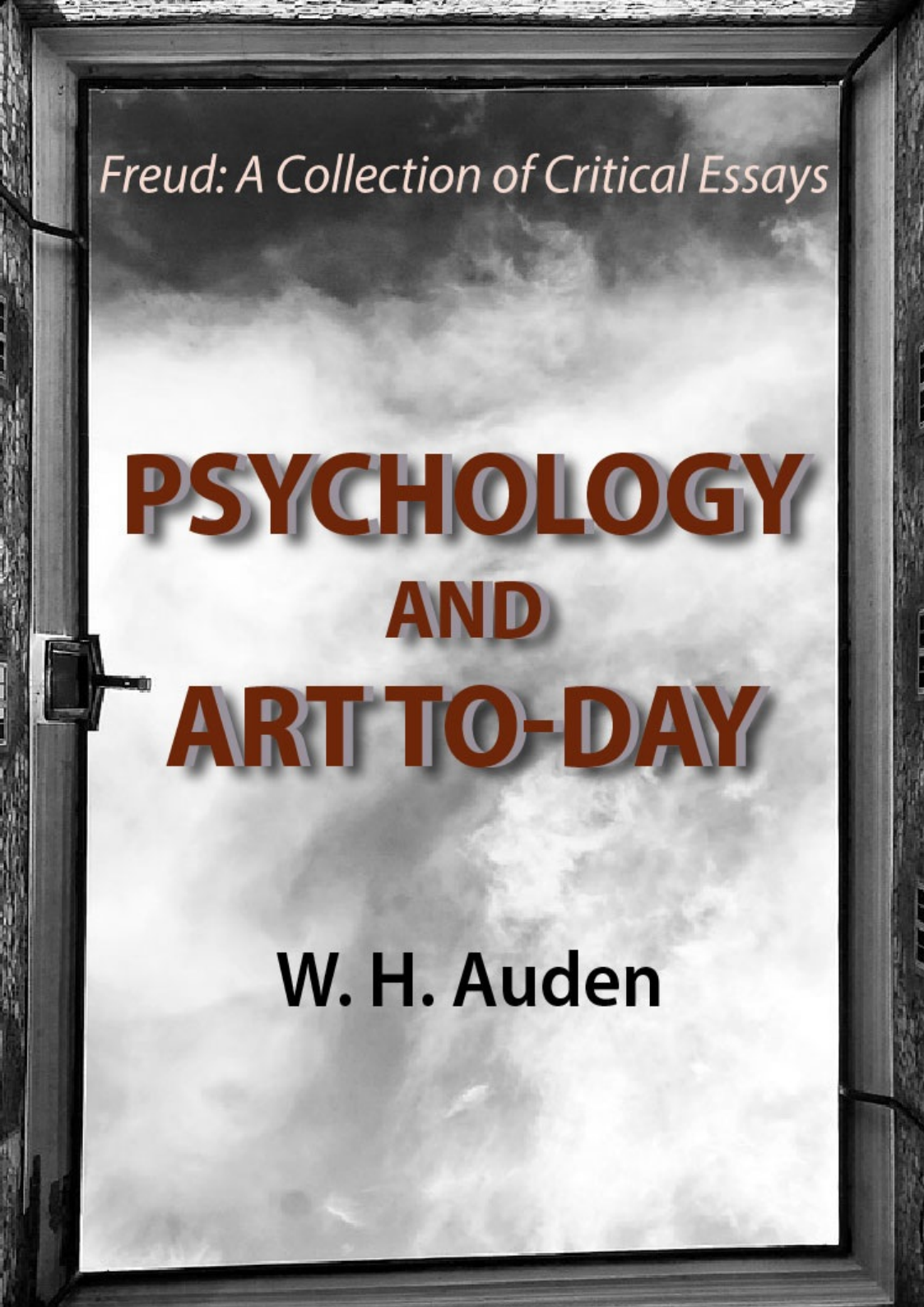
Freud: A Collection of Critical Essays
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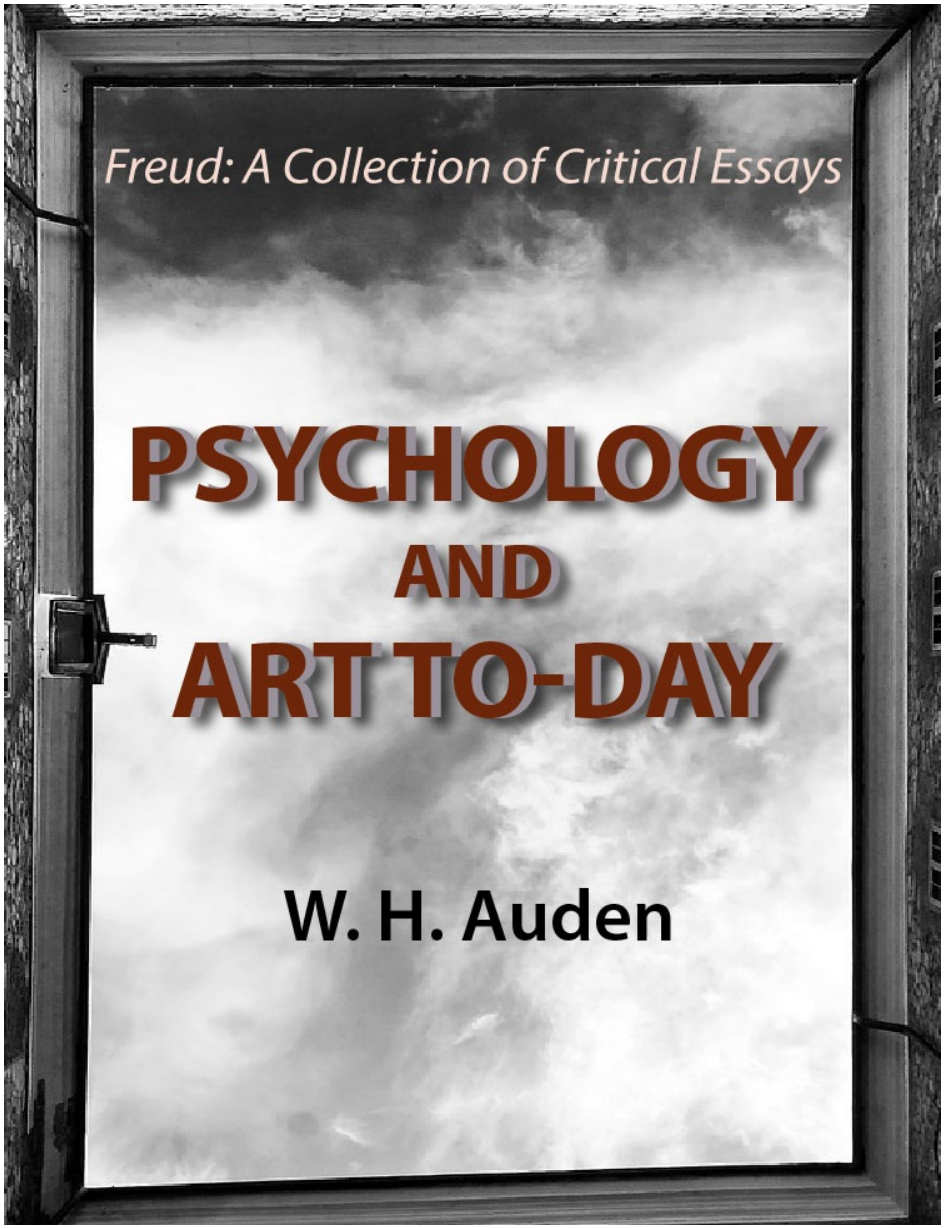
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Psychology and Art To-Day

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Notes on the Author and Editor

W. H. Auden (1907-73), poet, playwright, and essayist.

Perry Meisel, editor of this volume, teaches English at New York University, and is the author of *The Absent Father: Virginia Woolf and Walter Pater* and *Thomas Hardy: The Return of the Repressed*.

Psychology and Art To-Day

By W. H. Auden

> Neither in my youth nor later was I able to detect in myself any particular fondness for the position or work of a doctor. I was, rather, spurred on by a sort of itch for knowledge which concerned human relationships far more than the data of natural science.
>
> FREUD

> Mutual forgiveness of each vice Such are the gates of paradise.
>
> BLAKE

To trace, in the manner of the textual critic, the influence of Freud upon modern art, as one might trace the influence of Plutarch upon Shakespeare, would not only demand an erudition which few, if any, possess, but would be of very doubtful utility. Certain writers, notably Thomas Mann and D. H. Lawrence, have actually written about Freud, certain critics, Robert Graves in *Poetic Unreason* and Herbert Read in *Form in Modern Poetry*, for example, have made use of Freudian terminology, surrealism has adopted a technique resembling the procedure in the analyst's consulting-room;[1] but the importance of Freud to art is greater than his language, technique or the truth of theoretical details. He is the most typical but not the only representative of a certain attitude to life and living relationships, and to define that attitude and its importance to creative art must be the purpose of this essay.

The Artist in History

Of the earliest artists, the palaeolithic rock-drawers, we can of course know nothing for certain, but it is generally agreed that their aim was a practical one, to gain power over objects by representing them; and it has been suggested that they were probably bachelors, i.e., those who, isolated from the social group, had leisure to objectify the phantasies of their group, and were tolerated for their power to do so. Be that as it may, the popular idea of the artist as socially ill adapted has been a constant one, and not unjustified. Homer may have been blind, Milton certainly was, Beethoven deaf, Villon a crook, Dante very difficult, Pope deformed, Swift impotent, Proust asthmatic, Van Gogh mental, and so on. Yet parallel with this has gone a belief in their social value. From the chiefs who kept a bard, down to the Shell-Mex exhibition, patronage, however undiscriminating, has never been wanting as a sign that art provides society with something for which it is worth paying. On both these beliefs, in the artist as neurotic, and in the social value of art, psychology has thrown a good deal of light.

The Artist as Neurotic

There is a famous passage in Freud's introductory lectures which has infuriated artists, not altogether unjustly:

> Before you leave to-day I should like to direct your attention for a moment to a side of phantasy-life of very general interest. There is, in fact, a path from phantasy back again to reality, and that is —art. The artist has also an introverted disposition and has not far to go to become neurotic. He is one

> who is urged on by instinctive needs which are too clamorous; he longs to attain to honour, power, riches, fame, and the love of women; but he lacks the means of achieving these gratifications. So, like any other with an unsatisfied longing, he turns away from reality and transfers all his interest, and all his Libido, too, on to the creation of his wishes in life. There must be many factors in combination to prevent this becoming the whole outcome of his development; it is well known how often artists in particular suffer from partial inhibition of their capacities through neurosis. Probably their constitution is endowed with a powerful capacity for sublimation and with a certain flexibility in the repressions determining the conflict. But the way back to reality is found by the artist thus: He is not the only one who has a life of phantasy; the intermediate world of phantasy is sanctioned by general human consent, and every hungry soul looks to it for comfort and consolation. But to those who are not artists the gratification that can be drawn from the springs of phantasy is very limited; their inexorable repressions prevent the enjoyment of all but the meagre daydreams which can become conscious. A true artist has more at his disposal. First of all he understands how to elaborate his day-dreams, so that they lose that personal note which grates upon strange ears and become enjoyable to others; he knows too how to modify them sufficiently so that their origin in prohibited sources is not easily detected. Further, he possesses the mysterious ability to mould his particular material until it expresses the idea of his phantasy faithfully; and then he knows how to attach to this reflection of his phantasy-life so strong a stream of pleasure that, for a time at least, the repressions are out-balanced and dispelled by it. When he can do all this, he opens out to others the way back to the comfort and consolation of their own unconscious sources of pleasure, and so reaps their gratitude and admiration; then he has won —through his phantasy — what before he could only win in phantasy: honour, power, and the love of women.

Misleading though this may be, it draws attention to two facts, firstly that no artist, however "pure", is disinterested: he expects certain rewards from his activity, however much his opinion of their nature may change as he develops; and he starts from the same point as the neurotic and the day-dreamer, from emotional frustration in early childhood.

The artist like every other kind of "highbrow" is self-conscious, i.e., he is all of the time what everyone is some of the time, a man who is active rather

than passive to his experience. A man struggling for life in the water, a schoolboy evading an imposition, or a cook getting her mistress out of the house is in the widest sense a highbrow. We only think when we are prevented from feeling or acting as we should like. Perfect satisfaction would be complete unconsciousness. Most people, however, fit into society too neatly for the stimulus to arise except in a crisis such as falling in love or losing their money.[2] The possible family situations which may produce the artist or intellectual are of course innumerable, but those in which one of the parents, usually the mother, seeks a conscious spiritual, in a sense, adult relationship with the child are probably the commonest. E.g.,

(1) When the parents are not physically in love with each other. There are several varieties of this: the complete fiasco; the brother-sister relationship on a basis of common mental interests; the invalid-nurse relationship when one parent is a child to be maternally cared for; and the unpassionate relation of old parents.

(2) The only child. This alone is most likely to produce early life confidence which on meeting disappointment, turns like the unwanted child, to illness and anti-social behaviour to secure attention.

(3) The youngest child. Not only are the parents old but the whole family field is one of mental stimulation.[3]

Early mental stimulation can interfere with physical development and intensify the conflict. It is a true intuition that makes the caricaturist provide

the highbrow with a pair of spectacles. Myopia, deafness, delayed puberty, asthma —breathing is the first independent act of the child— are some of the attempts of the mentally awakened child to resist the demands of life.

To a situation of danger and difficulty there are five solutions:

To sham dead: The idiot.

To retire into a life of phantasy: The schizophrene.

To panic, i.e., to wreak one's grudge upon society: The criminal.

To excite pity, to become ill: The invalid.

To understand the mechanism of the trap: The scientist and the artist.

Art and Phantasy

In the passage of Freud quoted above, no distinction was drawn between art and phantasy, between —as Mr. Roger Fry once pointed out— *Madame Bovary* and a *Daily Mirror* serial about earls and housemaids. The distinction is one which may perhaps be best illustrated by the difference between two kinds of dream. "A child has in the afternoon passed the window of a sweetshop, and would have liked to buy some chocolate it saw there, but its parents have refused the gift —so the child dreams of chocolate" —here is a simple wish fulfillment dream of the *Daily Mirror* kind, and all art, as the juvenile work of artists, starts from this level. But it does not remain there.

For the following dream and its analysis I am indebted to Dr. Maurice Nicoll's *Dream Psychology*:

A young man who had begun to take morphia, but was not an addict, had the following dream:

"I was hanging by a rope a short way down a precipice. Above me on the top of the cliff was a small boy who held the rope. I was not alarmed because I knew I had only to tell the boy to pull and I would get to the top safely." The patient could give no associations.

The dream shows that the morphinist has gone a certain way from the top of the cliff—the position of normal safety —down the side of the precipice, but he is still in contact with that which remains on the top. That which remains on the top is now relatively small, but is not inanimate like a fort, but alive: it is a force operating from the level of normal safety. This force is holding the dreamer back from the gulf, but that is all. It is for the dreamer himself to say the word if he wants to be pulled up (i.e., the morphinist is *deliberately* a morphinist).

When the common phrase is used that a man's will is weakening as he goes along some path of self-indulgence, it implies that something is strengthening. What is strengthening is the attractive power of vice. But in the dream, the attractive power of morphia is represented by the force of

gravitation, and the force of gravitation is constant.

But there are certain variable elements in the dream. The position of the figure over the cliff can vary and with it the length of the rope. The size of the figure at the top of the cliff might also vary without in any way violating the spirit of the dream. If then, we examine the length of the rope and the size of the figure on the cliff top in the light of relatively variable factors, the explanation of the *smallness* of the figure on the cliff top may be found to lie in the length of the rope, as if the rope drew itself out of the figure, and so caused it to shrink.

Now the figure at the top of the cliff is on firm ground and may there symbolise the forces of some habit and custom that exist in the morphinist and from which he has departed over the edge of the cliff, but which still hold him back from disaster although they are now shrunken. The attractive power of the morphia is not increasing, but *the interest the morphinist takes in morphia* is increasing.

A picture of the balance of interest in the morphinist is thus given, and the dream shows that the part of interest situated in the cliff top is now being drawn increasingly over the precipice.

In this dream, we have something which resembles art much more closely. Not only has the censor transformed the latent content of the dream

into symbols but the dream itself is no longer a simple wish fulfilment, it has become constructive, and, if you like, moral. “A picture of the balance of interest” —that is a good description of a work of art. To use a phrase of Blake’s, “It’s like a lawyer serving a writ.”

Craftsmanship

There have always been two views of the poetic process, as an inspiration and as a craft, of the poet as the Possessed and as the Maker, e.g.,

> All good poets, epic as well as lyric, compose their beautiful poems not by art, but because they are inspired and possessed.
>
> Socrates

> That talk of inspiration is sheer nonsense: there is no such thing; it is a matter of craftsmanship.
>
> William Morris

And corresponding to this, two theories of imagination:

> Natural objects always weaken, deaden, and obliterate imagination in me.
>
> Blake

> Time and education beget experience: experience begets memory; memory begets judgment and fancy. ...Imagination is nothing else but sense decaying or weakened by the absence of the object.
>
> Hobbes

The public, fond of marvels and envious of success without trouble, has favoured the first (see any film of artists at work); but the poets themselves, painfully aware of the labour involved, on the whole have inclined towards the second. Psycho-analysis, naturally enough, first turned its attention to those works where the workings of the unconscious were easiest to follow—Romantic literature like *Peer Gynt*, "queer" plays like *Hamlet*, or fairy tales like *Alice in Wonderland*. I should doubt if Pope's name occurs in any text-book. The poet is inclined to retort that a great deal of literature is not of this kind, that even in a short lyric, let alone a sustained work, the material immediately "given" to consciousness, the automatic element, is very small, that, in his own experience, what he is most aware of are technical problems, the management of consonants and vowels, the counterpointing of scenes, or how to get the husband off the stage before the lover's arrival, and that psychology concentrating on the symbols, ignores words; in his treatment of symbols and facts he fails to explain why of two works dealing with the same unconscious material, one is aesthetically good and the other bad; indeed that few psycho-analysts in their published work show any signs of knowing that aesthetic standards exist.

Psycho-analysis, he would agree, has increased the artist's interest in dreams, mnemonic fragments, child art and graffiti, etc., but that the interest is a *conscious* one. Even the most surrealistic writing or Mr. James Joyce's latest prose shows every sign of being non-automatic and extremely carefully

worked over.

The Conscious Element

Creation, like psycho-analysis, is a process of re-living in a new situation. There are three chief elements:

The artist himself, a certain person at a certain time with his own limited conflicts, phantasies and interests.

The data from the outer world which his senses bring him, and which, under the influence of his instincts, he selects, stores, enlarges upon, and by which he sets value and significance.

The artistic medium, the new situation, which because it is not a personal, but a racial property (and psychological research into the universality of certain symbols confirms this), makes communication possible, and art more than an autobiographical record. Just as modern physics teaches that every physical object is the centre of a field of force which radiating outwards occupies all space and time, so psychology states that every word through fainter and fainter associations is ultimately a sign for the universe. The associations are always greater than those of an individual. A medium complicates and distorts the creative impulse behind it. It is, in fact, largely the medium, and thorough familiarity with the medium, with its unexpected results, that enables the artist to develop from elementary uncontrolled phantasy, to deliberate phantasy directed towards understanding.

What Would Be a Freudian Literature

Freudianism cannot be considered apart from other features of the

contemporary environment, apart from modern physics with its conception of transformable energy, modern technics, and modern politics. The chart here given makes no attempt to be complete, or accurate; it ignores the perpetual overlap of one historical period with another, and highly important transition periods, like the Renaissance. It is only meant to be suggestive, dividing the Christian era into three periods, the first ending with the fifteenth century, the second with the nineteenth, and the third just beginning; including what would seem the typical characteristics of such periods.

	1st Period.	***2nd Period.***	***3rd Period.***
First Cause:	God immanent and transcendent.	Official: God transcendent. The universal mechanic. Opposition: God immanent. Pantheism. Romantic.	Energy appearing in many measurable forms, fundamental nature unknown.
World View:	The visible world as symbol of the eternal.	Official: The material world as a mechanism. Opposition: The spiritual world as a private concern.	The interdependence of observed and observer.
The End of Life:	The City of God.	Official: Power over material. Opposition: Personal salvation.	The good life on earth.
Means of	Faith and work. The	Official: Works without	Self-understanding.

Realisation:	rules of the Church.	moral values. Opposition: Faith.	
Personal Driving Forces:	Love of God. Submission of private will to will of God.	Official: Conscious will. Rationalised. Mechanised. Opposition: Emotion. Irrational.	The unconscious directed by reason.
The Sign of Success:	The mystical union.	Wealth and power.	Joy.
The Worst Sinner:	The heretic.	The idle poor (Opposition view — the respectable bourgeois).	The deliberate irrationalist.
Scientific Method:	Reasoning without experiment.	Experiment and reason: the experimenter considered impartial. Pure truth. Specialisation.	Experiment directed by conscious human needs.
Sources of Power:	Animal. Wind. Water.	Water. Steam.	Electricity.
Technical Materials:	Wood. Stone.	Iron. Steel.	Light alloys.
Way of Living:	Agricultural and trading. Small towns. Balance of town and country.	Valley towns. Industrialism. Balance of town and country upset.	Dispersed units connected by electrical wires. Restored balance of town and country.
Economic	Regional units.	Laissez-faire Capitalism.	Planned socialism.

System:	Production for use. Usury discouraged.	Scramble for markets.	
Political System:	Feudal hierarchy.	National democracy. Power in hands of capitalists.	International Democracy. Government by an Order.

Misconceptions

Freud belongs to the third of these phases, which in the sphere of psychology may be said to have begun with Nietzsche (though the whole of Freud's teaching may be found in *The Marriage of Heaven and Hell*). Such psychology is historically derived from the Romantic reaction, in particular from Rousseau, and this connection has obscured in the minds of the general public, and others, its essential nature. To the man in the street, "Freudian" literature would embody the following beliefs:

Sexual pleasure is the only real satisfaction. All other activities are an inadequate and remote substitute.

All reasoning is rationalisation.

All men are equal before instincts. It is my parents' fault in the way they brought me up if I am not a Napoleon or a Shakespeare.

The good life is to do as you like.

The cure for all ills is

indiscriminate sexual intercourse;

autobiography.

The Implications of Freud

I do not intend to take writers one by one and examine the influence of Freud upon them. I wish merely to show what the essence of Freud's teaching is, that the reader may judge for himself. I shall enumerate the chief points as briefly as possible:

1) The driving force in all forms of life is instinctive; a libido which of itself is undifferentiated and unmoral, the "seed of every virtue and of every act which deserves punishment."

2) Its first forms of creative activity are in the ordinary sense of the word physical. It binds cells together and separates them. The first bond observable between individuals is a sexual bond.

3) With the growth in importance of the central nervous system with central rather than peripheral control, the number of modes of satisfaction to which the libido can adapt itself become universally increased.

4) Man differs from the rest of the organic world in that his development is unfinished.

5) The introduction of self-consciousness was a complete break in development, and all that we recognise as evil or sin is its consequence. Freud differs both from Rousseau who denied the Fall, attributing evil to purely local conditions ("Rousseau thought all men good by nature. He found them evil and made no friend"), and also from the theological doctrine which makes the Fall the result of a deliberate choice, man being therefore morally responsible.

6) The result of this Fall was a divided consciousness in place of the single animal consciousness, consisting of at least three parts: a conscious mind governed by ideas and ideals; the impersonal unconscious from which all its power of the living creature is derived but to which it was largely denied access; and a personal unconscious, all that morality or society demanded should be forgotten and unexpressed.[4]

7) The nineteenth century doctrine of evolutionary progress, of man working out the beast and letting the ape and tiger die, is largely false. Man's phylogenetic ancestors were meek and sociable, and cruelty, violence, war, all the so-called primitive instincts, do not appear until civilisation has reached a high level. A golden age, comparatively speaking (and anthropological research tends to confirm this), is an historical fact.

8) What we call evil was once good, but has been outgrown, and refused development by the conscious mind with its moral ideas. This is the point in Freud which D. H. Lawrence seized and to which he devoted his life:

Man is immoral because he has got a mind
And can't get used to the fact.

The danger of Lawrence's writing is the ease with which his teaching about the unconscious, by which he means the impersonal unconscious, may be read as meaning, "let your personal unconscious have its fling," i.e., the acte gratuit of Andre Gide. In personal relations this itself may have a liberating effect for the individual. "If the fool would persist in his folly he would become wise." But folly is folly all the same and a piece of advice like "Anger is just. Justice is never just," which in private life is a plea for emotional honesty, is rotten political advice, where it means "beat up those who disagree with you." Also Lawrence's concentration on the fact that if you want to know what a man is, you must look at his sexual life, is apt to lead many to believe that pursuit of a

sexual goal is the only necessary activity.

9) Not only what we recognise as sin or crime, but all illness, is purposive. It is an attempt at cure.

10) All change, either progressive or regressive, is caused by frustration or tension. Had sexual satisfaction been completely adequate human development could never have occurred. Illness and intellectual activity are both reactions to the same thing, but not of equal value.

11) The nature of our moral ideas depends on the nature of our relations with our parents.

12) At the root of all disease and sin is a sense of guilt.

13) Cure consists in taking away the guilt feeling, in the forgiveness of sins, by confession, the re-living of the experience, and by absolution, understanding its significance.

14) The task of psychology, or art for that matter, is not to tell people how to behave, but by drawing their attention to what the impersonal unconscious is trying to tell them, and by increasing their knowledge of good and evil, to render them better able to choose, to become increasingly morally responsible for their destiny.

15) For this reason psychology is opposed to all generalisations; force people to hold a generalisation and there will come a time when a situation will arise to which it does not apply. Either they will force the generalisation, the situation, the repression, when it will haunt them, or they will embrace its opposite. The value of advice depends entirely upon the context. You cannot tell people what to do, you can only tell them parables; and that is what art really is, particular stories of particular people and experiences, from which each according to his immediate and peculiar needs may

draw his own conclusions.

16) Both Marx and Freud start from the failures of civilisation, one from the poor, one from the ill. Both see human behaviour determined, not consciously, but by instinctive needs, hunger and love. Both desire a world where rational choice and self-determination are possible. The difference between them is the inevitable difference between the man who studies crowds in the street, and the man who sees the patient, or at most the family, in the consulting-room. Marx sees the direction of the relations between outer and inner world from without inwards, Freud vice versa. Both are therefore suspicious of each other. The socialist accuses the psychologist of caving in to the status quo, trying to adapt the neurotic to the system, thus depriving him of a potential revolutionary: the psychologist retorts that the socialist is trying to lift himself by his own boot tags, that he fails to understand himself, or the fact that lust for money is only one form of the lust for power; and so that after he has won his power by revolution he will recreate the same conditions. Both are right. As long as civilisation remains as it is, the number of patients the psychologist can cure are very few, and as soon as socialism attains power, it must learn to direct its own interior energy and will need the psychologist.

Conclusion

Freud has had certain obvious technical influences on literature, particularly in its treatment of space and time, and the use of words in associational rather than logical sequence. He has directed the attention of the writer to material such as dreams and nervous tics hitherto disregarded; to relations as hitherto unconsidered as the relations between people playing tennis; he has revised hero-worship.

He has been misappropriated by irrationalists eager to escape their conscience. But with these we have not, in this essay, been concerned. We have tried to show what light Freud has thrown on the genesis of the artist and his place and function in society, and what demands he would make upon the serious writer. There must always be two kinds of art, escape-art, for man needs escape as he needs food and deep sleep, and parable-art, that art which shall teach man to unlearn hatred and learn love, which can enable Freud to say with greater conviction:

> We may insist as often as we please that the human intellect is powerless when compared with the impulses of man, and we may be right in what we say. All the same there is something peculiar about this weakness. The voice of the intellect is soft and low, but it is persistent and continues until it has secured a hearing. After what may be countless repetitions, it does get a hearing. This is one of the few facts which may help to make us rather more hopeful about the future of mankind.

Notes

[1] But not the first. The Elizabethans used madness, not as a subject for clinical description but as opportunity for a particular kind of associational writing (e.g., *Lear* or *The Duchess of Malfi*). Something of the kind occurs even earlier in the nonsense passages in the mummer's play.

[2] E.g., the sale of popular text books on economics since 1929.

[3] The success of the youngest son in folk tales is instructive. He is generally his mother's favourite as physically weaker and less assertive than his brothers. If he is often called stupid, his stupidity is physical. He is clumsy and lazy rather than dull. (Clumsiness being due to the

interference of fancies with sense data.) He succeeds partly out of good nature and partly because confronted with a problem he overcomes it by understanding rather than with force.

[4] The difference between the two unconscious minds is expressed symbolically in dreams, e.g., motor-cars and manufactured things express the personal unconscious, horses, etc., the impersonal.

Chronology of Important Dates

1856	Freud born in Freiberg, Moravia (now Pribor, Czechoslovakia), on May 6.
1860	Freud family moves to Vienna.
1865	Enters Gymnasium.
1873	Enters University of Vienna as medical student.
1876-82	Works as assistant in Brucke's Institute of Physiology; meets Josef Breuer.
1877	First medical research articles published.
1880	Translates four essays by John Stuart Mill for a German edition of Mill's works.
1881	Takes medical degree.
1882	Engagement to Martha Bernays; begins work at Vienna General Hospital.
1885	Appointed *Privatdozent* (lecturer) in neuropathology at University of Vienna.
1885-86	Attends Charcot's lectures at the Salpetriere in Paris, October to February.

1886 Marries Martha Bernays; begins private medical practice as specialist in nervous diseases.

1887 Meets Berlin physician and medical theorist Wilhelm Fliess; begins use of hypnotism in private practice.

1889 Visits Bernheim in Nancy for further researches into hypnosis.

1893 "Preliminary Communication" (with Breuer).

1894 "The Neuro-Psychoses of Defense."

1895 *Studies on Hysteria* (with Breuer, although cases and discussions written and signed separately); writes *Project for a Scientific Psychology* and mails it to Fliess (first published in 1950).

1896 Death of Freud's father, Jakob Freud; first use of term "psychoanalysis."

1897 Abandons seduction theory; begins self-analysis.

1899 "Screen Memories."

1900 *The Interpretation of Dreams* (published in December 1899, but postdated for the new century).

1901 *The Psychopathology of Everyday Life*.

1902 Appointed Professor Extraordinarius (associate professor) at University of Vienna; Wednesday evening meetings begin at Freud's house of the group that will become the Vienna Psychoanalytic Society; end of friendship with Fliess.

1905 *Three Essays on the Theory of Sexuality; Jokes and their Relation to the Unconscious*; Case of Dora ("Fragment of an Analysis of a Case of Flysteria").

1906 Jung makes contact with Freud.

1907 *Jensen's 'Gradiva*.'

1908 First international meeting of psychoanalysts at Salzburg;
"Creative Writers and Day-Dreaming"; "'Civilized' Sexual Morality and Modern Nervous Illness."

1909 Visits America with Jung and Sandor Ferenczi; receives honorary degree from Clark University and delivers *Five Lectures on Psychoanalysis*; A. A. Brill's first English translations begin to appear; Case of Little Hans ("Analysis of a Phobia in a Five-Year-Old Boy"); Case of the Rat Man ("Notes upon a Case of Obsessional Neurosis").

1910 *Leonardo da Vinci and a Memory of his Childhood*; "'The Antithetical Sense of Primal Words.' "

1911 The Case of Schreber ("Psychoanalytic Notes on an Autobiographical Account of a Case of Paranoia").

1911-15 Papers on psychoanalytic technique.

1913 *Totem and Taboo*; association with Jung terminated; Jung secedes from International

Psychoanalytic Association the following year.

1914 *The Moses of Michelangelo; On the History of the Psychoanalytic Movement*; "On Narcissism."

1915 Writes twelve papers on metapsychology, of which only five survive ("Instincts and their Vicissitudes," "Repression," "The Unconscious," "A Metapsychological Supplement to the Theory of Dreams," "Mourning and Melancholia").

1915-17 Gives *Introductory Lectures* at University of Vienna.

1918 Case of the Wolf Man ("From the History of an Infantile Neurosis").

1919 "The 'Uncanny.'"

1920 *Beyond the Pleasure Principle*.

1921 *Group Psychology and the Analysis of the Ego*.

1923 *The Ego and the Id*; first of thirty-three operations for cancer of the jaw and palate.

1925 "A Note on the 'Mystic Writing-Pad'"; "Negation"; *An Autobiographical Study*.

1926 *Inhibitions, Symptoms and Anxiety; The Question of Lay Analysis*.

1927 *The Future of an Illusion*.

1928 "Dostoyevsky and Parricide."

1930 Goethe Prize; *Civilization and its Discontents*; death of Freud's mother.

1933 Hitler comes to power; burning of Freud's books in Berlin; *New Introductory Lectures.*

1936 Eightieth birthday; formal celebrations; elected Corresponding Member of the Royal Society.

1937 "Analysis Terminable and Interminable."

1938 Nazis enter Austria; Freud leaves for England; *An Outline of Psychoanalysis* (published posthumously)

1939 *Moses and Monotheism*; dies on September 23 in Hampstead, London.

Selected Bibliography

Works

The authoritative English translation of Freud is *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. James Strachey (London: The Hogarth Press and the Institute of Psycho-Analysis, 1953-74). The authoritative German edition is the *Gesammelte Werke*, eds. Anna Freud et. al. (Frankfurt am Main: S. Fischer Verlag, 1940-68). Selections from Freud's extant letters to Wilhelm Fliess (only extracts of which appear in the first volume of the *Standard Edition*) and an earlier translation of the *Project for a Scientific Psychology* are available in *The Origins of Psychoanalysis*, trans. Eric Mosbacher and James Strachey, eds. Marie Bonaparte, Anna Freud, and Ernst Kris (New York: Basic Books, 1954). In addition to the Fliess papers, Freud's published correspondence now runs to seven volumes, chief among them *The Letters of Sigmund Freud*, trans. Tania and James Stern, ed. Ernst L. Freud (New York: Basic Books, 1960), and *The Freud/Jung Letters*, trans. Ralph Mannheim and R.F.C. Hull, ed. William McGuire (Princeton, N.J.: Princeton University Press, 1974).

Life and Career

The principal biography of Freud is Ernest Jones's three-volume *The Life and Work of Sigmund Freud* (New York: Basic Books, 1953-57). Subsequent

biographical accounts include the testament of Freud's physician, Max Schur, *Freud: Living and Dying* (New York: International Universities Press, 1972), and revisionist studies such as Paul Roazen's *Freud and His Followers* (New York: Alfred A. Knopf, 1975), and Frank Sulloway's *Freud: Biologist of the Mind* (New York: Basic Books, 1979). Much historical information is also available in Henri F. Ellenberger, *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry* (New York: Basic Books, 1970). Richard Wollheim's *Sigmund Freud* (New York: Viking, 1971) provides an excellent concise account of the development of Freud's ideas; Philip Rieff's *Freud: The Mind of the Moralist* (Chicago: University of Chicago Press, 1959; 3rd ed., 1979) remains a provocative and comprehensive introduction to the range and play of Freud's thought. For the best guide to Freudian terms, see Jean Laplanche and J.-B. Pontalis, *The Language of Psychoanalysis*, trans. Donald Nicholson-Smith (New York: Norton, 1973).

Selected Studies

Given the enormous scope of the literature on and about Freud, the following selected list of books and articles is limited to those studies that focus on the literary Freud. Of the increasingly large amount of material on the literary Freud available in French, selections have been made only from among those works translated into English.

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