

**Francesco Marchioro**

*Freud's Walk*



*To my Wife, Adriana*

See

[www.freudpromenade.it](http://www.freudpromenade.it)

Translated from the Italian:  
Marchioro F., *La passeggiata Freud* (2019)  
by Edward Mallinson

*All rights reserved*  
© 2020 *Francesco Marchioro*

## Contents

Freud's Walk .....	4
Divinely charming, Ritten/Renon ... ..	8
Anna, another Antigone .....	12
Analysis? Like a trip.....	18
Totem and Taboo .....	24
Bronislaw Malinowski	
Claude Lévi-Strauss	
Freud and his caution about the thesis of Totem and Taboo	
Photos .....	30
Sigmund Freud's Aphorisms and Metaphors (1856-1939) .....	35
Bibliography .....	75

## Freud's Walk

As part of my project, the Ritten/Renon Council, the Ritten/Renon Tourist Board and Imago-Research Association have dedicated on May 2006 the main path of Renon (South Tyrol), the number 35, running from Oberbozen/Soprabolzano to Klobenstein/Collalbo, to Sigmund Freud, the founder of the psychoanalysis. This event celebrates the 150th anniversary of his birth (6th May 1856). The path has been named *Freudpromenade*, Freud's Walk.

The Freud's Walk is the first and the only path in the world dedicated to the Viennese Master. On September 2016 this project was enriched with 13 art-benches by the architects David and Verena Messner. Each bench is distinguished by an aphorism, that I took from Freud's *Works*.

We walk in green meadows, crisp wooded glades, and we feel ourselves hanging from bright waves and blowing mists. All around, picturesque views appear in the Dolomites: in the background the Sassopiatto and Sassolungo Mountains, the *Rosengarten* (*Rose garden*) group and the solitary chain of Latemar.

**But what does it mean today to walk in the footsteps of a great personality, a genius of the 19th century?**

Philosophy, wisdom and wandering thoughts came into being thanks to the motion of walking and therefore, when we wish to free ourselves from our duties and places, pains and fears, we walk along paths and through gardens, parks

and trees, amidst the leaves and the wind's sigh in the hope that they will bring carefree thoughts to surprise and gently fascinate us.

And when all of this happens in a serene sylvan setting, then we can give in to this spiritual place and capture the silent telling of tales, the fabric of impressions, the fleeting shadow of memory, the pleasure in an itinerant glance, passionate and dreaming.

Now the *genius loci* of the Ritten/Renon has been enriched by the glamour of the interpreter of dreams, Sigmund Freud, to whom a main path is dedicated: just pathway number 35 that walkers and tourists have flocked to for decades in search of cool and tranquillity surrounded by the sounds of nature. We may even come across Vienna's Professor amongst the silence and countryside beauty of the Ritten/Renon if we are capable of abandoning ourselves to the atmosphere of this new refurbished old path, which the founder of psychoanalysis surely walked and admired along with his family on holiday all those years ago.

The route that the Ritten/Renon track takes allows glimpses and visions, shadows and colours that only those who know how to walk with imagination and recollection, in the words of Georg Trakl regarding the gardens at Mönchsberg "the ear tuned to the leaves and ancient stone", may understand. In that sense, Freud's Walk keeps its own special unconscious energy flowing through those who are able to experiment emotional resonances through the evocative effects of the surrounding nature. Indeed we can feel that special echo of vitality as a fundamental quality of the landscape and reach the "Environmental nourishment" (Winnicott) as personal enquiry of our "psychic places". Freud's path places the Ritten/Renon in one of a famous series of national and international cultural paths (the Way

of St. James, the Rilke Trail in Duino, the 'Via della Musica' of Milan, Freud's lakeside in Lavarone, the Dürer path to Salerno etc.), with the subsequent increase in value of the place and its *geniuses*. Such a path opens to all those looking for peace and quiet and culture despite being, and especially when, on holiday. Let ourselves be captivated by nature and its history, images, ideas and emotionally involving tales. Only in this state of mind it may be possible to experience Freud's path and encounter his *genius* within nature, which thus becomes a spectacle of beauty, dialogue and art of balance, parable of mythical imagination that acts on the conscience of man as a work of transformation.

Metamorphosis: this is the wood-spirit, the strength of change. The forest glides and we have to reap its magic, like *Zarathustra*/Nietzsche: «Dew falls on the grass \ when the night is more silent». The walk offers endless pictures, painted by extraordinary horizons and enchanted sceneries.

### ***What does it mean to pause on Freud's benches?***

A bench isn't a decorative object but is intelligent, visionary; it is a visual machine, that guides the eyes and states of mind. In spite of its solipsistic look, the bench has a connecting role: it follows one of the most ancient and playful human experiences: the stroll.

The benches are profane confessionals, places of intrigues, fantasy, chatter, readings, considerations, political gambit, trysts...

They are also witnesses of games, laughter, jokes, hugs and greetings. They represent an unexpected anthropological observatory. In fact it is a place of a marginal condition, of existential problems: solitude, friendship, research, seduction.

The benches keep silent but at the same time talk, invite, welcome, admonish us. They are our ideal place to enter into contact with ourselves and making up for the close relation between the nature and the Self.

They are places to take a break: they give us time to waste time. They are timekeepers for people passing by and gone off. They let us meditate on the passing of time: elegy, introspection, contact with the nature.

They bring to mind a scene, that we can read in *Old Masters* of Thomas Bernhard: for over thirty years, every other day, mister Egger, the protagonist, goes to the Pinacotheca of the Kunshistorisches Museum of Vienna. He confesses: «I do not come to the Bordone Room for Bordone, indeed not even for Tintoretto, even though I consider the White-Bearded Man one of the most magnificent paintings ever painted, I come to the Bordone Room here for this settee and for the ideal effect which the lighting has on my emotional capacity, actually for the ideal temperature conditions especially in the Bordone Room. (...) The Bordone Room is my thinking as well as my reading room. (...) I have not read a book at home for years, here in the Bordone Room I have read hundreds of books».

How is it possible to feel such an “ideal influence” walking through Freud’s path? Let us explore the beginning of the “divine” and charming relationship between the woods of the Ritten/Renon and the brilliant traveller, Sigmund Freud.

## Divinely charming, Ritten/Renon

*Klobenstein on Ritten, Hotel Post, 1911 August 20*

«Dear friend, this place has a very special kind of beauty. I am planning to stay here until 14 September. (...) Since my mental energies have awakened again, I have been working in a field where you will be surprised to meet me. I dug up strange and disturbing things and I will almost feel obliged not to talk to you. (...) With kind felicitations. Yours, Freud».

*(Letter to C. G. Jung)*

*1003 Seestrasse, 1911 August 29 – Küsnacht-Zurigo*

«Dear Professor Freud, I was very pleased with your letter. (...) At the same time, your letter has got me on tenterhooks because, for all my “shrewdness”, I can’t quite make out what is going behind the scenes of your enigmatic mind. (...) I, too, have the feeling that this is a time full of marvels, and, if the omens do not deceive us, it may very well be that, thanks to your discoveries, we are on the threshold of something really sensational. (...) Many kind regards, most sincerely yours Jung».

*(Letter to Freud)*

*Klobenstein on Ritten, Hotel Post, 1911 September 1*

«Dear friend, my work in these last few weeks has dealt with the same topic as yours, the origin of religion. (...) Your letter came on a beautiful happy day and has further raised my spirit. Your kind wish that I would arrive at your place on the 15<sup>th</sup> is not feasible, as it had been 25 years ago

[Sigmund and Martha Freud's 25<sup>th</sup> wedding anniversary fell on 14 September 1911]. (...) Here on the Ritten it is "divinely" charming and comfortable, I have discovered in myself an inexhaustible desire to do nothing, except for the hour or two that I spend reading new things, and I hate to think that the beginning of the next month will bring me back to hard labour. (...) Goodbye, yours ever, Freud».

*(Letter to C.G. Jung)*

Before becoming a touristic place, Ritten/Renon since XVII century had been considered a holiday resort, a place for summer cool. Therefore, in 1907 the first rack-railway (Bozen-Oberbozen-Ritten) was constructed; in 1971 a convenient road from Bozen/Bolzano to Ritten/Renon was devised and in 2009 a cable railway replaced the old one.

### **But, how does Freud reach Klobenstein/Collalbo?**

In a letter, dating February 1911, Freud reveals to Carl Gustav Jung «[Next summer] I need a place where I can be alone with a wildwood nearby».

So, before Easter 1911, on Friday, the 14th of April, he leaves Vienna in the company of his friend and pupil Sandor Ferenczi and makes a quick tour lasting just six days to find a suitable place around Trento and Bozen/Bolzano. He returns to Vienna the following Thursday with his search having produced excellent results.

On the 9th of July, Freud leaves Karlsbad, where he was staying to recover from a bout of "American colitis", and joins his family at the hotel Post, in Klobenstein/Collalbo, on the plateau of the Ritten/Renon. Here, at the hotel Post,

today the Bemelmans-Post hotel, Freud celebrated the silver wedding on September 14, 1911. The joy of the holiday is fueled by affection and love.

Holidays represent for Freud an exceptional opportunity to be happy with his family: his wife Martha, the sons Oliver, Ernst and Martin; the sisters Mathilde, Sophie and Anna. As the weather was unusually hot, the family abandons the idea to move to the lake of Caldonazzo (Trentino) as planned, and stay in Klobenstein/Collalbo instead till the third week of September. Freud went off the 15th September to visit C.G. Jung in Zurich.

As announced by the letter mentioned above, the new work on the origin of religion was crafted: *Totem and taboo*.

Freud announced it in advance to C. G. Jung in a letter on February 1911: «For some weeks now I have been carrying the seed of a larger synthesis, and hope to be delivered of it this summer».

This work started from afar, but it was at Klobenstein/Collalbo that Freud wrote *The horror of incest*, the first essay of this work, which took longer to write than predicted, and was not finished until May 1913.

*Totem and taboo* originates within a happy and restful atmosphere. On Ritten/Renon the woods open up to reveal superb views of the whole of the Dolomites, of mountain passes and peaks that he undoubtedly reached on his frequent travels and several occasions, weaving pleasant excursions into the network of ancient paths.

Ritten/Renon is so charming that afterwards other analysts, Freud's disciples and followers, have had holidays there: Sándor Ferenczi and Otto Rank between half July and half August 1923 spent here pleasant days together with their families. Rank has just printed *The trauma of birth* and

together with Ferenczi they are writing *The Development of Psychoanalysis*. Ferenczi completes here his essay:

*Thalassa. A theory of genitality.*

Still today the creative and inspiring aura of this charming dolomitic landscape attracts analysts, patients, cultured people and visitors to take part in congresses, conferences and enjoy the pleasure of a walk in the woods and in that path where ...Freud walked too.

## **Anna, another Antigone**

From Oberbozen/Soprabolzano and Klobenstein/Collalbo  
Anna writes his father many letters informing him about all.  
For instance, on 1911 awaiting his arrival, Anna confided in  
a letter how she misses him:

*Oberbozen, 1911 July 15*

«Dear Dad! I don't know if you'll be able to recognize me when you come. Here, unlike in Vienna, I walk a lot and with mom or alone I take long walks. Besides, Mom and I are very happy here, Aunt and Sophie instead a little less. Yesterday we were on two wonderful viewpoints and we could see even Gries. Sophie found the first porcine mushroom, and we're having it for lunch today. I think you will love it here, as you just have to walk a short distance to get to wonderful places. I can't wait for you to arrive so I can take you to all the beautiful places, which I've already learned about quite well. I think you will also have much more peace and quiet to write here than in Karlsbad; the train runs only once an hour and here are no carriages or cars. (...) Dear Papa, no one has called me "Black Devil" for so long and I miss it. I look forward to your arrival. Anna».

Freud will never go back to Ritten/Renon; only his wife Martha with Anna and her sons Ernst and Martin shall go there again on September 1913. Let us read another letter of Anna to the father:

*Klobenstein, 1913 September 11*

«Dear Papa, Mama and I have just moved from the annexe, which smelled very bad, to a delightful room with loggia in

the new building. The weather is also surprisingly fine, snow on the mountains and the most beautiful sunshine here. (...) We go on very nice walks together. Yesterday afternoon we visited my Adam's baby-sitter; she recognized us immediately and asked after everybody. She doesn't have Adam any more but another delightful child in his place, who still plays with the woolly cat I gave Adam two years ago. There are two new benches on the way there, but otherwise everything is just the same. I don't know, but I find Klobenstein almost prettier than any other places we have been. (...) It was a very good idea to travel up here. I send you affectionate greetings and a kiss, Anna».

*Klobenstein, 1913 September 14*

«Dear Papa, (...) We are really well and are leading a lazy life, getting up late, not dressing up and going early to bed. Yesterday I sought out our old rocky site in the Föhnhügel [Fennhügel]. (...) There was a cigar butt under the pine needles and I really think that it is one of yours. I would love to buy the Föhnhügel and build my house on the meadow between the two wooded sections. (...) Tomorrow we will pack and then travel down because we still have a couple of errands to do in Bozen if we can cope with the heat. (...) Did you really meet the poet Rilke in Munich? How? And what is he like? I send you a kiss and lots of greetings, Anna».

How is the psychoanalyst Anna born? The name was given to her in relation to the main figure of *Studies on Hysteria*, published the same year of Anna's birth, 1895: that is Anna O. or Bertha Pappenheim, the initiator of the *talking cure* (the psychoanalysis). But, the more probable identification

of Anna is that one with Irma (*The dream about Irma's injection*, 23-24 July 1895), and Irma is nothing but Anna Lichteim, the daughter of Freud's Jewish language and Judaism (later his patient too).

Little Anna is frenetic and reckless, playing with the brothers; even though a fidgety schoolgirl, she is a gracious and humorous child. We meet Anna very soon, in *The Interpretation of dreams*, third chapter, where Freud interprets a dream of his little daughter:

«I can quote one of the most youthful dreams in my whole collection. My youngest daughter, then nineteen months old, had had an attack of vomiting one morning and had consequently been kept without food all day. During the night after this day of starvation she was heard calling out excitedly in her sleep: "Anna Fweud, stwawbewwies, wild stwawbewwies, omblet, pudden!" At that time she was in the habit of using her own name to express the idea of taking possession of something. The menu included pretty well everything that must have seemed to her to make up a desirable meal. The fact that strawberries appeared in it in two varieties was a demonstration against the domestic health regulations. It was based upon the circumstance, which she had no doubt observed, that her nurse had attributed her indisposition to a surfeit of strawberries. She was thus retaliating in her dream against this unwelcome verdict».

Anna is the sixth of three brothers (Martin, Oliver, Ernst) and two sisters (Mathilde and Sophie) and has neither the attractive beauty of the last one and not the maternal elegance of the other, Anna spends her youth in a constant

conflict. Thus, in the run-up to the wedding (January 1913) of his daughter Sophie, Freud removed Anna and sent her to Merano, a guest of a relative's pension, Marie Rischawy, in Via K. Wolf n. 1, from November 1912 to March 1913. Anna, recovering after an operation of appendicitis, suffering from lack of appetite and full of insecurities, celebrates her eighteenth birthday here. Her father reassures her and promises that when she returns to Vienna she will get a new desk and a beautiful rug as a gift. Sad for her father's distance, the young woman writes to him almost daily.

*Meran, 1912 December 9*

«Dear Papa, (...) I feel like I have been away from home and not seen you for an eternity. Will you write to me again? I would like that a lot. (...) I send you greetings and a kiss from the one who is very soon to be your only daughter of the house. Anna»

*Wien, 1912 December 13*

«My dear little Anna, I hear that you are already worrying again about your immediate future. (...) I now want to set your mind at rest by reminding you that the original plan was to send you to Italy for eight months in the hope that you would return straight and plump and at the same time quite worldly and sensible. (...) I think you should now slowly accustom yourself to this terrible prospect. The ceremony [Sophie's wedding] can be performed quite well without you, for that matter also without guests, company, etc., which you don't care for anyhow. Your plans for school can easily wait till you have learned to take a cooler approach to them. It can only do you good to take each day

as it comes and enjoy having such lovely sun in the middle of winter. (...) The time for toiling away come for you too, but you are still quite young».

A month later, Anna writes:

*Meran, 1913 January 7*

«Dear Papa, (...) naturally I think very often about Sophie's wedding. (...) It's not nice to say so, but I am glad that Sophie is getting married because the constant arguments between us were so terrible; I liked her a lot and always admired her a little. (...) Please write to me again soon if you can, then I will also become reasonable if you help me a little. Anna».

Finally, on 21st March 1913 Freud rewards his daughter at the end of her melancholic, if important, exile in Meran: an Easter trip together. In this regard, Freud writes on 26th March 1913 to his daughter Sophie: «It was very nice. I met Anna in Bozen with Uncle [Alexander] and his Sophie. (...) On Saturday evening I was alone with Anna in Venice and enjoyed her surprise at the incredible magnificence of this old enchantress».

Six days later, Anna and Sigmund Freud, having travelled to Venice, Verona and Trieste, came back together to Vienna. Freud intended to assign her daughter the figure of new, irreplaceable travelling companion.

By virtue of her filial zeal and mental acuity Anna shall represent the elaboration, the prosecution, the extension and in some respects the overcoming of father's inheritance

(thanks, for example, the child analysis, the work *The Ego and the mechanisms of defence*).

Like Antigone, it rests with Anna to accompany and to care of her sufferer father in Vienna and, after 1938, in London. She shall be entrusted with the future of Freud's history and the lead of wold psychoanalytical Movement. She dies in London on 9th October 1982.

## Analysis? Like a journey

«For me – confesses Freud to Jung – the summer is one of those insoluble problems».

The summer problem is a matter of great importance for the founder of the psychoanalysis. He begins to organize himself at the beginning of springtime in order to discover the most appropriate holiday resort and to rent the most scenic chalet in the Alps.

In Vienna Freud spends frantic days: family life, writing activity, clinical works with patients, in the magical silence of his study at Berggasse 19.

His self-control effort in concentration forces him into a rigid schedule. He has only his daily meals with his wife, sons and daughters. Each of them are waiting impatiently for summer holidays because they are a happy occasion to stay longer all together.

Approximately the Freud's day goes on like this: he gets up at seven and from 8 a.m. to midday analyses his patients. At lunchtime, the whole family is sitting together. After lunch, Freud goes for a walk, to buy cigars or to entrust drafts. At 3 p.m. he reverts to analysis till 9 p.m. After dinner he plays cards with his sister-in-law Minna or walks with Martha to a Cafè to read the newspapers. The rest of the evening, he devotes himself to consult books, to study, to deal with the correspondence. At 1 a.m. Freud goes to bed. Only on Saturday evening from 5 p.m. to 7 p.m. plays tarot with his friend Leopold Königstein. Every two weeks, on Thursday he frequents the Jewish lodge B'nai B'rith, from time to time reading his own papers.

About father's obsessional walks around the city *Ring*, Martin writes an anecdote: «Father sometimes would tell

one of his favourite stories during our walk, one of a many, which we had heard dozens of times without ever failing to be delighted. A certain part of Vienna, namely Franzjosefskai, had, like all cities, its share of chimney-pots and other jutting-up adornments. My father often explained this phenomenon by telling us the story of the coffee party given by the devil's grandmother. It seems that this old lady for some reason or other was flying over Vienna with an enormous tray upon which she had put her very best coffee service, a large quantity of pots, jugs and cups and saucers of devilish design. Something happened, my father never explained just what, but I expect she entered an air pocket: at any rate the great tray turned over and the coffee service was distributed on the roofs of Vienna, and each piece stuck. My father always enjoyed this joke as much as we did».

Let's go back to the "Summer problem". Freud's family (the wife Martha, the children Martin Oliver, Ernst, Mathilde, Sophie and Anna) leaves Vienna in June, at the beginning of the hot season, and goes to live in the mountains. Freud usually reaches the family at the half of July to stay with them about a month. His arrival constitutes the most relevant moment of the holiday. With his arrival it begins to hike, picking mushrooms, raspberries and flowers.

Martin tells: «Everyone could agree that fresh mushrooms made an excellent meal. (...) Our attack on mushrooms was never haphazard. Father would have done some scouting earlier to find a fruitful area. Once the area had been found, father was ready to lead his small band of troops, each young soldier talking up a position and beginning to skirmish at proper intervals, like a well-trained infantry platoon attacking through a forest. (...) When father had spotted a really perfect fungi specimen, a *Steinpilz*, he would

run to it and fling his hat over it before giving a shrill signal on the flat silver whistle he carried in his waistcoat pocket the summon his platoon. We would all rush towards the sound of the whistle, and only when the group was complete would father remove the hat and allow us to inspect and admire the spoils».

Besides this, Freud has time for reading and studying in solitude, inside an unpolluted and superb alpine landscape. He considers these months sacred and refuses any lucrative analysis requests during his holydays. He needs complete peace and quiet.

Freud is not a citizen with the facade of a mountain dweller. He is a great natural scenery enthusiast, who looks upon this great natural beauty with his perceptive eyes; deep inside himself is the necessity to remain in contact with his child emotions. He writes a *Letter to the Burgomaster of Pribor* (1931 October 25), his home country, the small Moravian town (later named Freiberg) that he had to left when he was three: «Deeply buried within me there still lives the happy child of Freiberg, the first-born son of a youthful mother, who received his first indelible impressions from his air, from this soil».

Together with the longing for Moravia's woods, the mountain is an integral part of his world view, thinking that the joy of a wonderful landscape is something essential to live. At the age of 53, Freud writes to C. G. Jung:

«Yesterday, after dragging my weary bones to a mountain slope, where nature achieves such a magnificent effect with the simplest props, white rock, red fields of Alpine roses, a patch of snow, a waterfall, and lots of green, I hardly knew myself».

Freud loves mountains, likes to walk, to visit museums, churches, ancient sites and monuments. These personal experiences suggest to him the metaphor to describe the analytic process (*On beginning of treatment*, 1913): at the beginning of an analysis, the analyst must instruct the patient to «Act as though, for instance, you were a traveller sitting next to the window of a railway carriage and describing to someone inside the carriage the changing views which you see outside».

And in a paper on *The Psychogenesis of a Case of Homosexuality in a Woman* (1920), he touches the various stages of the analysis process using this metaphor of planning and undertaking a journey. In the first phase, the analyst obtains from the patient the necessary information and lays out for the patient the genesis of the disorder. In a second phase, the patient confirms or corrects the inferences of the analyst by working on the materials put before him or her and, by overcoming resistances.

Freud adds: «These two phases in the course of the analytic treatment are not always sharply divided from each other; this can be only happen when the resistance obeys certain conditions. But when this happens, one may bring up as an analogy the two stages of a journey. The first phase [of a journey] includes all the preliminary operations, so complicated and difficult to carry out today, that finally allow to be in possession of the ticket, one can at last go onto the platform and secure a seat in the train. Now you have the right, and the possibility, of travelling into a distant country; but after all these preparations one is not yet there – indeed one is not a single mile nearer to the goal. For this to happen one has to make the journey from one station to the

other, and this part of the performance may well be compared with the second phase of analysis».

The passion for travelling, analysing culture, history, dreams and myths, urges Freud, although he suffered from a phobia of trains and railway stations, to travel especially to Rome (for seven vacations), because of his infatuation with Italy, particularly with the softness and beauty of the South. Freud's discovery of Italy is connected with «German travel literature of his period, full of recurrent themes and structural traits, such as: religious fervour, love of antiquity, the desire for a milder climate, the beauty of the Italian landscape, the opportunities for discovery of the Self». On summer 1902 Freud travelling in the overnight train to Bolzano and to Italy encountered his Double in an episode of derealisation, that we can read in his essay on *The 'Uncanny'* (1919): «I was sitting alone in my wagon-lit compartment when a more than usually violent jolt of the train swung back the door of the adjoining washing-cabinet and an elderly gentleman in a dressing-gown and a travelling cap came in. I assumed that in leaving the washing-cabinet, which lay between the two compartments, he had taken the wrong direction and come into my compartment by mistake. Jumping up with the intention of putting him right, I at once realised to my dismay that the intruder was nothing but my own reflection in the looking-glass on the open door. I disliked his appearance».

He uses the metaphor of a journey to portray his most important work *The Interpretation of Dreams*. In a letter (6th August 1899) to Fliess using the image of a traveller on foot through mountainous terrain, he writes that: «The whole thing is planned on the model of an imaginary walk. At the beginning the dark forest of authors (who do not see the

trees), hopelessly lost on wrong tracks. Then a concealed pass through which I lead the reader – my specimen dream with its peculiarities, details, indiscretions, bad jokes – and the suddenly the high ground and the view and the question: which way do you wish to go now?»  
Therefore, a journey is a way to walk, remember and dream.

## **Totem and taboo**

Previously conceived as “The origin of religion” Freud’s work *Totem and Taboo. Resemblances between the psychic lives of savages and neurotics* was conceived and undertaken in 1911 in Klobenstein/Collalbo. It is a collection of four essays: *The Horror of Incest; Taboo and Emotional Ambivalence; Animism, Magic and the Omnipotence of Thoughts;* and *The Return of Totemism in Childhood.*

On this subject, our psychoanalytical Association *Imago Research* – Bozen/Bolzano – has organized in 1993 an international, successful congress, the first psychoanalytical congress in South Tyrol.

Going back to James Frazer’s explorations of the Australian Aborigines, Freud interprets the mixture of fear and reverence for the totemic animal in terms of the child’s attitude toward the parent of the same sex.

In other essays, like these: *Obsessive Actions and Religious Practices* (1907), or *The future of an Illusion* (1927) Freud elaborates this idea, adding that belief in God is a reproduction of the general state of infantile helplessness. In this way God, as idealized father, is the projection of childish wishes for an omnipotent protector.

Thanks his analytical experiences, Freud observes that the childhood of the individual offers an interesting affinity to the primitive history or the childhood of peoples. Racial phantasies, myths and legends suggest that the first impulse to create myths was due to the same emotional strivings which produce dreams, fantasy and symptoms.

The last essay, imposing and bold, presents the myth of the killing of his primal father and of the totemic meal: an imaginative but perfectly plausible reconstruction, «Let us call up the spectacle of a totem meal of a kind we have been discussing, amplified by a few probable features which we have not yet been able to consider. The clan is celebrating the ceremonial occasion by the cruel slaughter of its totem animal and is devouring it raw – blood, flesh and bones. The clansmen are there, dressed in the likeness of the totem and imitating it in sound and movement, as though they are seeking to stress their identity with it. Each man is conscious that he is performing an act forbidden to the individual and justifiable only through the participation of the whole clan; nor may anyone absent himself from the killing and the meal. When the deed is done, the slaughtered animal is lamented and bewailed. The mourning is obligatory, imposed by dread of a threatened retribution». In this way, «The violent primal father had doubtless been the feared and envied model of each one of the company of brothers; and in the act of devouring him the accomplished their identification with him, and each one of them acquired a portion of his strength. The totem meal, which is perhaps mankind's earliest festival, would thus be a repetition and a commemoration of this memorable and criminal deed, which was the beginning of so many things – of social organization, of moral restrictions and of religion». These essays appear in the first numbers of the periodical *Imago*, under the subtitle of this book, and represent (Freud) the «First attempt at a applying the point of view and the finding of psychoanalysis to some unsolved problems of social psychology. (...) An attempt is made in this volume to deduce the original meaning of totemism from the vestiges

remaining of it in childhood – from the hints of it which emerge in the course of the growth of our own children». They also are an indirect and first response to *Symbols of Transformation* that Jung is writing in 1911.

Freud applies the theory of the Oedipus complex (involving unresolved sexual feelings of, for example, a son toward his mother and hostility toward his father) and postulates its emergence in the primordial stage of human life. Freud: «The family was a restoration of the former primal horde and it gave back to fathers a large portion of their former rights».

Mythical or real, the original transgression in Freud's representation is not only due to the introduction of paternal deities, in front of which the children can atone for their guilt, but also the original parricide influences every single male child, precisely because psychic dispositions are hereditary and because in the unconscious memories remain preserved by the primitive community for millennia.

This is also the meaning of Goethe's words: «What thou hast inherited from thy fathers, acquire it to make it thine». It is therefore not necessary to postulate an unconscious "collective" since the content of the unconscious is already in itself the common, universal patrimony of all men.

An event such as the killing of the primal father by his sons must have left unforgettable traces in the history of humanity. The beginnings of religion, morals, society, and art converge in the Oedipus complex.

The ancient totem meal became a simple offering to the deity and we can trace through the ages the identity of the totem meal with animal sacrifice with the Christian Eucharist.

Freud's view of God is a version of the father image and this thesis can still stand as an account of the way in which religion operates in individual psychology.

Freud: «At the conclusion of this exceedingly condensed inquiry, I should like to insist that its outcome shows that the beginning of religion, morals, society and art converge in the Oedipuscomplex. This is in complete agreement with the psychoanalytic finding that the same complex constitutes the nucleus of all neuroses, so far as our present knowledge goes. It seems to me a most surprising discovery that the problems of social psychology, too, should prove soluble on the basis of one single concrete point – man's relation to his father».

Therefore, psychical processes of one generation continue to another, and (Freud) «everyone possesses in his unconscious mental activity an apparatus which enables him to interpret other people's reactions, that is, to undo the distortions which other people have imposed on the expression of their feeling. An unconscious understanding such as this of all customs, ceremonies and dogmas left behind by the original relation to the father may have made it possible for later generation to take over their heritage of emotion».

At the beginning of the essay we can read that praehistoric man «In a certain sense is still our contemporary». In consequence, the psychoanalysis can be regarded as an archaeology of civilisation. But Freud's theory of the origin of society raises bitter objections.

## **Bronislaw Malinowski**

The anthropologist stays on Ritten/Renon a long time, together with his wife and daughter: the first time on 1919 and later from 1923 to 1938. He has an own home in Oberbozen/Soprabolzano. Malinowski's researches on Australian family are made at the same time of Freud's *Totem and Taboo*.

*The Sexual Life of Savages in North-Western Melanesia* (1929):

«We find in the Trobriands a matrilineal society, in which descent, kinship, and every social relationship are legally reckoned through the mother only, and in which women have a considerable share in tribal life, even to the taking of a leading part in economic, ceremonial, and magical activities».

But he recognizes this fact: «That in the course of my inquiry I had to reject far more of psychoanalytic doctrine than I could accept does not in any way diminish my obligation ; and my results showed beyond all doubt how even a theory which has, in the light of investigation, to be partly rejected can stimulate and inspire».

## **Claude Lévi-Strauss**

*Elementary structures of kinship* criticizes bitterly this work. «*Totem and Taboo* symbolically expresses an ancient and lasting dream. The magic of this dream, its power to mould men's thoughts unbeknown to them, arises precisely from the

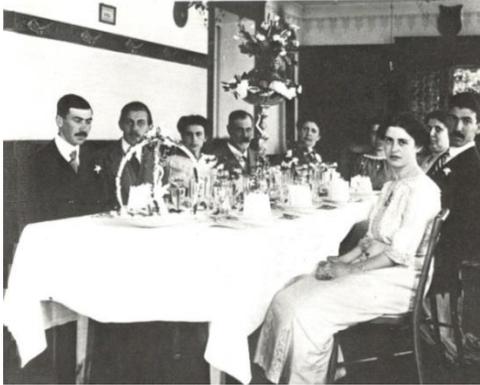
fact that the acts it evokes have never been committed, because culture has opposed them at all times and in all places. (...) Festivals turn social life topsy-turvy, not because it was once like this but because it has never been, and can never be, any different. (...) The thesis of *Totem and Taboo* show a social science like psychoanalysis – for it is one – still wavering between the tradition of an historical sociology, looking, as Rivers did, to the distant past for the reason for the present-day situation -- and a more modern and scientifically more solid attitude, which expects a knowledge of its future and past from an analysis of the present».

### **Freud** and his caution about the thesis of *Totem and Taboo*

«They seek to bridge the gap between students of such subjects as social anthropology, philology and folklore on the one hand, and psychoanalysts on the other. (...) The close connection between totems and taboos carries us a step further along the path towards the hypothesis presented in these pages; and if in the end that hypothesis bears a highly improbable appearance, that need be no argument against the possibility of its approximating more or less closely to the reality which is so hard to reconstruct».



*Anna and Sigmund Freud (1913)*



*Silver wedding. Hotel Post, Klobesntein, 14 September 1911: Oliver Freud, Ernst Freud, Anna Freud, Sigmund and Martha Freud, Mathilde Freud, Minna Bernays, Martin Freud, Sophie Freud*



*Freud's Walk - Opening (2006 May 6)  
F. Rottensteiner (Mayor of Ritten/Renon) and F. Marchioro*



*The Ritten/Renon train*





*Klobenstein/Collalbo*

*Totem - Freud (2000)*



## Sigmund Freud's Aphorisms and Metaphors (1856-1939)

«Without the assumption of a collective mind, which makes it possible to neglect the interruptions of mental acts caused by the extinction of the individual, social psychology in general cannot exist. Unless psychical processes were continued from one generation to another, if each generation were obliged to acquire its attitude to life anew, there would be no progress in this field and next to no development».

*Totem and Taboo (1913)*

«An interpretation in terms of energy seemed to me better suited to the facts than the doctrine set forth Freud. It allowed me to identify “psychic energy” with “libido”. (...) Libido is *appetite* in its natural state. From the genetic point of view it is bodily needs like hunger, thirst, sleep, and sex, and emotional states or affects, which constitute the essence of libido.»

*C. G. Jung, Symbols of Transformation, Routledge, London and N. Y. (1911/1952)*

«The Oedipus complex is the nuclear complex of the neuroses, and constitutes the essential part of their content. It represents the peak of infantile sexuality, which, through its after-effects, exercises a decisive influence on the sexuality of adults. (...) To recognize this complex has become the *Shibboleth* that distinguishes the adherents of psycho-analysis from its opponents.»

*Sigmund Freud, Three Essays on the Theory of Sexuality (1905)*

«I have found that people who know that they are preferred or favoured by their mother give evidence in their life of a peculiar self-reliance and an unshakeable optimism which often seem like heroic attributes and bring actual success to their possessors.»

*The Interpretation of Dreams (1899).*

«A man like me cannot live without a mania, a consuming passion — in Schiller's words a tyrant. I have found my tyrant, and in his service I know no limits. My tyrant is psychology. It has always been my distant, beckoning goal and now since I have stumbled on the neuroses, it has come so much the nearer.»

*Correspondence with W. Fliess (1895 Mai 25)*

«I Insist on having the patient lie down on a couch while we take place behind him, so that he cannot see us. (...) We tell him: so say whatever goes through your mind. Behave like a traveller who sits by the window of a railway carriage and describes to those who are inside the changing landscape before his eyes.»

*On Beginning the Treatment (1913)*

«Since war contradicts in the most striking way the whole psychic attitude that is imposed upon us by the process of civilization, we must necessarily rebel against it. (...) How long will we have to wait for others to become pacifists? One cannot say, but perhaps it is utopian to hope that the influence of two factors – a more cultural attitude and the justified fear of the consequences of a future war – that might put an end to wars in the near future. In the meantime

we can say one thing: everything that favours civilization also works against war.»

*Why war? (1932)*

«The therapeutic efforts of psychoanalysis [aim to] strengthen the Ego, make it more independent from the Super-ego, to expand its perceptive field and perfect its organization, so that it can annex new areas of the Id. Where the Id was, the Ego shall be. It is a civilization's work, not unlike the draining of the Zuider Zee.»

*New introductory Lessons on Psycho-analysis (1932)*

«You know the key to my life: that I can work only when spurred on by great hopes for things uppermost in my mind. Before I met You I didn't know the joy of living. (...) I am very stubborn and very reckless and need great challenges. (...) This must to be my way of life: risking a lot, hoping a lot, working a lot.»

*Freud, Sigmund. Letter to Martha Bernays, 1884 June 19*

«And the value of dreams for giving us knowledge of the future? (...) The ancient belief that dreams foretell the future is not wholly devoid of truth. By picturing our wishes as fulfilled, dreams are after all leading us into the future. But this future, which the dreamer pictures as the present, has been moulded by his indestructible wish into a perfect likeness of the past.»

*The Interpretation of Dreams (1899 [1900])*

«My dear Marie, (Your book) really explains why one can love an animal like Topsy (or Jofi) with such extraordinary intensity: affection without ambivalence, the simplicity of a life free from the almost unbearable conflicts of civilization,

the beauty of an existence complete in itself; and yet, despite all divergence in the organic development, that feeling of an intimate affinity, of an undisputed solidarity».

*Freud, Sigmund. Letter to Marie Bonaparte, 1936 December 6*

«The work *Totem and Taboo: Resemblances between the Mental Lives of Savages and Neurotics* was conceived and undertaken in 1911 on Renon. It is a collection of four essays: The Horror of Incest; Taboo and Emotional Ambivalence; Animism, Magic and the Omnipotence of Thoughts and The Return of Totemism in Childhood».

*Marchioro Francesco, La passeggiata Freud (2019)*

«In the course of centuries the naïve self-love of men has had to submit to two major blows at the hands of science. The first was when they learnt that our earth was not the centre of the universe but only a tiny fragment of a cosmic system (Copernicus). The second blow fell when biological research destroyed man's supposedly privileged place in creation and proved his descent from the animal kingdom and his ineradicable animal nature (Darwin, Wallace). But human megalomania will have suffered its third and most wounding blow from the psychological research of the present time which seeks to prove to the ego that it is not even master in its own house».

*Introductory Lectures On Psycho-Analysis (1916-17)*

«If we look at the attitude of affectionate parents towards their children, we have to recognize that it is a revival and reproduction of their own narcissism, which they have long since abandoned. (...) The child shall have a better time than his Parents. (...) He shall once more really be the centre and

core of creation “His Majesty the Baby”, as we once fancied ourselves».

*On Narcissism. An Introduction (1914)*

«We think of him as solitary – the attitude is inseparable from our earliest picture of Freud. Solitary in the sense of the word used by Nietzsche, when he characterizes Schopenhauer as “... a man and gallant knight, stern-eyed, with the courage of his own strength, who knows how to stand alone and not wait on the beck and nod of superior officers”. In this guise of “man and gallant knight”, a knight between Death and Devil, I have been used to picture to myself Freud, our psychologist of the unconscious, ever since his figure first swam into my mental ken.»

*Mann, Thomas. Freud and the Future (Imago Review, 1936)*

«I may say at once that I am no connoisseur in art, but simply a layman. I have often observed that the subject-matter of works of art has a stronger attraction for me than their formal and technical qualities, though to the artist their value lies first and foremost in these latter. I am unable rightly to appreciate many of the methods used and the effects obtained in art.»

*The Moses of Michelangelo (1913)*

«Works of art do exercise a powerful effect on me, especially those of literature and sculpture, less often of painting. This has occasioned me, when I have been contemplating such things, to spend a long time before them trying to apprehend them in my own way, i.e. to explain to myself what their effect is due to. Wherever I cannot do this, as for instance with music, I am almost incapable of obtaining any pleasure. Some rationalistic, or perhaps

analytic, turn of mind in me rebels against being moved by a thing without knowing why I am thus affected and what it is that affect me.»

*The Moses of Michelangelo (1913)*

«Paradoxically we admire the grandest creations of art, we feel overawed by them, but we are unable to say what they represent to us.»

*The Moses of Michelangelo (1913)*

«Foremost among the satisfactions we owe to the imagination is the enjoyment of works of art; this is made accessible through the mediation of the artist. It is impossible for anyone who is receptive to the influence of art to rate it too highly as a source of pleasure and consolation in life. Yet the mild narcosis that art induces in us can free us only temporarily from the hardships of life; it is not strong enough to make us forget real misery.»

*Civilization and Its Discontents (1930 [1929])*

«Civilized man has traded in a portion of his chances of happiness for a certain measure of security. (...) Man has become, so to speak, a god with artificial limbs. He is quite impressive when he dons all his auxiliary organs.(...) Distant ages will bring new and probably unimaginable advances in this field of civilization. But in the interest of our investigation let us also remember that modern man does not feel happy with his god-like nature.»

*Civilization and Its Discontents (1930 [1929])*

«Looking back, then, over the patchwork of my life's labours, I can say that I have made many beginnings and thrown out many suggestions. Something will come of them

in the future, though I cannot myself tell whether it will be much or little. I can, however, express a hope that I have opened up a pathway for an important advance in our knowledge.»

*An Autobiographical Study (1925 [1924])*

«The patient should be educated to liberate and fulfil his own nature, not to resemble ourselves.»

*Lines of advance in psychoanalytic therapy (1919 [1918])*

«We point out to the patient the instinctual motives, which are present in his symptoms and of which he has hitherto been unaware, – just as a chemist isolates the fundamental substances, the chemical “element”, out of the salt in which it had been combined with other elements and in which it was unrecognizable.»

*Lines of advance in psychoanalytic therapy (1919 [1918])*

«What is psychical is something so unique and peculiar to itself that no one comparison can reflect its nature. The work of psychoanalysis suggests analogies with chemical analysis, but it does so just as much with the intervention of a surgeon or the manipulations of an orthopaedist or the influence of an educator.»

*Lines of advance in psychoanalytic therapy (1919 [1918])*

«I have been able to help people with whom I had nothing in common – neither race, education, social position nor outlook upon life in general – without affecting their individuality.»

*Lines of advance in psychoanalytic therapy (1919 [1918])*

«We refused most emphatically to turn a patient who puts himself into our hands in search of help into our private property, to decide his fate for him, to force our own ideals upon him, and with the pride of a Creator to form him in our own image and see that it is good.»

*Lines of advance in psychoanalytic therapy (1919 [1918])*

«It is very probable that the large-scale application of our therapy will compel us to alloy the pure gold of analysis freely with the copper of direct suggestion.»

*Lines of advance in psychoanalytic therapy (1919 [1918])*

«I should not be surprised to hear that psychoanalysis, which is concerned with laying bare these bidden forces, has itself become uncanny to many people for that very reason.»

*The “Uncanny” (1919)*

«The figure of a “double”: his quality of uncanny can come from the fact of the “double” being a creation dating back to a very early mental stage, long since surmounted – a stage, incidentally, at which it wore a more friendly aspect. The “double” has become a thing of terror, just as, after the collapse of their religion, the gods turned into demons.»

*The “Uncanny” (1919)*

«A great deal that is not uncanny in fiction would be so if it happened in real life; there are many more means of creating uncanny effects in fiction than there are in real life.»

*The “Uncanny” (1919)*

«Psychoanalysis is my creation; for ten years I was the only person who concerned himself with it.»

*On the history of the psychoanalytic movement (1914)*

«These people [Jung and his followers] have picked out a few cultural overtones from the symphony of life and have once more failed to hear the mighty and primordial melody of the instincts.»

*On the history of the psychoanalytic movement (1914)*

«Like Robinson Crusoe, I settled down as comfortably as possibly on my desert island. When I look back to those lonely years, away from the pressures and confusions of today, it seems like a glorious heroic age. My “splendid isolation” was not without its advantages and charms.»

*On the history of the psychoanalytic movement (1914)*

«Somatically, sleep is a reactivation of intrauterine existence, fulfilling as it does the conditions of repose, warmth and exclusion of stimulus; indeed, in sleep many people resume the foetal posture.»

*A metapsychological supplement to the theory of dreams (1917 [1915])*

«In mourning it is the world which has become poor and empty; in melancholia it is the ego itself.»

*Mourning and melancholia (1917 [1915])*

«It is a very remarkable thing that the *Ucs.* [Unconscious] of one human being can react upon that of another, without passing through the *Cs.* [Conscious].»

*The unconscious (1915)*

«No one believes in his own death; in the unconscious every one of us is convinced of his own immortality»

*Thoughts on war and death (1915)*

«If we are to be judged by our unconscious wishful impulses, we ourselves are, like primaeval man, a gang of murders».

*Thoughts on war and death (1915)*

«People occasionally fall ill precisely when a deeply-rooted and long-cherished wish has come to fulfilment. It seems then as though they were not able to tolerate their happiness; for there can be no question that there is a causal connection between their success and their falling ill».

*Some character-types met with in psychoanalytic work. Those wrecked by success (1916)*

«The experiences of a person's first five years exercise a determining effect on his life, which nothing later can withstand».

*Moses and monotheism: three essays (1939 [1934-38])*

«The people's hatred of the Jews must have a whole number of grounds. (...) Of the former, the reproach of being aliens is perhaps the weakest, since in many places dominated by anti-semitism today the Jews were among the oldest portions of the population or had even been there before the present inhabitants. (...) Other grounds or hating the Jews are stronger – thus, the circumstances that they live for the most part as minorities among other peoples, for the communal feeling of groups requires, in order to complete it, hostility towards some extraneous minority, and the numerical weakness of this excluded minority encourages its suppression. (...) In some respects they are different from their “host” nations. (...) They are

different, often in an indefinable way different. (...) They defy all oppression. (...) and they show a capacity for holding their own in commercial life and, where they are admitted, for making valuable contributions to every form of cultural activity».

*Moses and monotheism: three essays (1939 [1934-38])*

«The desire for a powerful, uninhibited ego may seem to us intelligible; but, as we are taught by the times we live in, it is in the profoundest sense hostile to civilization».

*An outline of psychoanalysis (1940 [1938])*

«Many of the highly valued assets of our civilization were acquired at the cost of sexuality and by the restriction of sexual motive forces».

*An outline of psychoanalysis (1940 [1938])*

«A dream is a psychosis, with all the absurdities, delusions and illusions of a psychosis. A psychosis of short duration, no doubt, harmless, even entrusted with a useful function, introduced with the subject's consent and terminated by an act of will».

*An outline of psychoanalysis (1940 [1938])*

«The voice of the intellect is a soft one, but it does not rest till it has gained a hearing. Finally, after a countless succession of rebuffs, it succeeds. This is one of the few points on which one may be optimistic about the future of mankind. The primacy of the intellect lies, it is true, in a distant, distant future, but probably not in an infinitely distant one».

*The Future of an Illusion (1927)*

«The similarity between taboo and obsessional sickness may be no more than a matter of externals; it may apply only to the *forms* in which they are manifested and not extended to their essential character. Nature delights in making use of the same forms in the most various biological connections: as it does, for instance, in the appearance of branch-like structures both in coral and in plants, and indeed in some forms of crystal and in certain chemical precipitates».

*Totem and Taboo (1913)*

«It might be maintained that a case of hysteria is a caricature of a work of art, that an obsessional neurosis is a caricature of a religion and that a paranoid delusion is a caricature of a philosophical system».

*Totem and Taboo (1913)*

«The asocial nature of neuroses has its genetic origin in their most fundamental purpose, which is to take flight from an unsatisfying reality into a more pleasurable world of phantasy».

*Totem and Taboo (1913)*

« In only a single field of our civilization has the omnipotence of thoughts been retained, and that is in the field of art. Only in art does it still happen that a man who is consumed by desires performs something resembling the accomplishment of those desires and that what he does in play produces emotional effects – thanks to artistic illusion – just as though it were something real. People

speak with justice of the “magic of art” and compare artists to magicians».

*Totem and Taboo (1913)*

«An unconscious understanding of all customs, ceremonies and dogmas left behind by the original relation to the father may have made it possible for later generation to take over their heritage of emotion».

*Totem and Taboo (1913)*

«A dream is a (disguised) fulfilment of a (suppressed or repressed) wish».

*The Interpretation of Dreams (1900)*

«At the time of my birth an old peasant-woman had prophesied to my proud mother that with her first-born child she had brought a great man into the world. Prophecies of this kind must be very common: there are so many mothers filled with happy expectations and so many old peasant-women and others of the kind who make up for the loss of their power to control things in the present world by concentrating it on the future. Nor can the prophecies have lost anything by the words. Could this have been the source of my thirst of grandeur?»

*The Interpretation of Dreams (1900)*

«My parents had been in the habit, when I was a boy of eleven or twelve, of taking me with them to the Prater [the famous park on the outskirts of Vienna]. One evening, while we were sitting in a restaurant there, our attention had been attracted by a man who was moving from one table to another and, for a small consideration,

improvising a verse upon any topic presented to him. I was despatched to bring the poet to our table and he showed his gratitude to the messenger. Before enquiring what the chosen topic was to be, he had dedicated a few lines to myself; and he had been inspired to declare that I should probably grow up to be a Cabinet Minister. I still remember quite well what an impression this second prophecy had made on me».

*The Interpretation of Dreams (1900)*

«I may have been ten or twelve years old, when my father began to take me with him on his walks, and reveal to me in his talk his views upon things in the world we live in. Thus it was, on one such occasion, that he told me a story to show me how much better things were now than they had been in his days. “When I was a young man”, he said, I went for a walk one Saturday in the streets of your birthplace; I was well dressed, and had a new fur cap on my head. A Christian came up to me and with a single blow knocked off my cap into the mud, and shouted: “Jew! get off the pavement!” — “And what did you do?” I asked. “I went into the roadway and picked up my cap,” was his quiet reply. This struck me as unheroic conduct on the part of the big, strong man who was holding the little boy by the hand. I contrasted this situation with another which fitted my feeling better: the scene in which Hannibal’s father, Hamilcar Barca, made his boy swear before the household altar to take vengeance on the Romans. Ever since that time Hannibal had had a place in my phantasies».

*The Interpretation of Dreams (1900)*

«One morning at the height of summer, while I was staying at a mountain resort in Tyrol, I woke up knowing I had had a dream that *the Pope was dead*. I failed to interpret this dream – a non-visual one – and only remembered as part of its basis that I had read in a newspaper a short time before that his Holiness was suffering from a slight indisposition. In the course of the morning, however, my wife asked me if I had heard the frightful noise made by the pealing of bells that morning. I had been quite unaware of them, but I now understood my dream. It had been a reaction on the part of my need for sleep to the noise with which the pious Tyrolese had been trying to wake me. I had taken my revenge on them by the inference which formed the content of the dream, and I had then continued my sleep without paying any more attention to the noise».

*The Interpretation of Dreams (1900)*

«Dreams are the guardians of sleep, and not its disturbers».

*The Interpretation of Dreams (1900)*

«Children are completely egoistic; they feel their needs intensely and strives ruthlessly to satisfy them – especially as against the rivals, other children, and first and foremost as against their brothers and sisters».

*The Interpretation of Dreams (1900)*

«The parents give evidence a rule of sexual partiality: a natural predilection usually sees to it that a man tends to spoil his little daughters, while his wife takes her sons' part; though both of them, where their judgments is not

disturbed by the magic sex, keep a strict eye upon their children's education».

*The Interpretation of Dreams (1900)*

«If a little boy is allowed to sleep beside his mother when his father is away from home, but has to go back to the nursery and to someone of whom he is far less fond as soon as his father returns, he may easily begin to form a wish that his father could *always* be away, so that he himself could keep his place beside his dear, lovely Mummy. One obvious way of attaining this wish would be if his father were dead; for the child has learnt one thing by experience – namely that “dead” people, such as Granddaddy, are always away and never come back».

*The Interpretation of Dreams (1900)*

«The chief part in the mental lives of all children who later become psycho neurotics is played by their parents. Being in love with the one parent and hating the other are among the essential constituents of the stock of psychical impulses which is formed at that time and which is of such importance in determining the symptoms of the later neurosis».

*The Interpretation of Dreams (1900)*

«If *Oedipus Rex* moves a modern audience no less than it did the contemporary Greek one, the explanation can only be that its effect does not lie in the contrast between destiny and human will, but is to be looked for in the particular nature of the material on which that contrast is exemplified. (...) His destiny moves us only because it might have been ours – because the oracle laid the same

curse upon us before our birth as upon him. It is the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our first murderous wish against our father. Our dreams convince us that that is so. King Oedipus, who slew his father and married his mother Jocasta, merely shows us the fulfilment of our own childhood wishes.»

*The Interpretation of Dreams (1900)*

«Dream-symbols (...) frequently have more than one or even several meanings, and, as with Chinese script, the correct interpretation can only be arrived at on each occasion from the context. This ambiguity of the symbols links up with the characteristic of dreams for admitting of “over-interpretation” – for representing in a single piece of content thoughts and wishes are often widely divergent in their nature».

*The Interpretation of Dreams (1900)*

«Today, just as then, many men dream of having sexual relations with their mothers, and speak of the fact with indignation and astonishment. It is clearly the key to the tragedy and the complement to the dream of the dreamer’s father being dead. The story of Oedipus is the reaction of the imagination to these two typical dreams. And just as these dreams, when dreamt by adults, are accompanied by feeling of repulsion, so too the legend must include horror and self-punishment».

*The Interpretation of Dreams (1900)*

«A dream is such a picture-puzzle, and our predecessors in the field of dream-interpretation have made the mistake of

treating the rebus as a pictorial composition: and as such it has seemed to them nonsensical and worthless».

*The Interpretation of Dreams (1900)*

«Dreams reproduce *logical connection by simultaneity in time*. Here they are acting like the painter who, in a picture of the School of Athens or of Parnassus, represents in one group all the philosophers or all the poets. It is true that they were never in fact assembled in a single hall or an a single mountain-top; but they certainly form a group in the conceptual sense».

*The Interpretation of Dreams (1900)*

«Dreams are completely egoistic. Whenever my own ego does not appear in the content of the dream, but only some extraneous person, I may safely assume that my own ego lies concealed, by identification, behind this other person».

*The Interpretation of Dreams (1900)*

«A complete “transvaluation of all psychological values” [in Nietzsche’s phrase] takes place between the material of the dream-thoughts and the dream.»

*The Interpretation of Dreams (1900)*

«The question whether it is possible to interpret *every* dream must be answered in the negative. It must not be forgotten that in interpreting a dream we are opposed by the psychological forces which were responsible for its distortion».

*The Interpretation of Dreams (1900)*

«There is often a passage in even the most thoroughly interpreted dream which has to be left obscure; this is because we become aware during the work of interpretation that at that point there is a tangle of dream-thoughts which cannot be unravelled and which moreover adds nothing to our knowledge of the content of the dream».

*The Interpretation of Dreams (1900)*

«The dream-thoughts to which we are led by interpretation cannot, from the nature of things, have any definitive endings; they are bound to branch out in every direction into the intricate network of our world of thought. It is at some point where this meshwork is particularly close that the dream-shish grows up, like a mushroom out of its mycelium».

*The Interpretation of Dreams (1900)*

«Deliria are the work of a censorship which no longer takes the trouble to conceal its operation; instead of collaborating in producing a new version that shall be unobjectionable, it ruthlessly deletes whatever it disapproves of, so that what remains becomes quite disconnected. The censorship acts exactly like the censorship of newspapers at the Russian frontier, which allows foreign journals to fall into the hands of the readers whom it is its business to protect only after a quantity of passages have been blacked out».

*The Interpretation of Dreams (1900)*

«A trace is left in our psychical apparatus of the perceptions which impinge upon. This we may describe as

a “memory-trace”; and to the function relating to it we give the name of “memory”».

*The Interpretation of Dreams (1900)*

«We can guess how much to the point is Nietzsche’s assertion that in dreams “some primaeval relic of humanity is at work which we can now scarcely reach any longer by a direct path”».

*The Interpretation of Dreams (1900)*

«Dreams and neuroses seem to have preserved more mental antiquities than we could have imagined possible; so that psychoanalysis may claim a high place among the sciences which are concerned with the reconstruction of the earliest and most obscure periods of the beginning of the human race».

*The Interpretation of Dreams (1900)*

«A daytime thought may very well play the part of *entrepreneur* for a dream; but the *entrepreneur*, who, as people say, has the idea and the initiative to carry it out, can do nothing without capital; he needs a *capitalist* who can afford the outlay, and the capitalist who provides the psychical outlay for the dream is invariably and indisputably, whatever may be the thoughts of the previous day, *a wish from the unconscious*. Sometimes the capitalist is himself the *entrepreneur*, and indeed in the case of dreams this is the commoner event: an unconscious wish is stirred up by daytime activity and proceeds to construct a dream».

*The Interpretation of Dreams (1900)*

«There are some people who are quite clearly aware during the night that there are asleep and dreaming and who thus seem to possess the faculty of consciously directing their dreams; [...] just as a popular dramatist may under pressure give his play a happier ending».

*The Interpretation of Dreams (1900)*

«It is perfectly true that the unconscious wishes always remain active. They represent paths which can always be traversed, whenever a quantity of excitation makes use of them. Indeed it is prominent feature of unconscious processes that they are indestructible. In the unconscious nothing can be brought to an end, nothing is past or forgotten».

*The Interpretation of Dreams (1900)*

«The point is not that dreams create the imagination, but rather that the unconscious activity of the imagination has a large share in the construction of dream-thoughts».

*The Interpretation of Dreams (1900)*

«What is suppressed continues to exist in normal people as well as abnormal, and remains capable of psychical functioning».

*The Interpretation of Dreams (1900)*

«In waking life the suppressed material in the mind is prevented from finding expression and is cut off from internal perception owing to the fact that the contradictions present in it are eliminated; but during the night, under the sway of an impetus towards the construction of compromises, this suppressed material finds

methods and means of forcing its way into consciousness. *Flectere si nequeo Superos, Acheronta movebo* [I cannot bend the Higher Powers, I will move the Infernal Regions]. The interpretation of dreams is the *via regia* [royal road] to a knowledge of the unconscious activities of the mind».

*The Interpretation of Dreams (1900)*

«The unconscious is the larger sphere, which includes within it the smaller sphere of the conscious. Everything conscious has an unconscious preliminary stage; whereas what is unconscious may remain at that stage nevertheless claim to be regarded as having the full value of a psychical process».

*The Interpretation of Dreams (1900)*

«The unconscious is the true psychical reality; in its innermost nature it is as much unknown to us as the reality of the external world, and it is as incompletely presented by the data of consciousness as is the external world by the communications of our sense organs».

*The Interpretation of Dreams (1900)*

«The respect paid to dreams in antiquity is based upon correct psychological insight and is the homage paid to the uncontrolled and indestructible forces in the human mind, to the “daemonic” power which produces the dream-wish and which we find at work in our unconscious».

*The Interpretation of Dreams (1900)*

«There are two kinds of unconscious. Both of them are unconscious in the sense used by psychology; but in our sense one of them, which we term the *Ucs.* [Unconscious], is also inadmissible to consciousness, while we term the other the *Pcs.* [Preconscious] because its excitations – after observing certain rules, it is true, and perhaps only after passing a fresh censorship, though nonetheless without regard to the *Ucs.* – are able to reach consciousness». *The Interpretation of Dreams (1900)*

«It would be right to remember Plato's dictum that the virtuous man is content to *dream* what a wicked man really *does*. I think it is best, therefore, to acquit dreams». *The Interpretation of Dreams (1900)*

«And the value of dreams for giving us knowledge of the future? There is of course no question of that. It would be truer to say instead that they give us knowledge of the past. For dreams are derived from the past in every sense». *The Interpretation of Dreams (1900)*

«The ancient belief that dreams foretell the future is not wholly devoid of truth. By picturing our wishes as fulfilled, dreams are after all leading us into the future. But this future, which the dreamer pictures as the present, has been moulded by his indestructible wish into a perfect likeness of the past». *The Interpretation of Dreams (1900)*

«The life imposed on us is too hard for us to bear: it brings too much pain, too many disappointments, too many insoluble problems. If we are to endure it, we cannot do without palliative measures. (As Theodor Fontane told us,

it is impossible without additional help.) Of such measures there are perhaps three kinds: powerful distractions, which cause us to make light of our misery, substitutive satisfactions, which diminish it, and intoxicants, which anaesthetize us to it. Something of this sort is indispensable».

*Civilization and its Discontents (1930)*

«The programme of the pleasure principle that determines the purpose of life. This principle governs the functioning of our mental apparatus from the start; there can be no doubt about its efficacy, and yet its programme is at odds with the whole world -- with the macrocosm as much as with the microcosm. It is quite incapable of being realized; all the institutions of the universe are opposed to it; one is inclined to say that the intention that man should be 'happy' has no part in the plan of 'creation'».

*Civilization and its Discontents (1930)*

«The mild narcosis that art induces in us can free us only temporarily from the hardships of life».

*Civilization and its Discontents (1930)*

«The word 'civilization' designates the sum total of those achievements and institutions that distinguish our life from that of our animal ancestors and serve the dual purpose of protecting human beings against nature and regulating their mutual relations».

*Civilization and its Discontents (1930)*

«Distant ages will bring new and probably unimaginable advances in this field of civilization and so enhance his

god-like nature. But in the interest of our investigation let us also remember that modern man does not feel happy with his god-like nature».

*Civilization and its Discontents (1930)*

«By his science and technology, man has brought about on this earth (...) thinks that not only sound like a fairy tale, they are an actual fulfilment of every – or of almost every – fairy-tale wish. (...) Today he has become a god himself. (...) Man has become a kind of prosthetic God. When he puts on all his auxiliary organs he is truly magnificent».

*Civilization and its Discontents (1930)*

«Future ages will bring will bring with them new and probably unimaginably great advances in this field of civilization and will increase man's likeness to God still more. But we will not forget that present-day man does not feel happy in his Godlike character».

*Civilization and its Discontents (1930)*

«We derive the antithesis between civilization and sexuality from the circumstance that sexual love is a relationship between two individuals in with a third can only be superfluous or disturbing, whereas civilization depends on relationships between a considerable numbers of individuals.»

*Civilization and its Discontents (1930)*

«When a love-relationship is at its height there is no room left for any interest in the environment; a pair of lovers are

sufficient to themselves. (...) In no other case does Eros so clearly betray the core of his being, his purpose of making one out of the more than one».

*Civilization and its Discontents (1930)*

«Civilized man has exchanged a portion of his possibilities of happiness for a portion of security».

*Civilization and its Discontents (1930)*

«The meaning of the evolution of civilization is (...) the struggle between Eros and Death, between the instinct of life and the instinct of destruction. (...) And it is this battle of the giants that our nurse-maids try to appease with their lullaby about Heaven».

*Civilization and its Discontents (1930)*

«For a wide variety of reasons, it is very far from my intention to express an opinion upon the value of human civilization. (...) My impartiality is made all the easier to me by my knowing very little about all these things. One thing only do I know for certain and that is that man's judgements of value follow directly his wishes for happiness – that, accordingly, they are an attempt to support his illusions with arguments».

*Civilization and its Discontents (1930)*

«I have not the courage to rise up before my fellow-men as prophet, and I bow to their approach that I can offer them so consolation: for at bottom that is what they are all demanding – the wildest revolutionaries no less passionately than the most virtuous believers».

*Civilization and its Discontents (1930)*

«The fateful question for the human species seems to me to be whether and to what extent their cultural development will succeed in mastering the disturbance of their communal life by the human instinct of aggression and self-destruction».

*Civilization and its Discontents (1930)*

«Art offers substitutive satisfaction for the oldest and still most deeply felt cultural renunciations, and for that reason it serves as nothing else does to reconcile a man to the sacrifices he has made on behalf of civilization».

*The future of an Illusion (1927)*

«The creations of art heighten his feelings of identification, of which every cultural unit stands in so much need, by providing an occasion for sharing highly valued emotional experiences. And when those creations picture the achievements of his particular culture and bring to his mind its ideals in an impressive manner, they also minister to his narcissistic satisfaction».

*The future of an Illusion (1927)*

«In *Totem and Taboo* it was not my purpose to explain the origin of religions but only or totemism».

*The future of an Illusion (1927)*

«Psychoanalysis is my creation, and it has met with plenty of mistrust and ill-will».

*The future of an Illusion (1927)*

«Religion would be the universal obsessional neurosis of humanity; like the obsessional neurosis of children, it arose out of the Oedipus complex, out of the relation to the father».

*The future of an Illusion (1927)*

«Infantilism is destined to be surmounted. Men cannot remain children for ever; they must in the end go out into 'hostile life'. We may call this 'education to reality'».

*The future of an Illusion (1927)*

«Of what use to them is the mirage of wide acres in the moon, whose harvest no one has ever yet seen? As honest smallholders on this earth they will know how to cultivate their plot in such a way that it supports them. By withdrawing their expectations from the other world and concentrating all their liberated energies into their life on earth, they will probably succeed in achieving a state of things in which life will become tolerable for everyone and civilization no longer oppressive to anyone».

*The future of an Illusion (1927)*

«Man's intellect is powerless in comparison with his instinctual life. Nevertheless, there is something peculiar about this weakness, The voice of the intellect is a soft one, but it does not rest till it has gained a hearing».

*The future of an Illusion (1927)*

«Like jokes and the comic, humour has something liberating about it; but it also has something of grandeur and elevation, which is lacking in the other two ways of obtaining pleasure from intellectual activity. The grandeur

in it clearly lies in the triumph of narcissism, the victorious assertion of the ego's invulnerability».

*The future of an Illusion (1927)*

«The humorous attitude is a rare and precious gift, and many people are even without the capacity to enjoy humorous pleasure that is presented to them».

*Humour (1927)*

«Our attitude to fathers and teachers is an ambivalent one since our reverence for them regularly conceals a component of hostile rebellion. That is a psychological fatality; it cannot be altered without forcible suppression of the truth and is bound to extend to our relations with the great men whose life histories we wish to investigate».

*The Goethe Prize (1930)*

«I left Freiberg at the age of three. (...) Since that time much has befallen me: my labours have been many, I have experienced some suffering and happiness as well, and I have had a share of success – the common medley of human life».

*Letter to the Burgomaster of Pribor (1931)*

«We have long given up any expectation of a neat parallelism between male and female sexual development. Our insight into this early, pre-Oedipus, phase in girls comes to us as a surprise, lie the discovery, in another field, of the Minoan-Mycenean civilization behind the civilization of Greece».

*Female Sexuality (1931)*

«Everything in the sphere of the first attachment to the mother seemed to me so difficult to grasp in analysis – so grey which age and shadowy and almost impossible to revivify – that it was as if it had succumbed to an especially inexorable repression».

*Female Sexuality (1931)*

«The first sexual and sexually coloured experiences which a child has in relation to its mother are naturally of a passive character. It is suckled, fed, cleaned, and dressed by her, and taught to perform all its functions. A part of its libido goes on clinging to those experiences and enjoys the satisfactions bound up with them; but another part strives to turn them into activity».

*Female Sexuality (1931)*

«With the fondness girls have for playing with dolls what finds expression is the *active* side of femininity».

*Female Sexuality (1931)*

«According as the libido is predominantly allocated to the provinces of the mental apparatus, we can distinguish three main libidinal types: the *erotic*, the *narcissistic* and the *obsessional* type».

*Libidinal Types (1931)*

«What the real nature of a tradition resides in, and what its special power rests on, how possible it is to dispute the personal influence upon world-history of individual great men, what sacrilege one commits against the splendid diversity of human life if one recognizes only those motives which arise from material needs, from what

sources some ideas (and particularly religious one) derive their power to subject both men and peoples to their yoke».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«Genius is well known to be incomprehensible and irresponsible, and we ought therefore not to bring it up as an explanation till every other solution has failed us».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«Long-past ages have a great and often puzzling attraction for men's imagination. Whenever they are dissatisfied with their present surroundings – and this happens often enough – they turn back to the past and hope that they will now be able to prove the truth of the inextinguishable dream of a golden age. They are probably still under the spell of their childhood, which is presented to them by their not impartial memory as a time of uninterrupted bliss».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«If all that is left of the past are the incomplete and blurred memories which we call tradition, this offers an artist a peculiar attraction, for in that case he is free to fill in the gaps in memory according to the desires of his imagination. (...) One might almost say that the vaguer a tradition has become the more serviceable it becomes for a poet».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«The genesis of a neurosis invariably goes back to very early impressions in childhood. (...) There are ‘traumatic’ cases because their effects go back unmistakably to one or more powerful impressions in these early times – impressions which have escaped being dealt with normally».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«If one is the declared favourite of the dreaded father, one need not be surprised at the jealousy of one’s brothers and sisters, and the Jewish legend of Joseph and his brethren shows very well where this jealousy can lead».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«We know that in the mass of mankind there is a powerful need for an authority who can be admired, before whom one bows down, by whom one is ruled and perhaps even ill-treated. We have learnt from the psychology of individual men what the origin is of this need of the masses. It is a longing for the father felt by everyone from his childhood onwards, for the same father whom the hero of legend boasts he has overcome. (...) All the characteristics with which we equipped the great man are paternal characteristics».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«In our children, in adults who are neurotic, as well as in primitive peoples, we meet with the mental phenomenon which we describe as a belief in the ‘omnipotence of thoughts’. In our judgement this lies in an over-estimation of the influence which our mental (in this case, intellectual) acts can exercise in altering the external

world, At bottom, al magic, the precursor of our technology, rests on this premise».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«The ‘omnipotence of thoughts’ was, we suppose, an expression of the pride of mankind in the development of speech, which resulted in such an extraordinary advancement of intellectual activities».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«The super-ego is the successor and representative of the individual’s parents (and educators) who had supervised his actions in the first period of is life; it carries on their functions almost unchanged».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«When the ego has brought the super-ego the sacrifice of an instinctual renunciation, it expects to be rewarded by receiving more love from it. The consciousness of deserving this love is felt by it as pride».

*Moses and Monotheism: Three Essays (1939 [1934-38])*

«Psycho-analytic therapy – the freeing of someone from his neurotic symptoms, inhibitions and abnormalities of character – is a time-consuming business».

*Analysis terminable and interminable (1937)*

«[About attempts to shorten the duration of analyses] We have not heard much about [the result of such experiences]. Probably not more than if the fire-brigade, called to deal with a house that had been sent on fire by an

overturned oil-lamp, contented themselves with removing the lamp from the room in which the blaze had started».

*Analysis terminable and interminable (1937)*

«Analytic experience has taught us that the better is always enemy of the good and that in every phase of the patient's recovery we have to fight against his inertia, which is ready to be content with an incomplete solution».

*Analysis terminable and interminable (1937)*

«For a long time after they have been given sexual enlightenment they behave like primitive races who have had Christianity thrust upon them and who continue to worship their old idols in secret».

*Analysis terminable and interminable (1937)*

«The analytic situation consists in our allying ourselves with the ego of the person under treatment, in order to subdue portions of his id which are uncontrolled – that is to say to include them in the synthesis of his ego».

*Analysis terminable and interminable (1937)*

«It almost looks as if analysis were the third of those 'impossible' professions in which one can be sure beforehand of achieving unsatisfying results. The other two, which have been known much longer, are education and government».

*Analysis terminable and interminable (1937)*

«Every analyst should periodically submit himself to analysis once more, without feeling ashamed of taking this step. –this would mean, then, that not only the therapeutic

analysis of patient but his own analysis would change from a terminable to an interminable task».

*Analysis terminable and interminable (1937)*

«The task performed by the analyst, (...) his work of construction, or, if it is preferred, of reconstruction, resembles to a great extent an archaeologist's excavation of some dwelling-place that has been destroyed and buried or of some ancient edifice».

*Constructions in Analysis (1937)*

«As the archaeologist builds up the walls of the building from the foundations that have remained standing, determines the number and position of the columns from depressions in the floor and reconstructs the mural decorations and paintings from the remains found in the débris, so does the analyst proceed when he draws his inferences from the fragments of memories, from the associations and from the behaviour of the subject of the analysis».

*Constructions in Analysis (1937)*

«The main difference between them lies in the fact that for the archaeologist the reconstruction is the aim and end of the endeavours while for analysis the construction is only a preliminary labour».

*Constructions in Analysis (1937)*

«There is not only *method* in madness, as the poet has already perceived [Shakespeare, *Hamlet*: "Though this

may be madness, yet there's method in it"], but also a fragment of *historical truth*».

*Constructions in Analysis (1937)*

«Psychoanalysis is a part of the mental science of psychology. It is also described as ‘depth psychology’»

*Some elementary lessons (1938)*

«Our perceptions, ideas, memories, feelings and acts of volition – all these form part of what is psychical».

*Some elementary lessons (1938)*

«The concept of the unconscious has long been knocking at the gates of psychology and asking to be let in.

Philosophy and literature have often toyed with it, but science could find no use for it. Psycho-analysis has seized upon the concept, has taken it seriously and has given it a fresh content».

*Some elementary lessons (1938)*

«Deeply buried within me there still lives the happy child of Freiberg [Freiberg - Příbor is the home town of Freud] the first-born son of a youthful mother, who received his first indelible impressions from his air, from this soul.»

*Letter to the Burgomaster of Příbor (1931 October 25)*

«I came to Vienna as a child of 4 years from a small town in Moravia. After 78 years of assiduous work I had to leave my home, saw the Scientific Society I had founded, dissolved, our institutions destroyed, our Printing Press (‘Verlag’) taken over by the invaders, the books I had

published confiscated or reduced to pulp, my children expelled from their professions».

*Anti-Semitism in England (1938)*

«I have not always been a psychotherapist, but like other neuropathologists I was educated to methods of focal diagnoses and electrical prognosis, so that even I myself am struck by the fact that the case histories which I am writing read like novels, and as it were, dispense with the serious features of the scientific character. (...) The nature of the subject is apparently more responsible for this issue than my own predilection».

*Studies on Hysteria.* [with J. Breuer] (1895)

«Such case histories of hysteria should be considered like psychiatric ones, but they have the advantage over the latter in the fact that they give the intimate connection between the history of the disease and the morbid symptoms».

*Studies on Hysteria.* [with J. Breuer] (1895)

«The nurse accumulates in himself an overabundance of affective impressions which he or she barely perceives clearly enough; at any rate, they are not dissipated by abreaction».

*Studies on Hysteria.* [with J. Breuer] (1895)

«I have often compared the cathartic psychotherapy to surgical measures, and designated my cures as psychotherapeutic operations; the analogies follow the opening of a pus pocket, the curetting of a carious location, etc.».

*Studies on Hysteria.* [with J. Breuer] (1895)

«In this first complete analysis of an hysteria [the case of Miss Elisabeth] which I had undertaken I attained a process of treatment which I later raised to a method and intentionally used as a process of clearing stratum by stratum the pathogenic psychic material, which we were pleased to compare with the technique of excavating a buried city».

*Studies on Hysteria.* [with J. Breuer] (1895)

«The patient [Anna O. – Bertha Pappenheim] possessed an uncommon culture and was bubbling over with intellectual vitality. (...) I used to visit her in the evening, when I knew I should find her in hypnosis, and I then relieved her from the whole supply of phantasms which she had collected since my last visit. (...) In this state of mind it was not always easy even in hypnosis to induce her to talk. She aptly described this procedure, speaking seriously, as a “talking cure”, and humorously referred to it as “chimney-sweeping”».

*Studies on Hysteria.* [with J. Breuer] (1895)

«The interruption of the treatment, the late hour, etc., often occurs in the most awkward locations, just when some critical point could be approached or when a new theme comes to light. These are the same inconveniences which every newspaper reader experiences in reading the daily fragments of his newspaper romance, when, immediately after the decisive speech of the heroine, or after the report of a shot, etc., he reads, “To be continued”».

*Studies on Hysteria.* [with J. Breuer] (1895)

«Some time ago I attempted to relieve an elderly lady of her anxiety attacks, which, since her menopause she had become extremely religious, and always received me as if I were the Devil, she was always armed with a small ivory crucifix which she hid in her hand».

*Studies on Hysteria.* [with J. Breuer] (1895)

«Dear Thomas Mann. Please accept a heartfelt message of affection on your sixtieth birthday. (...) I could wish you a very long and happy life, as is the custom on such occasions. But I shall refrain from doing so; the bestowal of wishes is trivial and seems to me a regression into the era when mankind believed in the magic omnipotence of thought».

*Letter to Thomas Mann, 1935 June 6*

«Dear Stefan Zweig, (...) I too have my splitting headaches and attacks of fatigue lie anyone else, I was a passionate smoker (I wish I still were), I ascribe to the cigar the greatest share of my second-control and tenacity in work, despite my much vaunted frugality I have sacrificed a great deal for my collection of Greek, Roman and Egyptian antiquities and have read more archaeology than psychology».

*Letter to Stefan Zweig, 1931 February 7*

«Dar friend, (...) I put my fatherly horned rimmed spectacles on and think: Yes, that's how the young people are, the only places they really enjoy visiting are those they can visit without us, to which we with our short breath and weary legs cannot fellow them»

*Letter to Carl Gustav Jung, 1909 April 16*

«A man like me cannot live without a hobby-horse, a consuming passion — in Schiller's words a tyrant. I have found my tyrant, and in his service I know no limits. My tyrant is psychology. it has always been my distant, beckoning goal and now since I have hit upon the neuroses, it has come so much the nearer».

*Letter to W. Fliess, 1895 Mai 25*

«Dear H.D. (...) All your white cattle safely arrived lived and adorned the room up to yesterday. I had imagined I had become insensitive to praise and blame. (...)What you gave me was not a praise, was affection and I need not be ashamed of my satisfaction. Life at my age is not easy, but spring is beautiful and so is love».

*Letter to Hilde Doolittle, 1936 May 24*

## Bibliography

For aphorisms, quotes and photos see: *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, 24 volumes, ed. by James Strachey in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson, The Hogart Press and the Institute of Psychoanalysis, London 1953-74; *Sigmund Freud: His Life in Pictures and Words* (Ed. E. Freud, L. Freud, I. Gubrich-Simitis, Norton &.Co 1987); *Sigmund Freud Anna Freud, Correspondence* (Ed. I. Meyer-Palmedo, Polity Press, Cambridge 2014); *The Freud/Jung letters*, edited by William McGuire Routledge, London and New York 1974; *The Complete Letters of Sigmund Freud to Wilhelm Fliess, 1887– 1904*, ed. and tr. Jeffrey Moussaieff Masson, The Harvard University Press, Cambridge, Mass, 1985.

Bernard, Thomas, *Old Masters*, Penguin Books, London 2010.

Ferenczi Sandor, Rank Otto, *The Development of Psychoanalysis*, Nervous and Mental Disease publishing company New York and Whashington 1925.

Ferenczi, Sandor, *Thalassa. A theory of genitality*, Routledge, Lonson 1989.

Freud, Martin, *Sigmund Freud: Man and Father*, The Vanguard Press 1958.

Levi-Strauss, Claude, *Elementary structures of kinship*. Beacon Press, San Francisco 1969.

Malinowski, Bronislaw, *The Sexual Life of Savages in North-Western Melanesia*, Harvest Book, Brace & World, Incl., New York 1929.

Nietzsche, Friedrich, *Thus spoke Zarathustra*, Penguin Classic, London 1974.  
Rank, Otto, *The trauma of birth*, Routledge, London 1929.  
Simmons, Laurence, *Freud's Italian journey. Psychoanalysis and Culture*, Edit. Rodopi Amsterdam New York 2006.

## **Francesco Marchioro**

(Padova-Bolzano), essayist, historian and expert on psychoanalysis.

He is editor and translator into Italian: of Martin Freud's *Sigmund Freud: man and father* (2001); of Otto Rank's *Works*.

He has produced as film-maker the film "Freud's routes" (together with Lucio Giudiceandrea, director), by Rai Bolzano.

He is co-founder of "Imago- Research on applied Psychoanalysis" and conducts this Association (Bolzano 1993). [www.imagoresearch.it](http://www.imagoresearch.it)

He supervised the training courses: "Ethno-therapy and cultures" (Bolzano 2004-2005-2006). He supervised the Ethno-counselling team (Bolzano 2005-2006-2007-2008).

He founded and conducts (from 2005) the meetings "Silences on the Alps" (Siusi, Bolzano).

He has **founded (2006) the "Freud's Walk"** on Renon (Bolzano), together with the Renon Council and the Imago-Research on applied Psychoanalysis- Association.

[www.freudpromenade.it](http://www.freudpromenade.it)

He co-founded the "Academy of Silence" at the Free University for Autobiography of Anghiari (2010).

As curator he organized the exhibition "*Divine madness. Freud the archaeologist?*" at the municipal Gallery of Bolzano (2 December 2011 – 29 January 2012).

He published a lot of books, such as recently: (editor) *Psychotherapy: Tradition and Innovation* (2002); (editor) *Etnoterapia e culture* (2005); *Silenzi e passi* (2006); *Sulle tracce di Freud* (2007); (with S. Brambilla)

*Ethnocounselling. Elementi e metodo* (2009); *Inaudibile* (romanzo 2009); *Silenzi e incanto* (2010); *Frammenti d'ascolto* (2011); *Psicoanalisi e archeologia. Freud e il*

*segreto di Atena* (2017); *La passeggiata Freud. Camminare ricordare sognare* (2019); *Dei Freud Promenade. Wandern Erinnern Träumen* (2019); (editor) *Sigmund Freud, Aforismi metafore passi* (Bollati Boringhieri 2020); (editor) *Sigmund Freud, Aforismi* (Bollati Boringhieri 2021).

See

[www.freudpromenade.it](http://www.freudpromenade.it)