life are dealing with realities. Those who from the security of their social and intellectual environment find the bizarre in Freud's discoveries and merely an "awe-inspiring auto-symbolism" in Maeder's development of the other side of the psychical struggle are likewise undeniably surrounded by these realities and the products of them. To such critics we suspect these facts remain a sealed book. The sufferings of others have given them a very clear understanding of the psychological and biological actuality and significance of these things. A fuller knowledge of them would help every one to a more complete control of the realities and possibilities of life, none more so than those who as psychologists and biologists desire a fundamental understanding of the mechanisms and purposes of life. Maeder's conception and use of the dream contributes an important and essential element in this direction. This, we think, is his true meaning of the "teleological side of the unconscious function" as expressed in the dream. The infantile regressive wish has its teleology, its end purpose no less, but that is not truly teleological, for the purpose itself is not directed toward a constructive end which pertains to reality.

A PSYCHOLOGICAL NOTE ON A PHOTO-PLAY

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THERE is being shown at the present time a film, called "Temper," which appears to be very successful in its emotional appeal, and which is of some psychological interest as illustrating a current topic of medical psychology.

The plot is shortly as follows: In the first scene, which takes place in a mixed school, a boy chivalrously defends one of the girls in such a way as to contravene the school rules, and he is—somewhat unnecessarily—expelled. In the next scene the boy is at home in evident dread of his overbearing father, to whom, after very considerable hesitation, he brings himself to hand the "letter of dismissal." On this

the father gets into an intense rage, and, despite the tearful entreaties of the mother, horsewhips his son almost to the point of insensibility, finally hurling him out of the room. The boy gradually picks himself up, seeks out his mother, and confides his suffering to her sympathetic understanding for consolation.

In the second act the son is eighteen or so, and is studying at a mixed college. On his way home from work one day he sees the girl he is fond of being insulted by another of the students. He hastens to protect her and a fight ensues. The result of this is that both youths are—again somewhat unnecessarily—expelled from college for brawling in public. In the evening the Principal telephones to the boy's father and informs him of the decision. The father angrily summons the boy to his study, seizes him by the throat, forces him to his knees, and nearly strangles him. Hearing the noise, the boy's mother and the sweetheart (who is conveniently present) come into the room and expostulate with the father. The son seizes the opportunity to get up, with difficulty restrains himself from striking his father, and leaves the house.

In third act the son, now a young man, is an artist living alone. His mother and his sweetheart pay him a visit, and the former discreetly withdraws for a moment so that he may make a declaration of love, with a foregone conclusion. The mother returns and is delighted, and it is arranged that the father shall be told the good news that evening. When this is done, however, the father takes it amiss that the affair should have been settled without his assistance or consent, flies into his customary rage, and forbids the marriage altogether. The mother pleads with him, but unavailingly, and the father, angered by her importunity, assaults her. At this moment the son enters the room, and summing up the situation at a glance gets behind his father and bashes in his head with a large stone seized from a table near by. Mother and son, after being temporarily stunned by the shock of finding that the blow has proved fatal, talk the situation over and decide to concoct a story imputing the murder to robbers. At the coroner's inquest a verdict is returned of "murder by person or persons unknown,"

but the police are not satisfied and discover later an important clue which leads to the arrest of mother and son. They plead guilty, and on the "reconstruction" of the crime the son is found to be the sole perpetrator. The last scene is in the law court, where, mainly through a moving speech of the defending counsel, the son is declared not guilty.

It will be seen that the three acts deal with slight variants of what is obviously a common theme running through the play, namely, a violent conflict between father and son in relation to the son's protection of a woman. That the whole play is nothing but a thinly disguised dramatisation of what Freud has called the "Oedipus complex" is plain enough. It is interesting to observe how the true meaning of the plot becomes more and more clearly revealed as the play proceeds. In the first act nothing is said about the son's personal relation to the girl whose side he takes, nor does the jealousy motive appear; we note, however, the way in which the son and mother are drawn together in opposition to the father. In the second act both the sexual and the jealous motives are more evident; the boy defends his sweetheart from a rival male. In the third act the truth is fully revealed: it is the mother who has to be defended from the father's attack, and the scene appropriately ends in the son murdering the father. The close association between the sweetheart and mother, the former being merely a conventional substitute for the latter, is indicated by their appearing on the scene together in both acts in a way that would be pretty unlikely in real life, and by the mother's rejoicing over the engagement. Finally, it is noteworthy how prominent the sadistic motive is throughout the play, chiefly on the part of the father.

I would remark in conclusion that, as Rank has shown so thoroughly in his "Inzest-Motiv in Dichtung und Sage," investigation reveals the presence of the Oedipus theme, under all manner of disguises, in an unsuspectedly large number of literary productions.