theory, which I voluntarily quote extensively.

<< While the senses, open and watchful, maintain the free communication with the outside world, and as well as with us, the objects from the outside leave their impression on the nerves of sensation, on that of sight, hearing, touching, and all senses concerning movement, of whatever nature they may be, which in turn excite inside our soul the emotions and thoughts of the reason, about which we also judge. Most of the time that judgments are correct, those thoughts accurate; these sensations are indeed transmitted to us from their origin; thus we perceive the objects before our very eyes, stimulate the sonorous objects our ears, tingle the optical and acoustic nerves, and bring in our souls a perception to life which is not abusing our opinion and whose spirit evokes the objects in the world around us.

But when the completely stunned and weakened senses are insensitive to the impressions from the outside, and no longer capable to induce a vibrating of the internal trajectories of the brain, according to their slightest movements, *at some point during their transport*, only a trusted and hidden organic cause burdens the course of the internal trajectories of the brain, not able to be overwhelmed by sleep, and they leave again an echo in the soul behind. But most of the time, this feeling abuses us, this idea is misleading, this judgment is wrong. According to the laws of association, which induce the mind to connect thoughts with thoughts, the organs of movement with movements, the bodily human movements with thoughts and thoughts with modifications of the organs, they become the same as the sensations and thoughts, only revived within our spirit, as they would have been recognized at the external regions of the nerve. >>

From here he goes on:

<< The dream, in its simplicity and purity, is the hallucination¹, accomplished by the sleep, that is to say, that *inward motion which at some point during the course of the nerves of the sensitivity* is created in the depths of the brains, and which in our soul a sensation or image awakens, which is not produced by the representing external object or remembered, and our abused mind reports about that wonderful object, as well as its actual origin. (page 97)

<< The starting point of all our dreams is therefore no other than one of those dazzling movements of the internal organs, unnoticeable when we are awake, but becoming sensitive within the silence of the outside world, estranged to us; every moment new vibrations provide material for new illusions. (page. 106) >>

This in essential spiritualistic system induces the author to conclude that the phenomena of madness, delirium etc. display the most similarity with those of the dream, because according to him, these cause erroneous perceptions, which are mechanically transmitted by means of sick fibers.

Two simple objections, but quite difficult to push aside, seem to loom in explaining the contrast between the dream and insanity through a morbid thrill of the nerves of sensitivity during some point of their trajectory.

First, because the dream and the hallucination often evoke within someone who is awake images, of which it will be difficult to explain its strangeness through analog sensations which are derived from the waking state or reasoning skills. Further, because a hallucination of a sleeping person or madman is almost never limited to blunders of the vision or hearing ability, nor by self-contained touches.

¹ Mr. Lemoine wants to make a distinction between the words *illusion* and *hallucination*.

<< The illusion, he says, occurs when our mind appreciates some sensation, which is generated by an external object; the hallucination when it is transferred by means of an internal organic vibration to a (non-existent) external object. >>
It seems to me that within this system during sleep one may hardly have anything else than *hallucinations*. For my part, I will those two expression indiscriminately, and just as with the words *rêve* and *songe* use the pure and simple synonymy as defined by the Dictionary of the Academy.

It concerns, at least in the dream, a complex process, i.e. that we think simultaneously to see, to touch and to hear the shadow play, product of our hallucination.

In order to substantiate the theory below, one has to choose between two things: or I have a hallucination of the ability of eyesight and hearing, as well as of the sense of touch; a delusion which may occur at madmen but by no means during dreaming; either that on the very moment *the internal cause, that abnormal game of some fiber*, for example of the optic nerve, make me mistakenly believe in a chimera and that is just another unusual game of the auditory nerve that makes me think that this phantasm is talking to me, and if the ghost touches me, this would involve a miraculous collaboration of abnormal conditions on the part of the nerves being intact. Useless to point out the fallacy of such a thesis. Mr. Lemoine seems to sense this very well, and this is the way he is trying to fend it off:

<< Let us assume that excitement rushes the blood through my veins, and vapors of wine fume into my brain, or that some burning at the outside of my brain causes a disturbance, or even, being in good health, one of those numerous motions, which secretly occur without being detected, increases suddenly till high levels; my reasoning ability, usually so steadfast, get confused; I notice a chimera which is not situated in front of me, I hear words without any mouth speaking them; I am the toy of a hallucination. My hand undoubtedly would be able to move through space, me convincing you that this is absolutely not an object; but the disease has robbed me of its use, the reign of terror stiffens me and even denies me also the slightest movement, and the disordered body doubles its observations, increases the images, stuns me by the speed of their succession or appearance, always the same and ever só bright, só persistent, that the fantastic tableau obliterates the image of reality. I do not doubt the existence of an object whose image is so vivid. I confirm that it exists; worse, *the mistake finds acceptance, I hear it, I touch it*, my reasoning is no more; the excitement, the stiffness, the foolishness have denied me its use. >>.

I hear it, I touch it (the delusion arrives); this an easy way to cut through the Gordian knot; the reign of terror or illness prevents *my hand to move through the space* for detecting this miscalculation; now *I touch*, what appears, the chimera, *I hear* it also talking to me. And why? And please, how? The reasoning is no more, you say. It is obvious that the reasoning is always defeated by these phenomena, but I confess that the result does not provide me any understanding how you arrived to it. Those many movements, so is told to me, which might be evoked in the depths of our brain (perhaps this is just the product of the author's brain) explains me absolutely nothing. If such movements exists, would it not occur each night, and every time that one sleeps; a person whose mind is not sick, and this because of the event of immobility and inactivity, would one not occasionally encounter the same phenomenon during the waking state; are we during the day not all submitted to some hallucination, evoked by some sense organ?

I know that, being awake and not subject to constant turmoil and terror, we may discover that the impression is deceptive by means of the presence of other senses, but eventually the hallucinations would nevertheless arise. Well, is there not one reader, being in good health, who does not recall having experienced something like that? A final note regarding this system.

Mr. Lemoine assumes that the first hallucination, for example the visual, is generated by some vibration of the optic nerves; the force itself would be sufficient to tow immediately equal hallucinations of the hearing and touch. Thus, does he not admit that the imagination has the power to act on its own too, just as powerful as the subtle cerebral pathogens, and if in the pure theoretical case such agents are not indispensable, why would fantasy puts itself then in the seat of the observer? Similar considerations are triggered by another passage from the same chapter. After having emphasized the idea that the organs endow the content of dreams, the author shows us that the mind surrenders to the diligent and arduous task to forge all those individual observations into one, in order to put together some kind of fabric, like the improviser who is looking for a way to tie together poems with specified rhymes.

<< It is >> as he expresses himself << that we must recognize the personal activity of the dreamer's mind as a merging of bits and patches, how questionable they might be, and even if there is hardly to discern agreement with the laws of nature. >>

<< What efforts does it not execute in order to discover transitions, to explain the presence of one or another, to establish absurd relations between individuals who are separated by seas of worlds. Despite the work of the mind, dreams are incoherent, yet the fault must be found within the dream itself and not at the executive. (page 134) >>

But if you, like me, agree to attribute that amazing activity to the mind of a sleeping person and you allots it enough power and initiative to produce the events for the transitions, which in general drag different images along, why is it not evoking by itself complete series of representations, simply following the course of its own inspirations?

What a lack of practical experience, and not noticing that such a theory has just as little real value as that of an ongoing cerebral stimulation! And then this endless work of patching to which the spirit would be condemned? If the study of dreams has not achieved much progress up until this very day, it is because the majority of authors who have touched it, exerted themselves to investigate the causes rather than to devote themselves to study the effects, and therefore it procreates a method conflicting with those of which one acquires the rewards, e.g. studying positive sciences, such as physics and chemistry.

Already Maine de Biran had adopted that method of erroneous theories. According to him, all dreams must be classified in four categories, with describing not one which he does not attribute to the influence of the organs, with thanks to the contraction of the sensitivity of one of them.

Compressed in the internal organs, the liver, the stomach and the genital system produce *affective* dreams, the nightmare; the cerebral interior senses, optically and acoustically, heated up to their extent, the *visions* and in the depths of the brain emerge mental dreams, as rare as precious; finally, concentrated in a division of the brain or a corresponding organ, they produce the miraculous appearances of the worlds of sleepwalking.

A fairly smart person talks, but not the slightest evidence to support his statements. Mr. Lemoine has written less systematically << that a large number of our dreams, of which the course neither the subject or fathom has been identified, would become evident to us, if we would know what sounds, what external phenomena slightly have stimulated our organs being asleep; all this would be certain more understandable than many thoughts during the day, if we would be able to grasp the course of those infinite small movements which are taking place in the depths of the brain. >>

He then quotes the well-known examples of laying a hot water bottle at someone's feet, which does this person make to believe that he is walking on the Vesuvius; a too tight nightcap, which makes a person dreaming about someone who is headhunted by savages, etc. etc. This desire, to explain eventually everything by means of physical causes, induces a writer who normally expresses his views cautiously, to state boldly his opinion, without demonstrating any support for it, and without any evidence.

<< It is the activity of the organs of the reasoning by which one should account for the vagaries and inconsistencies of dreams. When there suddenly occurs within a coherent dream a thought, a feeling or image deterioration which clashes with the rest of the tableau, *it does not concern the spirit that spontaneously evokes*, one should grasp in contrast the work of a new intervention of the brain, which does not bother about beautiful suspended images, nor about the validity of the established judgments, nor about the entire harmony. The mind does not act so irrational, not even during sleep or insanity; the thoughts, the images that it evokes or paints, have always a direct or indirect association with the foregoing. Well, in our dreams those heterogeneous elements *which seems to have no rational or any effect than in itself when searching for it at the mental labor in our associations of thoughts or spontaneous movements of the memory or the extravagances of our imagination, are insufficiently taken into account; those thoughts, those images are evoked* without the spirit being able to ward them off *by means of* some vibration of the organs. >>

As for me, I, who think having experienced long series of more precise and positive observations, am far away from assigning such a great influence to the organic causes at the origin and progress of all our dreams.

Occasionally it indeed happens that impressions from the outside world or internal movements change the course, either because various incoherent elements are introduced, or that they rudely interrupt the dream, but this finding will rather be the exception than the rule, and every time it occurs, I think, it is due to some direct, efficient and genuine cause, such as a bite, a suddenly occurring sound, an internal suffering, and not by means of the so-called spontaneous thrill of fibers, in which I see no reason at all to have confidence in it.

For analysis I provide some dreams in which I will try to demonstrate that in general it is that association of thoughts which is the one and only leader in the course of dreams. That association is sufficient to produce those strange anomalies, capricious and inconsistencies, which Mr. Lemoine cannot explain without the input of all those tiny theoretical ways, of which he is content to see its mechanism working within the depths of our brain.

On the first pages of this study I have the numerous reminiscences, stored in the warehouse of memory, compared with the huge amount of negatives with which renowned photographers have filled their large closets. For the manufacturing of each of those pictures certain conditions and operations are necessary; in particular one needs in front of the lens the presence of a real object, and illuminates it in such a way and perspective that one gets a picture of it as clear as possible, referred to as the *negative*. The processes in use for making prints of them differ then from those which are applied for creating these pictures. Well, that situation may correspond to what we can observe concerning the impressions preserved by our memory. Like the method with which one prints the images on paper completely differs from the manner with which one produces the negative, the intellectual process of the mind which discovers an impression in the memory, noticeably differs from the method by which the *cliché-memory* was stored. That is the reason I come to the conclusion, which is only arbitrary considered as a deviate one, that Mr. Lemoine's theory about the vibrations of the nerves might lead us to wrong tracks in wanting to establish non-existing agreements between the psychological mechanism of the memory and that of the direct observation. Continuing my comparison of printing and recollections, I make the following observation: thanks to the full cooperation of conditions, it are the distinctive clichés which predominate, and always produce the best prints, vital and accurate in all their details. Others, created under less fortunate circumstances, provide only vague contours and fuzzy images, despite the alluring attempts to benefit from them. We even dispose of recollections which, thanks to the physical and mental conditions under which they were created, are stored so well in our memory, that, when recalled in the dream, the evoked scenes and tableaux actually display a realistic character, while others, incomplete and colorless, offer nothing but pale silhouettes within the shadow play of the dream. And for the most part that I am surrendered to the illusions of sleep, I might in accordance with Mr. Lemoine only say << that for us the incoherence of the images the only signal is which distinguishes it from waking life. >>

There exist another remarkable difference between the dream and the reality and it is that in the waking state the representations of the us surrounding objects, which actually collectively act on our senses, the images and the varied impressions which result in complex sensations, always are, in accordance with their relative values, of such a clarity and equality in perception. Opposed to this, it will in the dream rarely occur that a combination of illusions is permanently displayed with equal degree in brightness.

The reason is very simple and in most cases to be found within the inequality of the memories, which the association of thoughts miraculously joins together to establish a unique tableau. So, the content of the dream seems like a tapestry on which one perceives the faded or worn-out parts, side by side with those which are still fresh and looking like new. As far as the inequity of the memories, it derives from multiple causes. Those of a general nature are entirely related with the previously mentioned fact that we keep more or less vivid memories of everything at which we have from the very first glance of our attention more or less focused ourselves, or that we are impressed by means of more or less exceptional circumstances. Others, which I like to label as relative, because of their special activities regarding the phenomena of the dream, deserve at this place some further explanation.

I cited the example of an old beggar who appeared me several times in the dream, but always vague and surrounded by a fog, because it was in the evening at nightfall that the memory was stored in my memory and in such a manner that the retention of that image in the dream could not be brighter than the original acquired impression. I have also talked about a young girl about I dreamed under similar circumstances, having seen her only from a distance¹. Similar events often occur in dreams, whether it is about memories that are related to the ability of vision and which sometimes lack the brightness, because they were originally established under bad light conditions, or the distance was too far, or it was going too fast, or the vague and imperfect visions are related to impressions of another sense.

A lady told me that she dreamed sitting at her piano, and by her side, one of her brothers, who was slayed a few years earlier in the war with Italy, and he appeared to her in his officer's uniform, about which she incidentally did not worry at all. She played a military march. However, what kind of pressure she exerted on the pedal, the piano only produced dull sounds, metallic, almost choked. Turning in the direction of her brother, as if she wanted to share her amazement with him, she did not perceive him any longer, but silently he was marching past the back of the salon with a long line of soldiers, which seemed rather half faded shadows. The memory of the loss of her brother came back to her memory. She experienced a very lively emotion and instantly awoke. The lady who had this dream, never talked about it without still experiencing a sense of nonexistence, which was related to the character of the evoked impressions, revived at the very moment that the looming mysterious interrupting thought had terrified her. As for me, I who sees nothing else then the succession of series of memories which perfectly correspond with the usual law of association of thoughts, have exactly cited this dream as an example of the unequal brightness which prevails and must prevail between the various elements of the dreamimage. The lady who assumes herself in front of her piano, see here the starting point; her brother used to sit beside her; the calling to mind of that brother occurred completely natural, because it is an image which is deeply rooted in her memory. From the officer in uniform till the inspiration for a military march, which she has often heard from far away, and from the soldiers, which she must also have seen from a distance parading during a weapons inspection, it is easy to identify the connection.

¹ See page 10.

But she cannot recall the march brighter and stronger than the manner at which she has heard it initially, and the silhouettes of those soldiers cannot be displayed more accurate than perceived in real life. The imagination which disposes of the power to join all those memories within a single movement, does not have the ability to provide a uniform's intensity. Hence the inconsistency in the brightness of the subjects of our dreams as well as in the performed scenes. Therefore, instantly perceived by me that remarkable difference between the dreamimages and that of reality.

As a general rule, do initially quite vibrant cliché-memories change over time? Are they capable to alter in such a way that there remain us nothing more than unreliable portraits or bizarre assemblies, whose original symbols might have vanished?—I have often thought about this two-pronged issue and it provided me material for some observations which you will find later on.¹

Regarding the first topic, it is a proven fact that very energetic old memories sometimes occasionally appear as faded when after a long period of not thinking at them, the association suddenly emerges them within the framework of a dream. From own experience on the other hand, I might detect and cite numerous examples, which bear witness of a wondrous clarity with which the memory unexpectedly bombards us during sleep; whether it concerns someone's face who has already been deceased since our childhood, or particular scenes or tiny details which, once awakened, we hardly remember.

Those who would like to relate supernatural abilities to the sleepwalking as support to that conviction, have quoted a person who had been magnetized, and capable, not only without seeing it but also from a distance of hundreds of miles, to read several passages from a rare book, which was in the public library of a foreign city, and on which he could have cast only some glances several years earlier. That this fact is extraordinary, I agree; that it would be supernatural, I am not convinced of it. On my part, I only recognize a tour de force of the memory and I wonder whether we are not dealing with a wonderful psychological phenomenon, similar to the precise and vivid representation in our dream of someone who slipped away ten years ago, a situation, which is not exceptional in any way. The absence of sharpness in the images, which cannot become brighter because they have never been seen noticeably, turns regularly into an important resource for the emerging incoherence, evoking manifestations of transition, which let themselves explain as follows:

Through the unfolding of certain memories, the image of a stockbroker, who at some day is handling me a letter, rises in my mind; I think seeing that man at the very same time, because it is inherent to the dream to evoke immediately the corresponding image once the connected thought has appeared. So, I perceive him, however, without being capable to distinct his features, because, laying the first time eyes on him, I have barely seen his face. Within that vague sketch, the memory however triggers a unabridged entirety, which reminds of better-known traits, a famous professor whose lessons I occasionally attended. The commissioner has already rapidly vanished from my mind. I now assist at the lectures of the professor.

¹ *Practical Observations.*

The transition however might also take place in a different manner. The professor's face might merely simply be outlined in the silhouette of the commissioner and I might perceive on the street corner the scholar still standing with a medal on his chest, or I might imagine to see him ascending the pulpit, a velvet jacket around his shoulders and the traditional crochet under his arm. In the first case a transition *by means of a simple substitution* has occurred; in the second case, a transition by means of the putting *above and before each other* of the images. Those two sorts of concatenation will in the course of the dream always evoke lots of disorderly elements and in particular in the latter case. And yet, it always involves the psychological phenomenon of association of thoughts, without the intervention of some mechanical or other cerebral physiological process.

As we have seen previously, Mr. Lemoine wishes the mind to assign some latitude for ordering and assembling those not fitting elements into a whole and he assumes it is done by means of those notorious fibers, which are gifted with such a steady work ethic and miraculous abilities. The variety of nutrients in our dreams, regarding the character of impressions or sensory illusions to which they are linked, inspired Mr. Lemoine, as well as several other authors, to the idea to build a system for classifying dreams, predicated upon the interest which the senses show in it. By doing so, one arrives at establishing that the hallucinations by means of the visual ability occur the most, then the one of hearing and touch and finally the least frequent ones which involve taste or smell. In itself, I do not make any objection to this proposition, but what I do not grasp is how one wishes to draw the ultimate consequence, namely, that the senses, which contribute a greater or lesser degree to the components of our dreams, would be those organs which are the most anesthetized. If so, hearing and smelling may occur more often than the dreamimages themselves, because the hearing is certainly the one which is the most susceptible one of our senses during sleep. The plain truth is that the material for the dream is provided by the memory, whether there occurs a spontaneously established consistency of thoughts, or that it is by means of some special kind of thought, provoked by some accidental¹ bodily sensation, and of course the memory provides resources for each of them in proportion to the amount that it contains. Our visual ability is of our senses the one which plays the biggest part in our crucial impressions of each day; if there are moments when we see without hearing or feeling anything, it does not take long before we are starting to touch or hear without seeing anything. The memory is supplied by means of the reminiscences of our eyes and as much, or perhaps more, than that the organs of all other senses gather. So, simply stated, the visions are the main components of our dreams, and the other sensory memories are in turn only showing up in proportion to the degree of importance which they have in our lives. Thanks to the mutuality, which incidentally occurs in our mind between the various simultaneously viewed impressions, the memory never reveals a sensory sensation of hearing or touching without evoking at the same time the remembrance of the accompanying images at the time of the original observation.

¹ If the example concerns chimes, we remember the solemnity of a birth or a funeral.

For agreeing or combatting them, I do not possess of ample specific observations in what way Montfalcon, Lemoine and Brillat-Savarin (who astonishes himself about it) consider the fact that the memories of taste and smell are so rare, but I discover at my general observations and considerations which I will explicate later, a perfect logical way to clarify it. It suffices to note that the impressions of those two senses, the taste and the smell, are established in our memory. On closing the eyes, we remember very well the face of a friend; one miraculously remembers a song; but I doubt that, only through the power of the imagination, someone who is awake might call to the mind, the scent of a flower or the taste of some viand.

Another observation, which its result seems incidentally perfect natural to affirm it, is that the imagination, which establishes those forms and events, works much the same way as when preparing odorless¹ a dish. The products of the imagination are, to formulate it correctly, combinations which are formed with the material which is derived from the memory's storehouse; in this case, the cause of helplessness may be located in the inability itself, or it might be the memory which, when appealed for, provides the first elements of the composition. I refer to it as only being a quirky note, because although it rarely occurs, it is undeniable that we may have in the dream the most sophisticated spontaneously occurring memories of taste and smell. Let us continue with our observations regarding the two senses which are at stake and investigate the active part which remains, as well as the specific influence it might have on the course of our thoughts during the sleep.

First, we emphasize that it would be a big mistake with Montfalcon to think that << taste and smell abilities are completely inactive when sleep is deep. >>

When the taste conveys no sensation to the sleeper, it can be explained by means of the disposition of the organs themselves, which are the shelters of all accidental impressions, but tickle the palate of a sleeping person, and you will easily notice that it is not less numb than his hearings. As for the smell, I consider it precisely as perhaps the most suitable one for noticing during sleep very fine impressions. But I identify regarding the way of influencing dreams a very strange feature, which I determined several times through practical experience, namely that a sudden sound reaches the dreamer's ears without waking him up, but that it is sufficiently audible to introduce a new thought; that even a light touch at any part of his body results in either simple modifications of the tableaux which pass his mind, or that there is an immediate reversal and the phenomenon of the retrospective occurs². This new dream element, mostly always *connected with the character of the perceived sensation* and the feeling which induces a stronger impression on the dreamer than in the waking state, will be *instantaneously* experienced by him.

¹ One does not need to suggest that a cook or perfumer could manufacture sauces and bouquets. This is explicitly something very different. Those who compose taste and do not enjoy in advance by means of the mind the blends that are only the products of some reasoning. It is another matter imagining a cause for the sensations, and mentally picturing the results, i.e., the sentiment itself.

² See page 24.

Consequently, the cracking of some piece of furniture might turn into a gunshot, a mosquito bite into that of a snake, etc.; the sound or the pain, i.e. the dominant actual sensation causes the dream. In most cases, it will be different with the sensations which affect during sleep the sense of smell; whether they present themselves considerably weakened to the mind, or that the memory which has troubles to remember them, as we have seen, has also difficulties to evoke directly related images; I determine, certainly affecting the dream in an unambiguously manner, that their activity passes in nine out of ten times unnoticed, to the extent that by means of the association of thoughts the direct sensation only retrieves the most similar ideas. For example, I breathe some scent of sulfur; it evokes at me the memory of a dining room of which the lamps were lighted with long matches and I have somebody as table companion whom I had not seen since a long time. I see that person, I assume to talk to her; regarding the smell of sulfur, I do not dream about it.

My fireplace smokes and grease vapors spread throughout my room. Perhaps I dream being helpful at a fire; maybe I think, even further removing from the initial idea, to visit a fire station. Concerning the smell of the smoke itself, I will no longer directly dream about it. Without assigning too much value to this tiny analytical nuance, it seems nevertheless important to me, but I leave it to the care of the physiologists. The sensation is noted unmistakably by the body, then it starts an association of thought, by which the change in the dream arises, and yet, this sensation has not been noticed to such an extent as would be the case during the day, because the realization of that direct sensation has not even penetrated the mind.

A phenomenon, which is somehow similar, will sometimes arouse the interest of the audition. Musical melodies, which can heard softly or from afar, may, without acting upon the dream, evoke images of places and people, with which the dreamer is connected within the mind; but the analogy is not complete, because the musical motive and the person is identified by the same single thought, so that a genuine commitment between the perceived sensation and the visual image exists; on the manner in which the smell of sulfur could have let me dream that I lit those bad matches myself, or a floral scent could have shown me in my dreams some bouquet. One should add that these effects rarely occur as far as the audition concerns, whereas it is the general rule for the sense of smell. In summary, it is a meaningless affair to want to judge the nature of a dream by means of the level of alertness of the senses during sleep. In that way, one confuses the *real perception* with the *memory of previously acquired sensations*, which one should distinguish very well if one wishes to study the dream phenomena by their accidentally occurring inducements. So, while sleeping, I put my arm on a piece of marble and this evokes a dream in which I assume feeling snow. This dream is the result of a direct and immediate perception which is transferred to me by the tactile sense, but the purely imaginary components of this dream, evoked by the association of thoughts, I entirely due them to my memory; they are just recollections of previous obtained observations.

While during sleep the sense of touch, the hearing, taste and smell continues to gather impressions, more or less natural sensations affect the dream straightforwardly; it is correct that one needs to consider the use of the ability of vision as completely suspended; the eyes of the dreamer are of all the senses those which are best sealed from the outside impressions. The dreams which relate to the four most accessible senses may therefore arise from either only the work of the imagination and memory, or of fleeting sensations, so that the organs maintain during sleep the ability to perceive, while the *visions in dreams* will be just pure memories. And if some occasional cause evokes them, it will never be by means of the association of thoughts and the intervention of another sense organ¹.

It is correct that one will tell me straightaway, assuming that one embraces Mr. Lemoine's theory:

<< The fibers that control the ability of vision have a tendency to be better developed than others in order to set themselves in motion on their journey into sleep. Why? We do not know; however, ultimately this is what we have established and for that reason there are in our dreams abundantly visions, and so the eyesight performs in a sleeping person the most activity. >>

I hope that I am still permitted to raise some arguments regarding this unadulterated theory which is, so to say, ingrained in a fiber; the memory would, rather than a faculty of the mind, be nothing more than the result of the competence which the fibers of the implementing body possess by means of some kind of galvanism, retrospective chains of certain previously executed vibrations of the fibers, in such a way that the phenomenon of association of thought itself is limited to some small vibrations of the brain. Notice how by means of such a system the mechanism of the dream is explained. I suppose we first have to accept the existence of fibers, able to hold thoughts proportionally. Let us, having agreed on it, suppose that one of those countless fibers suddenly predominates; that fiber is just here to impersonate a blacksmith in front of his anvil, a hammer in one hand and in the other a rod with at the end a piece of red-hot iron. But it only relates to a stereotype, immobile, and will not be subject of any modification if the first automatically occurred vibration is not at least followed by another secondary movements, and coordinated in such a way to be able to represent the blacksmith, who lowers his hand which holds the hammer, to strike the hot iron, grabbing his rod, lifting his hammer, etc. etc. Now, if that first cerebral vibration of the fibers has been formed by chance, how can we assume that all other movements, which are the result of it, will also take place by chance? Is this really acceptable? One will probably answer me that the vibration of the fibers are joined together by the force of habit, and that it is sufficient that a certain sequence only needs to happen once in order to repeat it endlessly. I am even willingly to reconsider this hypothesis, but then, if the first concatenation would take place in real life, would we not in the dream perceiving the unfolding of the acts and tableaux which hugely match a lot with those which have already stimulated the senses during the day, because of the actually observed impressions?

¹ A rare exception may occur in the event that through the eyelids a ray of sunshine or some other bright light strikes the eye; but in normal cases something like that does not occur.

For example, if the blacksmith was relaxing at the very moment that I was storing him in my memory, I would never be able to dream about him as being in motion. Now, who would want to endorse such a view, and what about the incoherence of dreams? Let us incidentally note, that our dreams are seldom reproductions of earlier occurred events, nor repeated representations of vicissitudes of previously activated scenes. In contrast, we almost think always, and especially within very vivid dreams, that we perceive things completely differently than in the pristine reality; we believe to be helpful in the realization of something of which we assume that it will happen. Those who vail for this proof and nevertheless wish to reserve some part of the minor cerebral vessels, explains that it not always concerns series of organic movements which govern the course of thoughts, but that the unfolding of the thoughts nevertheless occurs within the cerebral fibers of the corresponding vibrations, essential for a good physiology. Now there would occur a thought generating organic movement, then it is the spirit's initiative, which evokes beforehand a thought, which subsequently immediately causes the slight movement of the fibers. It is obvious that the mind, which has the power to move my arm by means of a command on my part, might exercise a certain influence on the organ which should be stimulated somehow if some thought occurs, but whence the need to restrict its activity from the moment one could accept such an intellectual initiative? What use have these sterile discussions with non-verifiable facts? The movement of the mind itself, that is our interest, not the fibro-cerebral mechanism by which it would be accompanied¹.

How the functioning of the mind may be, whether it obeys in full compliance to the impulses which the association of thoughts during our dreams transfer to it, whether the mind allocates from time to time some warnings about the organs, I think usually the mind's initiating part of someone who is in good health is likely to be supreme. One should only note that the mind traverses successive stages of passivity and activity, and this observation has been my starting point in my experiments which led to the voluntary control of the course of my dreams. Sometimes the thoughts succeed each another, depending on the whimsical places that connect them and what we describe as the association; it results in eminently incoherent and varied dreams, where the *abstractions* and the *side by side and in front of each other* putted monstrous forms mix with the ratio and insights with regard to probabilities, a state which is the mind's true restorer. Sometimes, attracted or intrigued by one of the successive thoughts which strikes it on its way, it acquires its consent, attaches itself onto it, follows the developments and by doing so, without giving notice, in the direction of the dream. An example will clarify this distinction:

¹ The evidence that the initiative of the dreamimages usually resides within the mind derives from several observations which are recorded in the third part of this book. Moreover, the mind acquiesces in the fact that it is in the dream very often sufficient to wish or fear something for evoking an image or arising a fact in order to fulfill that desire or fear instantaneously.—Other times, without any apparent present fear or desire, there will be simply a prevising, i.e. we get involved in what is displayed to our mind and this because in this case the thought of the object precedes prior to the phenomenon of the imaginary representation to our mind.

First, let us assume I dream travelling by train; the places I pass, the surrounding faces, the thousand and one dangerous events that may occur, it is not capable to hold my attention. Nevertheless, this trip by rail has evoked the memory of a city I have visited. I shift myself to it, and voila, I find myself on a bridge which is populated with an excited crowd, the result of some spontaneous revived memory. But that one is capable to regard these huddled masses on one of these parapets? Would anyone have been thrown into the river? From here, my mind will undoubtedly take the direction of the absorbing dream; it will start to try by itself to evoke the passing tableaux; it permits the association of thoughts still some leeway but do not allow it abruptly to switch from one subject to another and so it makes forgetting the principal thought with which it was attached.—Even as the assuming of someone who was about to drown came to my mind, my imagination did not abandon me in the immediately representing tableaux, corresponding to those thoughts. Everything I imagine what might happen, all events to which my mind anticipates at its own, whether it provokes or doubt, the images will be in any case realized at the same time. I see a man who is struggling with the water, a moving boat in order to save him, a leatherneck with a boat hook, who endeavors to grab the man at the clothes, etc.

The mind's *leading* role in the development of the dream however does not prevent at all that the free association of thoughts provides the details; when I have never seen some tableau representing an analog scene before, the drowning man will probably look like one of the characters depicted by the painter. The most strangest commitments in appearance arise in the costumes of the assistants, the characteristic features of the cabanas and the infinity of other side issues, without me wondering about it. That the man being in danger, whose image is taken from a painting, resembles someone from my circle of acquaintances, and immediately is the person who draws my attention, is not surprisingly at all. It does not prevent my imagination to continue its evoked entanglements of the unfolding scene. If the spirit now transmits the fear that the boat capsizes, or that a harpoon only injures the person whom one wants to save, those events will in all probability occur with the speed of thought.— If in contrast I direct my thoughts into a direction which has as a result a rescue, I might find myself suddenly sitting next to the rescued person, congratulating him from the bottom of my heart and cordially shaking the hands. Did I not already shaken the hands on a ball and congratulated him with some happy family event? This ball revives, perhaps without any transition in my mind. I might dreaming that I'm waltzing; the association of thoughts is embarking a different track and to my mind, from that moment quitting its guiding attention, arise the most diverse events and fuse again, without that any activity follows the overriding incidents, and after waking not being capable to discover how one has become attached to the other, provided that I have not lost the memory of any link. Let us return to one of those phases of the dream: if, while the man was lying in the water, the course of my mind had let me dream about saving him by myself, I had been the one who had a boat hook in the hands; it had been me I that had wounded the befriended person whom I wanted to save; I even would have slayed him if that fear had entered my head, because we know that in a dream being fearful is the surest way to display the corresponding image.

Then I might empathize with his family's grief, choked by tears instead of assisting at a ball as was the case on another occasion, I might dream about the funeral of the deceased, amidst a church shrouded in darkness. Finally, if my memory by means of a revival of some thought had led me straight to a reminiscence about a completely different character whom I might have met during a funeral or a party, this reawakened memory would nullify the track followed by the mind; the catafalque would have disappeared, other environments would take place and the mind would return to its previously mentioned passive role. This is the way in which the phenomena of the alternative activity and passivity manifest themselves. Thus the images connect themselves and that is the reason why, if no abnormal physical cause interrupts or modifies them, the in appearance most various scenes and tableaux are always closely linked by the principle of the association of thoughts. If there would some part of the cerebral fibers at stake, I say that they are like the violin strings under the fingers of an artist. They are able to vibrate, to create sound, but themselves are only unemployed instruments, and the musical motif, that is the inspiration of the creative artist.

And now, to return to the origin of the dream itself, which requires a concise analysis.

If one asks me in which manner primarily the thought of the train journey was created, the first link of the described impressions, I reply that it equally might be invoked by means of a connection between spontaneously occurring earlier thoughts which are associated with it and whose base preceded the sleep, either by the intervention of some internal or external cause, such as a reflux of the blood, or the grinding of a slot, or any other sound which is able to generate something by means of the agreement with previously obtained observations, e.g. the thought of movement. If I was urged to provide towards the initial cause a classification of dreams, I would simply arrange them in three categories:

- 1° Those which are completely bound by the association of thoughts.
- 2° Those which are evoked by internal sensations.
- 3° Those which are caused by means of external causes.

With regard to the influence of the physical sensations of the emerging of dreams, I willingly appeal to the thoughtfulness of the physiologists on the curious fact that sometimes the slightest internal or external impression instantly and unmistakably introduces in a dream a corresponding element, and that in contrast, sometimes some very loud noises occur without being detected; that some intense physical pain remains during sleep unnoticed, forgotten, so much so that we sometimes dream about pleasant things while the pain is nevertheless very real. Should we conclude it is necessary that during a period of deep sleep no sensations arise and there exists a general anesthetic, or that there are moments when the mind is so preoccupied with the object of the dreams that it even pays less attention to the warnings of the organs, that it is not capable to dream under the influence of a very strong preoccupation? While in the waking state a hardly imperceptible slight interior indisposition sometimes influences the character of our dreams significantly, as Hippocrates remarked.

Extremely intense ailments, such as, for example, toothache, provide in general the association of thoughts the complete freedom, if it has with regard to that pain been able to drag along the sleep. Is the pain persistent? Evokes it eventually dreams amongst which it is located? It is sporadic that this already happens during the first night in which one suffers pain, which could indicate that it is at least the pain itself which acts on the dream, that the memory of the pain is already felt for some days and that the memory has already entangled it with many others, and perhaps often mostly carried by the association of thoughts.

Mr. Lemoine has made the following ingenious remark << that the perception of external objects during sleep is rare and generally confused, that, when it would occur more often and more vibrant, it would prevent the stiffening of the organs. This sensation is not really active >> he adds << because the real revived sensations within our soul may enter the framework of our dream without us remembering our daily reality. >> But he reasons without taking into account the phenomenon of the retrospection¹, which neither he nor his predecessors has observed.

After the issue of the influence of the organs at the mind during sleep, now a completely natural way is to discuss the opposite situation, which consists of the partial or total but very real activity, which, in its turn the mind is able to exercise on the bodies concerning certain cases of physical overstimulation, which certainly does not exclude deep sleep. That action (which one should not confuse with the instinctive alertness of which the automatically established arrangements are the result) prevents in my sleep to be the repairer while it manifests itself, although more than in the tumultuous dreams in which only the mind participates². If I lack regarding this respect multiple observations, if I, so to say, consider this sort of facts as rather belonging to the pathological physiology than to the study of dreams, I nevertheless bring it to the attention of those who may share the fun studying by themselves the character of the painful effort, which sometimes yields the soul an awkward situation, to move a bodily part or to utter a cry. I notice in particular the truly voluntary act, revolting against illusory images, by which it is obsessed and which it terminates by realizing their deceitfulness; the soul suddenly agitates the deep sleep and forces the body to wake up. That extraordinary effort is no longer targeted at any bodily part in specific; with a scoop it focus at all of them; at the same time it enacts the entire organism, it seems to enclose the chest and the intestines; one is quite aware of its energy when it brings us back to real life. With the resistance of the organs, their unwillingness to subject themselves voluntarily, one recognizes, better than in other situations, the mind-body duality.

I return to the writings of Mr. Lemoine, whose analysis entails so many digressions.

¹ See *Practical Observations*.

² See the observation from Moreau (de la Sarthe) at page 53.

In a chapter entitled: *About the faculties of the soul during sleep* the author adopts, after having remarked to follow the most common grouping in *sensitivity, intelligence* and *activity*, also a kind of division into sections and I willingly agree not to consider each question as a separate one. The problem is at this place to be forced to return to some previously discussed issues, which therefore appear again; but entirely following Mr. Lemoine's assembling of the paragraphs, I will not label it as obscure to mention them all extensively. I first pass over to what is said about the internal and external organic sensibility. The sleep tackles in particular the first, whereas the second one attains in contrast under its influence occasionally a higher degree of intensity. It concerns here a *fait accompli*, and it would be useless to return to it.

Let us have a look at some propositions which are successively developed.

MENTAL SENSITIVITY.—<< Most of our dreamimages are colorful and clearly defined, Mr. Lemoine says, the more vibrant and precise the thoughts, the more vivid and passionate the feelings, and also the intensity of the emotional states of the soul moves them further away from the *true restorative* sleep. >>

To some extent I agree with the second part of this proposition, i.e. if the soul has during sleep fallen prey to those fiery passions, in general it exercises an awkward action at the organism which prevents the sleep to restore itself of it; but as for the second assumption, i.e. the incompatible presence of clear images and successive thoughts with a true restorative sleep, I have already formally denied it, very confident that the brightness of the images when they alienate of gentle and quiet tableaux, it just one of its best characteristics is, as well as from an extremely deep sleep.

The following idea seems to me less false too:

<< The most horrible passions always occur in dreams and the most beautiful in the daytime, and this according to the same laws. The emotions in the sleep seem so alike those in the waking state that the sentiment itself seems not to be weakened at all in our dreams. (page 180) >>

In the dream passions show themselves not in the same way as in the waking state, because they instigate the dreamer often to bizarre and unspecified desires which he even after waking up do not understand. The emotional state in sleep sometimes seems a bit like in the waking state, and within the dream this sentiment may very well degenerate by some simple action, monstrous facts or by insanity in real life. Thus, a young charming woman, accustomed to the finest studies, confessed me one day that in a dream she was at table served as roast meat a distinguished gentleman of her acquaintance; the master of the house had cut him into pieces and, far away from being surprised by it, she had dreamed handing out her plate in order to obtain a piece of that at least strange dish. The phenomenon of transition by means of substitution¹ of images, to which this kind belongs, is certainly not the only one which brings about analogue effects.

¹ See further page 75 and at Practical Observations.

Soon we will see that the exaltation of the mental or physical sensitivity, during sleep focused at some particular thought or bodily part, fairly common occurs by means of disrupting the mental balance, which arouses such desires and let us in dreams perform such acts, and that the person, who does it in his daily life, would be deservedly considered as a maniac or lunatic.

<< So much fiction may increase the vibrancy of our sensations, >> Mr. Lemoine continues<< how it produces from the slightest sound a thunderclap; the dream beautifies or defaces everything what it creates. This does not happen within a tranquil and sober situation, like during the day where things are as they are, allowing the artist to float with love on the ocean of exquisiteness. It is when the inspiration, the enthusiasm and almost the delirium will capture him, that sensitivity displays itself as the most mature, that through love and the sense of beauty in his imagination, the person or the long-sought ideal is revived. The overstimulation of all those capabilities which are sensitive and in particular from the aesthetic point of view, it delights us on that very moment; but one has to wait and one cannot anticipate it. But when the time and conditions which are the most favorable and challenge him, that is the time of the sleep. From here those strange and sublime dream visions appear vibrant to the painter, the musician, the poet. From here Tartini heard in a dream the devil's sonata, which he had sought in vain in waking life and of which he reconstructed from memory the tatters. From here also those hideous forms, all those terrible monsters, all those ugly appearances, those monstrous whims, which merge in someone's body everything that nature has at least extracted from half of the chaos, in its moments of error. (page 182) >>

I have included this revealing ascertainment with pleasure. The writer recognizes, like myself, the unique power of the emotions that one experiences in the dream, by doing so, justifying the charm and interest which someone might connect to the thought to become master himself and to direct them.

ABOUT THE INTELLIGENCE.—Mr. Lemoine proclaims regarding the intelligence a view, which I do not share, because if we often deem in the dream unfounded assertions, it does not prove at all that we are under the influence of some temporary change of our mental faculties. If our judgments are wrong, it is because our powers of reasoning and comparing are the most disparate and incoherent ones; like a mathematician, who would not be wrong in his calculations, but from the beginning would have based those operations on the wrong numbers.

This leads us quite naturally within a section to signal a different understanding which we might think over. It concerns the madness, the agitation, the intoxication to which from this point of view the soul renders to the same conditions, during sleep prevailing.

<< If there is in the eyes of the doctors a distinction, it is because they do not know how to regard it from a psychological perspective, because there is only a difference between the condition of the organs; for the soul however, there exists no difference.

<< Insanity and madness were therefore wrongly called mental illnesses. The soul is not sick at all, but only the organ. The blind man is only deprived of the spectacle of light by means of the imperfection or sickness of his vision ability. Like the person who is capable to see, the ability to perceive however is intact. Thus, the mind of the fool, the drunken one and the dreamer is only derailed by the illusions or hallucinations of which it is its toy. >>

Dr. Bayle has published a rather remarkable record of someone who suffered from hallucinations and who thought evil spirits were surrounding her. She gave them, to those who wanted to convince her of her error, the answer:

<< How does one recognize objects? Because one looks and touches them. Well, I see, hear and touch the demons that surround me, and I feel unmistakably the difference between the ones that reside inside myself. Why do you want me to deny the evidence of my senses if everyone relies on them as the only source of their knowledge. >>

On the other hand Mr. Brière the Boismont quotes in his *Traité des hallucinations*¹ several examples of fools and people suffering from hallucinations and all of them, very impressed by hideous sounds and appearances, left no doubt about the fact that they recognize those sounds and appearances and accept that these have nothing to do with reality. The fool is therefore perhaps a dreamer who dreams loudly. Thus the study of these machinations of the mind at a lunatic might also cast a certain light on the state of the soul during sleep. There might be this significant difference between the dream of a simple dreamer and that of the insane, that by means of a vigorous effort of the dreamer, who has an awareness of his condition, always can shake off his dream, while the fool, even being aware, is not capable to discard himself from the haunting illusions.

ABOUT THE CONSCIOUSNESS.— Mr. Lemoine believes awareness, with regard to the ability to observe sensations and thoughts, to be suspended during sleep; that, already dormant, we are not able to give account of the state in which we are, that we are *only retrospectively* able to be aware of the dreams we had. If this statement was not so strongly worded, if one only would apply it to the majority of sleepers to whom it never occurred to consider themselves during this stage of existence, I would have no difficulty to support it, after frequently having established that for most of the dreamers who gained awareness of the dream while dreaming, it was indeed an extraordinarily fortuitous event. But on the other hand, after having experimented at myself and some friends, one obtains quickly and easily the ability to maintain this awareness, provided that one exercises his mind, and therefore I can nothing else but vigorously denying what Mr. Lemoine stickles. I postulate in contrast, that basically anyone who wishes to put energy in it, only has to write down his nightly dreams every morning for a period of three months (thereby making an effort to recall them in the memory if at first sight it seems, as is so often claimed, to have dreamed nothing) and it will be very unusual not to acquire frequently the awareness of the dream state while dreaming and to remember to follow the images, so one can recollect them after awakening.

¹ Treatise about hallucinations. [Translator's note]

Mr. Lemoine however senses that he might have been somewhat assertive. He therefore adds on a corrective manner the following:

>> When we (already dreaming) know that our dreams are dreams, it means it is due to *certain signals* that what we know by sleep is not entirely placed into the background; but we do not know it because of the consciousness. >>

Now, what would involve those certain signals? It is not told to us, and I must confess that I do not know it either. What I know, and what I should repeat at this place, is that the sense in dreaming to know that one is dreaming, precisely the starting point is for directing dreams. I intend to show it to you¹.

ABOUT THE MEMORY AND THE ASSOCIATION OF THOUGHTS.— << During sleep, Mr. Lemoine says << neither the association nor the memories are intentional; everything is revived spontaneously, everything is indifferent. >>

.....
<< The association of thoughts, which itself forms the basis of the memory, loses at that manner during sleep all attention and willpower, and confer resistance to the waking state and reason. (page 215) >>

I only cite these two paragraphs so that one can identify the radical difference between my thoughts and those of Mr. Lemoine.

ABOUT THE IMAGINATION .—<< One attributes to the concept of imagination a lot of different abilities. The painter who is capable to catch with one glimpse of the eye someone's characteristics, or to know all the details of a landscape, already before setting his eyes on it, the musician who quite distinctly imagine all the elements of some orchestral music, or already hear the opera arias when there is nothing to hear, gifted with a powerful imagination; but it is almost always a passive imagination. >>

<< Instead of them, who truthfully, but in a simple way, perceive the sounds and colors and all that the senses touch as internal tableaux, we grant the gift of a highly refined imagination to him who identifies the characteristics and colors which his eyes do not touch; who is capable to imagine some ideal object, derived from his mind, or someone who hears some kind of a modulating inner voice which produces harmonious sounds that have not yet reached any ear. His imagination is really active, because it performs the greatest of all operations: it creates. >>

<< First, one indicates the imagination as sensitive, passive, animalistic or imaginative, but it preserves still more sensitivity than the intelligence; it almost always depends on the sensitivity of the organs rather than that of the soul. Its qualities are like those of a mirror or echo, which reflects or repeats the images and sound more or less truthfully and distinctly. Second is the imagination, created by the poet, and this in the Greek sense of the word, a reversed route than the above one. Instead of being the mirror or echo of the external organs, it influences the senses and organs, which imitate the representations of the mind and perk them up with sounds, colors and kinds of movements, interpreted in its own way. Those tableaux may be weird or wonderful, narrow-minded or true and grandiose creations, but it is at least always the mind which acts on the senses and the content of the images. >>

¹ At *Practical Observations*.

<< During sleep one should indeed, just like at insanity, distinguish two types of hallucinations: one could be labeled as organic by nature; its cause is a *stiffening, a brain ailment or a revived movement*; the other could be called mentally and results in some voluntary or forced action, provoked by some thought in the mind. In the first case, the material form of some absent object induces the connected thoughts and, in the other, the object of the thought adopts some other form, and realizes it externally; thereby *within the brain causing the movement which constitutes the familiar or resembling signal*. When suddenly an apparition shows up in my dream without any need for it, even if it is our association of thoughts which provoked the appearance, it concerns an organic hallucination; *the vibration of some fiber has evoked this image*. But if I want to flee, put off by the hideousness, it is my fear that moves the ghost and let haunting me, and is a mental hallucination. >>

I just borrow and use this section of Mr. Lemoine, because in my opinion, for the first time it involves outstanding considerations to establish a clear distinction between two types of hallucinations; but it should be understood that I demur doubts with respect to the italic parts. Those phrases are related to the writer's system concerning the vibration of cerebral fibers as efficient cause of dreams, which I have already rejected before. I confess, I prefer to label the ability, which consists of exactly remembering the observed objects, simply as *memory*, or, if one wishes, *imaginative memory*, and to reserve the term imagination for that other existing ability to combine mentally the material supplied by the memory in a new way, in such a manner that to the spirit of our mind or -ear (if one can use it for this form) never occur unobserved images or unheard melodies, in summary, creations insofar as man is able to produce. On the other hand, one has at this place the opportunity to see the pitfalls of these purely theoretical reasoning's; those concepts of which the least questionable one nevertheless leads to nowhere. Who shows me whether the hallucination is organic or mental by character? How should I ever know, and this is not meant negatively, whether an image (a mental apparition or any other object) is generated without that *any reason for it exists, even if it is the association of thoughts that has provoked the appearance*? And if the image of that haunting appearance is of a, to my senses never occurred, similar nature, how is it possible that within my brain a certain extant movement which forms the special signal, is able to evoke it? How is it possible that some vibration of some fiber can recall a thought which even does not exist yet? I will not repeat it too much, but these insoluble riddles of the mind-body duality, that close relationship between the soul and the corporeal do not seem to me the most fruitful of all methods; it will only cause vain superstitions and has only doubt in the offing.

When we return to the view, expressed by Mr. Lemoine, detaching ourselves from the speculative part of it, and for example replacing the arbitrary theory of fibers as mediators or instruments of thought by the simple indisputable fact that the first step towards a dream is due to the occurrence of a spontaneous association of thoughts (which might be active or passive ¹), or by internal or external causes, which make an impression on the sleeper, we might agree at this point fully; we then jointly agree that all our dreams necessarily stem from these two principles.

¹ See page 79.

Frankly speaking, there may be not a single dream of which the tissue entirely belongs to one or another cause. A dream which stems from the association of thoughts alone, without any interruption by any other kind, would have to be the result of such a perfection in the equilibrium of the human body and at the same time of such a total absolute calmness in the surrounding world, that if it that state might easily be imagined in thought, it would undoubtedly be impossible to experience it in reality. Our dreams are therefore continuously and alternately created by means of that succession of thoughts, which arise from the spontaneously occurring mental labor and those numerous thoughts caused by the outside world randomly. The manner in which these two principles connect with each other and repeatedly interact mainly involves the secret of the most incoherent and irrational dreams.

Regarding the role which, so to speak, the imagination plays within our dreams, if we analyze it carefully, we see that it does not only consist of the establishment of new compounds with the acquired elements, sometimes it generate those enchanting visions which seem to summarize all our aspirations for the perfection, or those monstrous merges, the hideous gathering of all that arouses our disgust. Apart from those scenes, which always have something special, it is noted that from its side a frequent tendency occurs to anticipate the spontaneously occurring work of the association of thoughts and thus sending it into a certain direction, which I have indicated earlier when I talked about the activity and passivity of the spirit during sleep.

Remains the imagination passive, there is always inconsistency and irrationality regarding the issues that occupy the mind, because then the concatenation of the mind takes place through the associations, entirely foreign to a real logical order. The soldier's uniform reminds me of one of my acquaintances; an officer; that officer to his sister; his sister to another lady who resembles her; that lady to a theater where I met her, then the performance which was played there; the scene takes place in the East; and voila, in front of me a mosque is located, etc. The imagination holds the reins, but the dream however always comes up with an action, whether it makes sense or not.

Let us, before we move on to another topic, once summarizing what seems to us the result of the various remarks that we have made so far and the portion that is attributable to the imagination within the fabric of our dreams. Obviously that part will be quite large, according to the nature of the moods and their temporary dispositions; but one can basically say that it is never absolute, since a significant portion of our dreams derives from the spontaneously occurring associations of thoughts, i.e. exclusive to the memory.

All things considered, the power of the imagery will never extend itself to the endowment of images or entirely new accordance's, because it is not capable to establish anything which is not formed by means of material derived from the memory, but under the influence of sleep, it experiences an enormous ability to consult all 'drawers' of the memory, benefiting from the combinations, delivered by chance, like the artist sometimes makes use of a not sought happy disorder, abstractions and executing comparisons, of which the thought would never had occurred at awakened humans being, the imagination, incidentally freed from the yoke of the ratio through the temporary destruction of the real world, might revive in the composition entirely new structures, of which we would not be capable in waking life to retrieve the fragments of memories from which they are constructed. Finally, let us add that it continually gives evidence to what extent the aspiration to the beautiful is innate within man's spirit.

An image occurs as a rough confuse sketch within the moving tableau of memories, and imagination completes it, in order to poeticize and beautify it. Hereby it obeys the same laws which can be observed during the waking state, when one day one gets a glimpse of some face in the semi-darkness, and through a veil of unwitnessed light it is granted a purely imaginary charm.

ABOUT THE ATTENTION.—Against his habit, here Mr. Lemoine evidently decides to make a sharp idea his own. To take a position, I set myself vigorously against that consideration, because it contradicts with the results of my experiments:

This is what he preaches: << There is no attention possible during sleep which suspends *the power of free will* ¹. I am not able to pursuit voluntarily the fading memory of some flexibility and fidelity which my memory expresses in sleep; I cannot choose between the dream images and fixate my gaze on a picture which I like to analyze. >>

So many assertions and obvious errors prove that the author has only dealt with this question in theory and not at all according a contemplative method. The attention is during sleep capable to continue with asserting itself, and this by a voluntary act which is not suspended. One can get used to choose from the successive visions and thoughts within a dream, what one want to fixate, to memorize, to analyze or to explain. This result requires sometimes a certain effort of the mind, which one do not acquire without some kind of an almost painful effort, but the fact nevertheless belongs psychologically to matters that are possible.

ABOUT THE FORCE OF THE MOVEMENT.—This last section of the study is by Mr. Lemoine devoted to the natural sleep and the accompanying dreams, especially it treats to a more or lesser extent, the action which the soul exercises during sleep on the various organs of movement. It is a subject somewhat far away for the topic studied by us, and it keeps him busy with the physiology of sleep rather than with the psychology of dreams.

¹ At first glance, one might assume that Mr. Lemoine may assume that during sleep sometimes the free will is suspended, and in other cases not; but it is quite clear from the accompanying explanations in this section the further fragment that this phrase must be understood in absolute terms.

I do not hesitate to posit in principle that if the dreaming mind exerts some act on the organs, it is because sleep has not been fully established. Within the full suspension of any activity of the soul at the organs and in the suspension of the power of moving, I remark the principal character of sleep and an admirable law of creation in it, imposed on human nature, in order to provide the body the necessary rest. The soul, which has no need of rest, as Mr. Lemoine has declared himself, would without that law never let the body repose. Do we not remember those moments of insomnia, where we did everything to keep our body quiet and never had the power to do so? The incessant activity of the mind is in contrast engaged with the illusory tableaux of which the imagination provides the scene; the soul imagines to move the body, without actually enacting on it, so the body rests. And through the body it is necessary to experience not only the musculoskeletal system, but also all the internal organs. An adverse influence is only what we know to do when it happens to us exercising one, giving the effects of hope, sorrow, pleasure, or even the fun to regret not something, this having said as parenthesis.

Forced by the framework, imposed by the Academy, eventually Mr. Lemoine discusses in a survey the thorny issues of magnetism, which I do not dare. I therefore stop at this place with the critical analysis of his remarkable treatise, however recommending it to the reader who wants to delve into the subject. One finds in it ingenious ideas regarding various details of our dreams, which I believe not to have to disclose, because they seem to me purely theoretical, but I would not reject them, simply because they are only theories, because it is not forbidden to let the truth sometimes meet the theory.

VI

Brief research on the recent work of Mr. Alfred Maury¹, *Le Sommeil et les Songes*².—Hypnagogic hallucinations.—About the intelligence which is regarded as a function of the brain and about the localization of the intellect in the brain, so according to the doctrines of the writer.—Interesting observations which Mr. Maury did to himself.—*Dissolving views*.—Dreams in which one picks up the thread of a previously forgotten dream.—How people are able to commit in the dream without remorse very dirty tricks, and the way one can say that our free will within us awakens.—Opinions of the doctors Macario and Cerise, which are more approximate at mine than those of Mr. Alfred Maury.—Reflections of Charma and Brillat-Savarin regarding the exquisite sensitivity of certain dreams.—That the study of the sleep and natural dream is the best introduction to the range of sleepwalking and magnetism.—Some considerations of Dr. Cerise, discontinuing the list of writers who have dealt with the issue of sleep, from Antiquity to the present.

The Materialistic School, of which the theories essentially are based on guesses, and which the authors use, like Mr. Lemoine to explain all phenomena of the dream by means of secret vibrations of cerebral fibers and thousands of internal brain movements, are talking so noncommittal about it, that it will never get beyond the speculative stage; very sophisticated, delicate and judicious observations, of which I am happy to get the confirmation of some psychological facts of which I thought having been so far the only one who ascertained them. There are two very distinct elements which I knew to derive on reading Mr. Alfred Maury's book about sleep and dreams³.

Mr. Maury starts to devote a special chapter to those very first images, those first looming sensations when sleep comes over us. He calls these *hypnagogic hallucinations* and wants to make a special phenomenon of it, only certain individuals would be subjected to it. I am surprised to see such a distinction suggested by a writer who has rather a tendency to generalize than to reason subtly. Concerning me, I who daily faces the regarded phenomenon, would see in it nothing but the beginning of the representation of the mind of the objects which occupy our mind, i.e. the dream itself. I have already identified those first appearances of characters or vivid colored landscapes as an indication that sleep is definitely nearby. Does Mr. Maury not implicitly affirms itself that they are the harbingers of sleep, when he writes:

<< Black coffee and champagne, even in small quantities, causes me insomnia, prepares me intensely for hypnagogic visions. But in this case, they will only appear after a very long time, when it finally gets me in its grip, after calling several hours in vain for sleep. >>

¹ Louis Ferdinand Alfred Maury (1817-1892), was a French scholar and physician, member of the College de France, and known for his thoughts about the interpretation of dreams. [Editor's note]

² A mistake of the original. See for the actual title footnote 3. [Editor's note]

³ *Le Sommeil et les Rêves*, by Alfred Maury, College de France, Paris, 1861.

This is equivalent with saying that at the cessation of the arrival of sleep those tonic beverages naturally slow down the onset of the first symptoms; and moreover, because it involves by the way an excessive stimulation of the nervous system, it will make us highly susceptible to the thoughts and/or images, or the various sensations of which our dreams are composed, to perceive. There would thus be people, particularly sensitive to impressions, at whom those mind-images already occur from the first emergence of sleep, and with a liveliness which is greater than at others; this shows itself as beautiful; Mr. Maury and I are among the lucky ones; but we must not conclude at all that under the name *hypnagogic* those first manifestations of the first sleep would relate to a particular phenomenon. Nor can I assume that those images << should be reflections of thoughts, independent from the last occurred preoccupations of the mind. >>

My practical observations have demonstrated me several times the opposite¹.

After having dealt this way with the hallucinations occurring during the initial period of sleep, Mr. Maury does not hesitate, tackling now more thoroughly the study of sleep, to explain for the completeness that this sleep must be free of all dreams. In his eyes, there is a perfect agreement between the fully or partially slumbering during the sleep of the brain, a physiological phenomenon about which he has no doubts and the more or less complete suspension of the faculties of the mind².

Like Gall and Spurzheim³ he believes to be able to locate those powers in certain parts of the brain and he thinks, depending on the part of the organ at which the sleep firmly establishes its grip, that some passions in our dreams are perhaps weakened to a greater or lesser degree.

¹ In order not to create misunderstanding between these supposed spontaneously occurring repercussion and what is happening when an actual sensation evokes a thought and provokes adjoining the corresponding image. This is what happens to Mr. Maury when he experiences a twinge of pain in the foot and immediately sees appearing a foot in his dream. This is what generally happens in dreams when an excessive stimulation or an abundance of bodily sensations contribute to voluptuous dreams, incessantly repeating those sensations, which evoke images which are connected with the memories generated by them.

² << One has with the sleep too much leaned on the distinction between mind and body. The two mechanisms work in unison and maintain relations between them. (page 22) >>
<< The more the physical slumber dominates, the more vaguer, more volatile certain revived organs become, and in contrast, the dream leaves its trace in our mind behind.
<< Let us add that some parts of the brain may remain awake and may even be more receptive to stimulation, while other parts remain numb; the attenuation, reaching a certain point, and in any way, *the leading organ of the brain* may vary during the duration of the sleep. (page 36 to 37)
In one word, the dream depends on certain parts of the brain and on awake-remaining senses, by means of an excessive stimulation, which is opposite to a general anesthetic. >> (page 53) <<
There is no doubt that, according to the connected part of the brain or nervous system, and by some kind of injury of the organs of the intelligence (insanity), some passion would not be stimulated or to lesser extent, or may be weakened. >> (page 145)

³ In 1808, Gall wrote 'research on the nervous system in general and the brain in particular' and with Spurzheim he published the first two volumes of 'Somme de la Phrénologie. A partir d'observations biologiques'. [Editor's note]

That thought concerns one of which I immediately like to distance myself. Refusing to deposit the explanation of these movements from our mind at unverifiable anatomical assumptions, does absolutely not signify losing sight of the obvious correlation which in humans exists between the state of his brain and his spirit.

The general criticism which I had to express at the theoretical views of Mr. Maury and in which I threatened to expose myself to a repetition of what I have raised before with regard to the views of Mr. Lemoine, will not have as a consequence to reject without further investigation the study of an array of facts, in which I detect precise interesting practical observations to take care of.

Phrenology impresses every psychologist. Frequently I had during sleep in my mind to conduct series of experiments in order to determine the possible agreement between the titillation of some part of the skull and the character of the impressions and mental preoccupations whose tableaux our dreams then offer. Although I have myself not been able to establish any decisive relationship, I nevertheless recommend researchers this type of experiment.

I arrive at, in my opinion, the most interesting part of Mr. Maury's book, namely where a large number of observations are included which the author himself has performed, and which especially testify of the power of our memory during sleep.

<< The first years of my life I spent in Meaux, Mr. Maury informs us, and I went often to a neighboring village called Trilport, located at the Marne, where my father was building a bridge. Since a couple of months I am in my dream returning to my childhood and playing in that village Trilport; I see a man dressed in some kind of uniform and I address him and ask what his name is. He informs me that he is called C..., being the bridge operator and then he disappears to make room for other characters. I wake up with the name C ... in my head. Did it concern here purely a happening of the imagination or was there in Trilport a guard named C ...? I let it rest, having no recollection of such a name. A little later I question an old maid who was formerly an employee of my father and who brought me often to Trilport. I ask her if she remembers someone with the name C ... and immediately she replied that he was one of the Marne's bridge keepers when my dad was there building a bridge. In all probability I had known it too, but the memory of it had faded. The dream had, by evoking the name, revealed to me something I was ignorant of. >>

<< On another day, so wrote Mr. Maury incidentally, the word *Mussidan* came into my head; I well knew that this was the name of a town in France, but I was unaware of where it was located, or rather, I had forgotten it. A few days later I saw in the dream a certain character who told me that he came from Mussidan; I asked him where the city was located. It is, he answered me, the capital of the canton in the region of La Dordogne. I woke up and hurried myself to consult an atlas and to my big surprise, I found that my interlocutor from my dream had better knowledge of geography than myself, i.e. that I was in the dream reminded of a fact, which I had forgotten in the waking state, and that what had been worded by somebody was on my part nothing but a memory.

<< Finally, Mr. Maury reports, I had attended the soiree of the painter Paul Delaroche¹ and this is now more than eighteen years ago, and I had heard wonderful piano improvisations of the skilled composer Mr. Ambroise Thomas². Once home, I wanted to go to sleep, but I lay there for a long time without being able to; eventually it got me in its grip and behold, I heard from afar some cheerful passages which were played by the brilliant fingers of Mr. Ambroise Thomas. Note that I am not a musician, and that my musical memory is poorly developed. I had certainly not been able in waking life to recall such long portions. >>

In dreams whereby we suppose to entertain ourselves with several people, we attribute the thoughts or statements, which are in fact our own, to somebody else, that is obvious, but it should be noted that one of the reasons which makes us believe that these discussions are held by an unknown person, consists precisely of the fact *that we remember not having kept a recall to those memories*, if I am granted to express me like this. A psychological finding in my personal observations, which I believe having already mentioned in the first part of this book³, to know that in the dream the imagination is providing the images a high level of realism, while the *cliché-memory* however is adhered to engravings or tableaux, is supported by several similar statements by Mr. Maury and I will of these including the following ones:<< One night, strolling along with a friend through the streets, I thought in the dream to see the city of New York. Once awakened, the memory of this dream remained stuck in my head; I still had the overall vision of the city and one of its squares. During the day I went to the boulevards, where I knew being displayed in the window of a dealer engravings of an image of the big American city, a view which had impressed me some few weeks before, but within that necessarily curtailed panorama, it was impossible for me to recognize the big square where I believed to have walked with my friend. For a very long time I consulted my memory, and eventually, I remembered that the square in question had to be the spacious Mexico-Square, a beautiful design, which I had previously seen in Berlin. A short time later it was positively confirmed when by chance I bumped at a book which depicted the square of the print. >>

Later Mr. Maury informs at a more or less concise manner about dreams in which he had the opportunity to observe the marvelous work of his own imagination and to trail it.

<< On the very moment I was on my way to doze off, the eyes closed, I saw a crowd of faces and grinning figures, of which some of them had left on me quite a deep impression because I am still able to envision them vividly. Well, I see the first outlines of a person who had visited me two days earlier and whose initial and somewhat ridiculous appearance had fascinated me.

<< Then I see and this is very strange, my very own distinctive form, which disappears, to make room for a new one, at the manner as one calls *fantascope*, or in English *dissolving views*. >>

¹ Paul Delaroche (1797-1856), French painter. [Editor's note]

² Charles Louis Ambroise Thomas (1811-1896) was a French composer and Director of the Conservatory of Paris. Known for his opera Mignon. [Editor's note]

³ Pages 10 and 12.

Documents of this kind are particularly valuable. The day that one has a large number of them at one's disposal, one might find, using comparative studies, the key to almost all the psychological mysteries of sleep. Mr. Maury's book, which contains a lot of them, is in my opinion just of great value, and if the statements à la the Materialistic School, of which his own observations most attest, are absolutely not satisfying me, I think that his observation method, completely new to such a matter, is an excellent one to follow. Mr. Dr. Macario is much more spiritualistic than the author whose work we will analyze. With Mr. Dr. Cerise, which wrote the preface to his book¹ he did not want to admit that one may explain mechanically the phenomena of sleep simply by the physiology of the brain. Both, incidentally, reject the theory of a sleep without dreams.

<< No organ, no single device is within a living being inactive >> Mr. Dr. Cerise wrote. Rest assured that the moral of the similarity of the capacities of the organism is applied in practice. No labor is permitted a single moment not to be productive when receiving life. >>

The doctor memorizes Cabanis's concept, who detects some particular brain *activity* during sleep and he adds:

<< Do not ask me for the benefits; the interior and the profound happening within the vital functions in general and within the nervous system particularly are inaccessible for observation; in physiology, knowledge of consequences does not necessarily imply that one knows the exact cause and manner of operation. And especially with regard to the sleep, physiologists are no better magicians than the rest of the world It would be better to acquire a good portrait of the dreamer than these explanations and dissertations regarding the sleep, but alas! to use Molière's words when he pointed out the effects of opium:

*Quia in eo est fish dormitiva*²

.....
<< The sleep without dreams is an abstraction, which has been granted the physiologist for just a moment, and he should not misuse it. What I want to say is that I can never be surpassed by sleep, not even for a second, without being carried away by the world of illusions. >>

<< Once the sleep begins to make our eyelids heavy, Dr. Macario says in turn, when the senses are more or less completely shut off from the impressions of the outside world, the dreams, those miraculous productions of our spirit, arrive at once and replace our existence. Sometimes clear and precise, then vague and confused, they trigger *incessantly* various moods within the soul, and if we think not having dreamed, it is because we have lost the memory of it. >>

This is what relates very well to my thoughts, and it is not without pleasure to annotate it.

¹ Du sommeil, des rêves et du somnambulisme, Paris, 1857.

² Transl.: Because therein lies sleeping capacity. From 'Le Malade Imaginaire' by Moliere, 3rd interlude, after 3rd act. It is the answer to the question: 'Why does opium cause sleep?' (Quare opium facit dormire?). Molière was mocking the habit of physicians to provide pseudo-explanations. The whole interlude was in Latin. Apparently the audience could understand it. [Editor's note]

With joy I quote the following sentences from the same author:

<< It is an indisputable physiological fact that the sensitivity during sleep sometimes progresses in an extraordinary way. Peculiar to dreams is the exaggeration of both internal and external sensations, from which a skillful physician may derive important inductions. <<

Concerning this, I of course add that this type of diagnosis would be of even greater importance if the habit to consider themselves in the dream allows the dreamers to analyze the sensations themselves. After all, as one knows, in general diseases begin with latent morbid work, which occurs in the depths of our organism; therefore it is called the incubation period. During that period, the patients seem to be in an excellent health and surely they are far removed from the indication of feeling threatened by some forthcoming trouble. Well, during sleep this morbid work may become in some cases sensitive and receptive, and evoke dreams which connect or sympathize more or less directly with the body in which this early pathological labor occurs. For example, thus the patient will dream, assuming that the organ, whether the liver or the heart is damaged, that he is stabbed by a sword, a dagger or any other tool that penetrates that body; and if those dreams keep to continue, one may consider them as indications of a serious malady of which the physician maybe is capable to prevent the effects by means of appropriate preventive measures. The following examples prove the truth of this assertion:

<< Arnaud de Villeneuve¹ dreams that he is bitten in his leg by a dog and a few days a cancerous ulcer grows at the same spot.

<< One night, the scholar Conrad Gesner² dreams that a snake bites him in the left side of his chest, and not much later, on that area a serious and deep wound arose. It was about a malignant anthrax, which leads to death within five days.

<< Mr. Teste, the former minister of Louis-Philippe³ dreamed three days before his death that he had a stroke, and three days after his dream he actually succumbed to that disease.

<< I myself, Dr. Macario adds lastly, dreamed one night that I had a severe pain in my throat. After awakening, I felt good, but a few hours later I was hit by a severe throat infection.

<< Various attacks of ataxia are often noticed by dreams. One has even seen epidemic diseases, of which dreams were invariably the harbingers. >>

This thesis, which I use to emphasize my personal observation, is defended quite extensively by Mr. Macario:

<< The external sensitivity during sleep is sometimes weakened in such a way that it seems almost suspended, while on the other hand, the internal sensitivity exhibits an enormous increase in activity; the organic needs and the familiar operations of the autonomic nervous system are an inexhaustible source of dreams which are rich of valuable information.

¹ Arnaud de Villeneuve or Arnau de Vilanova (1238-1311 or 1313) was a physician, alchemist, theologian and astrologer. [Editor's note]

² Conrad Gessner, aka Konrad Gesner, Conrad Geßner, Conrad von Gesner, Conradus Gesnerus, Conrad Gesner (1516-1565) was a Swiss naturalist and bibliographer. [Editor's note]

³ Louis Philippe (1773-1850) was King of France from 1830 to 1848. [Editor's note]

<< The mental sensitivity, i.e. that tender and delicate disposition, being able to be touched and moved by the human soul, becomes extremely lively too. From here there is the remarkable development that one acquires a feeling of pity, compassion, etc. in the dream, to an extent that we wake up with the eyes full of tears. The joy, sadness, sorrow and misery and pleasure are more vivid and intense than in real life¹. >>

Charm and Brillat-Savarin², two authors from different backgrounds, already agreed on the same subject.

<< Is it not up to us >> Charma had written >> << to show that when we sleep our emerging malicious and benign affections, which no longer possess any freedom, display a degree of exaltation, which during waking life our fully functioning reasoning is not granted. Let us fearlessly affirm that under the same conditions and causes our capacity to suffer and enjoy grows with life, which we once awakened, would not apprehend. >>

For his part Brillat-Savarin had with the following sensual boutade unburdened his heart:

<< With me there will be few who do not experience in the dream an extraordinary sense of pleasure. It entails some kind of delicious shiver of all components which constitute my being. It concerns a kind of blissful itch which cut to the bone straight through my feet and went to my head. It seemed like a purple flame which moved around my forehead.

Lambara flamma comas et circum tempora pasci³

<< I assume that state whereby I felt in a good physical condition, took at least thirty seconds, and I woke up, fulfilled of such a wonder that it scared me a little.

<< From that sensation, which is in my memory still very evidently present, as well as from some observations which I made at people in ecstasy and neurotics, I have concluded that the boundaries of enjoying are neither known nor discussed, and that one does not know to what extent our body is probably perfect. I hope that within a few centuries physiology is capable to derive these extraordinary observations, to evoke them, like one induces sleep by means of opium, and that our grandnephews will find relief for the horrific pain to which we are sometimes subjected⁴. >>

¹ Macario, *Du sommeil, des rêves et du somnambulisme*, Ch.II.

² Jean Anthelme Brillat-Savarin (1755-1826, Paris) was a French lawyer and politician, and gained fame as an epicure and gastronome. His most famous work was *Physiologie du Goût*. (Transl.:Physiology of Taste) [Editor's note]

³ Transl.: The flame licks his hair and grazes to his sleep. From: Virgil's *Aeneid*, Book III, verse 684. [Editor's note]

⁴ Brillat-Savarin, *Physiologie du goût*.

The fact of the excessive exaltation of sensitivity in a dream is something which no one disputes. As for the wish, expressed by Brillat-Savarin, I think he does not have to wait for ages seeing it realized, at least partly. The methods to induce and guide the illusions of dreams and deceptions, which I will show in the last part of this book, will, as I hope, enable the reader to obtain direct and thorough convincing results. I did not want to follow Mr. Lemoine at his analytic theory of sleepwalking and magnetism in order not to wander off with him into new series of discussions on topics which I have insufficiently examined.

The manner in which Mr. Dr. Macario treats this twofold question would not raise at me the same objection, because in the perspective of Dr. Moreau (de la Sarthe), as well as mine, the spontaneously or artificially established sleepwalking is nothing else than a more or less abnormal modification of the natural sleep and dreaming.

<< At sleepwalking, there is absolutely no question of developing or creating new capabilities; one has nothing else to see in it but that excessive stimulation of the natural faculties, whose influence on activity extend miraculously. To use a metaphor, the soul of the sleep does not break at all the ties which bind it to earth; The senses are not even relocated as some magnetizers claim; only the sensitivity becomes more sophisticated, all faculties expand and show more activity. As an explanation, in so far this is possible, it is sufficient to understand that the level of activity is a natural ability, and something that all people share, namely the admissibility. By this, one already realizes that the study of the phenomenon of the sleepwalking belongs to the domain of physiology. (page 181) >>

<< And moreover, it is known that sleepwalkers are better equipped than superior minds might be able, to anticipate the logical sequence of events, because the spirit of a somnambulist is focused at itself, like the beams of light in a lobby, and becomes very bright.

<< The perception becomes remarkable active and the memory displays a fabulous degree of precision; the volatile and more extensive memories are more clearly and accurately outlined and up until dissipation. Such precise and refreshing memories, it may derive such deductions that it looks divine; from a fait accompli, a word, a faded memory, how small the clue might be, it draws conclusions for the future and the future will justify it. (page 214) >>

What Mr. Dr. Macario is considering about the almost miraculous phenomenon of sleepwalking corresponds exactly to what I think myself about certain dreams in which we seem to determine the state of the present and in which we even seem to foresee the future. A lot of learned facts, about which is reported with admiration as evidence to support a truly supernatural magnetic brightness, seem to me the most natural thing in the world, explainable by means of the normal psychological laws of dreams. Thus, certain strange organic difficulties do not surprise someone who knows about the anatomy of the human body. The key to what is more than a magnetic phenomenon, despite that it has such a marvelous reputation that it must seems extraordinary, might therefore quite simply be found in a thorough analysis of our nightly dreams, and the natural methods of research, recommended in this book, might even be the true secret to discover.

Mr. Dr. Cerise seems not less willingly than I to describe the study of normal dreams as being worthy to pay serious attention to. A final statement will close this list of writers who have kept themselves over the centuries busy with the sleep and dreams. One finds in it general magnetic facts as well as some considerations, which, by the way, I endorse fully.

<< Come on, come on, light the candles, find some activity, descent into the basement, crawl upon the loft, everything deserves respect but I have no intention to bring it to an end.

<< There are, in my opinion, ordinary dreams to which one pays less attention than that they deserve. Do you remember that we saw within our ordinary dreams several times the miraculous, the magnificent? Whether a church in all its ceremonial, religious and national grandeur (as happened to me in a dream in honor of the liberation of Ireland by O 'Connell¹), either an excellent executed admirable tableau, or any other desired work of art; it is our mind which creates or contemplates them and the spectators, while it is reviving them. What a wondering about the simultaneous occurrence of the formation, composition, contemplation and enjoyment! Such numerous chosen and arranged details of such a sophisticated capacity, staging and cooperation, with as aim the creation of some wonderful ensembles, that it looks if a genius, aided by extensive study and profound reflections, was in charge! I draw your attention to the spontaneity of the spirit, for which neither time nor effort exists, and by means of improvisation realizes a masterpiece, like the manner at which a thunderstorm improvises the lightning.

<< This simultaneous occurrence of the various actions is not very compatible, it must be said, with the absolute passivity of the soul in dreams, for one must assume that the brain is doing better and faster its job when the mind is absolutely not interfering. In any case, it let the vulgar sleepwalking far behind, because that simply means the repeating numerous times of one after another unedifying affairs.

<< Between the dream where the imagination reveals itself in all its splendor, and the dream, where a clairvoyant prophetic vision is lavish with revelations, there is a gap that separates the illusions of truth. That interspace, occupied by very significantly intervening phenomena is enormous. The most extraordinary, the most sublime ones offer the not apprehensive dreamer a glimpse of some happy visionary who reaches reality across the fathomless depths of time and space; in the blackness of the dark night and in the profound ignorance. But one should know that this contemplating is natural, that the reality which it grasps is only deception, that, in a word, the truth is not an illusion. There lies the problem. << Regarding that same clairvoyance, of which each day so many examples are proclaimed, it does not interest me much, I admit it, because none of our most lamented and encumbered accidents are foreseen or prevented by it, because no disaster has been softened by it, not one clearly predominated, not a single problem solved.

¹ Daniel O'Connell (1775-1847), often referred to as 'The Liberator' or 'The Emancipator', was an Irish political leader in the first half of the 19th century. [Editor's note]

The truth is lacking in its successes. Allow me therefore not to stir myself into insoluble problems from useless prophets and sterile pythonesses. I do not forgive at all the sleepwalkers, the magnetizers, the prophets and the lucid ones that they have never discovered nor foreseen something really important, nor for the individual or peoples, and that they pale before the concurrence. Lavishly they have been with great miracles, of which, without verifying, they only contest small parts. The most famous among them roam also over the earth like insects in the air and the fishes in the water, without resonance, without leaving a trace of their passage¹. >>

¹ Introduction to the work of Mr. Dr. Macario, *du Sommeil et des Rêves et du Somnambulisme*, by Mr. Dr. Cerise: p. XXIV a.f..

PART III

PRACTICAL OBSERVATIONS CONCERNING DREAMS AND THE WAYS TO DIRECT THEM

The first part of this book has introduced the reader to the conditions whereupon my work started, at the same time, he first became acquainted with my general ideas on the subject that I was beginning to treat. In the second part, mainly dedicated to the commentary of the history of professional opinions regarding the sleep and dreams since Antiquity up to modern times, I continued to explicate the thoughts which seemed to me appropriate, there where the opportunity arose. Before starting this third part, in which I will be obliged to enclose, as support of the already mentioned claims, not only numerous practical observations but also reasoned arguments with regard to new facts and new insights, I want to get ahead the criticism which will undoubtedly arise and of which I am prepared to accept the correctness, but as a reply I have however to submit some considerations.

Without any doubt, one could argue that I was short of a method with prematurely discussing a problem to which I would be forced to return, by throwing here and there with empirical reasoning, without still having accompanied it by any conclusive evidence, which makes the opinions questionable and leaving the (critical) mind completely unsatisfied behind. I put the blame on myself and I would rather have travelled a fixed route. But on the one hand, I have already stated it, the preliminary study about everything that has been written about dreams seemed to me an indispensable introduction to arrive by means of conscientious observations at a more thorough study of their characteristics; and on the other hand, if I had omitted at the moment that I had to assail or commenting certain theories, I would have had later the unappreciated task to repeat entirely the analysis. Then at the risk not be understood. Therefore, I decided that it would be better to act like I did, and that the inconvenience to return sometimes to the same issue would be less problematic than always having to grab the same texts.

For those who are looking for the structure which I needed to follow in order to distribute the various elements of this third section, the classification problem does not hesitate to embarrass me. The axiom, *everything is in everything* might very well apply to very many observations, however it is necessary to limit ourselves to a few concrete areas. A dream would be able to provide us a curious example of the exertion of the memory and might simultaneously serve as evidence that during sleep the attention is not suspended at all. Another dream shows us over and over again how certain thoughts are linked together, how some images deform and how we are able to generate, to remember, to guide them, or, already asleep, to pursue certain illusions. Very often the problems which have to be solved are by nature extremely complex from themselves; they now earn just a resolute solution in order to be classified. In the absence of a better method, I will therefore use this one:

First recalling some key issues, whereby we will comprehend where the controversy mainly was focused at, I will begin the observations with the grouping of the whole, with the primary aim to demonstrate:

- 1° That there exists absolutely no sleep without dreams.
- 2° That during sleep neither the attention nor the free have necessarily to be suspended.

Once having made those first mappings, I will examine if the experiment about the course and the tissue of dreams may teach us, such as regarding the ways to generate or to guide them; besides, without assigning the classification of those notes a greater role than appropriate for a book where the author, with the aim the building of a system, brought together detailed documents for a future science.

I

OBSERVATIONS CONCERNING DREAMS DURING THE FIRST SLEEP ESPECIALLY WITH THE INTENTION TO DEMONSTRATE THAT THERE EXISTS ABSOLUTELY NO SLEEP WITHOUT DREAMS.

Excerpts from my earliest dream journals.—Experiments executed at a friend during his sleep.—The first dreams in which I managed to grasp the transition from wakefulness to sleep.—About the depth of sleep and the brightness of dreams at different hours of the night.—How the intensity of the sleep and the vividness of dreams in turn depend on the dispositions of the body and the mind.—Decisive experiment to support the view that the images which compose the dream are more vividly if sleep is deep.—About the shorter or longer period that we are able to keep after awakening the memory of our dreams.—Summary of the issues, raised in this section.

We have seen that those, who attribute within the sleep a phase in which the thought becomes so the speak 'exhausted', are agreeing that one have to situate it in the first period, when the organs are shut off as much as possible from the outside world. So let us analyze, even more carefully than we have done up until now, what happens when sleep gets us in its grip. Let us study the character of the dream which appears first to our mind. By doing so, maybe we succeed, if not by positive results, then by means of very strong indications, the most important issue to resolve, namely to know whether sleep without dreams exists and if one can lose temporarily the sense of its own existence. It is evident that if we notice during that first phase of the sleep that it is also populated with visions and thoughts, like those in the morning hours, we might falter the popular arguments from the Materialistic School.

First I open the initial exercise book of my dream journal and I read the following^{1&2}:
 << September 15—My dreams of this night were split into two parts, because I already was asleep when they came to wake me for getting up, because in the next room there was a big fire in the chimney and it was feared that it was to leap to the wooden wainscot. At the moment that they had woken me up, I dreamed that I was walking with my uncle in the forest la G ... and we admired very rare birds, which were sitting on a branch of a tree, whose leaves were falling. And here is the picture (follows the illustration of one of these birds, as it was left behind in my memory.)—By three o'clock in the morning, the fire was completely extinguished, I went to bed and fell asleep again and then I dreamed ... >>

(Follows the story of the dream of the second sleep period.)

A few months later, in the same exercise book, which dates from the time of my adolescence, I notice the mentioning of another sudden awakening during the first phase of sleep.

¹ Everything between << >> is verbatim taken from this journal. In order to keep the relative value, I have nothing changed in the style from the notes, which are extracts from my school notebooks. One needs this to take into account.

² It is inevitable that some of it get lost in an English translation. [Translator's note]

<< A few minutes after I had fallen asleep, I was suddenly awakened by the fall of the fireguard, which the wind had caused to drop, but I do not know whether the vividness of the dream, firmly imprinted the remembrance in my memory, or that it was the fright which accompanied my awakening, but when I finally came to myself again, I was able to remember from the start to the end everything I had dreamed of, and also the manner, without, I think, having forgotten anything.

I assumed to be staying in the park du B., talking to the pastor of O ..., who showed me an extraordinary rehearsal watch, of which the hours were beaten on a bright sounding anvil by an enameled golden young blacksmith. Everything was so bright and sharp that it seemed as if I was awake. Now I can remember quite well what preceded it, I can write it down in this way: At first I contemplated indistinct not matching images, accompanied by equally confused thoughts. It was like some vague impression of people and things I was thinking at. The figures became immediately more apparent, desolate and confuse and I grew more slumberous, whereby I immediately resumed the realization of my condition of being asleep. There were moments when I perceived the branches of trees with their leaves well-defined and illuminated by the sun. At one of those moments I thought of the anthill which we had to destroy and which was located at the end of the main path; I thought seeing it a first dimly, then very clearly, until I could distinguish the ants, etc., etc.

<< From that moment I lost the sense of my actual existence. I believed everything what I was supposing to see. So I was sound asleep. My brother in law was in my dream close in my neighborhood, disposing of a large bag to put the ants in. I heard a voice calling me from the midst of the path. I turned around and saw one of our neighbors, M. de C ... in the company of the vicar of O ... who showed him his watch. I forgot my brother in law and the ants, which so to speak disappeared from my dream and I looked at the above mentioned watch of the priest, when the noise around me startled me up with a jolt.

Why I have dreamed about that weird watch? I do not know, but what I do know for sure is that at waking up, I remembered, without any interruption, everything what had gone through my head during my doze and the so short sleep. >>

Similar observations, as a result of accidental awakenings, repeated themselves seven times in my dream journal of more recent date. Finally, I let me waking up one hundred sixty times during my first sleep at different periods of my life, in particular during thirty four consecutive nights, and always and every time I noticed, like Dr. Cherise¹, that some imaged thought occupied my mind. This as far as concerns my personal observations. Let us look now at what I could experiment with others than myself:

¹ << What I can say is that I am never surprised by sleep without being launched into the world of chimeras, not even for one second. >>

Introduction to the work of Mr. Dr. Macario, *du Sommeil et des Rêves et du Somnambulisme*, by Mr. Dr. Cerise: p. XVII.

A crony, with whom I had made a fairly long journey and who was interested in my research, was absolutely convinced never to have a dream in his first sleep. Several times I had, a while after he had gone to sleep, awakened him and he had always in all sincerity assured me that he could not remember a single dream. At one evening, about half an hour after he was sleeping, I approached his bed and gently I whispered some military commands:

On the shoulder the gun! Present the gun! etc. and softly I awoke him:

<< And >> I told him, << did you again dreamed nothing this time?

—Nothing, absolutely nothing that I know of.

—Try hard to remember.

—I do, but I detect nothing but a complete period of lethargy.

—Are you quite sure, then I asked, that you have not seen a soldier. ... >>

At the word soldier, he interrupted me, as if he was hit by a sudden recollection.

<< That's right, that's right! >> he told me, << yes, I remember now; I dreamed that I was present at a parade. But how did you guessed that? >>

I asked him for permission to keep my secret until I had repeated the experiment. This time, I murmured in his presence slightly some terms from the equestrian and as soon as he woke up an almost identical conversation ensued between us. At first, he could not recall a dream at all; on my instructions he remembered then what had been evoked by my words; and, carried away by the trail of memories, he knew to remember moreover the previous visions, of which my intervention had disrupted the course. Shortly after this second experiment I conducted, with no less success, a third one. Instead of using word as a mean to influence my traveling companion, I served me of slightly shaking jingle bells, by which the sound of it rooted the idea that we were continuing our journey in a stagecoach rambling over the roads¹. These and very many analogous facts left me not the slightest doubt that the first sleep of others do not differ from mine at all.

Let us go on to explain to which the study of my own sleep on the transition between the thoughts of someone who is not asleep yet and those who are definitely asleep, ascertained me. A widespread prejudice wants that it is sufficient for falling asleep by letting spin some thought the head, so that it may have a direct influence on the dream of that night. Usually the observation of such fact will simply be the evidence that one has preserved the memory of a dream of a first sleep, because one of the characteristics of the dream concerns the extreme mobility of thoughts, as well as the spontaneous unfolding of what was our mind occupying at the time we went to sleep and very quickly leading us away from our initial starting point.

I will now show some fragments from my dream journal, written during various periods, under the impression of the observed facts:

¹ Let us, as a physiological fact from a different order, note that since this threefold experiment, my traveling companion, who first could not recall his dreams, now remembers them more spontaneously.

<< At a bright moment, myself remembering to conduct the observations of which I thought it would be useful to preserve what I was feeling, I tore myself apart from my first sleep. At first it seemed a kind of numbness, whereby I was in some confuse manner thinking of people who had dined with us today, and the cuddly figure of Madame de S.... Her face appeared first indistinctly; then, without knowing how it was working, it was not her that I was seeing, but her niece Madame L ..., who sat at the front of a weaving loom. The handicraft she was doing represented a garland of flowers and surprisingly nuanced fruit which I could distinguish perfectly, as well as the details of the room and the clothes of Madame de S ..., then immediately the realizing that I was asleep and dreaming came to my mind and by own volition I have awakened myself from sleep, and taking my pencil, I noted this as soon as possible as support of the manner whereupon dreams begin. It seemed me enjoyable not to have had any positive gap between the thoughts which were entangled whirling through my head and those final images, so distinct and complete that it indeed was a true dream. The transition of Madame de S. into her niece is the only thing I cannot explain¹.

I am sure having had today the pleasure of being able to remember fully my dream, from the first idea, which I had when I was still awake, till the thought that was occupying me at the time of awakening, and this without losing anything of what I believed to have seen, heard, or successively to have done. This is what happened: Still awake but already nearby sleeping, I was vaguely thinking of our visit at Château d'Ors... tomorrow and the reminiscence of the large driveway with the chestnut trees appears. First I perceived it as a fog. And then I was able to distinguish clearly the trees with their emerging green and sharp leaves. Only it was not the driveway of d'Ors ... but I suppose some road in the Tuileries or in Luxembourg. Many people walked there. I recognize M. R. with Alexis de B ... and I start talking to them. But at the same time gardeners or lumberjacks were busy cutting down a large dead tree. They shout at us that we should remove ourselves because the tree may fall in our direction. Immediately, at the same time that we put a step aside, I see the tree crushing my companions and the emotion which I feel awakens me..>>

This time, I am sure having understood how someone falls asleep and how the dream begins. I proceed with the borrowing of examples from my exercise-books:

<< I close my eyes in order to sleep, while thinking at some objects which I have noticed this evening at a shop on the Rue de Rivoli; the arcades of the street have stuck in my mind and I observe them as luminous, repeating themselves endlessly into the distance. Soon a snake, covered with some phosphorescent scales, presents itself to my mind. A large number of vague images serve as framework. I find myself still in the period of confuse images. The tableau is fading and changing rapidly.

¹ I reproduce these excerpts as I have edited them at the time I wrote them.

Today I find it nothing astonishing that the very natural association of thoughts changed my images of Madame de S.... into those of her niece.

This long snake of fire has now the shape of some spacious road, scorched by the summer sun. I imagine myself moving along it, and memories of Spain arise. I am talking with a mule driver, who wears the *manta*¹ over his shoulders; I hear the bells of his mules; I listen to his story. The landscape is consistent with the main subject; from that moment on the transition from waking to sleep is fully operational. I find myself completely within the illusions of a lucid dream. In exchange for a very nice antique medal which he showed me, I offered the muleteer a knife, which seemed to please him, when, by an external cause, I was roughly disrupted from my sleep. According to the person who woke me, about ten minutes had past. >>

Another dream:

<< I was very tired after having spent the previous night in a carriage. Anticipating that I would soon fall asleep, I asked a friend to sit nearby my bed and to wake me up, five or six minutes after he had seen me utterly asleep. It went as I had wished for. One woke me up at the moment that I was preventing a dog tearing apart a wounded bird, a complete developed dream of which I preserved at awakening very distinctly its impression. I quickly retrieved my memories and recaptured the following chain:

Among the first appearing silhouettes, I remember in the first instance some kind of a bundle of arrows which were getting up and subsequently seemed to open and form themselves into one of those long baskets in which one is heating the bathroom-linen. White towels were scattered across the thatched wicker-works. Soon the stalks seemed becoming thinner, contorting, curling together, and eventually changing into a greening shrubbery, in which a bushy tree arose.

A white dog (definitely the metamorphosis of the towels) moved impetuously at the other side of the bushes, trying itself forcing through it, while the wounded bird was dragging itself over the lawn located at my feet. The dog had managed to get through the bushes and I scared him away with some blows of my cane, when they woke me up. The dream state had already been established for a while. >>

In all of these four examples, the transition from the waking state to the sleep had been evoked by means of visual sensory memories, which gradually adopted the shape of vibrant and colored realities. In other cases, the transition took place through the memory of sounds.

We are thinking in one way or another at some questionable opinion. We raise ourselves the objection; we put the disagreement into the mouth of some imaginary being or of that of an acquaintance. That person appears and voila, the conversation is established with an interlocutor, who is also the first clear visual image, the first element of the actual dream. I have written sixteen observations of this genre. I will single out one, which seems very evident and decisive:

<< See how I went to sleep last night; I remember it this morning very unmistakably; while I was still in that confused period which is not yet sleep nor being awake.

¹ Some kind of blanket. [Editor's note]

I was thinking about the plurality of worlds; having read at daytime the book of De Fontenelle¹ about this matter, I remember some objections which I had made to myself; I attributed it, I do not know why, to a person in a black dress and a wig and I debated for a long time with him. To put it more correctly, I suppose my dream began with this imaginary discussion, because I remember perfectly well that I was still not sleeping and that I had no vision at all when the first elements within my mind started to emerge. Perhaps the character with that hairpiece was inspired by a portrait of De Fontanelle, which was displayed at the front of the book. It is always this character with whom I discussed, who took a peculiarly shaped instrument from out his pocket, etc. etc .. Follows the story of the dream, which is from that moment on outstandingly typified. Thus the transition from wake to sleep, from the thought of someone being awake to that of a dreaming person gradually unfolds, without occurring any break in the chain of association of thoughts, in short, without the happening of some intellectual interregnum between those two states of being. The physical eyes are closing, so that the mind opens up to the world of imagination and memories.

I have already mentioned the fact that in that period of *rêverie*, in which someone is waiting for the sleep, one of the main indications that it is coming is the appearance, although still volatile, of some clear and colored distinguishable images amid confuse silhouettes, which surround the mind of the person being half asleep. I add that more than twenty years of experiences have shown me that the intensity in the vividness of the images is always in accordance with the depth of sleep, in the sense that when sleep is deep, the images are more vivid and *vice versa*.

The observations, which inspired me to a conviction which contrasts very much with those of so many writers, do not always display the same nature; not all are only connected to the first sleep; but using the freedom I granted myself to transcend somewhat the classification in favor of another if a certain association of thought motivated me, I think I have not chosen a bad time to discuss this matter now.

Often myself waking up at different times throughout the night and thereby judging the depth of my sleep from the perspective of the trouble that I experienced to detach me of it, I have invariably found that the more vivid the dream, the harder it is to awaken. When with a rather simple manner I managed myself to awaken (during a dream keeping the awareness of my true situation) I have observed that it always requires a greater effort to disentangle from a fairly vibrant dream than to dislodge from incoherent visions and pale indistinct tableaux. Those who want to explain all dream phenomena by considerations of a physical nature claim that, like at daytime, the relative intensity of sleep entirely depends on the disposition of the organs. I say that in dreams, as well as in the daytime, there is a constant interaction between the physical and mental capacities. When under the influence of pure physical reasons, the stiffening of the body leads to the isolation of the dream, established by the mind, it responds, in turn, by an increase or decrease in the body rigidity.

¹ Bernard Le Bovier de Fontenelle (1657-1757) was an essayist. The mentioned work concerns: 'Entretiens sur la pluralité des mondes'(1686). [Editor's note]

If you are one of those people for whom those dreamimages are absolutely not lacking, you should concentrate, while falling asleep, completely at a memory; fix your attention at the silhouette of one of those mentioned hypnagogic hallucinations from the first sleep. From that focus on isolating your mind, it soon results in a gradual increase in the brightness of the emerging images which already constitute your dream. In the opposite case that you gradually awaken and by doing so dispelling sleep bit by bit while you were sound dozing, you should as soon as possible recall your dream-memories and you will notice that your visions in the last moments of this interrupted sleep remarkably lose their brightness.

I do not take for my account to imply you the role which the cerebral fibers might play within those consecutive reactions. I will only repeat that even the stiffening of the body induces the mind to isolate itself, that even the isolation of the mind causes the body to become rigid and without fear to anticipate the next chapter, where I especially take up the aspect of *attention* in dreams, I quote in support of this view one of the most compelling findings, which everybody is able to repeat who possesses a certain skill to contemplate himself sometimes during dreaming¹.

Let us assume that you dream to be in a garden; you are aware that you are dreaming and admiring the clear and vibrant colors of the magical palette which your memory reproduces at the surrounding trees, flowers and plants, which seem to dissipate. If nothing disturbs those illusions, the dream continues, slowly changing according to the associations of thoughts and the forest disappears to be replaced by some other, no less vibrant, tableau; but if in front of your mental eyes you detect the fading and blurring of those initial vibrant images of these trees, plants and flowers, you can be sure that your sleep dissolves. If this effect occurs, you will be a few moments later fully awake. You want to experiment in the opposite direction? Keep in the dream your complete immobility² and focus your attention at one of the displayed objects whose image does not completely fade, a leaf of a tree for example. Slowly it will regain all the clarity which it was losing, you will gradually detect the reviving of the vivacity of the contours and colors, as if it concerned an image which has to be focused in a dark room. When you have evidently succeeded to discern the finest details, you may terminate this momentary contemplation and focus your mind again on your surrounding illusions. The dream will resume its course; the immediate awakening will be averted.

¹ From the fourteen people with whom I discussed the possibility of observing oneself during dreaming, two frankly told me that they already had managed several times to realize that they were in a dream while dreaming; nine of them obtained very quickly the same result; two of them persevered insufficiently in their attempts to connect a serious conclusion; one of them informed me not having succeeded at all.

² When sleep is fully developed; the freedom of action with respect to the muscles is completely suspended. In the dream you may instruct to movement, without that neither your arms or legs will endure any influence of it. But once the sleep is disturbed, this is no longer fully applicable. How feebly it might be, willpower resumes its control over the muscles and every movement we call for in the dream contributes step by step to the elimination of the rigidity of the body. So, the immobility which the dreamer was to preserve is not purely imaginary. This does not contribute much towards the popularizing of the sleep, rather the opposite is the case.

You have to stop *the interaction* with the physical outside world, which has begun to manifest itself under the influence of some internal or external influence, and sleep will instantly regain its brightness. The images which are established by the dream are more vivid as sleep is deeper. The transition from the awake state to the sleep is therefore characterized by an increasing intensity in the brightness of the images, as the return from the sleep to wakefulness (in the case of gradually awakening) by the progressive decrease of the same brightness.

Who explains us at a plain manner the fact, which almost all authors confine without commenting to appoint it, namely that the most lucid dreams are also the most coherent? They are the most solid because they occur during the deepest sleep; in comparison with dreams of a lighter sleep, they are significantly less subject of those thousands of small causes for modifications, which are the result of the impressions on our senses provoked by the real world, when all communication between the dream and the mind has not entirely stopped.

Awake yourself two hours after you go went to bed ; remember the dreams which detained your mind; compare these with those memories you have saved the next morning after waking up, and you will be affected by the truth of this practical observations.

in connection with the sleepwalking:

<< Physiologists have noticed >> Mr. Lemoine says regarding the somnambulism, << that, while the ordinary dreams mainly are established during the last sleep, the somnambulist ones occur on the other hand almost immediately after the musing period. (page 280) >>

The remark of physiologists seems to me of a charming naivety. However, they forget to tell us why we should put more trust in their remarks, while they themselves, including Lemoine, assert only to remember their morning dreams. Is not it more likely that falling asleep does not occur at the very moment that the dreams are becoming condensed? Hence the twofold consequence that the most vivid dreams happen during the first sleep, when it is the deepest, and that the deeper the sleep, the more difficult to preserve the memory of it. In summary, every time I woke up from my sleep or let me awaken, I had always the feeling to be interrupted in a dream. In many cases I rediscovered the track which was followed by my associations of thoughts for a time period of five to ten minutes which had passed between the time I was falling asleep, and that I was revived from an already established dream, i.e. from the condition of being completely awake, up until being entirely immersed in sleep. And several friends, requested by me to conduct the same experiments, ensured me having obtained the same results. If I awoke after more than fifteen minutes, I was never able to recall exactly the course of my visions up until the hypnagogic period, which must have served as a starting point. I add that I frequently had the opportunity to see a person awakening who was often dreaming aloud and to such an extent that she provided me, entirely being asleep, a reference point; I made constantly observations and immediately after the awaking and questioning her, I have always found that her memory almost never went back in time for more than five or six minutes.

However, this short period is sufficient to leave impressions behind in our mind, which seem to correspond with the course of an entire day, because, as we have argued elsewhere, we estimate the time to the number of successive events and their appeal. I have partially read some of the chronicles of an eater of hashish, who at night, during which he was under influence, believed already to live for a hundred years and although I doubt that he might recollect after waking up all the memories of those long intoxication, I fully acknowledge that in twelve hours he might have experienced the passing by of more events than a centenary life may unfold. I even think that, under the influence of a normal and regular sleep, each of us could fill a year of his life with his dream experiences of one night, provided that he was in the morning capable to recall everything what he had dreamed; but how would this be possible if there is not one among us able to recall after half an hour of sleep the multiplicity of thoughts which went through his head. And how difficult it is to recapture the volatile and capricious associations of thoughts?

Only capable of including in this book a very limited number of observations performed by myself, I must warn that it may not always be judged as convincing enough; but I urge all who are interested in the subject not to shy away from experimentation, and personally I am convinced that in a short time all of you will agree with me on the following points:

1⁰ The theory of a sleep without dreams is based on inexperience. The ultimate difficulty to recall long series of dreams has led to this misconception by those who just only remember their last dreams, and made them feel that they should confirm that during the first sleep no dreams exist.

2⁰ The transition from wakefulness to sleep occurs gradually, without suspension of thought.

3⁰ Especially during the deepest sleep, the dreams are the most vibrant and coherent.

II

OBSERVATIONS WHICH ARE INTENDED TO SHOW THAT DURING SLEEP NOR ATTENTION NOR WILLPOWER ARE NECESSARILY SUSPENDED.

Primary conditions to direct dreams.—How willpower is able to let disappear horrible dreams and to evoke pleasant ones.—Examples of willpower and attention in the dream.—Willpower in the form of desire.—Guiding willpower-Attention and free will.—Method for abruptly changing the course of a dream and to evoke certain desired images.—What happens when someone sees in the dream a situation arising which one could never have experienced in real life.—Under what conditions in a dream some act of attention is becoming difficult and unpleasant.—How one uses willpower to achieve an immediate awakening, when one notices having become the plaything of some distressing dream, from which one wants to break out resolutely?

Those who see in the events of our dreams nothing but a series of mechanically generated sequential images, about which we have, as regard to the nature and direction, nothing to say, no more than that a simple spectator has at the pictures shown to him, will of course not hesitate to regard any effort as incompatible with the essence of the dream itself and even all the exercises to maintain that attention or free will. As for me, I, who is so beholden to the most outstanding observations, which I was able to conduct as a result of maintaining those two parallel powers during my sleep, will, at convincing the reader that he has this ability himself and should exercise it, especially emphasize its importance. Regarding the possibly most interesting application, we will actually touch new propositions and by means of experiments they can be checked by anyone.

During the happening of the dream it is indeed a combined action of attention and willpower which allow us to apply the first attempts to direct its course and to change it according to our desire. Let us recall to our mind some considerations which I have already presented, but of which it is important to remember them at this place.

In the waking state, you are always for a moment capable to focus your mind on some object, even though it does not need to be located before your eyes; regarding the result of that action of attention and willpower, you only acquire a pure and simple concept; it are only those who hallucinate and find themselves in ecstasy, who, being awake, enjoy the privileges to be allowed to see the objects that occupy the mind. But if that same power in the dream is also granted to us, and we use it to focus voluntarily our thoughts on a given object, what happens?

Because the dream is for the mind the representation of thoughts which are occupying your mind, as I have already put many times, soon the image will appear at which you have entirely voluntarily thought, and by which you are now dreaming about it; in other words, you could dream of whatever you like. I believe these principles are very clear.

Let us demonstrate that these activities, which are characterized as 'free will' and 'attention', occur in many dreams; let us prove that, while dreaming, it is possible to direct someone's thoughts. Would we not prove that it is possible to guide someone's dreams through willpower?

I dream that my father is sick and someone is calling me; I try to read of the messenger's face the truth, of which I fear that one wants it to keep a secret for me. Will one say that I execute this contemplating without much attention?

I presently believe ascending a carriage, on the road several accidents happen, perhaps spontaneously triggered by various associations of thoughts; but the idea of the journey itself, does it not belong to my free will?

<< In another dream, where I have the illusion on a beautiful day riding a horse, the realization of my real situation strikes me, as well as knowing to be able in all freedom to decide whether my imaginary dream acts are pleasing me or not.

Look, I tell myself, that horse is just an illusion, this landscape which I walk through a scene; but if it is not my free will which has evoked it, it seems to me that I have at least some control over it. I want to gallop, I trot; I want to stop, I pull over. Look, two paths are ahead. The right one seems to dissolve into a dense forest; the left one leads to the ruins of a manor. I strongly experience that I myself have the freedom to decide to turn to the right or to the left and whether I wish to evoke thoughts and images connected with those ruins or the forest.

At first, I turn to the right, but then the thought dawns upon me that is in the interest of my research better to direct such a vibrant dream towards the main tower, so that I am on my search capable to memorize accurately the most important details of that architecture, so that after my awakening perhaps I might discover the origin of those memories. So I chose the left path, and walk to the beginning of a picturesque drawbridge and during the few moments that I am still sleeping, I observe very perceptively an infinite number of large and small details; oval vaults, carved stones, a half-eaten fitting, split ironwork, evidences of repairs in the brickwork; with meticulous precision I admiringly regard everything what is displayed before my mind's eye. However, while I review the huge lock of a dilapidated old door, soon the objects suddenly lose their color and sharp contours, such as the figures of the diorama when the light is switched off. I feel that I wake up. I open my eyes in the real world, the glow of my night light is the only thing which illuminates me. It is three o'clock in the morning. >>

Evident acts of freedom and attention seem to me united in this dream. I think I can confirm that I have had a choice, just as I would have in real life, actually to choose between two roads which were ahead of me. I take the left one, at which at the end of it an imaginary castle emerges. The association of thoughts has delivered on this path, *chosen by me*, precise images as bright and varied as that reality provides.

I have left it to the care of my memory to emerge en route the same incidents which are unforeseen in real life and happen by chance; but the images occurred in the order as my willpower had decided and I actually directed my dream, just like the waking dreamer in the fairy tales of *Thousand and One Nights*. For me there is no doubt that if I had preferred the winding path through the forest, the association of thoughts and images certainly would have used also the storehouse of my memory for furnishing many appropriate details to that other tableau to which I had then guided my thoughts. Instead of bridges, towers and crumbling old walls I had seen all kinds of trees, wide avenues, perhaps some hunting scenes or tableaux with bushrangers.

As far as the initial cause, it is certain that my free will was not for nothing present at that detailed *mise-en-scène*, of which by the way memory is responsible; but if we continue to the extreme with comparisons and analyzes between the laws which direct our dreams, but to which also the real existence is subject, there is an overall agreement, a similarity which is often found at entanglements in this world; i.e. in the events of our life two things occur; one is subject to our free will, the other is entirely positioned outside ourselves.

Being awake, as free as anyone can be, I leave my home and, depending on the mood, I take a road which carries me to the Champs-Élysées, or perhaps another one which leads to Luxembourg, but the events which occur on my trip, the pleasant or unpleasant encounters which I will encounter unmistakably belong to the category over which I have no power, but the events that will happen to me on my journey, the pleasant or unpleasant encounters that I will have, clearly belong to the category over which I have no power.

Being asleep and completely surrendered to the illusions of a vibrant dream, in the first instance I am able to indicate a certain direction to the unfolding of thoughts and images, which constitute the framework of the dream; but the spontaneous associations, unexpected memories, those are the en-route events. That in certain dreams in exercising my free will seems obvious, does not mean I determine it happens all the time.

Without reacting to the many dreams which are provoked by internal or external causes, or to the no less frequent occurring dreams in which the mind, to put it this way, the reins let weakening, there are many dreams in which the association of certain thoughts and images brings about such a powerful spontaneity that even the willpower cannot put an end to it, as indeed often occurs when the aggravated feelings have a strong emotional character. The fear seeing to appear some image is generally sufficient to emerge immediately this visualization, because the mind is itself engaged therewith; it is a given which we have already mentioned several times. But does this not also happen, apart from the images, when we are awake and trying in vain to dislodge the memory of a sad event which occupies our mind? And considering it from another point of view, how many dreams do we not have in which we are thinking that we must take an important decision, or in which we are liberated, or recalling a scene which immediately appears in front of our eyes!

For example, I dream that one has caught a thief in my house and that one brings him to me and ask me what to do with him. I hesitate for a moment; I finally decide to let him escape. I see the man fleeing. Does this scene not emerge from the judgement of my own will?

If we unequivocally manage to establish that during sleep free will is left enough force to guide the spirit through the world of illusions and memories during its wandering (as it forays during daytime the body through the events of the real world) it will be easier for us to convince those who make attempts that the habit of using this ability, often accompanied by an awareness of the real situation, step by step will lead to equal outcomes. Not only he will first discover how the mechanism of free will operates in vibrant and peaceful dreams, but he will also soon notice the influence of that same will to inconsistent and emotional dreams.

It is under this impact that the incoherent dreams are sensibly woven; in emotional dreams, so full of unbridled desires or painful thoughts, awkward images are pushed aside in favor of pleasant ones as a result of that awareness and acquired intellectual freedom.

The fear for unpleasant visions will become rather less severe if one understands its uselessness and the desire to grasp more appealing appearances will soon be stronger than the anxiety, and from those predominant thoughts images are emerging, so that it will be the pleasant dream which will impel them. This is the method how I theoretically explain a fact, which was constantly experimentally felt by me. Those facts imply remarkable consequences, so I do not back off for providing appropriate examples to support or to clarify them. I therefore proceed to quote from my dream journal:

Free will and attention.— << I dreamed that I found myself on a path of some garden. I had the feeling to think at several problems for which I wanted to find a solution. A blooming lilacs branch hung in front of my mind's eyes. I watched it with undisputed *attention*. I remember having read that the memory of smells in dreams are rarely accurate; I grab the branch and in first instance I convince myself that the smell of lilacs, evoked by that imaginary but voluntary act through the corresponding associations, is present in my memory. Is this dreamimage of a bunch of lilacs, perceived by myself, intact, oblong and intertwined with the bush, just a stereotype; or the invariable reproduction from the memory of an imprinted image in the nerves of my brain, as the materialists would say? In that case, my imagination and my free would not be able to change it. As I was pondering about it, I had broken off a branch and ripped off the buttons of the lilacs, but not without noticing that after each piece I had crushed, the successive characteristics of that increasingly curtailed bouquet were always remaining visible and completely in accordance with what would have happened if I would have done this in everyday life. When there was only a small bunch of lilacs left, I wondered whether I would continue my destructive illusory work or that I would leave it to the last modification of the initial image. I dare say that this completely depended on my decision, made it in all freedom. At that very moment I woke up. >>

Free will in the form of desires.— << I assume to be in a deserted street. I see a woman being attacked by two masked men. I have nothing with me to defend her. I have to think of a long jataghan, which adorns the fireplace in my study room. That I do not have it within reach! Hardly I have expressed this desire and I am armed with this terrible sword, of which I make efficiently use. Because my thoughts were very focused on that object, the associated image was shown soon, and it happened at such a natural way that I only after my awakening acknowledged what had occurred within my mind. >>

— << I dream that I am in a spacious room, which is decorated in a very luxurious Oriental style. Opposite a divan on which I am sitting there is a large door, which is sealed off by curtains of brocaded silk. The thought occurred that those curtains might offer me some surprise and that it would be very enjoyable if they were opening and showing me beautiful odalisques. — As soon as the curtains are pulled away, my desired vision is in front of me. >>

Directing by means of the will.— << I dream that I have discovered serious magical secrets by which I can evoke the shadows of the dead and transform people and things according to the whims of my will. First I let loom two people ahead of me who are already several years no longer among the living and whose appearances me nevertheless faithfully and perfectly flawless appear. I want to see an absent friend; instantly I perceive him, sleeping on a sofa. I change a porcelain vase into a crystal clear fountain and I wish something cool to drink and immediately the desired liquid flows out of it through a golden tap.

A few years back I have lost a ring, what I very much regretted. The memory of it sets in my head. I want to retrieve the ring; I utter this wish while I fix my eyes at a small coal which I took from the fireplace and soon I got the ring in my hand. At this manner the dream continuous, until one of the appearances which I have summoned attracts me in such a way that it drags me along, and I forget my role as a magician and it pulls me into a new more realistic happening. When I woke up, I was struck by the thought that my own free will had evoked those successive images. It is the truth that I had not felt myself being the plaything of a dream; I had a vision which was fully consistent with my desire. >>

Attention and free will.— What I mention below, is, I believe, dreamed by many people. At least, some of my friends, especially the most famous of our caricaturists¹, told me to have had almost identical dreams.

<< I did not realize I was dreaming and thought to be chased by hideous monsters. I ran through a large number of linked rooms, over and over again having troubles to open the connecting doors and closing them behind me, hearing re-opening them by that repulsive entourage, trying to get in my proximity while uttering horrible cries. I feel that they have the upper hand because of their speed; I awoke startled, panting and covered in sweat.

<< Whatever the reason and the starting point of this dream might be, I leave in the middle; probably it derives the first time from some pathological cause, but then all this happened within a period of six weeks a couple of times and it was obvious that it was provoked by the impression which it had left behind, as well as the fear which I instinctively showed having to relive it. When it occurred in dreaming in which I found myself in some segregated room, the memory of that odious dream soon came to the surface; I casted a glance at the door and the thought of something that I feared had as a consequence that the reappearance was evoked, the same scene and the same horror unfolded in an identical manner. At awakening I was very much touched by it, because by a strange twist of fate, that state of awareness, which so often occurred in my dreams, now constantly forsake me. One night however, for the fourth time that it happened and at the very moment my enemies had begun their pursuit, I suddenly became aware of my real situation; the desire rose to oppose those illusions which gave me the strength to subdue that instinctive fear.

¹ Probably Charles Amédée de Noé, known as Cham (1818-1879). He was a French caricaturist and lithographer and Saint-Denys's stepbrother. See the drawing at the colophon at page III.
[Editor's note]

Because of my own free will, which could be considered remarkable under these circumstances, I leaned with my back against the wall instead of to flee and I took the decision to observe carefully those phantoms at which I had previously only cast a cursory glance. I must say that the initial shock was pretty intense, because the mind, even though it is anticipating, has difficulty to resist a fear provoking illusion. I fixed my eyes at the main aggressor and it was like one of those repulsive grinning figures which one sculpts in the portico of cathedrals, but my preference to study it gave it soon another emotional character; I could observe what followed: the capricious monster had halted a few meters away from me, hissing and jumping up and down in such manner that it seemed ludicrous by which it was no longer frightening. The claws at one of his hands or feet, or whatever one wants to call it, caught my attention; seven in number and very well defined. The hairs of his eyebrows, an injury which he seemed to have at the shoulder and a myriad of other details were of such precision that this dreamimage can be ranked among the most vibrant ones. Does the memory derive from some bas-relief? In any case, my imagination has added the movement and colors. My attention at this figure had as a consequence that his acolytes disappeared as if by magic. The silhouette itself seemed to slow down its movements, losing its edge and to adopt an ephemeral form, and eventually to change into some kind of a floating shell, like the faded costumes which act as announcements during the carnival in stores which sell disguises. Some minor scenes followed, and then I woke up.

In any case, this dream was no longer spontaneously repeated, but it offered me the opportunity to another, perhaps decisive, experience whereby I obtained the effects of free will and attention at the unfolding of dreams. One night, already sleeping and having full awareness of my true situation and with a rather resignation in my sleep seeing passing by the otherwise very vibrant hallucination, I got the idea of making use of it in order to perform some experiments on the ability whether or not I might evoke certain images entirely by my own free will. With this goal in mind I started to imagine at what subject I might focus my mind, when I remembered the monstrous apparitions, which had impressed me so much because of the revulsion which it had left behind. I tried to emerge them and as fervently as possible I searched deep inside my memory, wishing to see them again. This first attempt had no success at all. On that moment the tableau of a sun-drenched landscape in which I see mowers and carts full of grain, loomed in front of me. At my invoke no 'ghost' appeared, and the association of thoughts and images which shaped my dream, did not seem willingly to abandon this peaceful track, established at such a natural manner. Still dreaming, I had the following considerations:

A dream is a reflection of real life, the events which seem to come about, even if they are incoherent, generally follow the customary laws which also apply to the events during the day. My point is that, if for instance I would have broken an arm, I suppose I am wearing it in a sling, or that I am carefully dealing with it; that if I dream to close the shutters of a room, as a direct consequence of it, I immediately acquire the impression that the light is turned off and that I am sitting in the dark.

Based on this consideration, I imagine that, if I would cover in a dream my eyes with my hand, I might have in first instance an illusion which would be identical to what it would be if it was happening in reality if I was awake and would do the same; i.e. that I would let disappear the images of the object in front of me. I wondered whether my imagination would not find it easier to evoke the tableau at which my thoughts were directed if I would let the scene preceding. Experience turned out to be not far from this reasoning.

The covering of my eyes with my hand had in my dream primarily the result that the vision of a landscape at harvest time dissolved; a tableau which I had to try in vain to change by using only my imagination. For a moment I could not see anything, as would also happen in real life. Then I made a renewed strong appeal at the illustrious picture of the intrusion of these monsters and this time the memory appeared as if by magic in my mind, and suddenly sketched it boisterous brilliantly clear in front of me, before I had pulled myself out of my sleep, and wondered how this process had taken place.

The confirmation by an experiment of a psychological fact which I theoretically had foreseen, enjoyed me very much and I was so obsessed that in the next six weeks I developed sixteen times the sense of my situation in my dream and in nine cases I was able to repeat this proof of imaginarily closing the eyes in the dream as a method for abruptly changing a vibrant dream. Since then, and it is more than fifteen years ago, I often used this process to change a less pleasant image in an agreeable one, or simply evoking some desired scene, so that I can not specify how often my initial experiment has been validated.

In particular however, I will outline the relationships with regard to the results which have been obtained during forty-two nocturnal observations. Twenty-three times the success was complete, i.e. immediately and unequivocally occurred a desired substitution of the scene which I wanted to expel. Thirteen times one might call the result ambiguous: the imaginary closing of the eyes indeed stopped the image of the dream, but which followed was not entirely in accordance with my wishes. Four times swift and unexpected associations of thoughts took spontaneously place at the moment of the mutating of the images, and this had as a consequence that they were evoking very different tableaux than that I originally had requested. One time the vision which I wanted to expel presented itself again to my mind. And finally, at one occasion the experiment had as result that I woke up.

It happens very often that one observation leads to another; the same reasoning which provided me the results of the observations you are about to read, a way of thinking which is based on the principle that the dream events, emanating from the memories of daily life as regards to the laws of their concatenation, follow a certain logic, how inconsistent these sometimes in their composition might be, that same reasoning made me ponder, if, when I would venture myself in the dream into a situation which I had never experienced in real life, my memory would be powerless in providing a picture or *corresponding* sensation, so that my imagination would be forced to surmount this impasse at its customary manner and whether this necessarily would result in an abrupt interruption in the course of the dream.

From five high jumping out of a window, shooting myself through the head, or cutting my throat with a razor, which are evidently situations which I have never experienced; generating them within a dream would my mind drag into an interesting test.

I decided not to let escape the first opportunity, i.e., the next vibrant dream in which I would keep my awareness of my true condition. I waited for almost a month; one must have persistency. Eventually, on a certain night, dreaming I was walking through a street – all the images from my dream were very flawless and nevertheless I felt I was not awake – I suddenly remembered the experiment I wanted to conduct, and I got to the top floor of what in my eyes seemed a very high building; I saw an open window and far below the pavement; for a moment I admired the perfection of that illusion and without waiting to see whether this would change, I plunged myself into the deep, curious and anxious at the same time. Well, this is what happened and which I obviously only could describe after my awakening: Instantly having forgotten the memory of what preceded, I assume standing at the square in front of a cathedral, along with a group of curious people who thronged around a dead man. It is said that this stranger has thrown himself off the high church tower, and I saw his corpse carried away on a stretcher.

This is the technique by which my memory and imagination had bypassed the trap set by me. This is how the association of thoughts and images unfolded themselves. With this familiarity I was in a dream quite often capable to repeat throwing myself off a high building or jumping into an abyss or deep well. Always some reversal occurred, more or less similar to what I am going to tell you now.

On an occasion that I had plunged myself in a similar way into the bottom of a well in order to halt an unpleasant dream, I dreamed that I was surrounded by astrologers and magicians, dressed a little strange, like Mathieu Laensberg of the Almanacs¹. When I wake up I remember very well that at the ultimate moment of my jump the thought rose within my mind that *the astrologer himself plunged in a well*. That transition is one of the most vibrant ones. On another occasion when I thought I could take a run to throw me from a great height off a rock, I suddenly dreamed I was sitting in a balloon. With regard to the other variants which I wished to conduct, namely cutting myself the throat with a razor blade or pressing a gun against my temple, I must say that I have never been able to bring these trials to a successful ending. One time that in a dream I was committed to pick up a razor, the instinctive horror of what I was trying to simulate was greater than my considered intention. As far as the guns, it was necessary that first a suitable dreamimage would appear to my spiritual eyes. In that case, I would certainly have been able to conduct the proposed experiment.

¹ The Almanac de Liège or Almanac Matthieu Lansbert (also spelled Lansberg, Lansbergh, Laensberg or Laensbergh) was an almanac, published annually from the 17th century onwards. The oldest surviving edition dates to 1626, and it lasted until 1792, when the tribulations of the Liège Revolution finally abolished the Prince-Bishopric of Liège. The Rosicrucians, for example, were well established in the Prince-Bishopric, even among the clergy. A cleric attached to the prince-bishop's court probably lay behind the pseudonym 'Matthieu Lansbert'. [Editor's note]

However, the need to find and to prepare in my dream these weapons had too much additional thoughts as a consequence, so that, subject to the influence of the fleeting images, so characteristic of the sleep, the initial thought not retraced its steps and could not be executed. For example, at the moment that I take my arms, I dwell off to the bunch of keys between which the box of guns is located. On the same occasion, I notice the key to a drawer in which I remember having stored some photographs. One appears in my memory, draws my attention, absorbs my thoughts, and already my mind is not dreaming anymore about guns.

In the previous chapter I talked about the application of attention as a method for prolonging the sleep and increasing the intensity¹ of the dream. At alert and calm conditions, and that was the case, one might always and without exertion focusing it. But there are other situations in which, I have to admit it, that the required effort may be powerless or even painful.

First of all, I consider during that transition phase from waking to sleeping a continuous focusing a little bit as impossible; this phase is exceptionally directed by disordered thoughts and confuse images. It is very difficult when the spontaneous association of thoughts for our spiritual eyes are booming and increasing the images, at which one cannot defend himself against curiosity and interest; it is difficult to dispel those repetitive distractions, as proved every day in real life.

While dreaming, I have observed several times that I allegedly tried to cling myself to a thought or image and while it tended to escape and to make room for others, I experienced a rather severe pain, which seemed to press against my skull, in order then to move along the depths of my brain². I have also noticed that some attentive contemplation and continuation of the dreamillusions is harder to implement when it is transferred to an animal form and rather at a face, than if it just concerns some tiny material object. The image of a flower, leaf or pebble-stone may sometimes linger quite long for our spiritual eyes without any modification. In the opposite case, if you are fixing your view at the beautiful or ugly facial features of some personage, it rarely happens that after some moments you are not experiencing a series of very capricious transformations. Sometimes it concerns fast substitutions which follow the track of the resemblance, sometimes it are frightening metamorphosis, horrible changes become visible; a nose which is prolonging itself and spinning, dilating rotating eyes. One is caught by some sort of hypnagogic phase; the sleep evidently changes.

Summarized, let us on the one hand recognize that it would be an exaggeration to pretend that the sleeping man continuously may focus his attention and willpower at his dreamillusions, but on the other hand, it is erroneous to assume that the use of these powers would be incompatible with the sleep. I was never able to follow all dream phases and to direct them, and I have even never tried to do so.

¹ Page 110.

² See for an example the Appendix 'A Dream after I took hashish' [Editor's note]

However, sometimes I took advantage of that attention and willpower to analyze some psychological phenomenon, to sustain or to evoke an agreeable image, to stimulate the work of the memory, to guide the development of the imagination, or to change the course of thoughts. These are the actions which occur by means of a capacity which is activated as soon as a certain skill coincides with the mind.

I will not end this series of observations about the willpower in dreams without even pointing out a voluntary act; an act which I have applied at myself hundreds of times and with which readers might also experiment.

I am talking about that struggle at which one, so to say, shakes the sleep and causes an immediate waking, once we have noticed to be the plaything of a dream and from which one immediately wants to awaken.

And what about the fibers and muscles in this situation? I have tried in vain to give myself account of it. In any case, I have observed that it is accompanied by a rather violent contraction of the muscles in the chest and abdomen.

III**OBSERVATIONS REGARDING THE APPLICATION OF THE REASONING AND ASSESSMENT CAPABILITIES IN DREAM.**

How sometimes the sense of realism itself mixes with the illusions of the dream and how a nonsensical view, which one may have, does not prove at all that a weakness or change in judgment occurs.

After the comments which relate to the application of the attention and willpower, it seems to me now logical that the observations concerning the way of reasoning and assessment in dreams are discussed. We have seen that a large number of writers denies the sleeping man the ability to reason and to judge properly. With regard to this aspect let us study what practical observations can teach us:

<< I assume to be at a shooting range. I have already fired two shots and the bullets have left their mark right next to the rose. I fire a third shot and at the same time I hear plaintive cries. I immediately experience strong emotions evoked by the fear of having injured somebody; but when I look at the target I see the trace of my last bullet. Because it is engraved on the board the bullet cannot have wounded anyone. Therefore I am reassured concerning my personal responsibility. I put my pistol in the hands of the lad from the shooting range and ask him about the cause of the cry which I had heard. >>

In another dream:

<< I get a visit from a family member, whose wife was a few days earlier very sick. I hesitate to inquire about her, because he is dressed in black. I dream however that the color of his clothes is a very scant indication that he might be in mourning. It is his hat which I want to see. Does it has a crape? In order to figure out what to expect before starting the conversation, I walk nonchalantly towards a piece of furniture on which he has deposited it. >>

This does not seem quite sufficient? Other examples of reasoning which frequently occur in my notes involve those where the awareness of my true situation interferes with the illusions that occupy my mind.

<< I'm sick and preoccupied by the thought of having to take in the morning a medicine. I dream about it. The prepared drug is at a table near my bed; I dream that I wake up and about to drink it, but I notice that it presents itself in a cup which I am used to find there, but I unmistakably remember that, after it broke the other day, that it has been replaced by a different one. From this I conclude that I am the plaything of a dream and that, to drink actually that medicine, I must myself first awaken. However, I think that I need sleep and that I would awaken myself early. Therefore I do not make any attempt to get up and opposite thereto, I surrender myself to the dreamillusions. >>

Does it not concern here a question of flawless and correct reasoning?

<< I dreamed that I was at the countryside. >>

—In real life I am in Paris.—

<< A friend visits me. The landscape was green, the trees showed their summer splendor. >>

—However, as in the previous dream, I am under the influence of a strong preoccupation. I wanted to get up at six o'clock in the morning to wait for my sister at her return after a fairly long absence.

<< The visit of a friend whom I thought to welcome at the countryside had nothing amazingly. Therefore I could without any astonishment accept the scene which was occurring in front of my spiritual eyes. But these notes: that I was waiting for my sister, that she would arrive at Paris and not at the countryside, that it was winter and not summer, kept spinning around in my head and I realized that everything I supposed to see could be nothing else but a dream and that I was definitely asleep. At that very moment I heard it was five o'clock; I counted five strokes. That was for me the ultimate proof that I was in Paris, where I live beside a church, of which the clockwork manifests itself as rather noisy. I also conclude that I can still sleep another hour and without letting my mind wander off into a train of thought which could awaken me, I purposefully focus my attention at the images which my imagination has provoked; I identify myself with the created situation; I walk in the sun with a friend of whom I was my host; in a word, I quietly continue my dream.

>>

Another example:

<< I am subject to heavy series of awkward dreams, in which one is thinking to suffocate or at least finding himself in very unpleasant situations. But I realize I am dreaming and accounting for the difficulty to wake myself up, I wanted to change my dream without awaking. I try various methods which I have already explained before in order to obtain this result. These remain ineffective; the painful illusions return over and over again. Then I notice that my left cheek seems warmer than the right one. From this I conclude that I am probably lying on my left side and that, when I manage to turn myself around, it would probably change the nature of my dreams. I made an effort in my dream to stretch out on my left side and then through a voluntary effort to turn myself on the right side, in the hope that my muscles will carry out the assignment, as has so often happened in my dreams when I moved myself. >>

- The truth dictates me that it was not a pleasant experience and that I, due to a too realistic attempt awakened; nevertheless, the reasoning in this regard was not far-fetched.—

In the category of dreams in which one is arguing to some degree of accuracy, I could mention all those dreams in which I benefited from the realization of my real situation to study, entirely being asleep, the phenomena of my own sleep. I will cite one which perhaps might be better classified at the chapter on memory, but is not out of place here:

<< The background of the tableau of my dream has presented me a road which I recognized as being a street in Seville, where I already have not been for ten years; it immediately made me think of one of the most famous ice-cream shops, which was located around the corner and I became curious to find out how my mind would behave in a trial, which consisted in guiding my dream into that direction. Therefore I took the road I had to take. I perceived the shop with clear precision; with striking accuracy I recognize all kinds of pastries, special of form, and among other things, refreshments, ice-sorbets with hazelnut, prepared at a manner which I have encountered nowhere else. Then I bear in mind that it would be an ideal opportunity to verify whether I might remember the taste as truthfully as the images. I choose one of those imaginary sorbets. I bring it to my lips and I devote all my attention to taste it very well, and by doing so, I notice that my forsaking memory only approximately is capable to provide the requested sensation. It was namely the flavor of almonds and not of hazelnut which it produced.

I immediately awakened myself by means of a voluntary effort to take notes regarding this fact, which forasmuch the purpose of the study of the phenomena of memory, seemed interesting and of no less importance with regard to the executing within the dream of the capabilities to pay attention, reasoning and assessment.

Another example:

<< One night I had heard in B ...^{1&2} the screech of owls. I went to bed, and I dream that I have during the night arrived at Paris; at that time the same owls, which had themselves heard before, resume their obnoxious shrieks. I hear screams in the middle of the entourage of the dream in which I assumed to be in Paris. I therefore had this contemplation:

Actually these owls haunt me. *Yesterday* I heard them in B..., *today* I still hear them in Paris. At the same moment I imagine seeing to fly one of these birds over the roofs of the house of our neighbor. >>

Some analytical observations regarding this latter so simple dream:

1⁰ An external observation, an owl's scream, introduced into an already existing dream a new element; but this happens without providing that dream a new direction.

2⁰ The owl's shriek has evoked the thought of that bird, the actual experience I gained by means of my sense of hearing, immediately caused a new visual illusion. I bumped on a new application of the principle that thinking at something is tantamount to dream about it.

3⁰ Although it has led me to erroneous impressions, my mind has not ceased to reason correctly about the perceived sensations. Those deceptive visions first convinced me that I was in Paris and that it was night; on the moment that the owl's shriek was heard, I instinctively determined that at least twenty-four hours must have passed since I had overheard the owls in B..., because in real life I could not have been present on the same night in B... as well as in Paris, because there was a time gap of almost fifteen hours.

¹ Our home in the countryside.

² Probably the 'Chateau Bréau' at Bréau-sans-Nappe; 60 km. south of Paris. See page IX.

[Editor's note]

Therefore, I dream that, just as in B ..., there are owls and that I have suffered of them in two consecutive nights. If I would have at daytime a hallucination which would make me to believe that I was at the countryside while being in Paris, and if I would argue loudly, I would be crazy and nevertheless my mind would have shown a correct reasoning concerning the sensations which it would have obtained.

I already have devoted a few words to this analytical comparison between the dream and madness, an aspect that has not escaped the attention of Mr. Lemoine. As before, I do not dwell on it at this place any longer in order not to stray from the path followed by me; but so trivial the reason, I hope that it was sufficient to justify the view that, if we are reasoning nonsensical in many dreams, we base it on incoherent illusions and not at all because there occurs not at all a change or inconsistency in the logic of that capacity of reasoning.

IV

OBSERVATIONS CONCERNING THE PART WHICH THE MEMORY AND IMAGINATION INVOLVE IN THE FORMATION OF OUR DREAMS.

The reason why I bring these observations in the same chapter together.—Are during our dreams the resources and functions of the imagination visibly changed?—Is the memory of a dreaming person capable to acquire a certain strength, something which would not occur at a wakeful person?—Is the imagery in dreams capable to provide us clear and precise images of objects which we in real life never have seen or touched, neither of which we have ever heard?—A remarkable section from the book by A. Maury.— Dreams in which we assume to recognize a situation or person, which at our awoken seems totally unknown to us.—Dreams in which one keeps in particular in the dream the memory of another dream.—The extravaganza of the memory.—The constant tendency to assume that our mind in reasoning or thinking continues on the verbal way.—The power of the induction, of which the imagery in the quiet contemplation of sleep gives evidence.—Imaginary personifications.—Dreams with an increased moral awareness.—The manner at which the memory acquires the most energy.— Psychological problems.

Memory and imagination are two abilities, which are so closely intertwined that several philosophers, especially Dugald-Stewart, have classified a part of the intellectual machinations, by other writers actually attributed to the imagination, as *imaginative memory* under the phenomena of memory. We have argued that there is much needed before one doubts in the waking state the huge amount of undefined material with which the memory is filled; material usually collected without our knowledge, but which the mind within the dream identifies with a marvelous precision. It is rare that one might evidently trace the origin of an image as in the cited example at the beginning of this book¹. More often it will be impossible to determine where the task of the memory ceases, this according to the strict definition of the word, i.e. to evoke straight in a simple manner one of those countless impressions which we have stored in our memory, and where the exertion of the imagination is becoming truly creative, i.e. the use of the material provided by the memory for the formation of components which arise from a relatively new aspect. Above considerations made me decide to gather in one section the notes which I have managed to collect on the dual role of dreams in memory and imagination. I hope it contributes to clarify especially three arguments, about which I have more than once expressed my way of regarding it.

1⁰ Are during our dreaming the resources and functions of the imagination noticeable changed?

2⁰ Is the memory of a dreaming person capable to acquire a certain strength, something which would not occur at a wakeful person?

3⁰ Is the imagery in dreams capable to provide us clear and precise images of objects which we in real life never have seen or touched, neither of which we have ever heard?

¹ Page 12.

A section from Alfred Maury's book seems to answer these three questions all at once, and though I consider it useless to react at the ensued statements, in any case I totally agree with his so well-formulated opening paragraph.

<< One would have to examine the challenging issue of the origin and the generating of thoughts annex images; these are not always simply memories of perceived impressions, but combinations of new elements with past experiences, because then the inner eye regards objects which it has never seen, the inner ear is capable to hear songs, melodies which are never noticed. The eye, the ear, and the senses in general dispose of a combination of power, which is directly connected with the creative element of the imagination. The elements of which it makes use, are provided by already observed experiences, but their method of merging and grouping is new and results in images and sounds which differ from those previously observed ones¹. >>

Let us consider some different examples of dreams, especially in which memory and imagination are at stake.

<< I dream of looking at the passing-by of a packed crowd and it seems to return from some fireworks or some other similar festivity. I carefully focus myself at the people walking by and I wake up while I am still bearing a strong image in my mind of one of them. >>

I remember, and I am actually verifying it, that this image concerns an exact representation of a colored engraving; one which appeared a few days earlier in a fashion magazine; but the picture was merely a static two-dimensional image, while I saw an agitated and lively figure, in terms of size and appearance a real personage. The memory must have been able to make these images moving and to 'hearten' it.

—<< On another night I dream that I am seeing a young woman with golden hair talking to my sister and she displays a piece of manufactured embroidery. In the dream I am fully convinced to know her; I even have the feeling that I have met her many times. However, when I wake up with that face still in my mind, she seems me completely unknown; I fall asleep again; the same vision repeats itself. While dreaming I have kept the remembrance of the short time that I was awake, as well as of the impression that a face had been showed to me which I had never seen before. Surrendered to the dreamillusions I wonder about it; I ask myself how it has been possible that my memory had abandoned me at this point, and merging the incoherence of the dream with the vague memory that I wanted to clarify something, I approach the young blond woman and ask her if I have had not previously the pleasure of meeting her. 'Sure', she replies, 'Do you remember the baths in Pornic?' Those words hit me. I immediately wake up and I remember perfectly well without any doubt the circumstances in which I acquired² this gracious cliché-memory.

¹ Alfred Maury, *Le Sommeil en les Rêves*, p. 102.

² A reversed phenomenon is also included in my notes. I see within a dream someone who seems me completely unknown. I wake up and immediately I remember who she is.

When comparing this example with the mentioned one at page 93, one recognizes it as belonging to the same family and it will, as previously stated, serve as proof that in the dream state the power of memory, especially the memory that the English call *fancy*, is infinitely better than in the waking state. The secrets of our memories are like the basements where the light of the mind only penetrates if it has ceased to shine outside.

Therefore, it is not weird at all when one perceives in dreams with an amazing clarity deceased or already since a long time absent persons, that one is capable to recall that the tiniest details of places which one has visited, as well as sounds which one has heard, and even complete pages which one has read years ago.

One of my friends, an excellent musician, has informed me having heard in a dream a remarkable piece of music, performed by a touring company, and having remembered it upon awaking, by the way, without remembering having ever heard it before; he wrote it down as soon as possible, convinced as he was that the inspiration had occurred during his sleep. The greater was his surprise to find a few years later this piece in an old music collection, which he had obtained by chance. In vain he tried to remember how and when he had read or heard it.

This revived reminiscence under the influence of the power of the dream was not in the vaguest way brought about in the waking state of the man. I myself have experienced many of such examples, less impressive, but no less authentic. These memories, which are revived in a dream seem completely absent in the waking state, but are nevertheless stored in some distant corners of the 'warehouse' of the memory. A capricious chain of thoughts has suddenly shed the light upon them, fast as lightning and once when that light has passed by, the memories are gone again, like the illuminated thicket in a storm, shortly illuminated by the lightning, but soon resigning in obscurity.

How many correspondent memory flashes may the spirit of all of us not possess in view of the gigantic amount of memories which has been acquired by the visual sense? Who of us, struck by the strangeness of some face or tableau which he perceives in a dream, and which he assumes to notice it for the first time, could confirm that something equivalent never has occurred to him, neither in waking life nor in any other form of representation? If the reappearance of these images seems entirely new to us, another time a vague memory tells us that these images are not completely unknown.

One finds at eastern philosophers and poets paragraphs which are connected with the idea of a former life; it seems to me that they are inspired exactly by those dreams in which we assume to recognize affairs from long ago, but at which we have in the waking state no actual consciousness. Sometimes it concerns an awkward or pleasant situation, on another occasion a residence of which we already know the interior before we have crossed the threshold, or the faces of friends, a worried face which we fear.

Let us mention, in contrast with, and in order to continue to discuss those mysterious machinations of the mind and the imagination during sleep, a rare but nevertheless rather frequently occurring phenomenon.

This is the case when in the dream some combination emerges of relatively new thoughts or images by which the mind is particularly impressed; that the arrangement later occurs in other dreams, as if it concerns a real recollection. Thus the memory merges from one to another dream, but it is exactly within this sort of dreams that those obvious impressions evaporate the fastest. Strange modifications of crystal clear images, accompanied by a high degree of forgetfulness. Anyone who reads these pages undoubtedly has experienced at which I will try to remind him. One is asleep, or at least sleepy, and have a certain pattern of thought going through his head, and these are linking themselves with others and leads therefore to a certain way of reasoning, a conviction, or some castle in Spain is evoked. A weak sound awakens us. Only one second has passed since this rêverie in our mind was present in all its details and already we are not capable to trace the thread; often we have forgotten the central theme. We feel that if we are going to sleep again, maybe we could let return the same thoughts, but to re-encounter them in the waking state would be useless.

Could it be that the actually acquired memories, i.e. obtained by means of real sensations (physical or moral) dispose of special 'drawers' and grant them a fixed nature within the archives of our mind, that during sleep the imagery is quite capable to derive them, to merge them into an arrangement of the most wonderful combinations, but that it does not have the power to engrave these new creations in the 'plates' of the memory, and that, to use a meaningful comparison of the photography, these images which stem from real life, are the only ones which ultimately leave behind within these 'plates' a sustainable impression, while the purely imaginary compositions evaporate, like a simple reflection in the mirror of the dark chamber disappears by lack of the absence of mordant?

One of my acquaintances, an artist, compared what happens within memory when something happens before our eyes, with looking at some decorated curtain which is suddenly pulled away. As for me personally, I wonder if on the very moment that the course of these wondrous combinations is interrupted, all of those thoughts on which they were based, are not replacing the original and vested place in the 'drawers' of our memory, with the speed at which one pulled the curtain away. Nevertheless, still this problem remains to be solved: Why do we remember perfectly clear from the one or other dream the full details of any previously dreamed imaginary events, while the remembering slips away at our waking up and all our efforts to recall them fail?

One night I dream that I witness a scene where jealousy and violence play a part, and as a result of which a murder is committed before my eyes. Through the influence of the violent emotions which I experience, I wake up and nevertheless it seems so quickly disappeared from my memory, that I am not able to note anything about it in my dream journal, except for the speed with which the memory of it had vanished. Several weeks go by. I have a second dream in which I am called by the prosecutors as a witness of what I have seen. I remember in this second dream outstandingly the smallest details of the quarrel, the face of the victim as well of that of his murderer.

At another occasion I dream to travel by train with some family; it involves an older gentleman, his wife and his two daughters; the latter draw my attention by their graceful appearance and distinctive facial features. I wake up without even kept a vague impression from their faces, as generally occurs when a pleasant or unpleasant encounter leaves a momentary impression onto our mind. The next night somehow I resume my dream; I assume to stay in Switzerland and in particular in the dining room of a hotel where I had been upheld the previous day, like my fellow travelers from the railroad wagon. The old man sets himself with his family at a table in front of me; again I quite distinctively saw the two young girls, and calm I admired again those charming images, of which I ultimately do not know if I owe them to the first cliché-memory or imagination. Analogous facts have been quoted and confirmed by A. Maury, Brière de Boismont and numerous others. These authors give no explanation at all and I do not pretend utterly to have discovered it. My ambition was not to clarify all matters, but where possible, at least to indicate all those strange things regarding the subject which we are studying, and I satisfy myself with bringing these observations to the attention of psychologists. I will however have the opportunity to discuss the nature and value of mental activity in dreams later on again.

Another observation which strikes me concerns the constant disposition which our spirit displays on the subject of the continuing of the internal dialogue, once it has been thrown back on itself and the reasoning or thinking starts. Hardly the dream has begun, or already a conversation with some imaginary character seems to be established. Those dialogues are amazing us of the extent in which our memory unites all distinctive characteristics of the people which it has evoked. Indeed, incoherent dreams produce very ridiculous inconsistencies, but within a lot of lucid dreams we attribute the people who are in our dream our partners, meticulously accurate the opinion which we would proclaim, the words which we would speak, up until the accents which they would use in their sentences. A writer of drama who devotes himself to the personalities on the scene, rarely obtains, and this only after hard labor, such exquisite characteristics.

During a period in which I was entrusted with the editing of a rather important document, which for the final acceptance would be submitted to an existing advisory board of three persons, I dreamed the night before the lecture that the foregoing was already done and that the discussion concerned the subject. The first of the three approved the piece unreservedly good; the second asked only for a few minor changes, thereby indicating the nature and scope of it. The third person initially wanted major changes, but appeared slowly to advance in the direction of the reasoned opinion of the two others. When the presentation was actually made, it went exactly according to my dream; apart from the used expressions, the discussion occurred almost identical. I see nothing supernatural in it; but I admire the strength of the induction which my imagination displayed and this thanks to the quiet contemplation of the sleep. This sort of dream incidentally offers a remarkable variety.

Without considering some strange individual as being 'me', it often happens that we, as a form of double standards, encounter all the elements of a very animated controversy within ourselves. We argue about the pro-and-con of the opinions which keep us busy; on the one hand we are sometimes the promoters of one of those matters with which we struggle, then we suppose only to assist as more or less neutral judges at the discussion of these imaginary beings, whom we let speak on our behalf. I cannot think of a more fruitful analysis of curious observations than this kind of debates in which our consciousness expresses our instincts and passions through the mouth of unique personages, which our imagination felt suitable for emerging the scene. These personifications are not only meaningful, but also poetic. One of my closest friends informed me that, a few days before he was about to marry, at which by the way he felt very good but about which he still was doubting and feeling timid because of the fear of the unknown, he had a dream in which he one after the other listened to the words of two women who provided him ample advice, and were trying to convince him. One, young, blond, elegant and very beautiful, to whom he felt himself very much attracted, depicted very colorfully the happiness which was awaiting in his life, if he would marry a young girl. In contrast, she outlined the desolate scene of remorse, which might occur after a devoid commitment without true affection. She could not understand that someone would marry without love, devoted to the opinion that every man who led himself guided by his feelings should end it at the slightest doubt on this matter. The other, serious, not so young and dressed in black, with a rather sad smile dismissed these passionate arguments. Which the blonde believer called wisdom, she designated it as daydreaming; she showed the more serious aspect of marriage; the danger of the enthusiasm in ecstasy, as well as certain moral aspects. She rejected the idea of a commitment if one of the involved parties would experience even the slightest aversion, but something like that was evidently not the case, while there were a large number of favorable conditions at stake and therefore her advice was to let prevail that final consideration. The friend who informed me on this affair did not know to which of the two counselors he should respond. After having heard the elaborating pleadings he was even more indecisive; a natural consequence of the fact that he himself had worded these warring feelings in his heart. When he awoke, he could not recall to have ever known neither the one nor the other of these two ladies, though he was in the dream not surprised at all to see them participating in his perplexity. Well, anyone who thoroughly analyzes this dream will realize that we have just to deal with old acquaintances; that only the manner in which it occurred was new; In short, these are the debates between the imagination and reason, ingeniously personified. Here are two other dreams in the form of dialogues, of which my memory bears witness of the most wonderful absurdities.

<< I dream that I am in an inn in England, entertaining myself with my host. He talks very fast and off the cuff. I understand him well, but I have some trouble to trail him. I am searching for the words to answer him, but certain expressions I do not know; my ears register a big difference between my poor pronunciation and that of the Englishman whom I have as a collocutor. >>

<< In the street I meet a young man who seems to belong to my acquaintances, I talk to him, we shake hands and are looking attentively at each other— (My dream is very bright).—But I do not know you at all, subsequently this person says to me and continues his way.—And I, very confused, must confess that I indeed did not know him in the least. >>

In the first of these two dreams my memory provides to an imaginary person the ability to speak a foreign language, a facility of which I do not dispose in the waking state and which is moreover in the same dream not granted to my own words. The second one suddenly derives from its 'drawers' an image, which it immediately vaguely recognizes, but then it fails to identify it; and the imagination puts that problematic personage remarks in the mouth which is dictated by the impotence of my own memory. I read in my dream journal another observation, which seems quite natural to fit at the previous one:

<< I dream that I am talking a person I once met in a seaside resort, and I ask her to assist me with the name of a very picturesque ruined castle in whose neighborhood we are together walking. She remembers nothing. I remind her of several peculiarities which might revive her memories. She insists to know nothing of what I am saying and gives me names, but the requested is not among one of them; I become impatient and irritated, not understanding why she cannot inform me with the aid of the rather precise directions about what I am asking. >>

Is it here not a question of some sort of struggle between me and, without my knowledge, personified faculties? Would the study of the manner in which the mental labor occurs in such dreams not be a suitable starting point in order to facilitate the understanding of these abilities from humans in the waking state? It seems ultimately that being in a dream outdistances the usual manner of the operating of the memory in the waking state, leaving it to the imagination to explain the fact, which for some reason is located outside of ourselves. In this way, I was reminded of all the details of a scientific discussion which I had witnessed a few years back; I assumed that a written report was read to me. In another, not less lucid dream, in which I recalled very unmistakably and methodically a whole series of small anecdotal facts with regard to historical facts, I assumed to hear the narration through the mouth of a professor sitting on one of these pulpits. Particularly noteworthy, and it shows how suspicious we are regarding our own acquired ability, is the fact that I thought everything having heard for the very first time; I found it unexpectedly delightful and admired the amusing erudition of the speaker.

In another dream:

<< I dream that I am questioning a sleepwalker on various issues of which I thought they were interesting. I am baffled by the answers given by her and this with full knowledge of my most intimate thoughts. She gives me advice and explanations which impressed me because of their accuracy. I am surprised that I myself did not attain at the showed truths and yet the enlightening effects of those truths were merely the results of relationships and deductions which came into being from my own mind. >>

With regard to those conversations, uttered by the dreamcharacters, we should also remark that the wording of our thoughts does not mean at all that they cannot include unexpected issues. The answers of the imaginary personage, with whom we assume to be in conversation, emerge without our knowledge and without any effort from our part and those associations of thoughts may lead to some reasoning and tricks of the memory which stunning us, because we will it never experience in waking life. It also often happens that a phrase or word of that conversation plunges us into a very different dream, immediately evoking another thought, and that by means of that abrupt transition we do not dream anymore about the underlying affair. By the way, the illusion to think that we are unfamiliar with the operation of our own memory significantly increases the strength of these assets and always in expansive sense as it occurs spontaneously.

What happens in the dream fairly matches the manner whereby we know in the waking state nothing else to do by consistently repeating what we remember about the issue, if we wish to recapture some musical motif, or to retrieve some forgotten verses or literary excerpts. Thus, we invite our memory to find itself a solution; we instinctively know that efforts to focus our attention on it will only lead to obfuscation and byroads.

The preceding examples may have positively replied to the question whether the memory acquires during sleep some degree of control, something which at a person being awake never occurs. Let us review a few dreamfragments, whereby in particular the creative power of the imagination is at stake.

<< I think, being in a dream, to see a young old-fashioned dressed girl, who is playing with by fire heated red-hot pieces of metal and this without hurting herself, not even once. Every time she touches these parts, sparks stick for an moment to her fingers, and when she is then rubbing her hands together, a rain of fire is spreading with noise. >>

It is obvious that in real life I might never set eyes on something like that, at least with regard to the composition of that tableau; each of those images of that interplay however might be picked up by my memory separately. In real life, I might have perceived some display in which a young girl was dressed in that way. In real life I have actually observed sparks and flames of fire etc.. Therefore, this dream does not provide any evidence for the creative power of the imagination; but let us examine the following dream: it does not matter that it is, superficially considered, rather absurd and childish:

<< A device, in the form of a bizarre shaped glass is put in front of me on a very low table. It seems to be filled with water, and I do not know what personage teaches me that this liquid has the power to make the animals which are for a few moments dipped into it transparent, without consuming their lives. I wonder about it and express of course my doubts. At that very moment, a cat meows in the corner of the room. I pick him up, put him into the device and overlook the result.

Well, I notice the animal loosing bit for bit his initial appearance and successively transforming into a luminous and translucent being, eventually crystal clear like the device. He seems in any case to be at ease within that basin; he swims, stretches and soon catches a mouse, which I had not noticed before, and this one is as transparent as the cat; and thanks to the strange transmutation of these two beings, I distinguish the remains of an unfortunate rodent which disappears into the stomach of his cruel enemy. >>

Would I ever experience anything like that in real life? Even if one supposes that the idea of this striking digestion is me suggested by vague memories of the gas microscope, it does not prevent that my imagination has contributed a large part of this dream, because it was a very distinct cat and not some microscopic infusorial animalcule which I had watched with great interest.

At another night, which succeeded a day where I had regarded, and with a lot of attention, a collection of Chinese porcelain. << I dream to see a series of figurines Lilliputians, in terms of manufacturing and attire of wondrous proportions; they have a shape and color which is characteristic of the painted ceramics from the Celestial Empire. They march, move, act, show themselves; in short, from all sides completely different from the way my memory may remember such a cliché. >>

I present some similar examples and attain at some observations of more recent date, which finally convinced me:

—<< I felt I was deep asleep; all small items which are decorating my study room, reveal themselves to my mind. Focusing my attention at a completely intact, richly decorated porcelain dish, which serves to accommodate my pencils and pens, I start suddenly the following reasoning: I have never seen the porcelain as anything else but one piece. Therefore, what would happen if I would break it in my dream? How would my imagination staging the broken dish? Instantly I performed the imaginary act of throwing it into pieces. I pick up its parts and check them carefully; I observe the shatters with their striking sharp edges; I distinguish decorative figures, split by the jagged ends, and they are at several places incomplete. Rarely I had dreamed so flawlessly about something. Soon the image fades and within a few moments I tarry within an illusion, which otherwise fairly well shows how I am within the dream alternately subject of having the awareness and the forgetting of the being of my real situation. Fidgety to write down which I had observed, I dream that I already have taken my pen in my hand, and I continue my dream, assuming to note the story of this dream. Soon I again realize my real situation; I make an effort to dispel the sleep and I am now actually awaking. >>

—<< I regard myself in a magical mirror whereby I see to change myself alternately in various appearances: cut and shaved in different manners; first with a more youthful presence and beautiful in a strange way; then puffy, yellowish, sick, toothless, twenty years older. My face gradually shows those subsequent modifications and adopts eventually such a horrible expression that I wake up startled. >>

— << I would not know to indicate within which fantastic world, or rather in what chaos, I seemed to be this night. I was rapidly transported by an unknown force through spaces which were populated by huge 'things', which is difficult for me to label and which, like myself, moved through the void. It seemed to be small planets, almost possessing the shape of monstrous animals. I immediately thought to be smashed against the approaching ones, but instead I went right through them as if they were shadows; I did not experience the slightest shock, felt no other impression than a momentary darkness during the time that I was assuming to move through the interior of those bolides. Already I was no longer afraid to see them approaching, when I saw one, which consisted of a conglomeration of human bodies, intertwined in such a way, so that the head or the arms of someone one seemed to be connected with the back or chest of another one, and within that mass of meat one could not unravel a single complete body. The thought that I was on my way to the interior of it, horrified me and under the influence of the just experienced emotion the sense of my true situation returned, and I escaped this horrible dream, so full of bizarre impossibilities. >>

Considering the numerous observations one has theoretically to accept that the imagination is capable to compile never actually demonstrated groups of images which consist of material provided by the memory, and in such a way that something like that has never occurred in reality. But where does the creative power halts? May the imagination under the influence of the sleep reach a certain point of exaltation, equal to that of which our memory gives evidence? Is it not so that these two psychological phenomena are connected? Would the inventing not belong to the imagination and the judging memory to the field of the attention and the equation? I leave it to the reader himself to let his thoughts to wander about these issues, which I do not pretend to solve, and I ask him also to draw conclusions from the following dream. It concerns rather one of the in the exordium indicated problems which have to be solved than that it serves as support of some noticeably defined proposition.

—<< I dreamed that, in order to memorize it very well, I was revising some kind of lecture which I had to give. I had read it from the beginning to the end and now I tried to write it down without looking at it. From time to time I hesitated; my pen paused, memory had abandoned me. Then, I took my recourse to the concept design; I checked the doubtful passage and *immediately* I picked up again the thread of the composition, as if I really had faced a written text. >>

Does this dream not put forward a rather curious psychological riddle? When we consult in reality a manuscript in order to revive our ideas, which are written in the script, it is the sense of vision that comes to the rescue our memory, thanks to the effective transfer of conventional signs, which are *actually* printed on the paper. But in the dream, where everything is an illusion and the intellectual work of the imagination and memory, how is my mind capable to continue to operate, if my memory seems to be helped by believing to consult a manuscript, which itself only may appear in front of my spiritual eyes by means of an effort of the imagination or memory, if not by the joint action of these two powers?

Many of these questions will not be answered for a long time. The issues regarding the memory itself will sometimes be solved when a particular set of circumstances enables us to discover that it concerns the work of that ability itself, where one in first instance believed that the imagination had created everything. But when we think about certain feats of the memory, we are reluctant to confirm that this or that scene or tableau is wondering us, but it concerns the exclusive work of the power of the imagination. For example, what to think of the next and final observation?:

— << In a dream I browse through a voluminous album full of aquarelles and gouaches of refined finesse, which are alternately representing in a rather bizarre mishmash monuments of architecture and carpet designs. Those monuments seem to me by their beauty as well as by the diversity of styles remarkable. The carpet design enchanted me because of the composition of their colors, as well as the originality of the decorations. One of those design impresses me so much that I am about to ask the owner of the album permission to recreate it, when, much to my regret, I wake up. >>

Although I was well awake, I had for some moments that charming design still before my eyes, so that it seemed painted on the curtains around my bed and I was hoping to immortalize it through my pencil. Barely out of bed, I realized once again how fast some dreamimpressions evaporate. I even was not able to make a vague sketch. I have not the slightest recollection having ever seen anything like that in real life. It is thus an action of the sleep, carried by a miraculous level of the creative power of the imagination, to which we have to attribute that instantaneous composition of all those designs? Or is it perhaps the memory, which under the influence of the combination of no less amazing powers and due to the association of thoughts, without its knowledge, had derived a series of collection of memories from its most secret depths and ranked it as a picture book¹? Which of these two statements one is inclined to regard as accurate, the fact in itself is worth to pay attention to it because it is absolutely no exception. Quite a few people have informed me having had similar visions, i.e. that they assumed evidently having seen in their dreams works of art or fantasy, of which they could not remember having ever seen it before and they considered themselves absolute incapable to imagine this in waking life. Which I have already explained in the previous pages about the memory, applies in general to the memory.

I will finish with an observation which is especially related to the recollection which one may keep in a dream of the different episodes of its construction.

If it concerns a series of images and scenes which succeed each other and are linked with some logic, we excellently remember the smallest details; one may think about it, compare and reasoning about them.

¹ One should not forget the fact, which I think is indisputable, that the dream often transfer the dreamimages, evoked by the memory, from one sort into another. The cliché-memory of a mosaic might concern the image of a stained glass window, or a stained glass window with a tapestry as decoration etc..

But if there is an abrupt transition between one subject and another, as a result of one of those countless abstractions, which frequently occur in our dreams, the mind temporarily loses the remembrance of the preliminary successive order. Only when one wakes up, we remember it. Although I am convinced of my ascertained facts, I have reservations with respect to the clarifications done by me. However, I think the mentioned phenomenon is fairly explainable by the exclusive focus which the mind pays to the sequence of the presented pictures. The moment of transition eludes to the mind and therefore it remains an obstacle, of which it never rises above. Thus, the reminiscence to it has been paralyzed by the vivacity of the attention itself.

The study of abstractions, superstitions, the in the dream converging of thoughts and images, to which this chapter is dedicated, would not be misplace here. Various considerations however made me decide to devote a special section to it, and it is in the chapter in which I analyze the course and tissue of dreams, and if one feels the need to it, one may regard it as an appendix to this one.

V

OBSERVATIONS CONCERNING THE EXALTATION OF THE MORAL SENSIBILITY AND THE INTELLECTUAL ADMISSIBILITY IN THE DREAM AS WELL AS THE EXERTION OF THE MIND WHICH ONE PERFORMS WHILE DREAMING.

Regarding the exaltation of sensibility in general.—Distinction between the performed scientific and literary labor in the dream, regarded from the perspective of the value which they might have.—Composed verses in the dream.—Dream about a chess player and the containing lessons, according to his imaginary power.—How a dream becomes reality and how it would not be miraculous at all without this fact.—Dream of an illustrious mathematician.—The influence of certain dreams at human's moral sense and their actions in everyday life.

Nature obviously attributes the sensible mental or physical abilities within the normal condition a relative mediocre power. Knowing very well that we are inclined to misuse it if we were permitted to push it to extreme heights, nature has left us considerable flexibility between which we normally might order our organs to do and at which these are actually capable of.

So we see to occur under the influence of certain exceptional situations miraculous phenomena, which however are nothing else than a momentary revelation of permanently available resources. Catalepsy, sleepwalking, nervous and mental disorders, overenthusiasm, intense feelings of terror and despair often yield striking examples of this truth. However, is it necessary to point at those more or less morbid symptoms in order to identify analog manifestations of the active and perceptual strength? Within the seclusion from the outer world, which supposedly enables these capabilities with all the warmth, power and liveliness of our emotions and thoughts to condense themselves under the influence of that condition which is called sleep, which shuts off the physical eye for new observations in order to open the mind to the hidden treasures of memory while the night outside is falling, and the light is shining within, is the soul then not able to attain a certain degree of sensibility, which is highly superior to which it is subjected in the waking state? This question we will first have to investigate more meticulously than we have done up until now.

All writers have answered us affirmatively; each of us has often said it to himself after being awakened from one of those poignant or particularly lusty dreams which made his heart sink in pain or pleasure.

In general quiet and peaceful folks remember, under the influence of certain irritating visions, having been dragged into situations which ranged from heroic courage up until blind fury. Men who normally are not easily impressed by something, confess to have had one of those horrible nightmares, and by which, once awakened, they were for some moments at the mercy of fearsome impressions. The feelings of charm, beauty, void, darkness and the unknown may at such moments adopt extraordinary proportions.

The fact that we basically do not need to question this fact, let us immediately to continue investigating the consequences, and we will in particular search for the nature, which the exaltation of moral sensibility during sleep may imprint at the concepts.

Several examples of this type of activity have by quotes become famous and almost historical. I have a few included in this book, together with the famous sonata by Tartini, known as *Sonata du Diable*.

The renowned scholar J.B. Biot¹ has informed me that he has done during his sleep several times useful work; Cardan² told that he gave in a dream birth to one of his works. Condillac³ confirmed the same fact; Voltaire⁴ assumed having dreamed on one day the first canto of *La Henriade* and quite different than the way he had it originally composed.

But it is noteworthy that, while we notice at scholars, mathematicians, musicians or artists that they were inspired by their dreams, we also see poets and other literary figures, already being asleep, accomplishing admirable work, and who regretfully admit upon their awakening having maintained no recollection of it.

The Sonata by Tartini has been preserved to us; not one fragment could be reconstructed from Voltaire's dreamed variant of *La Henriade*. That one easier preserves the remembrance of relatively homogeneous compositions, such as a calculation, an artistic concept or a musical motif than a verse, is a primary fact and incidentally easy to explain, because a verse requires a mosaic of ideas and precise words, which are not capable to capture not only the whole but also all the details. But if the writers and poets would manage by means of an effort of the memory to reconstruct those in their sleep provided inspirations, and by which they were so enthusiastic, I am convinced that the disappointment would be great, at least in a large number of cases.

Regarding this second aspect, I have a relatively fixed judgment, due to my own personal observations and those of a befriended writer⁵, beloved by the people, who takes efforts to remember his dreams and developed a substantial skill in it, and he told me, among other things, the following:

¹ Jean-Baptiste Biot (1774-1862) was a French physicist, astronomer, and mathematician.
[Editor's note]

² Gerolamo (aka Girolamo, aka Geronimo) Cardano, aka Jérôme Cardan (1501-1576) was an Italian polymath, mathematician, physician, biologist, physicist, chemist, astrologer, astronomer, philosopher, and writer. [Editor's note]

³ Étienne Bonnot de Condillac (1714-1780) was a French philosopher and epistemologist.
[Editor's note]

⁴ François-Marie Arouet, aka Voltaire (1694-1778), was a writer, historian, and philosopher. *La Henriade* is an epic poem of 1723. [Editor's note]

⁵ Charles Pierre Baudelaire (1821-1867) was a French poet who also produced notable work as an essayist, and art critic. [Editor's note]

He dreamed that he was feeling very well, and it seems charming verses were automatically sprouting from his pencil and that had created a masterpiece. The joy awakened him; the fear to forget stimulated his memory; while he was waking up, he recited the last two verses aloud (the only ones which he could remember), repeated these and wrote them down with half-closed eyes. How great was therefore later his surprise when he read with calm mind the following:

The gold winged swan flaunted its splendor.
And ran through the flowers instead of flying around;
I wanted to seize the charming shape,
fleeing like an insignificant sylph.

The air was filled with the smell of *vividly* colored sand.
The snowy path disappeared into the lilies.
I gently slid forth like a *passing* shadow.
The heart full of love and the eyes blinded¹.

The inconsistency within the mind, that strange lack of rhyme; he had only noticed it after his awakening. By their beauty, grace and magical strangeness, seductive images occupied his attention so much that he had not been able to focus on other matters. He assumed to chase a lovely shape through a magical garden. He even believed to have wings. His heart overflowed with blissful feelings: the moral intoxication had risen to the top. His verses trailed his chaotic mind; the used words pleased him, and neither having the time nor the freedom to think about its intrinsic value, he had become confused by that same enthusiasm with which he wanted to achieve and what actually happened.

This is the manner I explain this type of illusions, frequently occurring in our dreams, and I have been able to analyze these by means of more than twenty personal observations. Does it concern the conceiving of the composition of a tableau, the listening with an inner ear to a musical inspiration, the following in a straight line of series of mathematical deductions, the continuing on the path of intuition or is it a question of gradual progress?; the performed creation in the dream will sometimes even be superior to what might be achieved in the waking state; but when it concerns compositions which require the simultaneous use of a healthy critical capacity, a restrained inspiration and a balanced judgment, then I think the situation is entirely different. The exaggerating of certain feelings, due to this type of dreams, does not emerge without the significant weakening of other faculties and therefore the delicate balance between the different assessments gets disrupted. Anyone who writes or has written knows that within the literary work there are two distinctive elements: the inspiration to the subject, which may happen very swiftly or even instantaneously; the end product however, how easily it even might have been created, always requires some attention and effort.

¹ Baudelaire's most famous work is '*Les Fleurs du mal*' (Transl.: 'The Flowers of Evil'); it expresses the changing nature of beauty in modern, industrializing Paris during the 19th century. The above sentences are connected with the section 'Le Cygne' (Transl.: The Swan). [Editor's note]

Under the influence of an inspiring dream, which claims our attention, the dream exists by the grace of our own feelings; regarding the way of expression, it is rarely a fortunate one. If one remembers them upon awakening, it appears that some jokes and puns which enchanted us in the dream, are then just platitudes. To verify the truth of this statement will not be difficult. However, the understanding of the causes is more problematic.

Is the mind so quickly carried away and so busy with the vitality of the alluring sensations or images, with which, as I just stated, the mind is too preoccupied to find some way of expression for it, or is it that the chosen words are accompanied by a whole parade of special impressions, attached by the association of thought into the memory?

Who among us has not experienced that, when reading certain phrases or words of some book, not evoking any emotion, instantly became aware of pleasant or less pleasant memories by those insignificant words or sayings; recalls which evoked within our mind particularly vivid spontaneously memories? The same document would not arouse anything at somebody else but ourselves, and we do not no longer know to explain those experienced emotions if we, not being stirred by those same memories, reread these passages.

Do we encounter here some contradiction which we noted earlier, namely, how much we assume to believe in our dreams for having lively discussions with interlocutors, who kept their characteristic features, and whose witty answers are logical? I do not think so, because the physiological phenomenon is in this case different of nature; It does not regard any longer a consensus of thoughts, executed by the mind; the fire of controversy flares up and the mind focused all its imaginary power at a simple and unique idea (what a speaker might answer us and what we in reply may respond to him). It is the magnifying glass of the attention which focuses itself at one point to another, a phenomenon which we have discussed elsewhere and certainly deserves our consideration.

Till how far extends that up and down going vivacity and lucidity of the memory? I imagine it will still be difficult to determine, given the reduction in muscle strength in individuals who have fallen prey to certain nerve disorders.

But let us, as support of these increased energy, to which memory and imagination in certain dreams are capable of, regard two other interesting testimonies. One has been handed to me by a chess player; the chess game is to be considered as a science. The other is from an illustrious mathematician, whose name I will not reveal in a book in which I myself remain anonymous¹. I immediately add that he himself told it to several of his colleagues at the Institute² and it took place at the time of the competition³ and later the prize was awarded to Mr. Lemoine. Notice what the chess player said to me:

¹ The original of this book appeared as an anonymous publication in 1867.

See for further information on the book and author the footnote on page 6. [Editor's note]

² L'Académie des Sciences Morales and Politiques. [Editor's note]

³ The competition was held in 1855. [Editor's note]

Before going to bed and falling asleep, he had in vain entertained himself at solving a difficult problem, to be precise, to attain under special conditions in six moves a checkmate. He dreams constantly setting eyes on the chessboard; he reviews each piece and continues to study the mentioned problem, but this time he stumbles with an amazing understanding at the sought solution. The game continues and finishes; successively and very flawlessly he has seen after each move or getting hold of a piece, the appearance of the chess board. Amazed, he wakes up, still having the final combination in his mind, so he does not resist against the desire to verify immediately the accuracy of it. So he gets on his feet, sets up the chessboard, retraces his memories and ascertains the accuracy of the result. Of which consists the superiority of certain players, such as la Bourdonnaie, Murphy, etc.? Well, to the skill to grasp a large number of possible combinations at one glance, like a general who does not only from afar already recognize all the characteristics of a battlefield, as well as the resources of the enemy, but also knows all possible consequences of some to perform possible changes in position. Once the player who told me his dream was awakened, he was utterly mentally incapable in full range to recall the complete series of combinations from the moment of the problem to be solved until the final disposition which led to the inevitable *checkmate*. In order to store those sequential combinations adequately at his memory, he was out of necessity forced to move the pieces *de visu* on his chessboard in order to become aware of all implemented displacements. In his sleep he easily performed it, with, which one of those exceptional above mentioned chess players would label as, a 'tour de force'. Thus, during his sleep, a significant increase occurred within his imaginary and arithmetic capabilities. The mechanical repetition of a previously observed experience (in what manner one wishes to understand it) might very well have reproduced to the dreamer the arrangement of a chessboard, as he has seen it before bedtime, but apparently it is not able to provide him with visions which were never caught by his retina. In this case, the different aspects of the moves, which led to the checkmate, were by the dreamer never perceived on the board, because it was precisely the unknown element, which he had searched for before going to bed. Consequently, for the mind it is a question of a representation by means of the imagination and not by means of the memory. In the dream, it is true, the imagination is capable to *create* unprecedented visions; scenes become manifest, formed by base material, already present in the memory, at a manner like through a combination of circumstantial random elements of the kaleidoscope, using the various crystals which the instrument is containing or like a rational neologism is compiled from ranges of familiar ground words. The obvious consequence of the above finally leads us to the following considerations:

If the imaginative power of the mind, condensed as it is within the dream state, is capable, better than in the waking state, to perform series of calculations and operations and this with that remarkable ability, so inherent to the dream, to unfold successive tableaux which seem as if one perceives it in reality, would it be surprising with the present preoccupation as a starting point to foresee possible causes and effects, using logical deductions (and perhaps with a better intuition) and in accordance with what we might to assume?

Should we therefore have to wonder about seemingly prophetic dreams, or visions concerning future events, which then take place as one has dreamed it? Or would it not be better to say to yourself that eventually within a dream thinking at something is the same as dreaming about it, and that the finding about some potential and most likely event is just as miraculous, as having in the waking state thoughts about it? Whether it is in a dream a voice or a stranger who yells at us, those predictions or any other analog illusion, it reveals to us, it is obvious, that they derive from identical causes, facts and results. These issues have already been addressed in the chapter which is dedicated to the imagination and memory, and perhaps I have talked about it in similar terms in the above used phrases, but I have the reader warned that I would not fear to repeat, when some new observation would provide an opportunity to confirm a previously uttered opinion.

Let us continue with the second communication made to me:

Having made notes about the matters with which he had occupied himself during the day and what he indicated as being the source of the twist which occurred within his mind during his sleep, and after having exposed, he assumed, to be hurled into space without able to distinguish anything but a huge void and hearing no other sound than a voice who repeatedly informed him from time to time that a great secret would be revealed to him, the scholar, from whom I have a written account of what you are now about to read, proceeds as follows:

<< I assumed in the dream to be transported to some bleak, vast and silent temple. An irresistible curiosity, combined with a sense of fear, pulled me in the direction of an altar, constructed at an old-fashioned manner; the only spot which in this mysterious remote place was well lit. An indescribable feeling warned me that I would assist at something unheard. Then I saw a kind of embryo, half black, half white, moving back and forth within a transparent egg-shaped shell, from which it was trying to emerge. Moved, I put my hand on this involucre. A child appeared. It was a parable, I thought.

I felt inspired and my lips started automatically to word (as if some superior preached prophecies through my mouth) series of axioms and rhyming couplets, which filled me with feelings of wonder and enthusiasm, because I was convinced that the last stanza would provide me the key. Suddenly I became also aware that I would forget these revelations to the extent as they were uttered and it saddened me. Oh! If I just could remember them, I said to myself, and when I with effort reconstructed a few verses, a creature began, of which I could not distinguished explicitly the character and figure but who seemed nevertheless human to me, to repeat word for word everything which I had spoken and this without any hesitation and gaps in such a way that I recognized every word. Once he had spoken unfortunately everything disappeared in a deep black hole, despite efforts on my part. I was tormented by it. The superiority of this enigmatic creature gave rise to some form of overwhelming moral sense. Who are you, I finally asked him; you who remembers better than I myself what I improvised; you who hints me that if I would have a memory and understanding like yours, I would already have understood this extraordinary secret, of which I have only a vague suspicion?

He then grabbed my two hands and looked with terrifying sparkling eyes deep in the inner of my most intimate thoughts. While his body turned into a faint shadow, his head became bright and in terms of proportions colossal and very peculiar, it seemed a reproduction of my own face, which was reflected by some magical mirror. Who are you, I repeated, you of whom I burn with desire to know, you who, I feel it, is capable to look deep into my soul.

One moment there was silence; then he answered: YOU YOURSELF! and without becoming aware of the scope of his remark, I was immediately convinced that what he said was true, that he did represented *the non-blind portion* of that duality, not understood by me, but whose secret precisely was revealed in the parable of that half white, half black child. If you is I, I decisively replied, why are you frightening me and why are you mockingly looking at me? He did not answer at all, despite my burning desire to hear him once speaking again, and I had to think of the words *divine soul*. He had these words not spoken as the same way as the words *you yourself* and just continued to mesmerize me with his piercing gaze, when I became aware that I was dreaming and felt that I was about to wake up.

<< During that brief period between deep sleep and complete awakening, while one is still hanging between two worlds, I bothered me very much me not to remember the most important parts of that very touching dream, of which I was convinced that it contained the germ of important psychological revelations, but it was impossible for me to retrieve them, apart from some general ideas which were evoked by flashes of insight. Regarding the connecting thread between those thoughts and the expressed verses, I have not kept any recollection.

The most memorable which I could remember was a comprehensive comparison between vegetables which are completely surrounded by their grain and the great truths, enclosed by a principle, still to discover; and then profound musings about my other I, as being superior to the rational *me*, and who wanted to show me something, but poked my futile attempts to attain a common understanding of the whole.

<< After my awakening I remained, despite myself, vigorously moved. Without seeing in these dreams anything else than the work of a chaotic imagination, I could not avoid to notice the amazing character of it. I had to think of that half white, half black child who seemed to embody the dual principle between good and evil, of the shell which I tried to break through, of the duality of myself, in which I believed to have become a divine element.

After this dream I am not advanced any further with the explanation of the great mystery within us; but after such a dream, it is impossible not to be filled with the existence of God, the noble intelligence *who knows* and not to be sure that someday us will be revealed a big secret. >>

The fact that I have *fully* included this message handled to me, is not only because of the moral exaltation which it exhales; it is also and above all a reflection of the deep scars which the dream has left behind in man's memory. Someone who is in general not easily stirred, and not accustomed to pay much attention to pure imaginary things.

The care with which he has himself kept busy to describe the relationships and the way he talked about it, shows that fantastic dreamimages have left a great impression at an eminent spirit, and perhaps more than serious matters in his real life. And who knows if several works by his hand do not bear the marks of it?

The influence of the daily actions on the nature of the dreams of someone is undisputed; the effect of dreams on the moral and actions is in my opinion an impressive and frequent occurrence, but generally not recognized. Serious individuals have confessed me that the attraction or aversion which they instinctively felt for some people, has perhaps no other basis than a pleasant or less pleasant dream with which they associate them.

I know someone who suddenly felt totally in love with a girl whom he had seen almost every day since a long time without giving her attention and only because she had appeared to him in one of those intoxicating passionate dreams in which imagination displays all its resources.

Love, the most vital of our passions; how intense at daytime the delights of affection may be, who does not dare to admit that he sometimes felt a stimulating impetus in a dream, a burst of tenderness, such indescribable states of joy, which is not met in real life? I am also absolutely not afraid to say that if the ideal would exist of the attaining of feelings of pleasure and beauty, the dream would be par excellence the most suitable. I am convinced that, even at people who do not remember their dreams, the association of thoughts during the day exert their influence on their nightly dream adventures.

One sees frightened children with a disability to work and the reason may very well located in the preserving of memories of frightening and incoherent images from persistent nightmares. On the other hand, there are also a large number of people, especially women, whose true inclinations one would better discover through their dreams than by the way they behave in real life. This mainly refers to those who are used to control their actions, but this dominance does not extend at all to their patterns of thinking; it affects the physiology of the social order. Here one has interesting material for comparison, but the difficulty will be to inform oneself very well, because people rather tell what they have done during the day than what they have dreamed at night.

VI

OBSERVATIONS CONCERNING THE EXALTATION OF THE PHYSICAL SENSIBILITY IN DREAMS AND ABOUT THE PATHOLOGICAL INDICATORS WHICH SOMETIMES ARE THE RESULT OF IT.

Subtle perception of external causes and yawning feelings which dawn upon us: this is the way I will make the classification, obtained by my observations, mine.—Examples of internal and external sensibility.—Correlation between certain bodily positions and some hallucinations of the mind.—The fact that certain dreams are repeating themselves over and over again is a phenomenon of which the cause deserves to be examined.—That the tormented ones as well as individuals who have fallen prey to some moral overstimulation, are not able to have flawless and coherent dreams.—Examples of a dream in which two opposing principles simultaneously occur.—Extreme passionate dreams and dreams which emerge under the influence of various narcotics.

With respect to dreaming, in general one assumes that these are influenced by many dreamer's external perceptions and according to the meaning given to it, and that these are integrated in his dreams. Each author gives numerous examples of it, and my notes are full of them too. Now and then it is a knocking sound outside which makes me dream that someone knocks at my door, and thus a new element is introduced in my dream. Then, someone is actually knocking several times at my door to wake me up, but I dream that I am regarding a cooper, who is busy to tire the belts around a barrel and thanks to this illusion my sleep is not interrupted.

On another occasion it is a dream personality who announces me his departure with *Pa ...*, *Pa ...*, *Pa* Paris he would undoubtedly say, but he endlessly repeated that first syllable, which irritated me immensely, so I woke up. Then I heard unmistakably the tapping of a fire screen, moved by the wind, which still made the endless *Pa ...*, *Pa ...*, *Pa* noise.

Finally, one of my friends told me that during the night he became enraged because he assumed to hear somebody who answered all his questions with *ho! Ho!* At awakening he found out that the *ho! ho's* were just the echoes of his own snorting. To dwell on such examples might be childish, yet, although these types of triggers are very easily to determine, on numerous other occasions it is very difficult to establish the extent of internal and external influences on the origins and behavior of our dreams; and in my opinion the investigation of these mysterious influences deserves our attention.

The subtle perception of external causes and yawning feelings which occur within us: this is the setup which now presents itself in order to classify my acquired samples with regard to the exquisite physical sensibility.

External sensibility.—<< One night I dreamed that my nightlight was smoking; I wake up, took a few deep breaths, felt nothing and I fell asleep again, convinced that I only had dreamed it. After about an hour however I was again awakened by the excitation of the smell of smoke, now unmistakably evident. So I had acquired during my dream in the first sleep period a much more sophisticated perception of the scent than in the waking state. >>

—<< Another night I dream that I am visiting a friend, but I smell in every room of his apartment such a strong and strange odor that I am anxious about this. I wake up and my first thought is naturally to assume that in real life the smell has spread throughout my own room; I open doors and windows. This time, however, I do not smell anything, nor between the two sleep periods nor the next morning at the crack of dawn. >>

It is not likely that the scent (of which I do not remember at all ever having smelled it) is linked to a subtle sensation of the sleep, rather than a vague memory of the olfaction?

The following example is about the hearing:

—<< I dream that I overhear the tuning of a piano and I later find out that my sister at that early hour, during which I still was dreaming, had indeed been busy with fine-tuning. However, I had no reason to dream about it; I was completely ignorant of the fact that the tuner would arrive and the location of the rooms is such that in bed I am even in the waking state not capable to pick up the brightest compositions of that instrument. >>

Another matter concerning a piano. Here a much more convincing observation regarding the idea that even a simple fortuitous coincidence infiltrates the mind:

<< I was taking a bath, tired of an evening ball; slowly I became drowsy in my bath; tunes from a piano from far away captured my suspended attention and on getting sleepy, I tried to establish the link between the brightest musical phrases, because they were the only ones which I unmistakably could distinct from great distance.

Soon I was completely asleep and I dreamed that I was sitting nearby a piano; I watched and listened to the performance of a young person from the neighborhood, whom I often had seen passing by with a music roll in her hand. Not a single one escaped anymore to my attention, nor a nuance of the recital was lost.

An indefinable sound suddenly pulled me out of this brief dozing. I continued to listen to the music which my dream had emerged; but I only heard it at intervals and very indistinctly, like it was happening before I fell asleep. Clearly I was in less favorable conditions than at those former provided ones. In my normal awareness, I was no longer impressed by the sonorous soundwaves, which were severe enough to intrude my auditory sense. >>

A multitude of such reports would tire the reader. I only add that they frequently appear in my collection and that more of this genre is to be found in Mr. Brière de Boismont's book¹. Maybe it provides us material to reflect on certain facts regarding the sleepwalking; a topic which I have not discussed, but it is not necessary to reject everything which is inaccessible and unique just because it concerns up until now unexplained matters.

Internal sensibility.—<< The ability of the sleep sometimes to accumulate and intensifying the physical sensation within some part of our organism amazingly, is, as I suppose, a topic which I have already sufficiently outlined.

¹ 'Les Hallucinations'. See also page 58. [Editor's note]

Therefore, without including them at this spot, I leave behind the various observations from my dream journal, which only lead to the conclusion that the events in my dreams and the corresponding sensations were so weak that I, once awakened, was not able to find any indication¹.

Thus I arrive directly at the designation of the same phenomenon, but in a form which is difficult to recognize, too mysterious, and perhaps more frequent recurrent than one might think. I want to talk about the strange correlation, which sometimes occurs between certain bodily positions and hallucinations of the mind and of which the consistency eludes us.

From my dream journal I derive that during a period when I was struck by repeated capricious headaches, that their activities were preceded by dreams in which I assumed surprisingly easily to climb mountains and cliffs. There are medications of which it is known to evoke almost always the same visions. For example, morphine generally let people who have used it, dreaming that they are surrounded by all varieties of animals.

Finally, I am able to quote from a very curious report, which was recently handled to me by one of our most prominent orientalists, an esteemed professor and first philologist.

The food, prepared in grease, is not to his taste. He thinks it is not healthy and emphasizes that only butter should be used. In no way his cook shares his view. She was less demanding and thought that from time to time a small addition of grease to some dish might be beneficial, and that Monsieur² would not notice it. But this was a big mistake from her. Monsieur did not notice it the same day, that is right; but during the night, which followed on the committed deception, he received an unmistakable warning about it. The next morning the cook was summoned; initially she tried in vain resolutely to deny the accusation of her boss. The master of the house silenced her and let her confess by the following sufficient conclusive words:

<< Rosalie, I dreamed last night that I was wading through water. >>

Even the slightest amount of grease had at the erudite scholar as result that he inevitable dreamed he was forced to move on by foot through flooded areas, swamps and rice fields. He had discovered that he could never have this dream without the cook eventually confessing that he had every reason to do so; because she had discovered too that the damned dream never desponded to betray her when she had given rise to a reprimand. Well, what may the relationship be between the cliffs and the migraine, between morphine and the visions of wildlife, between the use of a little grease and the thought of wading through water? Does it only concerns a simple coincidence, which evokes an initial connection between the one or other nocturnal morbid sensation and a spontaneously occurring dream, of which the return of the same dream is due to the recurrence of the same sensation³?

¹ Among them was the indication for a sore throat, of which I first noticed the first symptoms after having dreamed for two successive nights that I was affected by this ailment.

² Transl.: Mr. [Translator's note]

³ Regarding the explained principles, see page 155 a.f.

In other words are there analog bizarre inner sensations existing whereby certain vibrations of the nerves, some intimate movements of our viscera are equally harmonizing with these seemingly different impressions?

In the first case, the correlation between such a dream and physical disorder will completely depending on the conjunction, and will be for each individual different.

In the second hypothesis on the other hand, one might detect continual and mysterious alliances and the results might end up in a real science.

Certain common dreams are familiar to everyone and generally physiologists agree to attribute the cause to the sensations which are evoked by the more or less natural interplay between the cardiovascular and gastrointestinal functions and this under the influence of a false judgment on these sensations from the part of the spirit. These are the dreams at which one ascends, flying through the space, miraculous easily jumping into the air, with some jumps taking steps, or in contrast, to be retained by an invisible force, not being able to undertake a simple action and attaining a satisfactory result, etc ..

I think that the experience not only may lead to the capacity to specify the psycho-organic coherence between the different dreams, but that finding a real *key to dreams*, by means of serious interpretations of many others and summarizing them, is not an impossible task, if we would manage to bring them together and to compare one with the other through sufficient observations.

In real life we feel sometimes tingles of the nerves of which the physical impression displays much resemblance to what one experiences when trying to perform some small meticulous task and the fingers deny their services, or that people shiftless perform some delicate task.

If one sees within the dream such matters, might the very likely cause not to be found in a morbid disturbance of the nervous system? I mention this symptom of numerous others as an example, worth rigorously to establish the general approval¹.

Let us moreover remark that a dream not only by the nature of evoked images may disclose a pathological condition, but also and in most cases earlier, by the manner in which the events are created and unfold themselves, or via a special association of thoughts, which does not always have for each of us the same meaning.

¹ For example, I dreamed several times that I tried to light a candle, but herein I did not succeed at all. Sometimes my matches did not do their job, then the candle refused to burn or stubbornly extinct. In my annoyance I wanted to throw the chandelier through the window, but I had not even the strength to lift my arm.—Then I woke up and I was uncomfortable lying on my left side.

What the connection to the encountered malaise and the idea of the nonflammable candle may have been, one cannot help to admire the wisdom of nature, which shows us by means of our dream a poor posture and warns in such a way that, when trying to chase away that miserable dream, we change at the same time our position. During the recuperation of an injury, which caused me terrible itching, I counted six dreams in which I was thinking: 1⁰ in vain counting of some small change. 2⁰ to write an urgent letter, but the pencil was not writing, or the point of it turns out to be bent. 3⁰ at dense thickets to be engaged in finding a treasure, which is of great value for me, and without distinctly seeing the object.

An enthusiastic researcher, someone who belongs to my acquaintances and whose testimony rises above all suspicion, had during upstream cruising the Nile suffered from an eye infection, which only healed at his return home and then for a period of ten years no longer occurred. A lot of events and other journeys had left their impressions in his memory when he to his surprise noticed that faces and festivities from that almost forgotten period of his life returned with an extraordinary frequency bit by bit in his dreams. About six weeks later, this phenomenon was inexplicable; then the first light headaches announced themselves, which eventually resulted in a severe attack of the disease from which he thought to be completely cured.

For me it is obvious that the memory of those dreams was due to extremely subtle internal sensations, and then it had led to a, still latent, morbid physical activity. The mere fact that certain types of dreams persistently reappear, is in itself an indication of the existence of a painful situation, which demands investigation.

However, may coherent dreams to be the best indicators of a stable inner balance, the reverse phenomenon is no less significant.

Wounded people, as well as individuals whom have fallen prey to some moral mental agitation are not capable to dream flawless, varied and coherent. At times with the one the physical suffering evokes the reminiscence connected to the pain of the patient; with the other dominant preoccupation prevails and prevents a spontaneous unfolding of thoughts.

The homogeneous images are successively presenting themselves under different forms, but in terms of nature, the unfolding and the accompanying emotions, they always display an identifiable morbid cause or persistent preoccupation, by which these images relentlessly come to the surface. In that case, the dream shows the same alternative outflanking movements as well as the recollection of an actual predominated topic, like as is happening in real life, i.e. that sometimes the spontaneous unfolding of our thoughts leads to more varied preoccupations and sometimes that the awareness of our disorder, or at least the experienced physical sensation, evokes another thought which is linked with that sensed impression. Every time it becomes the subject of attention, the dreamstate can successively select from a variety of peculiar interpretations. Thus it provides those relating dreamimages and what is imagined is immediately present.

Concerning this latter phenomenon I notice a rather odd example in my dream journal. One recognizes in it the dual effect of a permanent existent morbid mood as well of a well-known narcotic drug.

A branch of a tree had hit my shoulder and in order to relieve the pain of a rather severe bruise I had taken medication, which contained belladonna¹.

First I experienced some suddenly disrupted dreams, in which I was assuming walking around with a heavy rifle around my shoulder, thereby supporting the corner of a large painting which one wanted to hang somewhere. Eventually I dreamed in the morning the sequel:

¹ Atropa belladonna, aka tropa bella-donna, aka belladonna or deadly nightshade, is a perennial herbaceous plant. [Editor's note]

<< I was traveling and I arrived somewhere, but I do not know where. *With a travel bag on my shoulder*, I sought shelter, but nor did I meet someone who might designate one, nor a person who might escort me to an inn. However, at a rather pretty decent looking house I noticed a signboard with a white horse; but the door is so low that I have uncomfortably to bend over in order to get in and to traverse in that awkward position through a rather stretched vault, several *times bumping my shoulder against the wall*. Inside the inn, I meet a young female clerk, who informed me that the inflow of travelers is excessive and I will be accommodated quite high in the building. I accept the room beforehand and taking my bag on my shoulder, I follow the girl throughout the corridors and endless stairs.

Thus, we arrive at a room, big as a church, of which the heavy high wall is covered with horizontally superimposed iron branches, which in turn serve as handles and steps. Do you not trust me, and are you unwillingly to follow me? my guide asks, as we are about to climb that ladder. I will shadow you to the end of the world, I replied. My suitcase, the inn and the involved room, I had already forgotten about it. I felt gradually overwhelmed by some enthusiasm. It was no longer a servant who preceded me the way; she seemed some heroic fictional character. Feeling strong and light weighted I climb upwards. When we bumped against the corniche, my companion, climbing through the window, *heavily rested her hand on my shoulder*, she urged me to follow her and proposed to accomplish a fairly dangerous second climb at the end of the plateau, which we were now crossing. This time it concerned a ridged mountain, which seemed to touch the clouds. In the same manner as at the wall we already had mounted, several supporting elements were carved in the rock. However, now hidden from view by thickets, tree roots and bends. Afore showing the new direction, the one who guides me, offered me her hand to kiss. I felt as if struck by lightning and ran after her, without bothering about the reached dizzying heights and the steep precipice below us. I kept observing the little feet of my guide and she performed the movements extremely gracefully, while from time to time touching my face; but we went up and up and it seemed to me that my intelligence, vitality and ecstasy continually increased. On top of that immense steep slope the last obstacle was a protrusion; my guide ordered me to remain steadfastly and *she put her foot on my shoulder* in order to leave this last obstacle behind and now she reached out for my hand. I bent down so she would have a better support; I was afraid she would fall into the abyss and then I would not hesitate to follow her. I was terrified. Eventually I felt her foot making a depositing movement, I helped her; I turned back and I saw my companion; radiant, a breathtaking inexpressible beauty. The barrier of the rock was abated and in front of us unfolded a secluded garden, beneficial in calmness and abundant light. My arm embraced the waist of the fee that had led me to this place. My lips touched hers. I trembled with joy and it seemed to me that my intellect was not opposing such a token of affection. Otherwise without regretting it, I felt that with good reason I lost my mind and I said to myself: foolishness is happiness. The intensity of the pleasure awakened me. >>

Forgotten is the real existing situation when the mind is swallowed by a seductive illusion and in such a way focused at itself, that there is no question of simple distractions as in the waking state; no refined perceived impressions, because the attention is directed inwards. That is the dual phenomenon which occurs in dreams; it applies at the physical and mental level regarding the corporeal distresses or delights, and also for the suffering or temptations of the heart.

The extreme titillating dreams not only evoke the degree of intensity with which the sensuality under the influence of sleep develops, but it often offers us also the opportunity to observe the rather strange psychological phenomenon of *retrospection*, if it is permitted to use this neologism. We will soon consider this subject when we will treat the *course and the unfolding of dreams*¹.

Regarding those strange anomalies whereby in the dream very energetic lusty sensations occasionally link themselves with the least provocative images, I think it is generally associated with the phenomenon of abstraction and we will treat it too in that other chapter.

With respect to dreams emerged by means of hashish, opium, belladonna and other narcotics, which are to a great extent capable of enhancing the mental and physical sensitivity to which the human body is susceptible, the same reasons which prevented me to enter the domain of somnambulism and madness, forbid me thus to get involved. A study entirely devoted to the analysis of ordinary dreams is simply the reason not to investigate the spontaneously occurring of some abnormal phenomenon. I satisfy myself at the end of this book with an Appendix, containing the unveiling of a dream on my part; a dreamscene which I had after I had used hashish. My acquired ability to observe myself while sleeping has enabled me to track its course, a little like at an ordinary dream.

The specialists who wish truly to analyze the topic, will discover some useful clues in it, and they are, in my opinion, better equipped to share with me Montaigne's view that

<< all those kinds of dreams, how many there may be and differ, are, summarized, nothing else than modifications of the one and only same phenomenon, different varieties of the same sort. >>

¹ See further on page 161.

VII

OBSERVATIONS REGARDING THE GENERAL CONDUCT AND THE TISSUE OF DREAMS; ABOUT VARIOUS METHODS TO DREAM ABOUT WHATEVER ONE WISHES AND THE DISCARDING OF UNPLEASANT, SOMETIMES OBSESSIVE IMAGES.

The problem to identify of a large number of dreams the cause of the association of thoughts.—The determination of the initial classifications.—The occurring transitions in dreams by which the association of thoughts methodically proceeds in the monitoring of the manner in which the memories are chronologically stored within the memory.—How to induce certain dreams and then having the possibility to dream about whatever one wishes.—Primary and secondary thoughts.—The explanation of a dream, depicted at the frontispiece.—About a phenomenon which I label as *retrospective* and the frequently occurring of it in remarkable passionate dreams.—Other examples of dreams which are evoked or directed by means of various methods, easily to put into action.—How the mind evokes by the intervention of a sensation a thought which itself does not appreciate.—The transitions which occur in the dream through abstractions conducted by the mind.—Sensual abstractions.—Gradual transitions over which the mind has the power to emerge them.—That it is by no means necessary that the thread of a dream is showing a logical sequence in order not to be interrupted, and under what circumstances the mind is not wondering at all about the most bizarre and monstrous dreams.—Pure abstractions.—How the mind sometimes switch from an abstract form to a sensible one.—Indication of a sort of abstractions of which new examples are given in the next chapter.

<< The impressions and thoughts may especially unify themselves during sleep by means of various causes, which are so far away from a logical commitment, Moreau (de la Sarthe) has said, that one does not have to wonder that in a very large number of dreams the feeling and impression, which formed the starting point, escape the most in-depth study and thus it will not yield an evident relationship with the dreams¹. >>

That opinion does not seem very promising for those who wish to analyze all the dreams and, without exception, want to expose all connections; but it is not at all necessary to describe every dream in such a way that the explanation always becomes manifest: strong prospects of analogical events often enable us to make a statement about the unknown through relationships which are identified.

If I succeed to show by the above-mentioned manner that, apart from those illusions which are induced by accidental causes, the progress of our dreams is directed through psychological affinities and not by spontaneous movements in the grooves of the brain, then I assume this modest tome will not entirely be in vain. It is now the moment to intensify examples of it.

Which is more and more becoming a problem, is the establishment of an appropriate order for the presentation. The first, most obvious distinction concerns this one: Either the sleeper, being in excellent health and within a quiet environment, will dream without the influence of any internal or external sensation.

¹ Dictionnaire des Sciences Médicales. Art. *Rêves*.

Or, in the opposite case, the physical internal or external observations change or interrupt the natural course of his thoughts.

In the first case, the sequence of the images which cross our mind allows to explain it entirely by the spontaneous association of thoughts.

In the second case, there will be: simple change in the spontaneous course of thoughts and consequently of the dream (if internal or external influences are not so overwhelming that it completely changes); or the discontinuation of the pre-existing course and the instantaneously unfolding of new series of tableaux (if the perceived emotion is powerful enough to reach this final result).

One understands how interesting it would be to make at such manner the difference between the exposed work of the mind at its own instigation and the more or less hard work; fabrics in which the causes are often located outside ourselves. Yet, besides the fact that sleep and then a dream may be entirely safeguarded from disorders, is, as we have seen, a purely theoretical concept. One would expose oneself to the most terrible despise for trying to take that point, which is the most difficult to determine, as the starting one.

However, this trail of this thought leads us to a more practical classification. When we regard some sequences of observations which are reporting on dreams of which the association of thoughts was evoked in a natural way and if we properly investigate the connection which has been able to add ideas from a completely different order, we will in my opinion notice that the origin of these associations might be divided into two categories:

The first one establishes the order which depends of how certain memories are simultaneously and successively stored in our memory (whether there exists a relationship between them or not); the other one belongs to the widespread family of the *abstractions* and this in the most common sense of the word.

Without wishing to explain by which mysterious laws those interactions are established in the 'drawers' of our memories, I will, which seems fair to me, present it as a fact, and I adopt the ensuing initial classification for the explanations to be studied:

Transitions which occur within a dream through the association of thoughts, emerged by the manner in which certain memories are chronologically stored within our memory.

<< I dreamed that I was sitting at the table with my family, but we also had guests, the bishop of our diocese, as well as two mythological gods, I assume Diana and Apollo. >>

This dream relates to the oldest of my dreamalbums and I simultaneously stumble upon an instinctive explanation. A few days earlier I had been working on a translation of the *Metamorphoses*¹ of Ovid, when I was admonished to exchange my school uniform, smeared with ink stains, for a less mistreated clothing, because the bishop of our diocese had just arrived and would have breakfast with us.

¹ Publius Ovidius Naso (43 B.C.-17 A.D.). The *Metamorphoses* (*Metamorphoseon libri*) is a Latin poem, consisting of fifteen parts. [Editor's note]

In waking life, I am barely able to see a certain Turkish pipe, which was hung at the fireplace of one of my parents, without associating it with the memory of a friend killed in Italy; and only because that the pipe was at my hands on the very day that I learned from the newspaper that the friend was among one of the numerous deaths in Solferino¹.

These two examples will already be ample enough to specify such a simple arrangement of facts; but because the organization of those specifics enables us the resources to evoke them and to direct our dreams, I do not think it is useless to pay special attention to it, and to emphasize it.

Let us begin with noticing the impact on our dreams of thousands of events, usually experienced at daytime; the objects we lay our eyes on, the happenings whereby we assist, the lectures which we give; in summary, the whole flow of memories which may link themselves with the daily preoccupations of our mind, the ordinary track of dreams.

If, being awake, I think of the *Tepidarium*, the delightful work of Boulanger² and if I during my various activities to which a significant part of my time is devoted, often look at the photo of it, I definitely succeed that the thoughts and/or images, which are inherent to the subjects of the *Tepidarium*, afterwards make some connection with the thoughts which relate to the subjects of my activities or studies, and the established link stems from the chronological order in which my memory has stored them in my 'warehouse'.

First, let us assume that I investigate within the framework of a study the origin of firearms and that a single glance at an arquebus suddenly evokes the reminiscence of one of those charming bathers of the *Tepidarium*, something which certainly not merely occurs by means of the laws of analogy. The outcome is easily to guess: if I am awake, *thinking* at one of the bathers from the *Tepidarium* will only concern a simple imagination, far away from the view of the realistic-looking image of the painting; but in the dream, where every thought is accompanied by a more or less vivid realistic illusion, if am thinking of her, the bather *would not seem less real* than that old arquebus which leans against my desk and is now next to her in the 'warehouse' of my memory³.

In medical science one distinguishes at the human biological system two patterns of behavior: One which concerns our entire organism without exerting a direct and immediate affect at any organ; the so-called hygiene or preservation. The other which instantaneously may achieve changes through energetic and direct forces; it concerns the true medication.

¹ The Battle of Solferino took place on June 24th, 1859 and resulted in the victory of the alliance of the French army under Napoleon III and the Sardinian Army under Victor Emmanuel II (together known as the Franco-Sardinian alliance) on the Austrian army under the command of emperor Franz Joseph I. [Editor's note]

² Gustave Clarence Rodolphe Boulanger (1824-1888) was a French figure painter, known for his classical and Orientalist subjects. [Editor's note]

³ I have mentioned this fact because in a dream the memories of an engraving or painting often become real objects.

Or, if it is me allowed to compare the attention which one spends to the body and the mind (spirit), I tell you that anyone who wants to generate pleasant dreams in his sleep, must constantly aiming to stow his memory with joyful impressions (and therefore being associated with them), interspersed with different daily activities; like the scattered placed graceful figurines on the shelves of a library, where one, for example, cannot look at the serious Hippocrates without simultaneously setting eyes on the gentle silhouette of Hebe¹ or Pandora².

Regarding the active medication concerning the manners to evoke immediately the images of which we think it would be pleasant to recall in our dreams, the account below gives evidence how the implementation of the outlined psychological laws enables it.

On contemplating the within our mind evoked intimate relation between certain sensations and their depending ideas, such as the pain of a bite and the thought at an insect, the crowing of a rooster and the representation of that animal, the scent of soot and the thought of grate-fire, etc., I often had to think that such a simple and unchanging phenomenon is entirely based on the principle of association, which arises between simultaneously acquired thoughts; the dog which whines and the horse which is galloping at the sound of a whip are not occurring by means of a different principle. These considerations lead me to think the following:

1⁰ That, if one succeeds to evoke more or less instantaneously and in no way less constant, a correlation between certain peculiar sensations and certain thoughts - even those which are entirely spiritual of character - every time when one of those sensations would be generated, the same phenomenon would occur, thereby realizing that the evoking of it would instantly revive the reminiscence, associated by means of the connected impression.

2⁰ That the topics at which we think within the dream, thus themselves become the theme of our dreams; and that, with the possibility to generate at somebody who is asleep certain sensations which affect his senses, this should have as a consequence that it would be possible to let the sleeper dream about issues, of which the idea has become intertwined with the sensations induced by the mentioned strategy. Let us start with this hypothesis and here is the first experiment made by me:

I was about to travel to Vivarais for spending two weeks with the family of one of my friends. I purchased before departure from a good perfumery a vial with a smell, which was sold to me as being one of the most lovely, and if not the most pleasing, then at least belonging to those perfumes which are *sui generis* considered as the best. I had carefully guarded not to open the bottle before arriving at the destination where I would stay for several weeks; but during the entire period of the visit, I constantly made use of the content by means of a handkerchief which was incessantly sprinkled with it, and this despite the objections and jokes which this research caused in my immediate environment.

¹ Hēbē is in ancient Greek religion the goddess of youth. [Editor's note]

² In most cases it concerns a figure of an idealized nude female. [Editor's note]

Only on the day of departure, the vial was hermetically sealed; then for a couple of months it remained at the bottom of a cabinet and eventually I gave it to a servant, who was used to enter my room at an early hour and I pressed him, on the morning that he would find me asleep, to sprinkle a few drops of the liquid on my pillow. I granted him the liberty to take his time for it, fearing that only the hope might influence that experience in my dreams by occupying my mind. Eight or ten days passed, my dreams, every morning written down, displayed no particular recollection of Vivarais. (My bottle, it is the truth, had up till then not been touched). However, at one night I dreamed having returned from a country where I had earlier lived for one year. Mountains, dotted with large chestnut trees emerged; a rock of basalt displayed itself so flawlessly that I might draw it in detail. I imagined to meet the postman, who handed me a letter from my father. That letter dragged my mind into another direction, evoking other memories and images and already I was far away from Aubenas¹, when I returned to the real world.

That my thoughts were halted for some time is less important, the essential point is that they were taken at tow. Either, when I was waking up, I could still smell the scent with which that morning my pillow had been sprinkled and which I had inhaled during my sleep, thereby granting my experiment a successful outcome.

Becoming susceptible to a sensation which was now linked within my memory to some other impressions, and at the same time marked as the initial impression, my sense of smell was no longer able to recognize this impression without to evoke simultaneously the cohesive thoughts. Those cohesive thoughts, that was the dream which I had, and the same experiment, repeated on different days and with intervals of months, constantly yielded the same results.

As one understands, this success inspired me to continue on the chosen path. Then I used a variety of other perfumes, which in turn became no less efficient tools for different types of streams of thinking. From one of my friends, whom for his part also conducted my experiments, I got a message of obtaining similar results. Apart from a few sporadic exceptions, it is an ongoing success. Only I notice that my sensitivity decreases due to a frequent use, a circumstance which is otherwise not unusual. Within a period of two months, two of the used perfumes, one nine times, the other ten times, did not invariably produce anymore the original effect. I also perceive that the increasing of the use of these perfumes till about seven or eight, introduces within the game a certain confusion, which results in the occurrence of a rather unexpected component. Three considerations manage to join themselves in one way or another at their active positions, i.e. concerning these three elements, they did not express any longer three separated observations.

Is it due to a failure of memory, or the perfumes themselves at their interaction, by which a common principle by which the dominant influence ended the individual effect of the tired organs? It would connote a sheer physiological affair and to support this hypothesis I cite a fact by which the analogy is easy to understand.

¹ Aubenas is a commune in the southern part of the Ardèche department in the Rhône Valley in southern France. [Editor's note]

In the grip of a snivel, the smoker detects to each variety of tobacco a fragrance, I almost would say, an identical flavor. The delicate part of the aroma, the distinctive principle between the various types of tobacco is not able to become cognizant. Some decomposition occurs and, deprived from the complex elements by which the mixture for each variety consists of the specific odor, only the most powerful smell of nicotine succeeds to tickle the taste buds of the nose and the palate. Does it concern the result of some analogy? I draw attention to this issue; I do not judge about it. For some time I let my scents alone and then I got the idea to experiment again to see if a blend between two smells would trigger a mixture of two memories. In accordance with my instructions, a few drops of the scent which reminded me of Vivarais was during my sleep sprinkled on my pillow. At the same time a few drops of another extract was added, one with which I had often soaked my handkerchief during a period when I was working in the studio of the painter D... This experiment, repeated three times, produced the following results:

The first time I dream that I am in a mountain setting, with my eyes following the actions of an painter, who captures an exceptional picturesque tableau on the canvas. Apparently a relationship had occurred between on one hand the memories of Vivarais and on the other hand also the thought at the painter and the artistic compositions which were connected to the atelier. The second experiment was practically of no value. One of my old comrades from the atelier appeared in several episodes within a confused dream; but I did not succeed, I admit it, to sufficiently visualize the machinations of my mind, in order to ascertain unmistakable conclusions. Regarding the third test, one has to judge for oneself on the basis of the story of my dream, which did not to let me to hesitate about the effectiveness of my used method for evoking images.

I dream that I am staying in the dining room of my residence in Vivarais, partaking in the company of my own family and that of my host. Suddenly the door opens and one announces my later tutor, the painter D... He is accompanied by a completely naked young girl¹, whom I recognize as being one of the most beautiful models whom we made use of in former times in the atelier. D... tells that the carriage, by which they were travelling together, has capsized and they request for hospitality, etc .; and by a number of events, the dream becomes very complex, and it makes at this place little sense to extensively elaborate on it. We only have ascertained that the simultaneous appeal at these two types of memories, those of Vivarais and of my old painting atelier, had become linked to the two sensations of my sense of smell.

With respect to those additional incidents which are complicating our dreams, I take a moment to draw attention to the relations, evoked by the mind between what I call the *primary* and the *secondary* or incidental *thoughts*. In a study such as this one, which I by the way undertook with no other pretense than to let shine here and there some light, an interruption is never to be feared, provided it is done at an appropriate time.

¹ See frontispiece at page VII. [Editor's note]

Given the fact that the labor, spontaneously realized by the imagination and memory or by some other fortuitous event, has simultaneously connected different thoughts by means of methods which we will explain hereafter, it is still up to the mind itself to connect them through a stream of thoughts of the second kind; ideas which are otherwise emerged by themselves via their analog affinities.

In the above cited dream a memory, which was fully revived by a sensation of my sense of smell, introduced the image of D ... and a young model — two thoughts linked together amidst a dream where those two characters had no logical relationship and the instinctive feeling about the how and why soon led me to the relevant events for explaining those interventions. So I mention the *primary* thoughts:

1° those of the dining room with the guests (my friends at Vivarais); 2° those concerning D ... and his company (direct memories of the atelier). I indicate the *secondary* thoughts: those of the introduction of new elements, such as the servant, the history of the capsized carriage, etc, etc ..

The cause of bizarre feelings, experienced within certain dreams, is often due to the fact that the merging is accomplished by means of the influence of the secondary thoughts on the primary, which did not rise at all with the intention to associate themselves. Notice for example that the appearance of the young naked girl in the dining room aroused no amazement at all and that neither I nor any serious personage in my friend's family circle seemed to be shocked.

A strange aberration, the explanation derives from the previously postulated, as well as from another psychological peculiarity of sleep, not less interesting to mention; to know that the images which run in our dreams through our mind rarely generate other types of feelings than those which we experienced at the time of the storage in our memory.

That young girl was a recollection from the atelier, a place where the nakedness of a model is not astonishing, I faced her like I saw her once, without further amazing myself about it.

With regard to the process of merging, it is not me who is doing it. In the dream one does not compare or ponder about the character of the impressions, except if one is aware of the condition in which one finds oneself; or when one is occupied by a rather violent thought, by which the images for a moment halt. Otherwise the mind let pass those images with the speed of the dependent thoughts, and these are succeeding each other so fast that one has no time to assess them.

Therefore deceased persons appear in the midst of our more recent preoccupations, without making us feeling uncomfortable, even if we have the vague notion that they are no longer alive. But the mind hardly contemplates the secondary thoughts, which are already the products of some instinctive consideration.

They also display the nature of those follies which elude us in the waking state when distracted during a conversation. Instead of appearing, as in the example above, at a simple and completely transitive manner, the secondary thoughts are capable to evoke marvelous compositions, as we will see in the following dream:

I dream to arrange my books in my study room; one of them reminds me of the bookseller who sold it to me; that bookseller takes my thought to an adjoining hat shop where the miter of a cardinal is exhibited; in turn the miter brings about the memory of a very beautiful manuscript about Cardinal Mazarin's¹ weapons, which I recently admired. I dream that the bookseller visits me, pranked out with a miter and he hands me the manuscript and suggests to buy it at a certain price.

The chain of the association between the four *primary* thoughts are easy to trace:—the book which I arranged,—the bookseller who sold it to me,—the miter of a cardinal,—the book where on the binding a cardinal's miter was depicted. The images of the book, the bookseller, the miter and the manuscript had therefore a direct reason to appear in front of me.

But I assumed to hear there was a knock at my door; I have seen opening that door; I imagined that the miter was at the head of the bookseller, that the seller offered me the manuscript and that, I believe, he asked two thousand francs for it. These are the thoughts which I label as *secondary* ones. In some dreams they are for the primary thoughts a bit like the producing of a final rhyme, imposed by previous verses.

There exists between the *primary* and *secondary* thoughts also the remarkable difference, that the former are generated by spontaneously or artificially occurring physical causes, such as a sound, a touch, a smell, as well as a voluntary act, while the secondary thoughts are always the product of our instinctive spirit.

Since I started this long parenthesis with analyzes concerning various constituent elements of the dream, otherwise very useful at determining the distinction between the rational unfolding of thoughts, I will not occlude without also signaling a remarkable illusion of the mind; one which specifically occurs during conditions similar to those of which the above mentioned dreams provided examples, i.e., when by some accidental cause a new element was abruptly introduced into the dream, such as the perfume sprinkled over my pillow during my sleep.

At the moment that the sudden and unexpected intervention of that perfume made me dream that I was at a mountain setting in the company of artists and friends, my mind was busy with a very different dream of which the progress necessarily underwent a more or less complete transformation; and every time such a similar event occurs, it will surely yield the same result.

Now, let us thoroughly analyze and we ascertain:

That if the generated incidental thoughts are able to connect themselves with the previous dream, the mind absolutely does not disrupt the implementation of this good or bad connection; that if the association is too difficult, and especially when the new sensations have occurred during an insignificant dream, an immediate change in the subject and tableau follows, erasing all of the foregoing, in order to make room for a new organization of thoughts.

¹ Jules Raymond Mazarin, aka Giulio Raimondo Mazzarino, aka Mazarini (1602-1661) was cardinal-duke of Rethel, Mayenne and Nevers, diplomat, and politician, who served as the Chief Minister of the French King from 1642 until his death. [Editor's note]

Finally, if by its vivacity or nature the immediately noticed sensation as a support of the revived *primary* thoughts requires series of secondary thoughts, implying a preceding effective cause, one will notice the occurring of some kind of retrospective illusion within the mind, of which the result is that it makes us believe in the sequence of certain series of images and events, in accordance with the rational order of their creation, while in contrast our imagination has evoked them at their natural sequence in reversed order, from the denouement returning to the starting point, like someone is reading a book and first begins with the final chapter in order to end with the introduction. Let us explain it here by means of an example:

I have been bitten by a mosquito and I dream, fighting a duel, that a sword is going right through my arm. But I have not dreamed I was inflicted by that rapier thrust without somehow being prepared for this accident. So I had started an altercation; insults had been thrown at my head, and I had worded one by myself. Friends have intervened; a duel is proposed and accepted; the conditions are established and measures prepared. Eventually there is the crossing of swords and it is only after these preliminaries that I assume a thin blade is going right through my arm. However it is evident that the direct and immediate cause of this dream, the sting of a mosquito, has abruptly transferred to me, and without transition, the thought of being pricked by a sword via corresponding sensations.

That quarrel, the assembled friends, the preparatory combat actions about which I at first seemed to dream are only secondary thoughts, the result of the primary thoughts and without that primary thought, which even occurred by an unforeseen accident and from which it derives, it could not have existed. So, what has happened within my mind? The primary thought about being stabbed by a sword was suddenly evoked: through a chain of secondary thoughts I immediately assume the various circumstances which led me to the idea of being stabbed. *At first* I saw myself with a rapier in my hand; *then* I thought of the witnesses I should have, to the event that led to that duel, etc. etc ..

And everything I assumed, returning to the source of the transitory thoughts, was at the speed of light. i.e. almost instantaneously successively displayed in front of my mind. I have been the plaything of an optical illusion, perhaps in some way analogous to the optical illusions whereby the eye is deceived by combinations which bypass the usual laws of the dreamimage, and the objects are perceived from the foreground perspective, while in reality they are positioned behind; I had assumed to dream those happenings in the rational order of their appearance, while the thought which was the furthest away from the underlying denouement was in contrast with the one about which I recently had dreamed, namely that one which was generated at the very moment of waking up, if leastwise this end frightened me at awakening.

Dreams in which one believes to pass through some painful experience, are almost always accompanied by the understanding that the suffering, like in those dreams with a sensual character, hardly occur without the experiences we have had and which match those tumultuous images. That relationship between the cause and the consequence, depending on the circumstances, occurs under quite different conditions.

Now it is the thought which precedes the sensation, at other times it concerns the sensation which precedes the thought. Sometimes the in front of the dreamer's mind presented images, provoked through the natural association of thoughts and revived by the illusions of the dream, make the dreamer to believe that he actually experiences sensations which are in accordance with what he imagined. Sometimes the sensation precedes the thinking about the origins which have caused it and we notice that the described retrospective phenomenon of illusion occurs. Certainly, it will not always be easy to determine which of these two causes should be attributed to an awkward or pleasant dream. However, the nature of dreams, which Horace¹ did not hesitate to glorify on his journey to Brindisi, is one which the practical investigator provides a well-characterized picture concerning the dual effect, alternately exercised by the sensation at the mind, or exercised by the mind at the sensation. In summary, the circumstances of relative isolation, the warmth of a soft bed, the influence of abundant food, contact with unpleasant odors and physical causes, generate, while you are dreaming, sensations within your body, which are in general associated with the at stake being emotions. A programmed execution of the intuitive functions is the result; it works quietly without in the first instance to change or to interrupt the course of the current dream. However, there comes a moment when the mind does not any longer stay aloof from which is happening within humans at the physical level. Then suddenly some vision is created, corresponding with these so vividly experienced sensations; it is the phase that the phenomenon of *retrospection* occurs. In such a case, you have over again to determine the chain of associations and from your last illusion you have to go back to the assumed preceded one and very quickly you will find the solution for the break in continuity, the norm for such kinds of dreams.

For example, I dreamed in a rural area to play billiards with one of my neighbors. I focused all my attention at the succeeding of a difficult carom, when the undisclosed and spontaneous bodily movements did not evoke an image according the sequence, but a young and charming woman suddenly appeared to me and the dream about billiards stopped and soon I was awakening. Hardly awakened, I appealed my memories. I still see that young woman at the dressing table of her bedroom, decorated in Pompeiian style. I also assume to remember *before* entering that room, that I had walked thru several quarters, immersed in silence, which were decorated in the same sophisticated manner; and before that, I had deceived the vigilance of an old black porter, who had fallen asleep next to a classically designed urn; and even that I previously found myself in a narrow deserted alley; but here there is a discontinuation and my memories left me completely in the lurch: It was for me impossible to explain how I had ended up in that street; impossible to continue the reconstruction. I only rediscover the billiard room and the event with a neighbor. The solution for the break in continuity is as follows.

¹ Quintus Horatius Flaccus, aka Horace (65 B.C.-8 B.C.) was the leading Roman lyric poet of his time. He reports on his journey from Rome to Brindisi. Mostly he recounts places, trials and tribulations, but it includes also *his memory of a wet dream*. [Editor's note]

The first onset to the last dream entirely belongs to the spontaneously occurring sensations, while the herewith related visual unfolding belongs to the territory of the *retrospection*. However, concerning this sort of dreams, at other occasions one does not discover any predisposition. In turn it is only up to the imagination which will initiate the intertwining of the sixth sense, if it is pulled out of its lethargy.

Let us take one example out of fifteen cases:

I wake up under the impression of a dream which was regarding to its development completely analogous to the foregoing. I exert myself to trace the chain of association which successively occupied my mind. First I remember, before approaching a graceful female figure, that I supposed to have observed her amidst an elegant crowd dancing in a garden. I go further back; I recall having taken the train with one of my friends in order to visit together a dance of peasants; that a stranger, sitting next to me, during our travel even annoyed us by telling that we had mistaken the day: that I previously conducted a discussion with a railway employee about some unknown futility; and various petty mundane circumstances before we entered our carriage are also revived. I can even go back further (I have fifteen observations of this sort of dreams in which the thread of the association of thoughts is lengthy too); but further going back is absolutely not necessary; it is sufficient to ascertain that the association of thoughts has transported my mind quite naturally and without interruption from a calm dream to a sensual episode, so it strongly suggests that from then on the priority was in the first instance at the thought of the sensation¹. I say 'suggests' and not 'without fail', because absolute certainty in these matters is a delicate affair and also because certain physical predispositions are capable to evoke immediately a severe crisis within the organism, however not powerful enough for the human body as a whole to influence the association of thoughts and, in extension, those tableaux which overstimulate the imagination. But apart from a practical point of view regarding these appreciations of secondary interest, two types of unusual forceful dreams remain present: those by which the mind unexpectedly becomes subjected to some evoked illusion by means of a spontaneous action of some organ; and the one whereby the mind itself triggers a stream of thoughts, which then generates the organic movement. From a purely physiological point of view it seems to me rather curious to signal. From pathological view I think it is of real importance. Because with respect to the frequently occurring repeat of certain dreams, if one can determine the cause of it entirely within the organism, medical science will have to take into consideration that it is especially held to cure it. However, if the contrary is proved, namely that the imagination continually takes the initiative, the acquiring of the ability to realize while dreaming that one is already dreaming, is certainly the best method to avoid those unpleasant dreams. The individual who is dreaming with the awareness of his situation is always capable to guide, to temper or to modify the course of disordered thoughts.

¹ It should be well understood that with this type of considerations, one must not lose sight of an eventuality; an event for example in which the mind palliates an actual interruption in the development of the dream by means of a ingeniously executed association.

Even in the case of some sensory surprise, the dreamer is able to do so, thus he may obtain again control over himself, and to suppress forehanded the spontaneous movement, if some instantaneous disclosure warns him.

It remains astonishing that Moreau (de la Sarthe) and numerous other writers who have observed the direct and immediate influence which several accidental causes have on our dreams and who have cited numerous examples, not even have noticed at which point the facts, cited by them, over measured every law of logic and that it demanded to be clarified.

I return to my experiments to influence dreams by means of certain methods. I have informed about the achievements with respect to the evoking of some associations of thoughts thereby using various scents. The effectiveness of these perfumes, my first method, seemed to decrease due to my frequent use and like I formerly had discovered manners for the sense of smell, I considered to look for auditory stimuli. At that time I was very active in social life. It was the ball season and there was no shortage. The group I frequented was fairly homogeneous; it enclosed some young ladies with whom I preferably danced almost every night. On the other side I was on very good terms with a rather popular bandleader and it seemed that no hostess could do without him. I decided to make use of those varied conditions and below the new experiment I conducted.

First of all I mentally choose two ladies whom seemed to me on the whole pleasant to dream about, as well as two waltzes, of which the music displayed a rather original charm, and I took care getting along with the conductor (who was completely ignorant of my intentions), so that one would invariably play one of those two waltzes when I was dancing with one of those two ladies, whom I had each attributed one of those special musical compositions.

Then I went to the Colbert Passage, where I knew a store with music boxes was located and I ordered one which could display the two involved waltzes. While one was working at my consignment, my memory acquired the allotted impressions. The waltz of the chosen dancer could be anticipated in advance, I was at the appropriate moment always able to instruct the orchestra and I attained the dual result to dance the same waltz continually with the same lady and never that waltz with another personage. I emphasize these conditions, because they were indispensable for the success of my assignment.

The constant concurrence of events did not fail to be noticed by those who involuntarily participated in my experiments; but I was determined to continue and it could not stop me.

The ball season was over, my memory was sufficiently prepared and with the music box in my possession, I also bought an clock, of which I turned off the initial alarm and of which the mechanism was adjusted in such a way that the music box would play at fixed times. I chose that same evening one of those two melodies; I fixated the clock-hand of the apparatus at a certain time in the morning, suited for the intended experiment and I went to sleep at the hour I am accustomed to do.

That first night I had no success, but to be a reliable historian, I must mention it. But thereafter I was glad to notice that it was due to the precaution which turned out not to be in my benefit, by closing the connecting door between the hall and my chamber¹, fearing to be awakened by a too noisy sound. The next day I repeated the experiment and up until an epoch of more recent date, where I repeat it renewed, that music evoked in my dreams the memory and as a result the associated thought-image, which has now become an infallible formula for the recall. By the way, let us note that it concerns the memory at a person and not the composition of the tableau as a whole, which remains in my memory inextricably linked to the detection of a musical motif. It is not invariably a ball and not even being dressed for it, that I perceive by that melody the lady in question again; over and over new secondary thoughts emerge within series of alternating events within the framework of my dreams.

The second melody of my music box did not trigger a no less potent effect than the first one. I successively used eight, after which I became victim to the same confusion as the increase in the number of odors had caused.

And I was even forced to stop with it, again recognizing that everything which belongs to the human organism is essentially limited. But although the ability to smell and to hear are the two senses, pre-eminently suited to act as monitoring functions, one obtains through other senses no less similar results with these types of experiments. Once having mastered the procedure, anybody may adjust the method according to his own abilities and imagination.

Let us cite of the sixty-three ones which I have noted, another two decisive ones. One is related to the sense of touch and the other with the palate.

<< I was slightly wounded at my right thumb, which prevented me much to write; the pressure of the pen increased until it caused a real pain. Two or three times I had, being asleep, maneuvered my hand in such a position that my sick thumb started to hurt and I woke up. Every time I discovered that I experienced a dream in which I assumed to sit at my desk with the pen in my hands. >>

Due to my palate, the other example concerns one which demonstrated me how much within our dreams the imagination is capable to convert the memory of a painting, sculpture or even a simple drawing into an apparent reality. Some compositions in order to prepare and to evoke certain dreams had up until now proved to be fruitless; undoubtedly the result of the inability of appropriate causes to invoke sufficiently a vivid impression on the mind. I thought that a descriptive piece, filled with seductive images, chosen from the work of a serious writer, might be the best suited one for a decisive experiment. All conditions I was looking for seemed to be fulfilled by that memorable episode of Ovid's *Metamorphoses*²:

¹ This type of precautions to be taken depends of course of the person's greater or lesser degree of sensitivity to sound, the intensity of sleep etc..

² See footnote at page 155. [Editor's note]

Quas quia Pygmalion ævum per crimen agentes
 Viderat.....
dataque oscula virgo
 Sensit, et erubuit, timidumque ad lumina lumen
 Attollens, pariter cum cœlo vidit amantem.¹

I read and reread this enchanting passage and together with an artist from my group of friends, who, like me, appreciated as well the fine nuances, we tried to create on the canvas a work which would correspond to what was inspiring us. During the time that this effort was in progress, I made sure to have in my mouth a small piece of iris root, a substance which I had never tasted before. The rest is easy to guess, because I used the same procedures exactly as described earlier; i.e. during my sleep and without that I was pre-warned at which night this experiment would be implemented, one would slip a small amount of the herb between my lips. Now, here is the story of the dream which I had, literally taken from my dream journal:

<<I assumed to be at the night of the general rehearsal in the foyer of the French Theatre. I had met Mademoiselle Augustine Brohan² who explained to me that it concerns the rehearsing of a new piece of which Jules L... (the name of the artist, my friend) was the author and that this piece was called *Astarbé* : the character Astarbé would be played by Mademoiselle X..., while D...had been assigned the role of Telemachus and B. should impersonate a Syrian captain. While they were revealing it to me, I saw Mademoiselle X... accessing the foyer, dressed in a costume which would be hardly suitable for the committee of the theatre, but was nevertheless charming. The outfit consisted of a pink muslin sash, dotted with golden flowers, an amber necklace and pearls with colourful dangling gemstones. Antique styled rings curled around her arms and adorned also the slender ankles of her legs. At her fingers sapphires sparkled. Her beauty wholly reflected the Ideal, and at her hair I seemed to detect a reflection of the sun. Approaching me, she said, how do I look to you this way?... >>

The further development of the dream is at this place of no importance; but this fragment deserves to be analyzed. Is it not evident that the taste of the iris suddenly evoked within my mind the thought with which I had associated it, so that the statue of Pygmalion, experienced and depicted by us, instantly was evoked and 'animated'?

¹ Since Pygmalion had seen them living
 a life of crime
 the virgin felt the kisses given to her
 Blushing, and timidly looking upwards at the light,
 she saw with the sky also her lover
 (From Book X. It concerns the story of Pygmalion, the sculptor, who fell in love with the marble statue which he had created himself. The verses indicate that the quote has been quite mixed up) [Editor's note]

² Joséphine-Félicité-Augustine Brohan (1824-1893) was a well-known French actress, member of the Comédie Française. [Editor's note]

The head of this statue, as we had painted it, displayed some similarity with Mademoiselle X... From here, the association of thoughts let me dream about Mademoiselle X... and naturally it transported me to the foyer of the French Theatre. And how may someone dream about the Theatre, without not thinking at Augustine Brohan? So I think at this prominent artist; I immediately perceive her and thus she becomes the visual interpretation of my own thoughts. Well, those thoughts, which way will they take?

The already established thought at Pygmalion causes in turn memories of the well-known novel by Fénelon¹, which was in my childhood more than once handed as subject of a Latin translation exercise.

Then Astarbé, Telemachus, Adrastus present themselves within my memories and thanks to the secondary thoughts, of which I have previously explained the mechanism, I make them characters in a tragedy, of which I instantly divide the roles between the regular actors from the theater, where I assume to be heading at. The statue of Pygmalion is already out of the question, because the episode I was thinking of the novel (poem) is not memorized anymore; but is said that Pygmalion's mistress Astarbé was extremely handsome.

Keeping the nature of that thought-image, which in general was evoked by a little bit of iris and constituted the immediate cause as the basis of the dream, Mademoiselle X... becomes Astarbé, and supposedly detached from the canvas on which we had painted her, she eventually displays herself, fully pranked out with the gifts which she owes to the Roman poet:

.....grata puellis
Munera fert illi conchas, teretes que lapillos,
.....pictas que pilas.....
Dat digitis gemmas, longaue monilia collo;
Cuncta decent; neo nuda minus formosa videtur.²

Undoubtedly the sunbeam was there as a sign of heavenly origin; and as for that complication that my partner from the atelier seemed to be the author of the piece in which the dazzling actress figured, that is an additional circumstance, which is easily explained by the association of thoughts. If one has carefully followed the mentioned analysis, one also recognizes in this dream the previously explained phenomenon of the retrospection.

¹ François de Salignac de la Mothe-Fénelon, aka François Fénelon (1651- 1715), was a French Roman Catholic archbishop, theologian, poet and writer. Today he is mostly remembered as the author of 'The Adventures of Telemachus', first published in 1699. [Editor's note]

²Gifts that please girls
He brings her shells and smooth stones
..... and colorful balls
Gives rings at her fingers, long necklaces to her neck
Everything decorates her, yet she seems naked no less beautiful... [Editor's note]

The thought at Pygmalion's statue is necessarily the first one which emerges as it was directly evoked. The identification with Mademoiselle X... could only be achieved secondarily and if I then assume to see Augustine Brohan, it is because the thought at Mademoiselle X... has already transported myself to the foyer of the Comédie Française. However, I suppose having had those thoughts in accordance with their rational order, i.e. a sequence which is the reverse of the manner I have actually perceived it.

From the foregoing, and everyone is free to conduct his own experiments, it seems to me that when one connects certain artificial thoughts with well-established definite sensations, one could make use of these counterfeit solidarity, in order to introduce into the dream elements which one has prepared oneself.

One should, so that those revival methods prove effective, not losing sight of the fact that two conditions are essential: first, to find a good new sensation that triggers it; second, never evoking it beyond the desired conditions, on penalty of neutralizing the effect. Finally, we will make a remark regarding these observations which has previously been discussed, but is no less interesting to repeat.

In the last mentioned dream, the foregoing one and many others, the mind finds itself in the position suddenly to be carried along by the interposition of some sensation, by the way without that this impression is exercising a direct impact on it, because it does not keep any reminiscence to it.

Let me explain: an injury at my thumb was during my sleep by chance started to irritate. It emerged as a consequence a dream in which I was assuming to practice a profession which was mingled with that grief; but the pain itself; my dream does not display any *direct* observation. The taste of an aromatic root caused the appearance of a magical image; but it was only during my awakening that my palate warned me *directly* regarding the presence of a small piece of iris in my mouth.

A too weak physical sensation to reveal itself through a direct warning may therefore still influence the course of our thoughts and manifest itself in that way. Which consequences, we repeat it, might this fact not have for the physiology in practice, medical science and especially for the area of premonitions!

The occurring transitions within the dream by means of abstractions made by the mind.—Here is another topic which has managed to find a place within this chapter about the imagination and memory, although it does not deserve, because of the relatively low importance, to be considered in its totality.

Already in the first section I have talked about the abstractions and the influence of these machinations of the mind at the development and fabric of dreams.

At this moment of dealing with the analytical details which accommodate this issue, I think it is useful to elaborate on some new considerations, which will clarify the observations which I have successively to unveil. Let us initially agree about the meaning which we grant to that term *abstraction*.

Endowed with five different senses to perceive every object which are within his realm, the human being is capable to form a more or less complex impression about each topic, according to the degree if one have to observe one, several or even all resources which has or have contributed to its formation.

When someone sees falling a star, it is evident that the acquired sensory notion merely involves a simple perception, because only the eyesight is at stake. When the same person is holding an orange in his hands, is tapping and pressing on it, bringing it to his nose and now to his lips, then he attains of that object the most complex endorsed image, because all his senses have been brought into action. Does this mean that hereby all properties of an object become quite familiar to us, even if the object has been subjected to the test by our five senses? Certainly not. The objects which we know are under the influence of the contribution of the number five, because this is the amount of our senses; there truly must exist quite an infinite quantity of other observable ways in which the overall interplay provides that absolute knowledge of topics which is only reserved to the creator.

Therefore, at some planet there might exist beings who are endowed with sensory resources, so different from ours, that the way they or we would perceive the same thing would not show any parallel. But although we hardly might imagine the impressions arising from the power of a sensory organ which would be so completely different from those we possess, it is easy for us, at least within the overall picture which we are making of each object, to conceive the singular thoughts, which are for us the result of the specific operation of each of our senses.

For example, if it concerns that orange I talked about earlier, I may separately consider the thought of its shape, color, consistency or odor and on doing so, these thoughts become thus viewed *abstractions*.

Incidentally, in a large number of cases, the eye sight and the sense of touch give rise to several separate abstractions, even in such a way that some abstractions, in view of the spherical appearance of the orange, together sometimes corporate with those two senses.

What is happening with those sensible thoughts at the physical level, will, as far as concerning the good and bad qualities which we separately perceive, also occur on the mental level, if not by identical processes than at least by analogous ones. Finally, the abstraction might be based on some detail, which the mind derives from the complex totality to which it belongs, for example, the eye of a key, a door knob, the lantern of a carriage, the sealing wax of a letter, etc..

The abstractions are, both in the waking and the dream state, the most common connections between our thoughts; however, there is a great difference between their impact at the thoughts of someone who is awake or at that of a sleeping person; in the first case, there will occur a simple chain of association; the mind moves from one subject to another without entangling or confusing anything, while a real mix or confusion ensues when we are under the influence of sleep and due to the instantaneous appearance of images which correspond with each thought with which the abstraction has been associated; hence the inconsistencies and such varied monstrosities. We will now review some, thereby trying to analyze them.

Abstractions of the characteristics of the sensory sort.— Sight is the most important of our senses. The majority of our recollections reach our memory by means of the eyes; therefore it is common practice that the abstraction of the external appearances are the ones the mind mostly appeal to.

Let us not forget the necessary ability by which the imagination is capable to change to some extent within our memory the *cliché-memories*; then we are able to understand the dreamimages below:

<< I dream of being threatened by an angry little dog which is *convolutedly* lying in front of me. I put my foot on his head and then I roll him with my foot back and forth; the abstraction of his shape actually makes me think of rolling; that abstract thought on *rolling* provides me a dream in which the object which I roll turns out to be nothing but a big flageolet, and then, instead of the barking of the dog, I hear musical sounds rising from under my feet, which soon evokes a dream about me assisting at some village festival of which the vivid tableau immediately appears in front of me. >>

At first, nothing more incoherent than those series of images, but nothing more logical than this concatenation when one knows how to discern the chain between the thoughts. The next transitions seem to me no less easily to explain:

<< I dream to leave the apartment of a friend, who is located very high in the building and whose dark winding staircase looks very much like a shaft. All assessments are based on the abstraction of a common quality.

The evoked comparison within my mind between the stairs and a shaft soon let me dreaming to descend into a well. Once arrived at the bottom and perceiving a cup with bright water, I just forgot the route I just passed. The sky shines above my head again. I assume to be at some swimming school. >>

Within another context I have already cited the dream in which a young woman saw a fat man from her group of acquaintances on the table in front of her, rather than a piece of meat, and that she was neither surprised nor sensing aversion when she was offered as food a part of him.

For me there is no doubt that she initially dreamed that a turkey or some other stuffed fowl had been served. Just considering the bulky shape she had made an abstraction, which she had then transferred to the beefy man whose appearance had immediately been replaced by the image of the poultry. The sentiment of an agreement stems from an abstraction of outward forms.

One of my friends dreamed that he was in love with a young woman and pressing her against his chest. Soon he woke up, startled, after having realized he embraced a boy. Once being awakened he consulted his memory and he remembered in daily life already having noticed a large degree of similarity between the two people of which the recollections within his dream were lingering and therefore immediately had implemented the substitution.

A statue which we dream about may become a real character through a similar trick of the memory; or the man with whom we are talking may turn into a statue, if his attitude or appearance reminds us of some marble figure of which the image is stored somewhere in our memory. A beautiful full moon easily evokes the idea of daylight and the sun, the transfer takes place through their similarity in appearance. On discussing the gradual transitions which the imagination may emerge, I mentioned an artistic fantasy of Grandville, who drew series of silhouettes, which began with a dancer and ended in a spiral. I encounter one within my dream journal, which contains the same chain of thoughts and images:

<< I was trying to remember something at which I just had thought and I regretted to see it slipping away out of my memory. This thing seemed to be of square shape, or at least, this abstraction was all I could revive. Then I saw with high speed passing by a whole series of smaller objects, which were more or less quadrangular, like paperweights, ceramic tiles, playing cards, packets of envelopes, match-boxes, etc. until the pursued object presented itself, which eventually turned out to be a small portrait, which I was framing.

Once awakened, I wondered if this practical observation does not provide us the key of how the memory usually operates when summoning it to revive a memory which has during the journey through our mind never left but a vague impression. >>

Incidentally, it is by no means necessary to be engaged with pursuing the reminiscence to evoke in the dream this sort of visions. It suffices that the mind is being within one of those numb moments, fairly common during sleep, whereby it pleases itself with a superficial view, without thoroughly worrying about any matter. This is the manner whereupon a densely packed crowd, whose minds focus themselves on some representation, first transforms for example into a meadow with daisies, then subsequently into a vast mosaic, dotted with medallions.

Should we attribute the abstractions which are based on the agreement between words and messages to the vision or the hearing ability? An important philosophical issues may emerge from this proposition if I should decide to examine it from the view of the influence which the qualities of the writing and the sounds of words have on the development of thoughts; but I have no intention of going that far. Whether it concerns the similarity between the graphic characters or verbal utterances which touches the mind and facilitates the association, I consider it at this place as a phenomenon belonging to the same family as the occurrences which I study and I agree with Mr. Maury, that very often a part of the fast modifications are due to them.

<< I dream about a comet; the expression *tail of a comet* emerge within my memory and I perceive a star with real hair. >>

—<< One summons me a woman named *Rosalie*. My mind starts a terrible and odious pun. In the dream I see a four-poster bed of which the curtains and bedspread are strewn with *roses*. >>

—<< I marvel about a manuscript, exquisitely written by hand. I tell myself that it is done with *a fine hand*, and how extravagant it might look I am dreaming about, the characters are drawn on a severed and tied *beautiful hand*. >>

—<< Being in ecstasy, so common within dreams, I dream to be in the Tuileries. I notice a gorgeous young girl with whom I intensely feel myself connected, and at whom I of course detect the same feelings, because it is my own imagination, which lets her talk and act. I ask for her name. *Sylvia* she replies. I am ignorant by which association this name was supplied, but hardly it is spoken, or I transported to a dense forest and the young girl herself has become a blue bird dwelling upon my shoulder, nearby my ear and also pretty close to my lips. >>

The word *Sylvia* is responsible for that overall metamorphosis, where the influence of words on the progress of thoughts is not in the least the only observation to be made. One should with respect to this example to notice two aspects which may already have been recognized, but, every time that a new element has come forward, it is by no means inappropriate to bring it again at the attention. To know:

1^o That it is not imperative, in order to stay actually uninterrupted, that the fabric of the dream presents a logical order; in other words, one might arrive by some ardent association of thoughts, how incoherent it may seem, abruptly from one to another very complicated dreamimage and as a result that the apparent interruption in the images which the dream is composing, in no way is showing any real break in the sequence.

2^o That the mind never displays astonishment when the transitions occur by means of these kinds of associations, although it chases the main thought straight through those swift changes and even adapts it to the most illogical complications.

In the last reported dream, the main thought about the young girl had left a too vivid impression on me, so the aspirations revived by her did not evaporate as fast as with simple dreams. I therefore continue to talk with her, which I do gently, fearing to scare her off or seeing her to take flight. I even thank her for changing her appearance in such a way that it allows us to stay longer together without arousing unwanted attention. And when the beak of the bird slipped between my lips, I certainly gained a measure regarding the giant role which the imagination at our most animated enjoyments plays because I was just as impressed as I would have been in real life by the most sensual kisses.

The memories of taste, like that of the senses of touch and smell, may sometimes combine themselves with those of vision and cause complex reactions at the whole, which was adduced by the abstraction.

I dream that I am holding a fruit in my hand; I want to bring it to my lips, but it has no taste at all and I notice that the flesh is stringy and dry: mentally I compare it with a ball of seaweed. The transition takes place, it is a sphere of seaweed, which I roll through my fingers back and forth. Such examples may repeat themselves indefinitely.

Pure abstract abstractions.—Regardless of all moral thoughts, such as generosity, compassion, courage, fear, etc. and those which derive from the moral abstractions by the absolute way the mind imagines them, like thoughts of grandeur, nullity, inequality, etc., the mind of a cultivated person observe a very large number of more or less complex thoughts, the result of the state of social conditions: faith, traditions, symbols, etc.. All these thoughts may accommodate a certain kind of abstractions, which I, unlike the abstractions of the sensitive sort, will label as pure abstract abstractions.

For example, if I assume in the dream to look at a portrait of St. Peter and if my mind practically reconsiders the *religious nature* of the topic, it may have as a consequence that I transfer that thought at some devout person from my group of acquaintances to whom that abstraction reminds me.

I gladly include at this kind of abstractions the frequently within our dreams occurring machinations of the mind, by which we suddenly assimilate a situation, which we first have imagined being outwards ourselves.

I witness an argument between two people. I morally choose to support one of the two; I am pondering about what I might say in his place; and almost instantly I talk for own account, because I have replaced the individual whose side I took by myself and the spectator has become a participant.

In a dream I assist at a terrible accident; the sight of an injured person evokes at me deep pity. I imagine what it is to suffer like that and from that moment on I am the one who is injured.

A criminal process impresses me. I remember the crime, without dreaming about the murder, which, incidentally, I have not seen and of which no thought-picture is present. I imagine how terrible it must be to have such a deed on his conscience. From that moment on I felt committed to the torments of the person who was responsible for it. If it had been me! It is already me. I run, trembling of fear to be discovered. With horror I remember all the circumstances of the attack and I am experiencing the remorse.

Sometimes the essence of the abstract kind transfers to the sensible ones and *vice versa*. Here are two examples:

<< In a dream I perceive the bust of Napoleon Ist; in abstract sense his insatiable need for bloody battles rises within my mind. Then I see the plains covered with corpses; a tableau which makes me think by means of a second analog chain of association of a description of the *Notre Dame de Paris* and voilà, I am transported to the mass grave of Monfaucon. >>

—<< I dream myself in the courtyard of an inn where luxury horse and plow horses are crowding together around the same trough. The inequality in care which are spent at those horses and the exhausting tasks which are laid upon them are coming to the surface and without realizing it well, I immediately transfer that abstract thought about *imparity* on pipes through which the water flows. I just saw a trough with four lead pipes of equal dimensions, which now seem four tubes of unequal length. >>

The abstractions are so frequently occurring events of the mind, that, I think, it will be difficult to analyze thoroughly a dream of a certain length without trailing several ones. Finally, some part of our dreams are similar to those very complex chemical mixtures, in which an infinite number of substances have been brought together. The essence is however not to retrieve them all but to focus ourselves on the presence of those of which it is for us important to establish the presence of it.

VIII

SEVERAL OBSERVATIONS IN ORDER TO CONFIRM WHICH ONES WERE PRECEDING OR TO EXPLAIN A FEW LAST PROPOSITIONS.

On various hypnagogic visions.—New examples of the way how thoughts are intertwining and whereupon the dreamimages are based; how they transform or substitute one thought by another.—Transitions by substitution of frequently appearing personages within our dream.—These individuals even transfer sometimes to the dreamer, without his knowledge, an imagined action.—In terms of forms bizarre and non-coherent dreams, which are however very easily to explain by means of the previously outlined principles.—The main thought leads thwart various secondary thoughts.—Two simultaneously occurring thoughts.—A surprise in the dream, prepared by our own memory.—Kind of dual mood.—Logic of dreams.—An illusion difficult to resist.—Reports of continuously dreaming, in which one will find some of the outlined principles in this book, especially those which are connected with the ways to evoke or to avert certain images and to study oneself while dreaming.

As I progressed with this work, I have derived from my dreamjournals observations which seemed to me the most appropriate ones concerning the various questions I repeatedly tried to clarify. Thus I had the opportunity to inform about a rather substantial number, though still quite minimal compared to the total which I have managed to collect.

I will therefore extract and include some other inspirations and notes from my exercise-books; on the one hand to support the comments already made, on the other hand regarding mental phenomena, of which I believe having discovered its development and nature, but of which the explanation is still to be found.

Contemporary photography shows us which is necessary for an accurate indication. Under the auspices of the Ethnographic Society one has exhibited a photographic image gallery of all human races, by which the physiologist, anthropologist, physician or the artist might undertake own exploring, thanks to the meticulous veracity of the presented details. Which would not be detected through the eye of the artist who draws realistic images, which would be neglected by the strokes of the crayons from another, which is not even suspected by the man of the practice who adjusts the lenses in the dark chamber might enlighten a more perceptive observer.

With respect to those strange dreams of which I pointed to the immediate cause without indicating a probable cause, one should remember that I will display this relationship for the benefit of any inquisitive researcher as a photographic image.

About the dreamimages from the first sleep, which one has termed as hypnagogic hallucinations.

I think the fact is proven that the first dreamillusions almost always involve the hallucinations of sight. Going to sleep, individuals have hardly closed their eyes or they observe a jumble of miraculous images, which is the harbinger of better dreams and an impending sleep.

Sometimes those hallucinations include renditions of certain objects, how unusual and distorted they might be; sometimes they are just luminous cogs, tiny suns which rapidly rotate around their own axis, multicolored balls which bounce up and down, lots of thin golden, silver, purple or emerald green cords, which cross each other or symmetrically rolling together, continually vibrating at a thousand ways forming an infinite number of small circles, squares and other strange figures, like those delicate arabesques which decorate the backgrounds of the Byzantine tableaux.

Those dream images which show us sharply outlined objects, belong in my opinion to the category of ordinary dreams. Regarding those images which rather resemble fireworks than memories of real objects, if one wishes to study them and the laws of their transformation, initially it would be necessary to gather many faithfully reproduced colorful figures in support of carefully conducted observations on how these images arise and change. I derive some sketches of this kind from my dream journals and I have put them on the frontispiece¹. Does the shading of the faced colors not encounter a set of clear vibrations such as those which the musical scale is producing? Does the shape of those strange narrowing lines (shown as N° 2) not remind at certain natural crystal? Strange question perhaps, whereby I incidentally limit myself just to the asking.

Let us report about some hallucinations belonging to the same family, but already better characterized.

<< A white smoke seems to move along like a dense cloud hunted by the wind. Now and then flames escape from it, só dazzling that it hurts my eyes. Soon they are gobbled up the cloud; their brilliance has been decreased; they fluttering around, forming large plumes of smoke, black of interior and red and green at the edges. After a period, gradually they are opening from out the middle and compose an insignificant gold-plated ring, in which I assume to notice the portrait of one of my friends. >>

<< A green hill outlines itself within my vision. Little by little I recognize it as a pile of leaves. It bubbles like an erupted volcano; it is becoming more and more tempestuously and rapidly it expands through its spattering moving parts. In turn red flowers abandon the crater, thereby forming an enormous bouquet. The movements cease. For a moment the entire composition is very vibrant and then it dissolves. >>

These are fairly good dreamimages. However, one notices the transitional stage by means of the abstraction of sensible forms which displays many fully established dreams; from here we estimate that we are dealing with the gradual phases of one and the same phenomenon, and not with a particular type. Let us also gradually continue with our examples and the truth will emerge even more evidently.

<< I dream to see a brightly lit hedge at which alongside a young girl, dressed in white, displays herself. Slowly the branches of the hedge are symmetrically rising. The foliage is gone; the girl forgotten. Which I notice now is a long basket full of white linen. >>

<< At first a face, scarred by smallpox, appears in front of me, the look reminds me of some speckled piece of wood of which they manufacture walking sticks.

¹ See page VII. [Editor's note]

The facial features become less and freeze, the features are darkening; the hair has been replaced by a gold medal; the neck becomes indeterminately longer. The metamorphosis has taken place. Now it is a cane which I behold. >>

Are the at issue being abstractions from which those eye-catching changes derive not easily to grasp? A third observation about which I unmistakably made remarks belongs also to the kind of phenomena which I have labeled as the putting of *images above and over each other*. The two previous examples have provided new evidence regarding the power which the imagination executes in order to change the cliché-memories within the recollections¹; this third is especially one to muse on with regard to the physiological mechanism of our dreams.

<< I found myself in the transition period between slumber and being fully asleep. I assumed to notice a castle in Louis XV-style, illuminated by a brilliant sun. Suddenly the image of a totally different castle displayed itself in front of the first one. This second image appeared to be painted on translucent gauze, letting it dancing back and forth between me and the Louis XV-chateau. It was several times in succession bouncing up and down, offering the mind the simultaneous spectacle of two images which were superimposed over each other, one fixed and solid of form, the other mobile and translucent. This lasted a few seconds and the whole assemblage entirely disappeared.

New examples of the manner whereupon thoughts are intertwining and whereupon the visions are based, and how it transforms or replaces a thought by another.

<< I dream that I am playing with a very bouncy tiny ball, which is imbued with a leather covering divided into four equal parts of different colors. One of those pieces has the pink hue, which reminds me of a by myself used rod sealing wax. The image of this new object immediately replaces the ball; but because the primary thought, playing with the ball, continues to exist, it is a rod sealing wax which is now incessantly bouncing viciously up and down. The thought of a rod sealing wax does not prevent the image of a fragile object being dragged along. I fear it will break when it hits a hard surface Having fear for something means thinking at it. And within a dream, thinking at something immediately evokes the corresponding dreamimages. Therefore I dream that this strange ball is falling on the marble fireplace and is bursting into several pieces. I am searching for the fragments in order to merge them. In the corner of the fireplace I detect a rather large gray rod. My varnish however was violet, I say to myself, while I bend to pick it up. A third person takes charge to answer me (we know it is the form by which the dream very often manifests our own thoughts). He makes me perceive that I have a piece of firewood in my hands and not a piece of wax. At that moment I become aware being at the mercy of a ridiculous dream. I bear in mind that I have shifted the thought of a *rod* sealing wax into that of a piece of firewood, whether through abstraction (of shape or words) or by means of a very natural association of thoughts between the angle of a fireplace and this piece of firewood. >>

¹ Even if one really supposes, and this against all logic, that in this immense 'warehouse' of our recollection two cliché-memories are present, precisely matching those extreme images of that dual hallucination, still the dreamimages of that transition remain yet inexplicable, apart from the creative power of the imagination.

- << I dream that I am walking with one of my friends, whom I shall call Maurice. A courier who is approaching us from behind and is wearing a suit of blue velvet, greets him by lifting his cap and offers him a letter.

I say to Maurice: Turn around, a messenger has arrived to present you a letter. My friend turns around, but in a different direction. I do not see anybody, he replies me.—I see him unmistakably, he stands behind you and you look sideways— Maurice now turns in the opposite direction, without however to see the person designated by me. While this is happening I had admired the delicate features of this messenger and inwardly I said to myself: that man would be a nice carabineer¹. Already in line with the shift within my mind, not anymore a messenger but a carabineer was following us. Maurice however, who had turned to the right and left without looking back, kept saying to me: I am not seeing anybody. And I, who began to irritate myself about this awkwardness, grabbed him rather impatiently at his arm in order to turn him in the direction of the person who wanted to speak to him. At the same short-lasting moment, the picture of a carabineer remembered me lastly at one of our common friends, an officer of the carabinieri; and while Maurice at last took up the letter addressed to him, it was already no longer the messenger's hand, nor that of a soldier, but of the officer, our mutual friend, who delivered it. >>

The main thought persisted; transitions by means of abstraction; all this is very undisputable.

The following example seems to belong to the same family.

<< I dream to have a discussion with a customs officer of Piëmont². The stature of this customs officer (derived from I do not know which forgotten 'drawer' in my memory) reminds me at a library staff member with whom I have talked several times.

And voilà, the fellow worker changes into the customs officer without a faltering in the discussion. However, by transferring it to the border guard, the personality of the worker disappears. So I walk through a library with a customs officer, and my dream quietly continues. >>

- << I dream that I am staying in a hotel in a strange city and I ask at what time dinner is served, so I can instruct to saddle a horse, for making a tour immediately after it. This communicated point of time corresponds to the moment when my family usually dines in rural areas. The dinner of that hotel reminds me at our summer residence. Then the kitchen of that home comes into my mind, appears to me, I dream staying there. It has as a consequence that at leaving that same kitchen I also assume to cross through the previously existing vestibule and at that moment I renewed perceive the terrace at the end of that lobby and eventually I walk on a path at a park instead being located in the streets of a strange city. However, the original thought has not completely erased; my desired horse is at the gate of the park waiting for me and my dream carries on at a neighboring track, continuing the events which are routine to this new direction. >>

¹ A cavalry soldier whose principal weapon was a carbine. [Editor's note]

² Piëmont is a region in northwest Italy. [Editor's note]

- << I dream that I have taken a dive into the sea and that I am now walking on the beach with a towel in my hand. I throw it *like* a bathrobe over my shoulders. A moment later I ain't got any longer a towel, but I assume to wear a big bathrobe. >>

These sorts of substitutions *by approximate* values are very common. As we have seen, the free will is not alien to it, and it is always the preceding thought which evokes the dreamimages. And here a new decisive example:

<< I assume to be situated at a forest; I defend with a branch a young child whom is threatened by some gypsy-like figure. That man is armed with a long knife. I regret not having with me a jataghan which belongs to my possession. I strongly think at that jataghan, I see it, grasp it. The thought at that jataghan evoked at me the idea of my study room, where I am used to see that dagger. Here the change of the environment has completely displaced the principal thought. There is no longer a gypsy nor a child. The framework of my study room has created a very different scene. >>

- << In the dream I reach the very attractive Mademoiselle V... my arm; it is because of the Venetian character of her beautiful hair by those who know her that she sometimes is called the *golden-haired beauty*. That nickname dawns on me; I also assume to see this young woman with her undeniable golden hair. Immediately other analog comparisons emerge. I tell myself that Mademoiselle V's features remind me at an antique statue, that her neck is whiter than ivory, her lips coral pink and that her eyes seem very much like sapphires. From this line of thought and according the principle of the immediate appearance of anything which the mind imagines, the result is exactly the opposite of which I reported on the myth of Pygmalion. I.e. I have stopped thinking that I am alongside a real person and that I imagine being busy to see a beautiful statue made of precious materials as if it was the Minerva¹ of the Parthenon². >>

- << I dream standing in front of a mirror, successively trying different shirts of which all the collars have no buttons. A comparison looms between those knotless collars and the bad gummed envelopes by which one cannot seal them. Sealing-wax is for the latter inconvenience the best remedy. Therefore I light a candle; then a connection emerges between the first and second thought and I assume it being the most normal thing in the world, that I put everywhere seals on my shirt, wherever there should be buttons. >>

- << I am in a cafe having lunch. I put a tea spoon, held in my hand, on the table. But this spoon is a bit like my silvered house key; and voilà, the transubstantiated metamorphosis into the key. I seize it and put it in my pocket. This evokes the idea of going home. That thought makes me arrive very quickly at my front door. My key is already turning the lock and instantly I am transported from the pub to my house. >>

¹ Minerva was an important goddess in ancient Rome. [Editor's note]

² The Parthenon is a temple of the Doric order with eight columns at the façade, and seventeen columns at the flanks. [Editor's note]

From a practical point of view this manner of transition is often contradicted to the opinion, proclaimed by Mr. Lemoine, that if a dream is abruptly interrupted, it always involves a direct intervention of some sensation.

In the next cited dream the unique agreement between two sensory sensations has so abruptly interrupted the visible chain of association, that one should have noted this connection in order to establish any relationship between them. A single observation of this genre is sufficient to show how risky it is to claim that it is transferred without any consistency from one dream to another, only because one is not capable to establish any relationship between them.

- << I have it cold in my bed. I dream that I went outside in the snow without an overcoat and I want at least to close the buttons of my jacket. By this imagined action my mind wanders off to the chain of my watch, where at the conclusion of my cloak my fingers made contact with. The chain of the watch evokes thoughts of a medallion hanging to it. That ornament emerges a therewith connected reminiscence. This recollection puts quite different thoughts than coldness, snow or roaming across the streets into action. Without noticeable transition, I went from one to another event, but not, however, without a logical transition, as one may establish oneself.

- << First I notice Louis-Philippe (this dream took place in 1846). A chain of association occurs between the Head of the July Dynasty¹ and its symbol; voilà, Louis-Philippe turns into a fowl.

At the very moment the metamorphosis has taken place, a messenger is however approaching the citizen-king in order to hand over a letter. That thought disappeared altogether but changes. The letter and the plateau on which the letter was situated, turns into a basket full of grain, which the messenger with a serious face offers the Gallic bird. >>

- << I dream to dine and on the occasion of a served dish, I mumble: This is as tough as the sole of a shoe. A shoe sole immediately filled in the place of the dish on my plate. >>

— << In one of my dreams a pipe is featuring as a human head. The displayed face reminds me of someone from my group of acquaintances. The pipe disappears and then I perceive that person with some kind of stove in his head. A white smoke rises from the top of his skull, and since I assumed a thought whereby this would be very normal, I am not at the least astonished about it. >>

The dream would not be so strange if the substitutions would be more heterogeneously, but it would nevertheless always produce the same effect of the mind.

<< I dream that I find myself in a carriage with an actress of a theater fairly frequently visited by me.

¹ Reference to the July Revolution of 1830. The revolution, which took place on 27, 28 and July 29, 1830, had the intended result, as Charles X resigned. He is succeeded by Louis-Philippe, a nephew of the king, whom was accepted by the citizens, so he is called the citizen king. It was the start of the 'July Monarchy'. King Louis-Philippe stayed on until 1848, the year that again a revolution broke out in France. [Editor's note]

That actress reminds me of another, this one to a third one, and so the female members of the company pass my mind and according to the evocation of their face within my thoughts I notice them successively sitting next to me, and without that the main idea regarding that voyage in the coach is changed and also without me noticing the constant substitutions. >>

Earlier I spoke about the transitions by means of substitutions of people and the spontaneously revived movement of the mind which leads us to put ourselves in the place of people whose imaginary situation interest us.

My dream journal contains seventeen examples of this hypnological phenomenon; nine in which I adopted more or less sticky situations, eight in which I repeatedly took the place of an actor in the theater, an orator in front of an excited crowd, an Oriental prince among his harem etc ..

In the same dream journal, I derive two dreams which indicate that with respect to this same phenomenon one has to include another rather weird kind of dreams, mentioned by different authors; others have also referred to it by declaring that it was them difficult to explain the phenomenon.

I want to talk about the situation in which one dreams that, if one is male, one turns into a woman and vice versa, that if one is a woman, one suddenly belongs to the male sex. Here are two observations which I noted: << I see a young female apprentice with messy hair who is terribly being mistreated by her patron, a maker of tailpieces (I had read a day or two earlier in the newspaper about a process with identical conditions at stake, which had made me so indignant). The young girl had a mallet in her hand. It annoyed me she let herself beaten up without defending herself; I could not come to her aid, I do not know why and in vain I shouted to her to strike back. Suddenly I am the apprentice; furiously I have inflicted a blow of a hammer on the forehead of that horrible man who tortured me. I see him lying at the floor covered in blood. I am afraid that they will arrest me; I bind up my hair and tie it from behind; I flee and make sure that my dress will not stick to the hooks of the wooden forks at which one has stretched the twisted hemp. >>

I was fourteen when I had this dream.

The second observation of more recent date concerns a very awkward situation which I made mine:

<< I am among savages, Indians or Hindus, I do not know exactly the origin. On a pyre a half-naked young woman is tied up, her beauty captured my intense feeling of pity and on doing so, it increased. The flames already touched her well-proportioned legs.

The spectacle saddened me very much. I visualized all these agonies and the tumultuous thoughts which she unfortunately had to experience. The same phenomenon as the above; the same transition, oblivious to the formation, but nevertheless well characterized in the implementation. I honestly believe to be the female, subjected to death by means of fire. I experience all sensations attributed to her. And then, through a revival of thoughts, so often occurring in dreams, which, and saying this en passant, provides evidence of the extent to which the attention manages to suspend all thoughts, I have by the contemplation of my own form my awful situation forgotten when the truth dawns on me and the realization of this silly illusion awakens me. >>

The following dream gives us an example of the manner at which a main idea dominates various secondary ideas over secondary thoughts, by which the principal thought remains intact.

<< A visit of a singer who is requesting me for an meeting, is announced. At the same time one is in my study room; I ask her to wait one moment in another room, and I remember that I have heard singing that artist in an opera whereby the scene concerned a magnificent palace. It has as a consequence that on opening the door of my workplace to meet my visitor, I met her in the portico of an Assyrian palace. I entertain myself with her.

I understand that she expects an article from my hand. Immediately I dream to be present at the printing of a newspaper to which I contribute. We continue to talk in the pressroom and I involve her personally on browsing the proof-sheet of a feuilleton in which she might have an interest. >>

Let us add some new examples of dreams which proved to be extreme incoherently. How childish they may be, one can learn from their extravagance, because they show us that it is not in the least a stupid development when one is loosening the ability to reason at the rational unfolding of our thought and therefore it cannot explained by resorting to the simplistic theory of vibrations which are spontaneously triggered by means of our brain. If in nine cases out of ten, one fails to disentangle the confusing influences from some disordered track, the fact remains that, if one is succeeding one time, its results strongly indicates it is allowable to judge the unknown by means of the known. I start with dreams which are derived from the first writings of my daily notes; one does not have to wonder oneself that they are quite childish.

<< I had overheard resembling the cheeks of the daughter of one of our neighbors with those of velvety peaches. That comparison was not new but it was the first time I had picked it up this and it had hit me. At night I dream gathering a huge peach of an espalier, which has faithfully the image of my neighbor. It seemed to me an excellent specimen, and I am convinced that it is a real fruit; nevertheless I do not dare to cut it into pieces, nor to bite in it; I fear to commit subsequently an act of cruelty and fighting against my own hesitations, I am unable to transcend them, because the two opposing feelings are not able to merge themselves, like those images which instigate them. Therefore, forbearing that I am subjected to that outrageous confusion, without giving me account of its bizarreness and without amazing about it.

Two different thoughts which are thus simultaneously stirring our dreams happen to be a frequently occurring phenomenon and one of the main causes of the incoherence of our dreams. Those thoughts reconcile with each other where they are able to do so, which in most matters is not much and generally the mind accepts with much complacency the ensued anomalies. Examples: << Two mares of the same color appear to me in a dream, forming a perfectly matching couple. I compare them with twin sisters. Subsequently, it are two young girls who sometimes drag the carriage along and sometimes they seem sitting in it. Then they are send to the stable, where they are sleeping in their very white beds. >>

—A charming artist spoke one day:

<< I have to tell you a strange dream which I had. This night I dreamed that a huge white lion had invaded my room. At first I felt a horrible fear. The animal jumped from one piece of furniture to another and I did not know where I had to flee to. However, when it approached me very friendly, I lost my fear and I put myself to stroke him and I even played with him when I woke up. >>

I knew that this artist was in possession of a large white cat, and I learned from her mouth, that, two days before she had this dream, she had visited the circus in order to see a lion tamer.

— << I dream about a lady in winter clothes completely with sleeve and such. I am thinking of the delicate head of the animal to whom the fur belongs. A weasel's head instantly replaces the one of the lady and this Grandville-like figure stays calm in front of me with the sleeve at her hand. >>

In these last two dreams, the association is completely, a genuine melting-together of two simultaneously evoked thoughts.

Here is a dream in which the extravagance leaves nothing to be desired, but of which, in my opinion, I was able to follow the general development step by step:

<< I feel myself sliding into an abyss and at the bottom a huge deep gape. I notice flames, so dark, that they seemed to be smothered by the surrounding thick heavy smoke.

I almost suffocate and I am also very anxious.—I end up at the bottom of the abyss. I throw myself into the flames and smoke without experiencing any damage and I find myself in the midst of a vast basement where two chefs, adorned with white hats, are not busy with roasting coffee on the charcoal but burning coals on the inflamed coffee. I feel very tired. My bed is located at this place. I do not know why. I want to lie down and one of the cooks sprinkles my bed by means of his roaster, however, not with coffee but with charcoal. I think this is quite normal and I am not surprised at all to see him opening his apparatus and throwing its contents on the ground and then, in order to know the time, to see him picking up a piece of charcoal, which during the fall has broken into pieces. Each round piece of those cracked charcoal displays the clock face, very black, yes, but extremely well designed and perfect correctly denoting the time. By it I grasp that it is exactly midnight. At the same time the walls of the subterranean cellar opens itself and I perceive a big deserted square where a gloomy cathedral in the background is outlined against a dull pale sky. The feeling rises that something horrible is going to happen and as a result the experienced emotion awakens me. >>

I think that the original source concerns a pathological condition. I actually suffered from anxiety which reminded me in the first instance at similar experiences from a few months earlier when visiting mines, and whereby one was at a little reassuring manner fast descending. During this visit two things had affected me; the darkness in some corridors and the danger that a fire could emerge. I am convinced that the alliance between these two thoughts has evoked that mixture of flame and darkness of which I assumed I was moving through. The black smoke amidst some rising flames is a spectacle which I have often observed from my window when my neighbor, a grocery store, was roasting his coffee.

Add the increased quarrel I witnessed one day between the grocer and one of his clients; a cook who was accusing the trader of selling him *charcoal instead of coffee*, so *carbonized* the coffee had been. And thus the second part of my dream is easily to explain. Maybe you ask me about the presence of *two* cooks. I answer you that I do not know, but it is a detail of secondary importance. As for as the thought of the subterranean cellar, this one evidently coheres with the first impression of the dream: the descent into a dark depth. We arrive at phase two, remarkable different from the first one, in the sense that not a single deterrent image is holding my attention any longer. I have stated earlier that I consider this sort of dreams as a little morbid. It is therefore not surprising that a real sense of exhaustion has inspired me to lay down at a sprinkled bed. The apparatus to roast coffee has the role of the bed pan and relates to one of those entanglements, which are generated by the agreement with the previously evoked images.

The noticing of a clock face in each broken piece of charcoal is something more bizarre; but if I have chosen this dream of being one of the two which I analyze, it is precisely due to the fact that I gradually succeeded, at least I think, to unravel all the details. A few days earlier I had seen at a dealer in curiosities a toy, carved from ebony; it represented a piece of charcoal of which the two hollow ends showed on one side a compass and on the other side an astrological sundial, decorated with cabalistic signs. I absolutely do not doubt that this recollection, by tracing the usual easy interruption in the line of thought, has not quite been taken to the end of my dream.

When the spontaneously emerging thoughts and especially the images of those thoughts which are occurring by means of certain abstractions at which the mind relies on without its own knowledge, it has the effect that the sleeper gets the feeling to be rushed, similar to someone in the real existence who experiences a totally unexpected event.

I dream that someone is knocking at my door. I answer and see a stranger, or perhaps it concerns a person to whom I have not thinking for a long time. In all likelihood, it is some trivial cause, the shape or color of the door, the way I opened it, or some slight internal perception which had been the subtle response to this unexpected evocation; but thanks to the fully mental operation, the surprise was for the *pondering me*.

In the section concerning the imagination and memory, I have talked about some kind of a dual mind, which is occurring in dreams when we assume to talk or to discuss with some imaginary person, without suspecting that it is oneself who raises the conversational or discussion topics. See here two new samples, one supports the previous one, while the other shows us a particular type of illusion.

<< I dream that I am reading a manuscript to one of my friends who is a writer and whose opinion I wish to hear. Consequently, he interrupts me every time he thinks there is something to dwell upon, an opinion, a poorly chosen phrase or word. On my part, I assume to accept successively the proposed changes or to discuss them. Sometimes the criticism seems to me quite right, sometimes I blame my assessor of being a bit unfair considering certain tendencies which I assess at him. >>

At awaking I do not remember the entire context of the discussion, but I am fully able to recall some tracks whereby I had actually trailed the fine nuances, as well as something I was supposed to have written about some topic, and also that the friend whom I had consulted had taken it into consideration

—<< I dream I am sitting with a lady in a carriage. I see that woman for the very first time and, quite weird, I cannot escape the impression that she *is myself* or *from myself*, otherwise without wondering about it. Collectively we are en route to one of our acquaintances, whom we are supposed to visit; dull and annoying but obligatory. Heading our way my companion proposes to fulfill this duty at another day. She has, so she says, headache and needs to walk in the fresh air. I reply that the migraine is only a pretext and that I strongly feel that it concerns a mild nuisance and that, despite this fact, we will pay our visit. >>

Which I have observed with regard to prophetic dreams which only superficially seem miraculous, especially at the occasion of the application of those *monologues fulfilled in dialog form*, with which, one will have noticed it, many of our dreams start. Concerning these conflicting questions, raised by and to ourselves, we cross the spectrum of eventualities and, provided that the mind has well previewed these happenings, we will indeed dream about the future.

I retrieve from my notes seven rather remarkable examples of this sort of predictions, but it is obvious that one does not need to value it more than that the own judgement demands. Incidentally, it may happen that in turn one is dreaming about the pros and cons, depending on the preference of the development of thoughts with respect to the following of this or that direction. Regarding the dreams which have been evoked by means of physical causes, their predictions might be of greater value, since there might be a direct actual basis for it.

Without returning to the morbid dreams and internal perceptions, I will quote two short facts which show evidence of the extreme subtlety of certain sensory perceptions at a sleeping person. It was the autumn of a year where a comfortable temperature was already for quite a long time still prevailing. Nothing had indicated some change in the atmospheric conditions.

<< I dream that I get up and that I perceive the lawns in front of my windows completely covered with ground frost. I wake up to discover that my dream has become reality. >>

—<< At another occasion, whereby I had slept until deep in the morning, I dreamed that I participated in the family lunch and that there were two foxes on the spit amongst the dishes which were served to us. For a good understanding, something similar did not occur at the time of the real lunch; but I heard that one had caught that same morning a nest full of young living foxes and had brought them into the kitchen. >>

My room is quite far removed from the kitchen, but is it plausible to assume that the gathering of a rather bizarre dream and an equally exceptional event would be the result of a simple coincidence of circumstances? Is it not just the opposite, that it is quite certain that the combined pungent odor of the young foxes and the kitchen ranges, however feebly it may be, ascended to my room and that one must realize to view in this strange dream the complex product of a refined perception of the scent?

Logic of dreams.—<< On a rural road, located along a river, I remark a parading regiment coming into my direction, the music division arrives first. Although the band passes me at such a close distance that I am able to observe the playing of the instrument by every single musician, I nevertheless do not hear the slightest sound. I suppose that my memory is on this occasion only capable to expectorate just one sensory reminiscence of the visual ability; no military march pops up in my head. But to notice those musicians moving along without hearing them imply however that they should be far away. Is this not an involuntary argumentation which I have to attribute to an abrupt change which happens within my dream? The regiment is not marching any longer on my side of the river, but I watch them at the other bank.

—<< I dream that I am arranging my hair in front of a mirror, just when I am about to attend a ball (The scene took place at my current location, where I moved in six years ago). My hair is so messed up that I consider it necessary to call for my neighbor, a barber. As I am waiting, not knowing quite surely whether he is able to arrive, I continue with combing and brushing myself. In particular I succeed to create a very clearly drawn line at one side of my head. But it is almost ten years ago since I abandoned this hairstyle. The sight drags me along to the time when I lived in another house; thus the scene changes according to my thought. My dream is now continuing at my old dwelling, and when the ordered barber arrives at my home, he is no longer a neighbor I was at first dreaming about, but another one who attended me in earlier days, but has already deceased a long time ago.—But those modifications did not at all prevent the continuing of the principal thought, my visit of the gala. >>

With respect to these and many other analogous facts, I have however noticed the frequent occurrence of a inverted phenomenon. It is extremely difficult, even in dreams where I am fully conscious of the fact that I am sleeping, to acknowledge that some imaginary companion who shares the illusions with me, he himself is a shade whom is part of the scene.

For example, I dream that I climb with one of my friends a church tower and that we enthusiastically are watching the beautiful panorama. I know that it only concerns a dream, and yet I say to my accompanying friend, I beg you to store this dream well within your memory, so that tomorrow, when we are awake, we are able to talk about it.

Reports of continuously dreaming, in which one will find some of the outlined principles in this book, especially those which are connected with the ways to evoke or to avert certain images and to study oneself while dreaming.

—<< At first I descend a kind of subterranean stairs, which leads straight through an old church and then I arrive at the entrance of a peasant party, held by Breton countrymen. From there, following a path with bushy trees, I enter a large garden, or rather to put it more precisely, a real village of gardens, i.e. at one side an infinite number of extended little houses, enclosed by walls and hedges, which all have their own garden with ascending streets in order to get there. I notice that one of these houses includes a boarding school for young girls, all of them gracefully and identically dressed; they walk in the garden of which the gate remains open.

After having them watched for a while I retrace my steps by the same route and it leads me again to the peasant party and the old church and I find myself again at the foot of the subterranean staircase by which I descended. However, I am struggling to recall my first steps and I am noticing that I am about to wake up; the objects lose their clarity and a certain sensation of real external events, of which the feelings had warned me that I was dreaming, increases in intensity. The thought wells up to try to continue the sleep by fixing my gaze and to remain fictionally motionless, at a manner I had already done many times. I therefore sit at the bottom of the stairs and exert myself not to move. I fix my eyes at my right hand and wait to see if the sleep or the awakening is the result. Then I experience a magnetic wave (and especially along the spine), like a shiver running from top to bottom and gradually it stiffens me and makes my head languidly, similar to incipient drunkenness. Soon the hand at which I had fixated my gaze and of which at first the color and contour, in contrast to previously ones, were not evidently to distinguish, seems now to increase in vividness, and also light is beaming upon it. It looks that the sun is shining, also illuminating a few stones in front of a wall of which all its details are now visible. I exert myself in order to turn my head. The subterranean passage is no less well illuminated. I get out of my bed and try to repeat the same stroll via the same path in order to verify to which extent I mentally would encounter the same affairs, and thus for the second time would dream about. Like before I cross the church, then I end up at the same dance party, where I again meet the same Breton countrymen and I am heading via the same road towards those bushy trees. Continuing the trail, very well knowing that I am dreaming, I think of the ideas of Mr. Maury; I wonder what his opinion would be about which part it is of my brain which is now awake. I say to myself that it could very well be that my brain is fully awake, because at this moment I sincerely believe to be intellectually completely sane; I feel I am able to reason and to remember myself. What I have read about the theories of the Materialistic School and what I have planned to write regarding this dream runs through my mind very explicitly. I even argue that the images appearing in this dream are no more imposed than the images which during the day actually present themselves in front of my eyes; that I also dispose of the freedom to turn right or left, that freely my gaze may roam in a direction desired by me etc. and finally, I am able to evoke certain scenes or dreamimages in accordance with what I *wish or not*. For example, *if I wish* to break a branch of the perceived trees by me, it appears as being cracked. *If I do not want it* my mind retains the intact form. To what extent the dream differs for me from reality? I remember myself, I am reasoning, I wish, I do not want ; I am not even the plaything of some illusion which keeps me in captivity. If the actions of my free will are not succeeded by real efforts, it is because my organs merely display a puppetry rather than actually responding to my thoughts, but the psychological phenomenon is the same; like the manner at which a weaving machine would work without rope in a vacuum.—I also dream, still being within the framework of my lucid dream, that it is obvious the thought which evokes the images and the corresponding fibril movements, if the latter would be essential anyway, and that it are not the fibril movements which create similar thoughts as Mr. Maury assumes. The imagination disposes, as in reality, of its own free will, but the initiative remains at my willpower.

—Thus I am reasoning while proceeding on the way which leads me to the purpose of my imaginary walk. I arrive at the village with the gardens, but I fail to trail my initial road. Lost in a maze with new paths I am searching for the boarding school which I visited before, double curious if it appears to me one more time, despite the fact that in my memory I have chosen the wrong direction. But I notice that the numbness begins to decrease, while the images are losing color and becoming disordered. In vain I try for the second time to maintain the sleep, but I only succeed to perpetuate it no more than a few seconds. A first real sensation occurs in my right arm and is rapidly expanding all over my body. I open my eyes, pick up a pen and immediately I have written this report¹. >>

—<< I dream that I am at the countryside. I return from a horse ride. I arrive at the gate of our manor and I see the workmen engaged in uprooting the old lime trees, which stand there for decoration. I am very surprised and annoyed. I want to dismount from my horse in order to talk from nearby with the workers, but when I want to hurl my leg over the saddle, I make an actual muscle movement, which has as a result that the depth of my sleep changes and let me for a moment experiencing that I am lying in my bed and not wandering elsewhere. However, I am still sleeping. I want to converge on the workers, but the dreamimages are not so perfect. Having sense of my situation and the opportunity judging as beneficial in order to continue my experiments, I fix my gaze at the ground. Having the notion of my situation and judging the opportunity as beneficial to continue my experiments, I fix my gaze at the ground. I focus all my attention on a few blades of grass, of which the image appears for a moment very visibly. I want to run up to the workmen but the dreamimages are not so accurate anymore. However, the thought that in the real world I am lying in my room in my bed, can no longer be dispelled. I had to think that I should see a carpet instead of a lawn. And I repeat it each time, thinking at the object means to perceive it. I therefore see this carpet; I am transported to my room, thereby totally forgetting the whole reasoning which brought me there in the first place, because the sleep has resumed its intensity and thus the dream regains its vividness and continues unconcernedly. >>

According to me, three cases concerning this latter dream deserve attention:

1⁰ The real effort which succeeded the manifestation of my free will and the feeling which I had thereto;

2⁰ the preoccupation with my real situation, which controlled my desire to prolong the first dream and well at the manner at which this sometimes happens in waking life, when one is unable to dispose a strong preoccupation;

¹ I add to this observation, which I literally derived from my notes, that since then I was able twice to relive the mentioned dream and thereby again to traverse the same imaginary places. I saw once more the nationwide festivity, but I always lost the way to the boarding school. I repeatedly conducted (in my dream) the previously mentioned experiment by closing my eyes and intensely to think to what I would like to see. At this manner I was enabled twice to recall a fleeting vision, but it was either defectively engraved within my memory, or it concerns some other reason, by which, hardly perceiving the scene, other tableaux ensued and I was not able to stop them.

3⁰ a special circumstance, which I have not included in the previous report, but of which I had nevertheless made notes, to know that, before I contemplated very well the lime trees from my dream whereby they appeared to me with meticulous precision, I had sufficiently kept the memory of their stems and leaves on the day following the dream in order to be able to observe that between these dreams and the characteristic features of the real lime trees not a single agreement existed. Thus the imagery was at stake, whether it possessed the ability to create completely on its own the presented tree, or that, deriving from some cliché-memories, it had at own discretion been able to modify it and eventually to add it to the tableau¹.

I have spoken about the way to generate in a dream certain pleasant images and I have also stated that, in order to put abruptly an end to awkward illusions when one has the sense that it is an delusion, usually it is adequate to close your (dream)eyes. The observation, which I am raising now, show us how an on-going event of thoughts-images can be changed.

<< At first I was dreaming, without being able to figure out which caprice of my imagination it concerned that I felt a movement in my tie. I lifted my hand to my neck and I noticed that I had a snake as a necktie. That sensation had been very unpleasant and even the slightest recollection to it henceforth triggered this dream, which on my part also turned into a nightmare. I was very well aware that it concerned only a dream, but the reappearance of the illusion went so fast that I could not reason against it in order to defend myself.

Therefore I regarded it as a good opportunity to conduct an experiment. I took a leather belt, filled with lead hunting bullets, which at the slightest movement rolled back and forth, and shifted with a noticeable vibration and I put for several days that 'apparatus' around my neck at times when I did not fear in this strange outfit being surprised by visitors. Regularly I disposed myself of this strange 'tie', ensuring from time to time to extract some balls and to reset them. Now, see here what happened: At the first opportunity that I became in the dream aware of the movement which always preceded the described painful illusion, instantly I remembered the false snake which it enclosed, as well as thereto various related secondary thoughts in such a way that, instead of perceiving the recurrent dreaded dream, I first imagined taking off the harmless 'tie' and then I calmly loaded a gun, while two dogs lingered in my neighborhood and jumped up at me. Soon I was talking with one of my friends, a seasoned hunter, whose image naturally had been evoked by the association of thoughts. From that moment on my dream took a turn which had nothing more unpleasant. Once more time this dream returned, in order to appear eventually no more. >>

I might quote at least ten examples of this type, almost all of them successful, but one example is enough to assist the reader at his road of practical experiments.

¹ The fact that we perceive affairs in dreams in a different way than in reality, occurs especially within dreamimages of places and interiors of houses. The memory of these places appears with this kind matters more deceitful and less reliable than the memories at people or occurred events.

Let us proceed with other observations, which show affinity with the previous one, because it is always about thoughts and images, of which one is capable, with the intent at guiding one's own dreams, to prepare and regulate the association.

I was in possession of a Chinese album, which represented a series of palaces, landscapes and more or less fictional scenes. The whole thing was depicted with vivid colors and amusing enthusiasm. One saw a Sardanapalus¹ of the yellow race, solemnly sitting amid a swarm of young Asian women with waists like wasps, thin fingers and impossible feet; him offering all kinds of coquetry and playing different sorts of instruments; bridges populated by a motley crowd, mysterious forests with good-natured-looking bandits and then houses of all shapes, trees crowded with huge flowers, moonlights, weird animals and parades of palanquins which seemed not to end. It seemed to me that such an album was holding all the desired elements in order to conduct some experiments regarding the resources of imagination and the memory.

I committed myself several days in a row to investigate all those drawings, thereby associating within my mind the impressions which were the result of it with the sensory memory, which was left by the repeated inhalation of a powder of crushed flowers, an Oriental product with a peculiar smell. This process of linking memories with each other I have already largely explained before² and at this place I will only mention the unexpected effects, which occurred during the sleep within five dreams after sniffing the fragrant powder.

Three times I experienced very varied dreams, whereby I thought to see to move a part of that Chinese album, mixed with an array of images and events which had an entirely different origin and which by the association of thoughts had been added to the total, whereby the visions equally displayed a lifelike character. In contrast with it, twice a rather remarkable reversed process occurred with regard to real alliances; friends or people from my group of acquaintances, whose images, in imitation of those which were only memories from the album, were summoned by the association of thoughts in order to create a new dreamtissue, appeared before my mind no longer under their characteristic properties, but as a collection of engravings and watercolors, unanimated and therefore two-dimensional.

During another night:

<< I am in a very tastefully decorated room and I observe the furniture with incredible precision, without being able to recall where I might have acquired the *cliché-memories*, but at the same time I tell myself that the imagination is not capable to develop so many subtle details immediately. In front of me there is a mirror and I regard myself herein; I notice myself in a dressing gown adorned with odd flowers, which I recognize as the design of a piece of cloth which I had admired a day before in the shopwindow of a large store. I even say to myself that one must assume that it had to be the product of a dual abstraction.

¹ Sardanapalus was an Assyrian king from the seventh century B.C., who lived in great luxury.
[Editor's note]

² See Page 157 a.f.

In order to create this dream my imagination therefore employed the *form* of some dressing gown as well as the typical *characteristic* of a piece of cloth which I had only seen unrolled. I thought of several similar related issues which have the power to combine the imagination and memory. In particular I dreamed about a comment which I assumed I had it to make, i.e. that by a valuable anomaly of nature the memory of an intense physical pain is never clearly stored within our memory and therefore it cannot be revived within the dream¹. I notice amidst numerous objects a prime displayed on my table; I was quite sure being in dreaming. I grabbed the tool and stabbed with it through my hand. Immediately my imaginative memory provided the image of a bloody hand, but absolutely no pain nor an instinctive sense of horror which the view of a similar injury at another person would have caused me. Again I look in the mirror; I wear no longer a dressing gown, but a travel costume.

Probably that transition has been evoked by some association of thoughts which were related to my injured hand, but while my mind was sensitive for observations, I did not pay any attention to that modification. I only noticed it after I woke up.

From the room where these events took place, I do not know why and how, because there is a gap in my memory, I am carried to a very beautiful garden, of which I initially the trees and flowers observe as just shadowy silhouettes, a little like the manner one would have seen them through unfocused opera glasses. I think that my sleep has reached its limit and that I will be witness of a gradual awakening. Instead, the trees, plants, and the sand on the road gradually recaptured their brightness. I focus my attention on an oleander with ornate flowery and which outlined itself nearby in broad daylight. How long, so then I ask myself, would it be possible to perpetuate such a scene? Just seconds is the answer, which resulted from the experiment. The oleander which I so carefully was watching, started to fade and little by little to thin; incrementally the image shifts to the background while the light within the tableau in totality considerably was becoming less. This time it is an effective awakening. The confuse picture of which was once a garden in full sun, seems to diminish and, as some mystifying images, to evaporate. The impressions of reality penetrate my entire being. Sleep was expelled. >>

Last quotations from my writings, containing some additional observations.—I have already indicated that the widespread belief that it is often enough to think of someone or something before bedtime in order to dream, is, after my opinion, an erroneous one. If it concerns an all-day-going preoccupation which does not leave us alone, it is possible that the same obsession haunts us in the dream and manifests itself; but if we at bedtime only briefly think of some subject, the development of the resumed association of thoughts within the first sleep, when our dreams are unmistakably beginning to outline themselves, will already be far away from the original starting point.

¹ I hereby certainly do not claim that one loses *the recollection of having suffered*. Which one loses is the power to recall the ability to remember the character of the experienced pain, like as it is done in the recall of some scene, sound or flavor.

How often do we in the morning not make the decision during daytime to perform some task, and that then thereafter activities and business erase the memory of it, at least temporarily, if we have not prepared some method for the recall of that idea? Even more, we become distracted by a thought which we like to retrieve within the dream, if we have not prepared a manner of that idea's recall.

On the other hand, as well as during the day sometimes some relatively unimportant thought, apparently without any obvious cause, nests itself with an extraordinary power within our memory and then reappears at every opportunity, so we occasionally have certain dreams which permanently leave an odd impression behind.

The more a reminder has occurred, the greater the chance that it will be revived, because the number of secondary thoughts which are able to recall this memory increases with the number of new circumstances which envelopes the return of the principal surrounding thought. In the course of the thoughts thus a phenomenon occurs which one almost might compare to the efflux of water on a smooth surface: once a thin stream of his efflux has found its refuge in one or another direction, the drops which come thereafter are rushing themselves on the same road and to the same point. In this way the weakest stimulus is directly capable to act in accordance within the already many times occurred dream. The associations of thoughts-images are accomplished via an identical manner.

*** Amidst dreams whereby I had the realization of my slumber, I carefully tried to study how the thoughts are linking themselves together and how the images as a result of these associations ensuing each other and how they connect.

Besides, I often managed to focus my mind at the start of a series recollections, thus inviting the memory to function on its own and I curiously waited which would be the result. Well, the invariably result is, after my opinion, that my memory fought against this experiment although it initially did not resist, but the length of the illusions of the first memories leads me to the conviction that instead of quickly following a chain of thoughts, the memory evades pure rêverie in order to focus on a dreamimage.

On the other hand, I often forget my initial idea once the association of thoughts-images has emerged some scene which holds my attention, and then I think, like an actor, resolutely to be involved in those imaginary events of which I myself have determined the starting point.

*** << Sleep is light. The church clock strikes five times and I hear it in my dreams. But I assume it is the alarm bell which sounds, because every stroke between periods seems clearly discernible repeated more than ten times. >>

Two events are worth mentioning:

1⁰ The impact of the impressions of sounds at my eardrums which is clearly more striking than in the waking state;

2⁰ the estimation of the length of time seems considerably longer than in reality because the blare of the chimes seemed to take at least three minutes.

*** The imaginary closing of the eyes, in this book¹ previously spoken about, provides one of the best methods to ascertain whether one is awake or asleep. If you are awake it undeniably leads to a permanent darkness. In the dream, however, one does not have long to wait to notice the appearing of new visions; it is common to sleep and illusion that having the eyes closed only takes a moment.

*** Last night I had a rather strange dream, which seemed me useful to mention as an example of how one may forget at daytime a dream, or his daily thoughts during sleep.

<< At first I dreamed leaving a theater and to take a seat at an carriage when it started to move. Almost immediately I awoke, however without envisioning that insignificant dreamimage. I looked at my watch for the time, and I picked up a lighter which I had dropped on the ground. After being *fully* awake for five to ten minutes I went to sleep again. Well, here the peculiar happening starts.

I dream waking up in that carriage, of which I perfectly remember that I had stepped into it in order to return home. I have the feeling that I dozed hardly fifteen minutes, without however being able to recall which thoughts incidentally went through my mind during that period. I therefore draw the conclusion that a large part of the journey is laying behind me and I look through the window to see at what street we are lingering and thus I confused the moments that I had ended the sleep with sleep. >>

*** I have cited some examples of the flawless memories or fast improvisations within the dream in the form of imaginary reading. It behooves also to signal the opposite, which means that occasionally one exerts oneself at making futile efforts to comprehend a letter, book or manuscript, of which its content at first glance is incomprehensible. This last case is even most common. I have tried to give myself account of what is happening inside my head and see here what I believe having observed:

A more or less intense pain at the back of my orbit is almost always accompanying the effort required by the free will. The sentences which one assumes to recognize are extraordinary incoherent and the words from which they are constructed do not seem to show any logical connection with each other. The association of thoughts and reminiscences evoke them in a sequence which cannot result in coherent sentences as done during the day if we would write down a foreign language with the structure we have learned, or according as it would have presented to our memory by means of similarities in basic words and consonants. Therefore, the difference between these two types has to be that, within dreams in which one is capable easily something to read, the memory and the imagination are entirely focused on the intellectual part which one is assuming to read, but the written image is only an secondary image at the principal thought. In the opposite case, when one is dreaming having many difficulties to decipher a text, the only truly revived cliché-memory is the image of the book, manuscript or letter; therefore, an abstraction of the content. By wishing to recognize itself the content, we ask the memory and the imagination for views which are unusual compared to the preceding thoughts.

¹ Page 119.

Overwhelmed, those capabilities appeal to more or less vague memories, so that not a single guiding idea is realized and this event provides only very poor results. Sometimes we assume to rub our eyes when we are experiencing this kind of dream and it seems that we actually *see* better after we have stimulated that way our retina. Mysterious secrets of vision while dreaming and who entrusted oneself explaining it to you!

*** Here are six dreams; a kind of postscript to the chapter about the imagination and memory.

<< I assumed in the dream to perceive a very outstandingly sculpted bas-relief, made of white marble which displayed Bacchus¹ and Ariadne², followed by a crowd of fauns and satyrs. During the awakening, I remembered that the composition of the bas-relief was exactly the same as the painting which I know since a long time. My imagination therefore had, in order to emerge this dream with the reminder about the shape, thereto added depth, and had let disappear the color.

—In another dream: << First I notice a statue on its pedestal in front of a wall pasted with velvet or green paper. Shortly after it was no longer a statue but a simple fresco. Soon the scene of a sculpture reappeared in order to fade again and this happened several times in succession until I, having approached the wall, saw nothing else than a kind of primitive yellow wall which continued to amaze me!

- << I dreamed to browse through a bundle of colorful caricatures, which had been manufactured by me with me enchanting enthusiasm. I wanted to retrieve a cartoon which had amused me very much, but herein I failed and I incessantly saw new engravings. By the memory I had kept to a few of them, attesting incidentally of a childish naivety, I gradually became convinced that they were no memories at all but volatile compositions of my imagination. >>

- << I assume to be located in a library which is adjacent to a very artistically furnished salon. I am searching for a book with the help of someone who knows in advance where it is to be found, because he seems since a long time to know all departments of the library, as well as the entire furniture within the reception room. When I wake up, however, I do not recall anything within my memory which resembles such a chamber. >>

- << I have one of the brightest dreams whereby I cross a very picturesque landscape of which every view, every place and I can also say, every tree and every house outline itself within my mind with incredible true meticulous details. Upon waking, however, I cannot trace any recollection of similar tableaux. Must one assume that my memory has been able to store and to preserve the images with all their detail, without me even having the slightest sense of it, or does my imagination not only possess the amazing ability to compose those landscapes but that it is also capable to merge it into a single entity by the continuous unfolding of the road which I thought to travel on? >>

¹ Bacchus is in the Roman religion, the god of wine, intoxication and drunkenness. [Editor's note]

² Ariadne is a figure in Greek and Roman mythology, goddess of passion. Ariadne helped the hero Theseus to escape from the labyrinth. She gave him a sword and a ball of wool (Ariadne's thread). The ball of wool he had to unroll when he entered the labyrinth. [Editor's note]

—<< Last night I dreamed that my soul had left my body and I was moving with the speed of thought through almost infinite spaces. At first I sat myself amidst a savage tribe. I witnessed a grim battle without the risk being in danger, because I was not only invisible but also invincible. Now and then I *regarded* myself, i.e. the place where normally my body would have been if I had one, and I convinced myself that I had not anymore one. The thought came over me to visit the moon and immediately I found myself there. I saw volcanic soil, extinct craters and other features, evidently reproductions of literature read by me or contemplated engravings, however at a strange manner magnified and revived by means of my imagination. I was completely aware that I was dreaming, but I was not convinced that this dream in its entirety was unreal. The admirable accuracy of everything which I observed inspired me to think that perhaps my soul had temporarily transcended its earthly prison, which would be no more miraculous than many other mysteries of the creation. Some perceptions of ancient writers on this subject returned within my memory and then this passage from Cicero.

Si quis in cœlum ascendisset, ibique solem, et lunam,
et sidera propè vidisset, hoc tamen sibi injucundum
fore, ni aliquem qui narraret habuisset.¹

Immediately I wanted to return to earth; I was in my room. For a moment I had the strange sensation looking down at my sleeping body before taking possession of it again. Soon I suppose having stepped out of my bed, to have taken the pen in my hand and meticulously to have written down all which I had seen. Eventually I was really awake and thousands of details which just were still very clear almost immediately departed from my memory. >>

*** We have seen that especially during sleep different physiological causes contribute to the fact that within this condition the physical and mental sensitivity increase. Let us add a comment which also applies to real life. The spectacular sight of nature causes an enthusiasm which the imagery is not capable to produce on its own. It is like a drama, which, thanks to the illusions of the *mise-en-scène*, stirs us to tears, but of which the sight without such a display leaves us almost indifferent. Thus the evoked emotions of certain thoughts within the dream are intensified by means of the representation of all the scenes and tableaux which are ensuing that mood. Some kind of mutual influence of the imagination on the images and the images on the imagination emerges and increases the euphoria. That exaltation often leads us to states of mind which one would label at a person being awake as insanity. Are we able to explain that this psychological phenomenon of madness is not the same, or that it has too little similarities to be carefully studied?

*** One of my friends, an artist who is interested in my research and conducted my own experiments, reported me about the following event:

¹ If someone had ascended to heaven. And had there from nearby seen the sun, the moon, and the stars, it would be uncomfortable for him, unless he had someone he could tell it to. [Editor's note]

One night when he was dreaming very lucidly, he assumed sitting at his easel and working on a religious topic and being occupied with its completion, something he was at daytime thinking of all day long, when an unknown person with a majestic appearance entered his atelier, took the palette and paintbrushes out of his hands, blotted out half of the outlined figures and changed the remaining ones and added others; briefly, the entire composition of the tableau changed. Within an instant the picture was finished and the vagarious painter disappeared.

Regarding the dumb fold admirer of this quick improvisation, he felt having extensively regarded the completed work before awakening. The artist who had experienced this dream was not like the musician Tartini able to recall the entire composition; outlined forms are not so accurately memorized like musical accords, but he had nevertheless been capable to derive a big part of the viewed scene and thus he owes one of his best works to the inspirations from his sleep.

*** Does the sleep rob us of our free will? Is there a contradiction between the power to evoke or to guide sometimes one's dreams and the feeling sometimes to be dragged along by dreaming about something without one's wish? To explain the irresistible chain of association which sometimes provokes us within some dream to launch the most mean and unfair acts, actions of which we recognize the disastrous character and judge it as objectionable, however, without that it stops us, Mr. Maury has developed a very subtle theory by which << a dreaming person is still capable of reasoning, judging, comparing, inducing or generalizing, but he is powerless to reflect oneself, and at such a way that his moral sense is analogous to that of the animal¹. >>

As for me, I who believes that the spirit retains during sleep all of its powers, explain the same phenomenon from entirely different perspective. Firstly, I believe that in many dreams of this sort and in particular the exceptional sensual ones, only the amazing exaltation of the physical or mental sensitivity is entirely responsible for one of the temporary suspensions of free will, which let acquit the accused ones by a jury despite the established blame.

Secondly, returning to the principle which has been repeatedly confirmed by my practical observations, namely that it is enough to think intensely of something in order to establish the effective imagination within the dream, I say that the fear itself or even the thought itself to surrender to some reprehensible action immediately has as a consequence that dreams exactly are doing which the dreamer feared. One may therefore oppose committing an evil act, but not preventing have thoughts about it. Well, in the dream to think of something means to see it inevitably to happen. We are thus robbed of our own free will in the sense that the events are taking place without any participation of the power of our free will (and even in spite of our free will), because there is no time to think it over. But from the fact that the contemplation is overtaken by the speed of events does not derive that the ability to think is suspended and one who observes himself will realize that this phenomenon, which occasionally forces us to experience distressing dreamimages, precisely enables us in other circumstances to realize our wishes.

¹ *Le Sommeil et les Rêves*, Page 333 and 334.

SUMMARY-CONCLUSION

Let us look back and then close this book, which might be extended even more but which seems me already long enough.

Let us with a few words remind what we have tried to identify with regard to the psychology of dreams in general, the practical methods to evoke or to dislodge, already dormant, certain thoughts and/or images in order to guide the mind at its spontaneously or voluntarily emerging activities, and finally the use of dreams according to someone's wishes.

We have argued that we do not believe in a suspension of the mind during sleep, that the use of any power is not suppressed by sleep, that, if the concentration at a sleeping person sometimes is problematic, the will weakens and the judgments incorrect, the imagination, the memory and the sensitivity on the contrary enormously increase expansionism, in such a way that if the dreamstate keeps to fail to manage an intellectual balance, which is indispensable for the creation of a reasonable mental labor in every aspect, it at least may induce within the ideal world horizons which are unknown in real life.

We have identified three essential conditions in order to achieve the guidance of the illusions of sleep.

1⁰ Being in dreaming to gain awareness of one's situation, a habit which one rather quickly develops by means of keeping a dreamjournal.

2⁰ Associating certain memories with certain sensory perceptions, such that the return of those sensations during sleep amidst our dreams introduces the thoughts and/or images which we connected therewith.

3⁰ When the thoughts or images from that moment on contribute at the emerging of the tableau of our dreams, we have to use our free will (which is always present when one knows that one is dreaming) in order to guide the unfolding according to the application of the principle that thinking at something means to dream about it. A smell, flavor, touch or musical motif might evoke the memory of a person or place. I am conscious that I am dreaming, I guide the implementation of my thoughts along the route plotted by myself.

How dreams behave at the application of one or other powder is a matter which seemed to be unnatural, and we have investigated the relationship. I do not pretend at all to equate the value of this discovery to the aforementioned. I have only want to say that it concerns one of the three quoted psycho-physiological components, such as saltpeter, sulfur and charcoal, three elements of completely different character. Separately, there is nothing to be surprising about, but combined they produce the most amazing results. A confirmation of the strength of the powder merely on theoretical level would have been received with disbelief and I would have been awarded in advance with little confidence regarding the methods which I proposed in order to guide the illusions of sleep. However, if one carefully follows my directions and oneself perceptively attempts to estimate its value, in advance I shall bow to the judgment.

At this point I foresee an objection or consideration from positive thinking individuals.

Let us assume, they will think, that the experience fully confirms all of the above, that everyone might be his own guide in directing his dreams, and during the night subject his imagination to his free will, what will be the consequences of this discovery, and what is it good for?

Allow me to reply that everyone will find something useful if he has an interest in it and the ability in itself to have the power to dream about something which someone pleases, I judge myself it as extremely useful for anyone who takes pleasure in it. But it has never been my intention to reduce a method, which is applicable in favor of the progress of science and inspirations, to the level of simple entertainment. Addressing myself to doctors and psychologists I indicate, which I have done more than once, thus the importance which this method might have to offer them.

Before I put the pen aside, finally one last word, as a protest against the eternal equation of the sleep with death, of which the ancient and modern writers has made such a strange use.

How one regards it, whether from a physical point of view or from the perspective of the Materialistic School, assuming to discard a dead body at a sleeping person or considering it as example of the possible destruction of the 'I' by thinking that it concerns some sort of a temporary absence of the mind, is a comparison which is wrong in all aspects. By the way, is it not an outlandish idea wishing to compare a situation which one absolutely does not know with another condition which one does not know too?

I prefer the old given axiom: life is a dream, and for those for whom it is a distressing dream, ultimately the blessing thought prevails to awaken in death.

APPENDIX

A Dream after I took hashish

I have voiced the opinion, which has been shared by a lot of physiologists, that the somnambulistic and magnetic dreams, the ecstatic visions and hallucinations, as well as the dreams provoked by any sort of poison or narcotic, are more or less morbid modifications of the natural dream. But in a book which has been exclusively dedicated to the study of natural sleep, I would be remiss by not including any observation on the psychological phenomenon of normal sleep. As an appendix, a complementary document, the experience which follows shall not be without interest. You will find in it, I think, elements of analytical comparison. I will show that a cerebral overexcitement, which exaggerates and precipitates the movement of thoughts, does not change at all the habitual law of association. The vividness of the illusions which bombard us when we are under the influence of narcotics like opium and hashish cannot be ignored. An argument which is probably not well-known is, that on taking those substances for the first time, you will rarely experience those delightful feelings which are reserved for those who have regular recourse to it. I suppose it is in this case a little like the first cigar; the physical unpleasantness gets the upper hand. Because I have been frequently administered strong doses of opium during a long illness, I have noted that gradual transition from gloomy and awkward dreams to those of idealism and excitement. As far as hashish is concerned, I had the rare opportunity to experiment while in excellent health. Here is my first dream:

<< It seemed to me that something had left my brain, like a spring in a defective watch, and that the chain of my memories wanted to enrol with an incoherent and unprecedented rapidity. In a faintly lit, uneven street I saw an interminable suite of marching people, dressed in black or brilliant uniforms, thin waifs, horrible street Arabs, women crowned with flowers seated on coffins or walking with the hearse. Next, carriages arrived, stopped in front of me with their doors half-opened, as if they wanted to encourage me to make use of them. A mysterious attraction came over me, but, at the moment of stepping in, I shrank back with an inexpressible horror. I did not know which instinct told me that the carriage would take me to something horrible. I decided to go on foot. Bumping against passers-by, I headed quickly to a spot of which I felt an urgency to arrive at, yet not knowing where this place should be. I did not dare to ask the numerous people who bumped against me, because I was convinced they were my enemy. Finally I arrived at the unknown place and discovered I was with a young lady in an apartment belonging to someone else, whom I feared he would be back at any moment. From there I am transported, I do not know how, to a magnificent and splendid lit salon. I am dressed in a ball costume. Evidently I am to assist at a great feast. I regard my dress and notice it is smeared with a strange foam. I raise my eyes. In front of me the image of a woman I love, but twenty years older, and dressed in monastic clothing. While at the salon an elegant crowd enters, I notice the chandelier is about to extinguish, but I realize at the same that if I look at the candles one at a time, they will relight. Within a short time, fire lights up everywhere my eyes look.

The gowns of the most charming ladies seem to become consumed with fire at my glance. Ashes fall, and now, horrible skeletons, purple mummies, or monsters eaten away by ulcerations, take the place of their ravishing bodies. Only the head remains charming and casts sad wraithlike glances at me. What has not been set on fire by my eyes takes the most fantastic and unreasonable forms. A sofa elongates itself and becomes an extravagant ladder. I want to flee. The stairs change into an open wall. However, I escape from that evil place, I jump into one of those half-open door carriages of which I spoke. This time I refuse to return to the mysterious destination from which I wanted rapidly to flee. I sit down and the carriage departs. Horror! It is filled with blood. I want to leave, but it is too late. We drive at an incredible speed.

Where am I going? I don't know. I only see on the road thousands of horrible indefinite things which fill me with great fear. I imagine that I hear a friend's voice in space. It seems as if he is with me but doesn't realize his morbid state.

He curses me when he dies. I would rather have died myself in order to be rid of that pool of cruel thoughts; but a voice shouts at me that this despairing wish shall not be answered. At rare moments I know this is not real. I understand that I have 'brain troubles', but don't know if this is momentarily or forever. A terrible thought comes to my mind, that my family, because of their blind concern for prolonging my life, would extend my torture in that infernal shadow-play.

>> I would never be able to express what I felt because I was, so to speak, isolated from the real world.

>> One moment I remember that I have seen myself before in an analogue state and that I have discovered a way to escape from it. I make an enormous effort to keep that thought, to make it clear, to remember. But such an effort causes me horrible pain in my brain. In another bizarre twist, I then imagine I see that thought as some kind of leech that tries, in vain, in a bloody way, to attach to the interior cavities of my skull, while an irresistible force reaches it and forces it to roll along with others in a general whirlpool.

>> Now there are some gaps. Humiliating images and scenes occur (e.g. see myself with decorations and a uniform, at a dirty place, overcrowded with road-sweepers and drunken people who cover me with sarcasm and mud). Or, I imagine, I have stolen, under the influence of some inexplicable hallucination, something insignificant. They drag me away to prison. All the folks whom I thought I could cling to seem to have an appointment to watch me pass by. Somehow I succeed in moving away by walking. I have created an enormous road. I arrive at the gates of a town, where I hope to find safe refuge. I have troubles with strange customs-officers. They shoot just above my head, because they want to investigate my thoughts and not my luggage. An inner revelation comes over me. I have been transported to a world where the ideal replaces the real, where intellectuality is a contraband, where you are provided with thoughts like on earth with comestibles. I tremble and hope that the customs-officers will not discover something wrong with me. I believe I have committed a crime, although I don't have the slightest idea what it is. However, I enter. They compel me to leave my body behind at the gate. I notice they put it in a box with a label carrying my name. I wander around town as a shadow, hearing voices of invisible people like myself.

I perceive thousands of strange impressions from the real world. Whether it was intellectual affairs which were locked up in golden or lead boxes, or whether it was essential material objects which moved by themselves, they came to talk to me. And I understood it all completely.

<< Soon I see myself carried away to an amphitheatre where a terrible surgical operation will take place. It will be performed on a prisoner, who had tried to filch his body from customs. I am moved by the victim. Afterward, when the surgeon pricks his scalpel into the patient's flesh, I feel a deep grief. I recognize that it is me who must endure all the suffering from those cruelties. I want to flee, but they have tied me up. The condemned joke terribly of the transition of sensibilities.

The violence of that situation takes me out of that critical atmosphere. I don't know how, but I undergo new series of internal surprises.

>> First, I am absorbed by a vague and sudden fear. I find myself in a marvellous boudoir with several entrances. I see sinister apparitions arriving. As soon as I half-way open a door, some heart-rending sighs are emitted. Several friends come to embrace me. They are covered in a repulsive mud, but I don't dare to resist. I hear them laughing derisively, and then they leave. Next, I see my stomach swelling out of proportion. I remember I have swallowed an unknown reptile which is now developing itself. It makes a hole in my chest and puts its stinking and horrible head in front of my face.

>> Then everything is over. I return to my thought of investigating my own brain. I notice admirable hidden treasures and I have the feeling I will never be able to retrieve them. I recognize also several abominable instincts and I shiver at the thought of what they could bring. I ignore by the way, how to handle those indescribable instruments of that immense laboratory. By accident I touch one and a formidable noise emits. I have the conviction that my brain-pan will collapse under the pressure of some unheard vibration-hurricane if I don't open some part as an escape. Can I trepan myself...?

>> In this manner that crazy dream went on. Several times I tried in a violent attempt of willpower to combat the tyranny of those dishearten illusions. But I was without a force to wake myself, and the dream returned with double intensity. Mocking heads appeared from all sides.

Finally, from time to time, the idea that I was killing myself travelled through my mind, like a lurid flash of lightning in a stormy night. I asked myself if what I experienced was not a moral disorder of agony, or if that state was not Death itself, and as a consequence, the eternal rest which I had searched for.

These are the impressions I can remember. Probably, it is only a thousandth part of what went through my mind. The exaltation of my moral sensibility was violent; but, in the nature and lapses of thought I can't discover anything that would not affirm my opinion that the analytical study of natural dreams is sufficient to explain the most varied morbid phenomenon. The awakening arrived gradually. At the same time that my visions lost their clarity, they became more relaxed. had a rather slight somnolence period filled with fleeting impressions, several of which were graceful, and I opened my eyes five or six times without really seeing, before my real life took definite possession of me.

I found myself in a state of physical and moral numbness on the day that followed that agitated night. My memory was especially poor. However, convinced that this situation was very favourable for the analysis of the particular disorder of my mind, I took pen with a very heavy hand and made, with half-closed eyes, notes of my impressions. If this other fragment is not as interesting as I supposed on writing it, it offers however, as an intermediate state between waking and sleeping, some significant indications which have made me decide to present it here fully. It is as follows:

>> It's an uncommon state of mind in which I find myself. It seems to me like an induced dream which I see develop, like a fog which expands through my thoughts, series of closely related reminiscences. I am aware of myself, but I don't perceive any clear distinguishing ideas. I feel that if I could stop one, it would become the key to the preceding and succeeding ideas. But, apart from some vague extractions, which don't say anything to me, all of them escape before I have been able to catch them. Is it not so that a dream without images shows the same incoherence, the same spontaneous overflow of reminiscences?

>> If I make an effort to break through the fog which enwraps this daydreaming, I immediately feel a rather vivid pain in my head. If I want to return to reality, instead of letting my thoughts run by themselves, I have for a moment lost the memory of my own existence. The things which I know best, escape me. Every fleeting impression evaporates with such great rapidity, that not more than one sentence which I want to write down on paper arrives there. The sentences that I do scribble at this very moment write themselves mechanically, so to speak, by the instinctive correlation which is formed between the words that come into my mind and the letters which correspond to them. I have not enough liberty and mind to think it over. If I want to preserve some recollection of this strange chaos, it's necessary to let my pen write as quickly as possible, without re-reading those fleeting impressions and without understanding why it was spoiled. The domain of my thoughts seems to me like a white curtain on which, without letting a trace behind, the images of a magic lantern pass by. The stenography itself is not able to record certain observations which strike me instantly by their precise lucidity, but demands other sentences which hardly remains present one second in my mind. Soon my hand is very tired. Regarding those elusive thoughts, I suppose there are resemblances to the images of the magic lantern. They are only reflections and not new conceptions.

<< The concatenation of thoughts which produce themselves this very moment, starts almost always by an indefinite notion, which I try in vain to clarify. That indefinite notion directs me to a second impression which is not less fleeting. And that second one guides me to a third one and so on, without becoming more clear. I suppose that if I was sleeping, those incomplete ideas would precisely form some of those horrible and indescribable dreams, whose images are beyond any analysis, as logic without a reason. >> Having an opportunity to take hashish again, and this time influenced by gay music and suitable circumstances by which I could direct my thoughts in a more agreeable direction, I had a dream very different from the one described. Concerning my state of mind the next day, it was exactly like the first time.

End.

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