

first time or after partial wakening, and when the retinal surfaces have been most recently excited.

But especially in moonlight, or in early morning when the depth of sleep is least, the light shining or leaking through the closed lids is an exciter and suggester of visual dreams. Not a few dreams of conflagrations, or of absent and dead friends seen in sleep, or of glorified saints, have originated in this way. Thus Maury saw in his dream the figure of a female clothed in a shining robe and seated in a chair near him; the sensation stimulus being due to the reflection of a lamp upon the polished back of the same chair. Another author tells how a similar cause led him in a dream to see the image of a loved one, to whom he stretched out his arms; and, again, the form of a suicide in a white, shining shirt and moving with tottering steps.

The artificial excitement of dreams tends to illustrate and enforce this theory of the sensuous origin of many of our dreams. Thus the sleeper in whose ears some steel shears were made to vibrate heard church bells, and then the tocsin of alarm; and finally he dreamed of the days of June, 1848, in the city of Paris. Another, who was made to smell eau de Cologne, was transported in his dream to a perfumer's shop in Cairo. Nudow tells of a man made to imitate the movements of one swimming by pouring a little water into his open mouth. And indeed in all this our experimenting with the dreamer in normal sleep and with the dreamer in hypnosis yields quite analogous results.

Between the dreams of the normal sleeper and those of the hypnotic subject, and between the latter and the dream life of the waking insane, there are no perfectly fixed distinctions to be made.

Where Individuality Comes in

REFERENCE has already been made to the marvelous stories, or dramas, which the dreamer weaves out of, and about, the few threads of sensory stimuli that reach the brain. Here is where the so called laws of association, and indeed all the mental habits of the individual, come into account. Out of the same, or very similar "stuff" of sensation, different dreamers make widely different and characteristically individual dreams. These differences depend upon age, sex, temperament, and state of the health, education, and, indeed, upon all that goes to make up the complex person in waking life.

Distinctions in personality—if we may use the word in this connection—are, however, less significant in dream life than when the different individuals are in the fullest exercise of all their waking powers. In dreams we are all preëminently children of a common nature. This important truth may be stated in a more technical way by calling attention to the inferior objectivity of the self in dream life. That organization of the mental elements which experience and culture and acquired self control have succeeded in producing is relaxed, and for the time being we fall back into the lower and more primal conditions of elemental and unformed selfhood. The imperfect organization of the self that shows itself in dream life is due to a certain curtailment of the sensuous elements, such as give us a practical grasp upon the nature of our physical and social environment; to a lack of clear, self conscious memory; to the speed and hurly-burly of the associated ideas; to the absence of the more rational feelings and sentiments; to the lowering of the planful energies of the will; and to the removal of the restraints that our consciousness of the prevalent opinions as to what is sane and true and right imposes upon us.

From the physical point of view, the dream life of man becomes more like the life of lower animals, or even of plants. From the point of view of cerebral physiology, it is more "decentralized," as it were. From the psychological point of view we are less rational and self controlled. We perform the impossible with the utmost ease and with a bombastic appreciation of our own importance, or we become unspeakable cowards in our dream. Thus Macnish succeeded without difficulty in riding on his own back, as Baron Münchhausen pulled himself out of the swamp by his own pigtail. On the contrary, a friend of mine was awakened in a veritable cold sweat of terror because of a fall from a roof to the pavement in the shape of an icicle.

Real Concepts Topsy-turvy

THE conceptions of time, space, and causality, which steady and guide all our waking rational life, are either much disturbed or quite upset in the life of dreams. The real duration of dreams admits to some extent of experimental investigation. It would seem that, while some dreams last only a few seconds, most have a duration of from two to seven minutes. A few may last for one or more hours. Yet during this brief period events happen in dream life that would consume years or even centuries in actuality; as in the story of Mohammed's dream, when the beginning and the ending were completed within the time occupied by a falling vase. So the mechanism of spatial imagery is such as to be impossible of realization under the actual constitution of things and in accordance with natural laws. In this dream life too anything may figure as the cause of anything else; and transformations that are quite impossible in reality excite no surprise. Thus one dreamer saw, with marvelous rapidity, a horse transformed into a buck, and the buck become in turn a calf, a cat, a beautiful maiden, an old woman. The tree on which the cat climbed became a church, then a garden; the mewling of the cat

changed into the playing of the organ, and this again into the song of the maiden.

Those who wish to exalt the value of dream life as a means of insight into the truth of things are accustomed to speak of the superior "freedom" it allows to the imagination and thinking faculty. But such so called freedom is gained by the removal of the restraints of commonsense and rationality. And most of the mental processes in dreams can scarcely be called "thinking" in any definite meaning of that word; for thought implies the self controlled direction of the intellect toward some desired end of knowledge.

Other characteristics of the ordinary dream life are a lack of the finer social and moral sentiments and of the self control of will. In most dreams the estimates of value, the standards of interest, that govern our daily waking life, are either greatly relaxed or wholly wanting; and what goes on in the mind's theater is rather done for us than by us.

Morality in Dreams

IN this connection we may just mention, but cannot discuss, the question as to moral responsibility for our dreams. Upon this question one can scarcely take either extreme position. Undoubtedly what we dream shows what is in us all. But if the citizens of the country were actually to do, on any one day, what they have the previous night dreamed of doing, the land would be like one vast lunatic asylum mixed up with escaped criminals from a vast penitentiary. As Radestock said, "The good allow themselves only in dreams what the bad do while awake."

While, however, most dreams have this quite "rubbishy" and irrational, and even absurd character, there are not a few of a distinctly higher sort. In general, that very "decentralization" to which reference has been made is naturally connected with an exaggerated sensitiveness on the part of the sensory apparatus and the mental images.

It is not wholly strange, then, that numerous cases of dreams of invention and discovery, and even of prophetic anticipation, are authenticated. For many of these the full account can readily be given in terms of modern psychology; for others such an account doubtless could be given, if all the facts concerning them could be ascertained. For I must assert again that very few persons can recall or narrate a dream of their own as it actually occurred; and perhaps in the case of all of us the coloring of our self conscious and rational waking life is almost or quite necessarily thrown over the entire scene as we bring it before the awakened mind.

It is characteristic of inventive and artistic work generally that, while severe training and good and planful self control are favorable to the best results, there is much of the half conscious or wholly subconscious that seems necessary to assume in order to account for its products. This is the chief reason why such work has always been ascribed to a sort of divine inspiration. It has elements that appear to the self conscious will of the individual as "done for it rather than done by it." In the higher constructions of dream life there seems to be a kind of

"dramatic rendering of the ego," as I have elsewhere called it, which resembles the condition into which the actor or writer of dramatic literature is often thrown. Among the many instances of such productivity, either wholly or partially taking place in dreams, may be mentioned Tartini's "Devil's Sonata," Dannecker's colossal "Christus," and one version of Voltaire's song to Henriade. Yet all these, and other alleged instances of incentive dreams, require close scrutiny before accepting them at anything like their full value.

Side by side with such phenomena, so far as the memory involved is concerned, may be placed the cases, not a few, where those talking in their sleep recite passages in foreign languages which they could not possibly remember in their waking hours. But something beyond all this can scarcely be denied, if it is true, as alleged, that Reinhold's "Deduction of the Categories," after four weeks of unsuccessful reflection on the problem, came to him in a dream. Krüger and others are alleged to have solved complicated mathematical problems in dreams. Tasso asserted of his visions that they could not be due to his fantasy, since what he learned from them exceeded his knowledge. But to say this is unwarrantable; for no man knows at anyone time a tithe of what lies hidden, as the outcome of experience, among his so called "mental stores."

What About Prophecy

THE belief in prophetic dreams is as old as the history of dream life; perhaps we might say it is as old as the belief of man in the mysterious and the invisible. In modern times the revealing and prophetic power of dreams has not been without defenders. On the other hand, the wise old men in the chorus of Sophocles' Ajax say, "It is given to mortals by right to know many things; but previous to sight no seer knows what the future will do." And the Wisdom of Sirach declares, "Dreams deceive many people and fail those who build on them."

Old Galen tells of a man who dreamed that his leg had turned into stone, and awoke to find it paralyzed a few days later. Aristides is said to have dreamed in the temple of Æsculapius that a bull wounded him in the knee; he awoke to find a tumor there. Gessner dreamed that he was bitten by a serpent in the breast; at the precise spot there developed a few days later a malignant pustule from which he died. The enormously increased impression made by relatively obscure and vague sensation factors, when the submerging influences of waking sensations and thoughts are removed, accounts for such anticipatory dreams as these.

It is not unnatural or improbable to suppose that minds accustomed to dwell upon moral and religious problems, and upon the effects of conduct and character on human history, should have unrolled before them in the dream life events that get themselves actualized in the future. But that dreams and visions by day or by night afford a wholly occult and superior means of obtaining a sure and detailed knowledge of the future is a proposition that anyone trained in modern psychology would be most slow to admit.

GIVING GIFTS IN JAPAN

By Mary Ogden Vaughan

VISITORS often note the ceremonious observances attending the offering of gifts and the unusual ways in which they are prepared for presentation. Among noble families there was of old the custom, which still obtains to some degree, of inclosing written messages and small articles of value intended as presents in splendid boxes of gold or carved lacquer, tied about with heavy silken cords finished with swinging tassels. These sumptuous boxes were despatched by special messengers and were placed upon a tray and covered with a gift cloth called *fukusa*. These *fukusas* were squares of silk or crape elaborately embroidered in gold thread and many colored silks with various symbolic designs, or with the family crest.

It was not considered good form to allow the messenger to sully by a touch the sanctity of a gift sent from friend to friend. The more ceremonious donors, indeed, often caused a cloth to be bound over the mouth of the servant, that he might not contaminate the object he carried by so much as breathing on its wrappings. On arriving at his destination, he would, with outstretched arms, present the tray, and the recipient, lifting the *fukusa* and opening the box, would take therefrom the gift. Politeness required that box and *fukusa* be examined and their beauty commented on, before they were again placed on the tray to be returned to the sender. In no circumstances was what inclosed the gift to be retained.

These gift cloths were accumulated by the higher classes in great numbers. They vied with one another in the value and splendor of their collections. Celebrated artists were employed to create designs, and the most expert embroiderers were commissioned to paint with their magic needles the exquisite creations that have come down to us.

In preparing a gift the greatest care was exercised in



the selection of the *fukusa*. The sender carefully chose from the household store the particular one best suited to express by its symbolism the felicitations of the season in which it was sent, or the good wishes that befitted the occasion of the gift. Certain designs were appropriate to such festal days as the New Year, or the Flower Viewing, to weddings, to birthdays, and to all times when gifts were in order.

To-day collectors seek eagerly for these old *fukusas*, whose pictured splendors are the despair of latterday artists. On backgrounds of crinkled crape or soft old silk, in gold and colors touched to tender tints by the hand of Time, one may find in profusion all the symbols that have become familiar to students of things Japanese: stork and crane, pine and bamboo, phoenix, bat and tortoise, dragon and carp, swastika and tomoye, smiling Okame, or the rotund Gods of Good Fortune, each symbol silently conveying its message to the initiate.

Gifts of lesser importance, or those sent to less important people, were, and are to-day, beautifully wrapped, and bound with five cords of red and gold or white and gold, tied in a butterfly knot. In these cords the colors do not alternate; but are divided in the center of the strand, five red cords on one end, and five white ones on the other. Under the knot is slipped a sort of cone of white or white and gold paper, lined with red, in which is folded a bit of seaweed.

Here again special significance is attached to cord, folded paper, and seaweed. The former expresses the wish that long life and happiness may be yours, and peace and prosperity attend you. The bit of seaweed indicates the origin of the race. The Japanese are proud of the fact that they are—as they believe—descended from a race of fishermen.

In our own country, wherever a colony of Japanese exists, one may find the red and white cord, the oddly folded paper, and the scrap of seaweed, the usual accompaniments of a gift.