

CONTENTS

Preface by Andrew Blauner ix

Acknowledgments xi

INTERPRETATIONS

It's Complicated 3

Sarah Boxer

Penis Envy 22

Jennifer Finney Boylan

On "Mourning and Melancholia" 38

Rick Moody

Dreams of the Dead—IV 51

Alex Pheby

Freud as a Fiction Writer 61

Sheila Kohler

Sigmund Freud, Private Investigator 72

David Gordon

Freud and the Writers 83

Colm Tóibín

The Open-Armed, Beckoning Embrace	98
<i>Thomas Lynch</i>	

THE TALKING CURE

The Freuds	111
<i>Casey Schwartz</i>	

My Oedipus Complex	120
<i>David Michaelis</i>	

From Freud's Ordinary Unhappiness to Winnicott's Good Enough	146
<i>Susie Orbach</i>	

Growing Up Freudian	158
<i>Peter D. Kramer</i>	

Psychoanalysis in the Cold War American Race Movie	172
<i>Gerald Early</i>	

Once a Neurologist	188
<i>Richard Panek</i>	

Tangling with Freud in a Post-Freudian World	198
<i>Sherry Turkle</i>	

PERSONAL HISTORY

Freud's First Scientific Publication	211
<i>Mark Solms</i>	

Searching for Martha Freud	215
<i>Daphne Merkin</i>	

Freud's Dogs	227
<i>Rivka Galchen</i>	
A Night at the Freud Museum	234
<i>Susie Boyt</i>	
Sigmund Freud and Me	244
<i>Esther Freud</i>	
AFTER FREUD	
Freud the Skeptic	255
<i>Adam Gopnik</i>	
Playing the Game	266
<i>Michael S. Roth</i>	
Against Interpretation	277
<i>André Aciman</i>	
Freud the Essayist	286
<i>Phillip Lopate</i>	
Freud Now?	299
<i>Siri Hustvedt</i>	

Notes 311

Contributors 325

Credits 329

Index 331

IT'S COMPLICATED

Sarah Boxer

Freud is family, my family. Not literally, but dreamily. I first awakened to Sigmund Freud's presence in my crib. When I was a year old or so, just lying there, my father approached me. I saw him walk toward me from the hallway. He stuck his pointer finger through the bars and said, "Bite!" And I, toothless, did bite. Nothing weird, right? In retrospect, though, this innocent scene seems kind of kinky. Thank you, Sigmund Freud, for warping my very first memory.

On the other hand, thank you, Sigmund Freud, for putting me in a class with Leonardo da Vinci. As I learned much later, Leonardo had a similar remembrance, which he recounted in the *Codex Atlanticus*: "it comes to my mind as a very early memory, when I was still in the cradle, a vulture came down to me, he opened my mouth with his tail and struck me a few times with his tail against my lips." Freud loved this vulture "memory" so much that he wrote a book about it, *Leonardo da Vinci: A Memory of His Childhood*, in which he said, Leonardo's "phantasy conceals nothing more or less than a reminiscence of nursing—or being nursed—at the mother's breast," and when Leonardo grew up, his infant vision became "a passive homosexual phantasy."

In the house where I grew up, everything had meaning—unconscious meaning, double meaning, hidden meaning, manifest

meaning, latent meaning. Thanks to Freud, nothing was what it seemed. The finger might well be a phallus or a bird; the mouth, toothless, might be a threatening abyss. Hakuna Matata? Never. Vagina Dentata? Could be.

My dad had a shelf of Freud's writings, which he applied liberally to our daily lives. He labeled his wife's and his daughters' emotional outbursts "hysterical." (They weren't.) We were trained to be on the lookout for unconscious motives. (Always there.) We were schooled in sussing out the latent criticism behind remarks, jokes, even compliments. (We're not paranoid; we're realists!) When I took up rock climbing I was diagnosed with a "death wish." No dream went unanalyzed, no gift horse's mouth went unlooked-in. My childhood was a world of fizz and buzz, toil and trouble. Anyone who didn't see all the stuff churning under the surface of everyday life was a damn fool.

By age sixteen, I began to grapple with Freud's writings. Looking for a topic for an English paper, I ran my finger along my father's Freud shelf as if shopping for clothes on a discount rack. I grazed the paperbacks—*Beyond the Pleasure Principle*, *The Interpretation of Dreams*, *Moses and Monotheism*, *The Future of an Illusion*, *Civilization and Its Discontents*—finally landing on one, untouched and thin, that pleased my eye and my ear: *The Ego and the Id*. It wasn't really the best choice. I liked the exotic title, but the insides were a scientific mess. At the kitchen table I pored over Freud's incomprehensible diagram of EGO, ID, Repressed, acoust., Pcpt.-Cs., and Pcs., staring at the menagerie of terms, some abbreviated, some in italics, some in ALL CAPS (only crazy people use ALL CAPS!), all linked together by an oval representing a brain.

Then something on the next page caught my eye: Freud noted that the EGO sported a little "cap of hearing," an acoustic helmet, and wore it "awry." How jaunty! At this point Freud plunged into one of his best metaphors: The ego "in its relation to the id . . . is like a man on horseback, who has to hold in check the superior strength of the horse. . . . Often a rider, if he is not to be parted

from his horse, is obliged to guide it where it wants to go; so in the same way the ego is in the habit of transforming the id's will into action as if it were its own."

I was hooked. Freud's jockey metaphor won me over. I wrote my English paper on *The Ego and the Id*, or, as Bruno Bettelheim later renamed it, *The I and the It*. I had no idea what I was talking about. I got an A because the teacher couldn't understand what I was talking about either.

By the time I went to college, Freud was largely passé, at least at Harvard. The only Freud book I read there, *Three Theories on Sexuality*, was for a course on intellectual history. Meanwhile, the Harvard department of psychology and social relations was, as far as I could tell, populated by sadists. Lurking somewhere in that department was the behaviorist B. F. Skinner, the king of controlled environments, so-called Skinner boxes, where pigeons, rats, and even people were coaxed, by positive and negative reinforcements, to do whatever they were conditioned to do.

I never took a psychology course. It all seemed god-awful. Nonetheless, I came pretty close to being part of that world when I interviewed for a summer job in the Harvard lab of Torsten Wiesel and David Hubel, who were already famous (and soon to be Nobel famous) for their work on the visual processing systems of kittens. Now they were moving on to monkeys. The job I interviewed for was taking care of the monkeys. But when I found out that the new experiment entailed forcing monkeys, heads immobilized, to stare at a visual stimulus for hours on end every day for the rest of their lives, lives that would end with a beheading and an analysis of what all that torture had done to their brains, I bailed. As I left the lab, Wiesel told me that although the monkeys' lives would not be pleasant and would inevitably end with a decapitation, "at least their lives will be a little better if you care for them." Was he guilt-tripping *me*?



I fled psychology, psychiatry, and every associated field. But not forever. I moved to New York and found work as a science journalist. I had roommates. I had boyfriends. I had problems. I needed therapy. So once I finally managed to earn a living wage, with benefits, I went looking for a therapist. I tried many. I rejected many. Finally, one stuck.

He was a Freudian. He told me I'd have to kill a dozen shrinks before finding the right one. I think he was number six or so. He was older than my dad. He walked crookedly, like he was about to fall over. He had a sense of humor, but I worried that he was a crackpot. Once a week I went into his darkened room and lay on a couch and talked. He often steered the conversation to rage. When I looked into his background many years later, I learned that he had a horribly tragic history (captured in the 1984 movie *Bay Boy*). His parents were murdered in their home in 1941 by an anti-Semitic policeman who lived in the building they owned. No wonder my therapist was examining my rage! I'd be examining my rage too if I were him. Which didn't mean that I didn't have any.

Anyway, psychoanalysis was not dead, at least not to me. I resumed my Freud reading (*The Interpretation of Dreams*) and kept a dream journal. Then, in the late 1980s, while enjoying a brief period of unemployment and some severance pay from Time, Inc., I moved to Berkeley and started doodling. I daydreamed and I drew. Maybe I could start a comic strip. I'd always drawn a bunny and he always looked troubled to me. I tried to get him to talk and move. He wouldn't. I placed him in a bar and got him drunk to see whether he'd talk. No. Then, suddenly, a lightbulb! This bunny was totally neurotic. Why not send him to a psychoanalyst? He desperately needed help.



Thus Bunnyman, my neurotic superhero, was born. And he quickly found a quack analyst, a bird, Dr. Sigbird Floyd. In the

mold of Dr. Freud, Dr. Floyd, the bird analyst, was only interested in Bunnyman's psychic life. Although Bunnyman came running to Dr. Floyd because he was being chased by a wolf, Dr. Floyd assured Bunnyman that the wolf was just a fantasy. But then, at the end of the very first episode, just as Bunnyman left the safe haven of Dr. Floyd's office, a wolf walked in the door for his own analysis with Dr. Floyd. It was Mr. Wolfman! This was how my first comic, *In the Floyd Archives: A Psycho-Bestiary*, began.

To research my comic, I dove deep into Freud's case histories. I studied the Wolf Man and Daniel Paul Schreber (who would merge to form some of the details of my bipolar, cross-dressing Wolfman); the Rat Man (who would become my obsessive-compulsive hoarder, Ratma'am); Dora (who would become Lambskin, the fleece that was sometimes worn by the cross-dressing Wolfman); and Little Hans (who would become my Oedipal star, Bunnyman).

By the time my comic really took shape, in the 1990s, I had a new job as an editor at the *New York Times Book Review*. There I was in charge of all books about science, nature, psychology, and psychoanalysis. Dumpster-size containers full of books came in every week. I got to decide which ones would get reviewed and who should review them and then I would edit the reviews. For a few books (*On Kissing, Tickling, and Being Bored* by the child analyst Adam Phillips being one), I did the reviewing myself.

One of my first—and scariest—editing assignments was handling the review of *Final Analysis: The Making and Unmaking of a Freudian Analyst* (1990) by Jeffrey Moussaieff Masson, who was infamous for his battles with psychoanalysis. In the 1970s, Masson, a charming and dogged Sanskrit scholar who was also a psychoanalyst in training, befriended the founder of the Freud Archives, Kurt Eissler, as well as Freud's daughter Anna Freud, keeper of her father's flame. Shockingly, the two of them handed Masson the keys to the psychoanalytic kingdom in 1980: Masson was named the project director of the Freud Archives and thereby gained access to all of Freud's letters and interviews. Eissler came to regret it, bitterly. When Eissler died in 1999, I wrote

his obituary and quoted what Gwen Davis had written about him in the *Nation*: Eissler was like “old Geppetto, who had carved himself a son, only to discover, to his profound chagrin, that Pinocchio was a naughty boy.”

Once Masson had access, beginning in the early 1980s, to Freud’s letters, he zoomed in on what he considered the most scandalous and amoral turn in Freud’s life—his abandonment of the so-called seduction hypothesis. In 1895, Freud wrote a letter to his friend Wilhelm Fliess stating his belief that *all* neurosis was caused by child abuse. Then, less than a year later, Freud scaled back his hypothesis, arguing that *some* neuroses might be caused by the *fantasy* that one had been abused. In a 1983 *New Yorker* essay titled “Trouble in the Archives,” the journalist Janet Malcolm described the revision: Freud “never doubted that seductions and rapes and beating of children sometimes do take place,” she wrote, but he “came to believe that many or most of the seductions reported by his patients were ‘wishful fantasies.’”

To orthodox Freudians, this shift away from historical reality toward so-called psychic reality was the very key to psychoanalysis. To Masson it was a horrible abandonment of abused children and a disaster for psychoanalysis. In her *New Yorker* piece, Malcolm quoted Masson’s 1981 address to the Western New England Psychoanalytic Society, in which he damned Freud’s revision: “By shifting the emphasis from a real world of sadness, misery and cruelty to an internal stage on which actors performed invented dramas for an invisible audience of their own creation, Freud began a trend away from the real world that, it seems to me, has come to a dead halt in the present-day sterility of psychoanalysis throughout the world.”

Masson was promptly removed from his throne at the Freud Archives. And then he had a royal tantrum that lasted years. By the time I handled the review of his 1990 book *Final Analysis*, in which he chronicled his own terrible psychoanalysis and his ejection from the Freud Archives, his antitherapy rampage was famous. He had already written two other books against psychoanalysis, *The*

Assault on Truth (1984), detailing his case against Freud, and *Against Therapy* (1988), arguing that “abuse of one form or another is built into the very fabric of psychotherapy.” Most ominously (to me), he had sued the *New Yorker* in 1984 for Janet Malcolm’s reportage about him, which had become, in 1983, a book, *In the Freud Archives*. His case went all the way to the Supreme Court, where he ultimately lost.

Even after I left the *New York Times Book Review* to become an arts and ideas reporter at the *Times*, psychoanalysis remained one of my regular beats. In 1997 I wrote a piece titled “How Oedipus Is Losing his Complex,” and an article on the history of hysteria. In 1998 I wrote about pupaphobia, the fear of puppets, and also covered the heated debate among psychoanalysts about Freud’s abandonment of his seduction hypothesis. By the late 1990s, when the so-called Freud Wars had reached a fever pitch, I was embedded more or less with the Freudian troops. I understood their lingo and seemed to care more than anyone I knew on the *Times* staff about the past and future of psychoanalysis. I felt it was my duty to report honestly about the Freud Wars from the front.

Nonetheless, I had plenty of doubts about Freud and his methods. The comic I was drawing made hay of Freud’s mania for fantasy over reality. I had also modeled the most sinister character in my book, Dr. Fleece, who threatens Lambskin with a fleecing, on Freud’s quackiest friend, Wilhelm Fliess. But, despite my skepticism, I felt no kinship with the anti-Freudians. They struck me as humorless, petty, and mean.

On December 17, 1995, for instance, I reviewed Paul Roazen’s book *How Freud Worked: First-Hand Accounts of Patients*. His main point was that Freud had no boundaries with his patients, which sure seemed true. Among Freud’s analysands were his own daughter, his daughter’s friend, his translator, and his caregiver. As I noted in my review, “He was personable to the point of being

meddlesome and indiscreet, he was more than willing to ask favors of his patients and give them advice, and he vacationed, played cards and spoke unguardedly with his favorites.” But when I, after agreeing with Roazen’s main argument, took issue with his tendentious quotation marks and his questionable logic, finding his book a “minefield of shattered quotes and non sequiturs,” he sent me hate mail. And when a new Italian translation of the book came out he sent me jaunty hate mail.

By the end of the twentieth century, Freud’s attackers seemed to have gained the upper hand in the Freud Wars. At the *New York Review of Books* the critic Frederick Crews often published long essays on Freud’s faults (which he then collected in a 1995 book titled *The Memory Wars: Freud’s Legacy in Dispute*). And when, in 1995, the Library of Congress first announced plans for an exhibition on Freud’s legacy, the anti-Freudians, so the rumor went, managed to get the show postponed until a more critical take on Freud could be found.

Three years later, in 1998, when *Sigmund Freud: Conflict and Culture* finally did open, the Freud bashers seemed to have won some concessions. As I wrote in a 1998 essay for the *Times*, “When Verbal Resists Visual: Freud’s Defense Against Art,” the exhibition’s greatest claim for Freud was merely an irrefutable and obvious point: “Freud, like it or not, has had an extraordinary influence on our culture, from Thurber to Popeye.” Still, a lot of Freud’s bashers were unhappy; they seethed that such a man got to be honored with such a show in such a venue. As the British historian and philosopher John Forrester put it in his 1998 book *Dispatches from the Freud Wars*, Freud’s harshest critics had a “heartfelt wish that Freud might never have been born or, failing to achieve that end, that all his works and influence be made as nothing.”

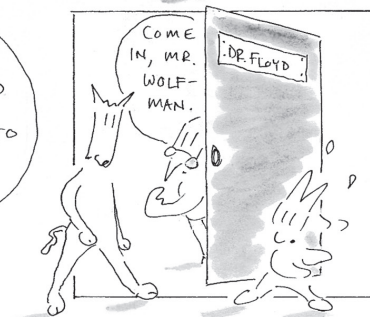
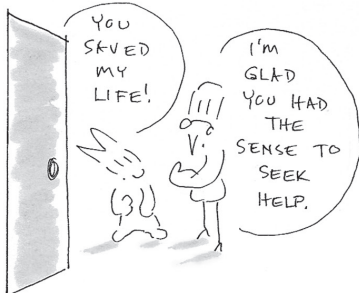
Were the bashers going to get their way? Was the ship of Freud sinking? Were there any lifeboats? Could psychoanalysis be saved?

The Freudians seemed to be on their heels. I wanted to know what would happen. So I gathered all the Freud-bashing books I could find and reviewed them in an essay for the *New York Times Book Review*, “Flogging Freud” (August 10, 1997). My tone was fairly breezy, as if Team Psychoanalysis would sail on no matter what, with a cigar-smoking Freud on its prow: “Freud has proved to be a great whipping boy for our time. He has been blamed for turning children against their parents (Frederick Crews) and for excusing parents who seduce their children (Jeffrey Masson), for being a crypto-biologist (Frank Sulloway) and a crypto-priest (Richard Webster), for believing patients too little (Jeffrey Masson) and too much (Mikkel Borch-Jacobsen), for hiding his faults (Henri Ellenberger) and flaunting them (John Farrell).” But deep down I was worried. Freud wasn’t exactly my personal hero, but he was, after all, family.

At the height of the Freud Wars, I was putting the finishing touches on my spoof of Freud’s case histories, *In the Floyd Archives: A Psycho-Bestiarium* (2001). By this time my main characters were so closely tied to Freud’s famous patients, the Wolf Man, the Rat Man, Dora, Schreber, and Little Hans, that I felt compelled to add some seventy-five endnotes to my comic. And I decided to name my book after *In the Freud Archives*, Malcolm’s book about Masson’s undermining of the Freud Archives. My comic was neither tribute nor hatchet job. It was . . . Freudian. I turned Freud’s ideas on themselves, sometimes making fun of them. In one review, titled “An Analytic Casebook Full of Animal Instincts” (*New York Times*, September 6, 2001), the playwright Jenny Lyn Bader wrote, “If Freud had a bad dream, it would probably be Floyd.” Fair enough.

Freud’s case histories, his most vivid and dramatic material, captivated me, but I knew they were treacherous territory. In the Wolf Man case, Freud totally overreached in claiming to know with certainty what his patient really had seen as an infant and how it affected him. Was the Wolf Man’s dream of wolves silently sitting in a tree really proof that as an infant he saw his parents having sex doggy style? And the infamous Dora case was Freud at his worst.





This was ground zero for “No means yes.” When Dora, a teenager, told Freud that his old friend “Herr K” had tried to seduce her, Freud demurred, saying that her report merely showed her wish to be seduced by Herr K, and by Freud too. Talk about unexamined projection! In dealing with this infuriating and almost absurdly awful material (and, by the way, Herr K later confessed to Dora), I still was awed by Freud’s ability to be both maddeningly literal minded and beautifully metaphorical in almost the same breath, his talent with puns and slips, and his great ease with unconscious life. Sometimes he used his gifts atrociously. But what gifts they were!

I won’t say that the *Floyd Archives* ended the Freud Wars, but I will say that the Freud Wars ended abruptly and dramatically on the day of what was supposed to be my first New York book party for *Floyd*, originally scheduled for September 11, 2001. (Needless to say, the party was canceled.) On that day, the Freud Wars came to a screeching halt. Freud was worse than dead; he was totally beside the point. Who cared about psychological reality when actual reality—airliners used as weapons, collapsing towers, three thousand dead, a smoke-filled city, the threat of future terrorism—was so clearly present?

However, not everyone got the memo. To some people, or at least those who attended my book talks, Freud still mattered. At one of my talks for *In the Floyd Archives*, a few audience members voiced outrage that I was using Freud’s ideas at all. Someone asked: If Freud has been discredited, why would you spend so much time on him? Another asked: If Freud hated women so much, why would you, a woman, pay him any mind? I was on the defensive. I imagine I said something unwitty about Freud’s wit.

Closer to home, I faced opposite challenges. From Freudians and psychoanalytically inclined persons, including some from my family, came questions about the critical tone of *In the Floyd Archives*. Why do you mock Freud? At a meeting of the Ameri-

can Psychoanalytic Association, I had a little friendly back-and-forth with Harold Blum, who had become the executive director of the Freud Archives in 1986, after Masson was fired from that post. In a conversation called “Dr. Freud and Dr. Floyd” Blum and I compared what was in the Freud Archives with what was in the *Floyd Archives*. Apparently I was still welcome among the psychoanalysts, but I could tell that my audience, battered and bruised by the Freud Wars and September 11, was in no mood for Freudian fun and games. Everyone with a psychoanalytic bent wanted to know what my real attitude toward Freud was. Once again, I was on the defensive. If I recall correctly, my answers boiled down to one rhetorical question: Wasn’t I honoring Freud by engaging him, playing with him, fighting him on the very playground that he himself built? I’m not sure anyone bought it.



Several years later, I wrote and drew a sequel to the *Floyd Archives*, titled *Mother May I? A Post-Floydian Folly*. There I played with some of the wild ideas that Freud formulated at the end of his life—the father-fearing, father-killing, father-worshipping foundations of civilization as he outlined them in *Totem and Taboo* and *Moses and Monotheism*—as well as some of the mother-centric ideas of the post-Freudians, namely the breast-obsessed object relations theory of Melanie Klein and the play therapy of Donald Winnicott. My new comic turned out to be a much broader comedy than the *Floyd Archives*. So when International Psychoanalytic Books wanted to publish *Mother May I?* (along with a new edition of *Floyd*) I was both pleased and surprised.

In *Mother May I?* I was as tough on late Freud and the post-Freudians as I had been on early Freud in my first book. By turning Melanie Klein, the great analyst of rage and envy, into an intrusive and bossy little sheep named Melanin Klein (which means “Little Black”), I literally belittled her. And if that weren’t









enough, I gave Klein, the prime theorist of the infant-mother bond, three disturbed animal children: Melittle Klein, a kitten who hates her mother with a passion (true to life); Little Hans (aka Hans Klein), a happy but violent little bunny named for one of Freud's sweetest cases; and Squiggle Piggie, an indignant pig who speaks only when someone pulls his tail. (I modeled him after the so-called Squiggle Game that the child analyst Winnicott used to play with his patients.)

In 2019 I gave a slide talk at 192 Books in New York titled "How to Psychoanalyze a Bunny." (The title of my talk was a nod to a short documentary about the artist Ray Johnson, *How to Draw a Bunny*.) There I presented the brief and sometimes tragic true life stories behind each of the characters I drew in *Mother May I?* After my talk one die-hard Freudian I knew asked: "Why are you so hard on Freud?" And I responded: "Why are you so easy on him?" He never spoke to me again.

I do not hate Freud. I grew up with him. Sure, he had deep faults, which are especially evident in his case histories, the works I drew on most. But there is so much brilliance in his leaping logic. When Freud, whose study was cluttered with antiquities, was once struggling to get his favorite patient, the obsessive-compulsive Rat Man, to open up, to unearth his real thoughts, he told the Rat Man that if he kept all his disturbing unconscious thoughts to himself, buried, he would actually be preserving them, keeping them alive and powerful, just as antiquities are protected from air, hands, accidents, and soot as long as they are left buried underground. It is a beautiful, deep, and complicated metaphor that I think of often. Without Freud, it would not exist.

Without Freud: No Freudian slips. No Oedipus complex. No latent content. No repression. No wish fulfillment. No death drive. No unconscious life. No ego. No id. As I think now on my long engagement with Freud, back to the crib, I keep returning to Freud's words and metaphors. It is magical stuff. The world would be worse without it. I do not hate Freud. Nor do I worship him. I am conflicted, which is a feeling from Freud, who defined the psyche as a

field of conflicts. My ambivalence is Freudian. Which is not to say, as Freud might, that my resistance to Freud is a defense against my attraction to him. My “no” is not a “yes.” Nor is my “yes” a “no.” Rather I would say that after all the love and war, Freud is still the air we breathe, the language we speak, and the finger we bite.

INDEX

- abstinence, 222
 abuse, 8–9, 64–66, 138–41, 143–44, 199
 Aciman, André, 277–85, 325
 Adams, Laurie Schneider, 131–45
 addiction, 47–48, 50, 103, 238
 Adler, Irene (character), 78
 Adorno, Theodor, 202, 287, 291
 “Against Joie de Vivre” (Lopate), 291
Against Therapy (Masson), 11
 agency, 156
 aggression, 302
 Alberini, Cristina, 305
 altruistic surrender, 226
The Ambassadors (James), 95
 ambivalence: of feeling, 92–93; about
 Freud’s work, 20–21, 39, 170–71, 199,
 255, 286; about parents, 166
 American Psychoanalytic Association,
 15, 94
 American Psychological Association,
 309
 “An Analytic Casebook Full of Animal
 Instincts” (Bader), 11
Anatomy of Melancholy (Burton), 48–49
 Andreas-Salomé, Lou, 223
 Anna Freud, 112–19; arrest in Vienna
 of, 251; childhood of, 113; and devo-
 tion to father, 112–14; dog owned
 by, 227–30; father’s analysis of, 199;
 homes of (*see* London; Vienna);
 Masson’s friendship with, 7; and
 relationship with mother, 224; work
 of, 114–19, 167, 226, 236–37, 269
Anna Freud: A Biography (Young-Bruehl),
 113–14
 Anna Freud Centre (Hampstead
 Clinic), 113, 115–16, 118, 165, 167
 “Anna Freud’s Adult Psychoanalytic
 Technique” (Couch), 116–17
 Anna O. case (Bertha Pappenheim),
 123, 174, 193, 196
 Ansermet, François, 305
 anthropology, 161–62, 164
 anti-Freudians. *See* criticism of Freud’s
 work
 anti-Semitism, 177, 183, 218, 247, 300
 aphasia, 302
 aphorisms about mental health, 263–64
 “Apocryphal Freud” (Elms), 263
 Appignanesi, Lisa, 216
 Aristotle, 212, 214
 artwork, children’s, 121–23
 Aschenbach, Gustav von (character), 94
The Assault on Truth (Masson), 9
 assisted suicide, 104, 232
 Auden, W. H., 169, 255, 257, 261
 Auerbach, Erich, 63
 Augenfeld, Felix, 237
 Austria, Freud’s patriotism for, 88–89.
 See also Vienna
An Autobiographical Study (Freud), 293,
 296–97
 Bader, Jenny Lyn, 11
 Baldwin, James, 291
 Balzac, Honoré de, 237–38

- Barthes, Roland, 45, 287
Bataán (film), 177
 Bauer, Ida, 69–70. See also *Dora: An Analysis of a Case of Hysteria* (Freud)
The Bay Boy (film), 6
 Bayes, Thomas, 305
The Beast in the Jungle (James), 95
 behavior genetics, 307–9, 322n5
 Behling, Katja, 217
The Bell Curve (Herrnstein and Murray), 307
 Bellevue Psychiatric Hospital, 129–30
 Benjamin, Walter, 75, 287
 “Beobachtungen über Gestaltung und feineren Bau der als Hoden beschriebenen Lappenorgane des Aals” (Freud), 211–14, 302
 Bergmann, Martin, 222
 Berlin, Isaiah, 216
 Bernays family: Berman, 218; Emmeline, 218, 221; Isaac, 218, 219; Jacob, 218; Martha (Freud), 216–26, 234, 239; Michael, 218; Minna, 219, 223–24
 Beth Israel Hospital, 167
 Bettelheim, Bruno, 5
Beyond the Pleasure Principle (Freud), 87, 197, 266–70, 272, 275–76
 biology: neurology, 188–97, 301–5; reproductive, 211–14
 “Biology and the Future of Psychoanalysis” (Kandel), 304–5
 biomedical model, 301–9
 bipolar disorder, 302
 birth, 322n2
 birth control, 222
 bisexuality, 68, 183
 Blackmur, R. P., 292
The Blank Slate, (Pinker), 307–8
 Bloom, Harold, 258–59
 Blum, Harold, 15
 body-mind interaction: in depression, 45–46, 49; Freud’s neurological work on, 193–96; Freud’s theories about, 149, 155, 193–96, 206–7, 303–4; modern theories about, 309–10
 Bonaparte, Marie, 112, 223, 228–32, 251
Bone Rosary (Lynch), 103
The Book of American Negro Poetry (Johnson), 315n2
 Borch-Jacobsen, Mikkil, 11
 Borges, Jorge Luis, 39
 Bovell, James, 30
 Box, George, 308
 Boxer, Sarah, 3–21, 325
 Boylan, Jennifer Finney, 22–37, 325
 Boyt, Susie, 234–43, 325
 brain research, 188–97, 301–2, 307
 Breuer, Josef, 123, 149, 172, 174, 193–96, 293, 302. See also *Studies on Hysteria* (Freud and Breuer)
 Bridges, Lloyd, 173
Brief Encounter (film), 235
 British Museum, 167
 British Psychoanalytical Association, 227
 Brodie, Steve, 173
The Brothers Karamazov (Dostoevsky), 63
 Brown, John, 141–44
 Brown University, 38–50
 Brücke, Ernst Wilhelm von, 197, 302
 Bruner, Jerome, 162
 Brydon, Spencer (character), 95
 Buchholz, Leon, 249–50
 Buchholz, Malke, 250
 Buckley, Tim, 107
Buddenbrooks (Mann), 94
 Buffon, Comte de, 213
 Bullitt, William, 112
 Bunnymman (character), 6–7, 12–13, 16–20
 Buñuel, Luis, 137
 Burns, Ken, 141
 Burton, Robert, 48–49

Cabin in the Sky (film), 316n10
 Cabrera, Roberto Esquivel, 32
The Call of Cthulhu (Lovecraft), 81

- Calvino, Italo, 39
- cancer. *See* oral cancer of Freud
- capitalism, 146–47, 157, 204–5, 255
- Capra, Frank, 316n10
- caricature of Freud, 299–300
- Carmen Jones* (film), 173
- The Carrot Seed* (Krauss), 129
- Carter, Angela, 39
- Carter, Ben, 177
- case histories: fictional qualities of, 44, 61–71, 77–78, 295, 302–3; Freud as character in, 72–82; spoofs of, 7–15. *See also* *Studies on Hysteria* (Freud and Breuer); *specific case*
- castration anxiety, 164, 167
- Cat (Hilda Doolittle), 223, 230
- Cervantes, Miguel de, 62–63, 219
- Champollion, Jean-François, 282, 285
- change, capacity for, 272
- Charcot, Jean-Martin, 63, 174, 175, 193–94, 315n4
- Charlotta, 133, 138–41, 143–44
- Charlotte Stant (character), 96
- cheating: ban on, 95–97; extramarital affair, 223–24, 297
- Chevalier, Laurent (character), 125
- Un Chien Andalou* (film), 137
- childhood: abuse during, 8–9, 138–41, 143–44; exposure to Freudian concepts during, 3–4, 120–23, 158–61, 286–87; and *fort-da* game, 266–76; memories from, 3, 261–62; and Oedipus complex, 118, 120–45, 160–65, 199, 298; and parents (*see* father; mother); penis envy during, 23, 164, 300, 307; psychoanalysis during, 114–18, 160–61; psychoanalytic focus on, 154–57, 164, 168, 182–83, 256; success emphasized during, 147; theories of, 114–18, 147, 162–63, 200
- Chow dogs, 116, 227–33, 240
- Civilization and Its Discontents* (Freud), 37, 45, 82, 162, 259–61, 296
- Claus, Carl, 211–13
- clues, symptoms as, 74–76, 80
- Cobbs, Price M., 172, 180, 317n26
- cocaine, 47, 130, 192, 311n1
- code breakers, 277–85
- Coen (character), 176–77
- cognitive behavioral therapy, 169, 204, 207, 309
- college. *See* university education; *specific university*
- Collins, Joseph, 94
- Columbia Science Honors Program, 161
- comedy: Freud's writing as, 77; spoofs of Freud, 6–20, 299–300
- The Complete Neuroscientific Works of Sigmund Freud* (Solms), 211
- The Confessions of Felix Krull* (Mann), 95, 96
- consumption, culture of, 147
- contact theory, 184
- contraception, 222
- "The Controversial Discussions" (Freud-Klein), 118
- Copernicus, Nicolaus, 290
- Cornfield, Hubert, 181
- Cotton, Henry, 30
- couch, 116, 132, 175, 237, 240, 249, 251
- Couch, Arthur, 116–17
- countertransference, 78, 170, 203
- Coverley, Bernardine, 244
- Covid-19 pandemic, 309
- Crash Dive* (film), 177
- Crews, Frederick, 10, 11, 221–22, 255, 301, 308
- criticism of Freud's work: ambivalence about, 20–21, 39, 170–71, 199, 255, 286; biomedical model influencing, 46, 301–2; and dream interpretation, 80, 277–85; Freud's awareness of, 290; during Freud Wars, 9–11, 14–15, 198–99; Kagan's arguments and, 162–64; lack of evidence used in, 300; as sexist, 23, 37, 199, 225, 256, 294–95, 300–301, 306
- Croy, Kate (character), 96

- cultural influences: capitalism as, 146–47, 157, 204–5, 255; digital technology as, 201, 204–8; on emotions, 151–57; war as, 83–97, 270–72
- Curtis, Tony, 184
- Damasio, Antonio, 305
- Darin, Bobby, 181–87
- Darwin, Charles, 256, 260, 290
- David Copperfield* (Dickens), 219
- Davis, Gwen, 8
- daydreams, 6, 263–64
- Deary, Ian, 307
- death: of Freud, 103–4, 112, 114, 215, 226, 228, 240; by suicide, 43–45, 49, 98–108, 232, 302; as theme, 95, 101–3; theory of, 92–93, 266–76
- death drive (Thanatos), 82, 95, 100, 104, 266, 269, 271–72, 275, 298
- Death in Venice* (Mann), 94–96
- de Beauvoir, Simone, 300
- Dedalus, Stephen (character), 41
- “The Default-Mode, Ego-Functions and Free-Energy, (Friston), 305
- The Defiant Ones* (film), 184
- De generatione animalium* (Aristotle), 212
- de Kruif, Paul, 159
- delusion, 260
- depression (melancholia), 38–50, 106, 273, 301, 309
- desire, 147, 161, 270; repressed, 95, 163, 166, 257, 264–65, 298
- “Desire and Ambition” (aphorism), 263–64
- desk of Freud, 237, 249
- Destiny’s Tot* (film), 180
- detective, Freud as, 63, 72–82, 289
- Deutsch, Helene, 223
- diagnosis of illness, 41–43, 98, 148
- The Diagnostic and Statistical Manual of Mental Disorders* (DSM III), 301
- Dick, Douglas, 173
- Dickens, Charles, 161, 163, 219
- digital culture, 201, 204–8
- Diski, Jenny, 217, 219
- Dispatches from the Freud Wars* (Forrester), 10
- distractions, 261, 264, 270
- The Doctor Looks at Biography* (Collins), 94
- dogs, 116, 227–33, 240
- Don Quixote* (Cervantes), 62–63, 219
- Doolittle, Hilda, 223, 230
- Dora: An Analysis of a Case of Hysteria* (Freud), 45; and Dora as Freud’s femme fatale, 78, 80; fictional qualities of, 61–71, 78, 295; spoof of, 7, 11, 14
- Dostoevsky, Fyodor, 63
- “double portrait,” 295
- doubt, 292–94
- Doyle, Sir Arthur Conan, 72
- Dreaming for Freud* (Kohler), 69–70
- dream interpretation: arguments against, 80, 277–85; in case histories, 62, 66, 80; and daydreams, 6, 263–64; fiction informed by, 38–39, 51–60; and Freud’s self-interpretations, 80, 232–33, 236, 278; psychoanalytic use of, 62, 169, 267, 272, 274; symbols in, 278–80, 285. See also *Interpretation of Dreams, The* (Freud)
- Dr. Fernweh (character), 28–30, 36–37
- Dr. Fleece (character), 9
- “Dr. Freud and Dr. Floyd” (conversation), 15
- Dr. Sigbird Floyd (character), 6–9
- Dr. Watson (character), 63
- DSM III (*The Diagnostic and Statistical Manual of Mental Disorders*), 301
- Early, Gerald, 172–78, 325
- early memories, 3, 261–62
- East West Street* (Sands), 244
- Ebony* (magazine), 181
- Edwards, James, 173
- eel testicles, Freud’s paper on, 211–14, 302
- ego, 4–5, 255, 273, 283

- The Ego and the Id* (Freud), 4–5
 ego psychology, 167
 Egyptian hieroglyphs, 282, 285
 Einstein, Albert, 158, 300
 Eissler, Kurt, 7–8, 117
 Eitingon, Max, 240
 Ellenberger, Henri, 11
 Ellison, Ralph, 172, 176, 179
 Elms, Alan, 263
 emotions: cultural influences on, 151–57;
 and relationship with intelligence,
 84, 92, 162, 202–3; role of, 150–51
 empathy, 169, 201–8, 314n9
 epigrammatism, 295–96
 Erikson, Erik, 162, 200–202, 208, 263
 Eros (life instinct), 82, 95, 100, 104, 298
 essayist, Freud as, 256–65, 286–98.
 See also specific work
 estrangement, 107
 ethnography, 203
 ethnotherapy, 317n26
 etiology of melancholia, 41–43, 45–49
 eugenics, 305–7, 309
 evil, 271
 evolutionary psychology, 307, 323n31
 Ewen Montagu (character), 285
 existential psychotherapy, 168–69
 extramarital affair, 223–24, 297
- Falk, Peter, 186
 false self, 155–56
Family Matters (exhibition), 251–52
 Fanon, Frantz, 291
 fantasy, 7, 8, 9, 111, 164, 207
 farce, 77
 Farrell, John, 11
 father: death of, 272; Oedipal love for,
 199; role of, 134–44, 160–61
The Feeling of What Happens
 (Damasio), 305
 feelings. *See* emotions
 “Felix Krull” (Mann), 96
 femme fatale, 78
 Ferenczi, Sándor, 113, 217
- Fern, Fanny, 289
 Fernweh, Dr. (character), 28–30, 36–37
 Fichtl, Paula, 225, 234
 fiction: characters in (*see* literary
 characters; *specific character*);
 dream-informed, 38–39, 51–60;
 Freud’s writing as, 44, 61–71, 77–78,
 295, 302–3; as outlet for unconscious,
 94–97
The Fifty-Minute Hour (Lindner), 180, 183
 films, portrayal of race in, 172–87.
 See also specific film
Final Analysis: The Making and
Unmaking of a Freudian Analyst
 (Masson), 7, 8
 final reveal, 68–69, 79
 Finch (character), 173–74, 177–78
 First World War. *See* World War I
 Fleece, Dr. (character), 9
 Fliess, Wilhelm, 8, 9, 68, 120, 195–96,
 222, 303
 “Flogging Freud” (Boxer), 11
 Floyd, Dr. Sigbird (character), 6–9
 Forrester, John, 10, 216
fort-da game, 266–76
 “Fragment of an Analysis of a Case of
 Hysteria” (Freud). *See* *Dora: An*
Analysis of a Case of Hysteria (Freud)
 France: Freud’s education in, 193–94;
 May 1958 events, 202–3
 Frankfurt School, 202
 Frau K (character), 70, 78
 Frau Professor (Martha Freud), 216–26,
 234, 239
 free association, 149, 169, 258, 278–79, 298
 Freeman, Lucy, 159
 French psychoanalysis, 199
Freud: A Life for Our Time (Gay), 83
Freud: The Making of an Illusion (Crews),
 221–22, 301
 Freud, Anna. *See* Anna Freud
 Freud, Martha. *See* Martha Freud
Freud, Race, and Gender (Gilman), 300
 Freud, Sigmund. *See* Sigmund Freud

- “Freud and Dora” (Marcus), 65
Freud and the Culture of Psychoanalysis (Marcus), 65
 Freud Archives, 7–9, 11, 15, 117
 Freud family: Adolfine (Dolfi), 241; Anna (see Anna Freud); Ernst L., 68, 240, 247–48; Esther, 244–52, 326; Heinerle, 228, 269, 273–74; Lucian, 238, 244–49; Lucie, 238–39, 245, 247, 248; Marie (Mitzi), 241, 250; Martha, 215–26, 234, 239; Martin, 217, 220; Mathilde, 237; Pauline (Pauli), 241, 250; Regina (Rosa), 241, 250; Sigmund (see Sigmund Freud); silence about, 244–52; Sophie, 113, 269–70, 273–74; Stephen, 246; Walter, 249; Wolfgang Ernst Halberstadt, 267–70
 Freud Museum: in London, 118–19, 234–43, 251–52; in Vienna, 244–52
 “Freud Project” (Kramer), 314n5
The Freud Reader (Gay), 224
Freud’s Women (Appignanesi and Forrester), 216
 Freud Wars, 9–11, 14–15, 198–99.
 See also criticism of Freud’s work
 Friston, Karl, 305, 309
- Galchen, Rivka, 227–33, 326
 Galileo Galilei, 189
 Galton, Francis, 305, 307
 game (*fort-da*), 266–76
 García Marquez, Gabriel, 39
 Gay, Peter, 83, 224
 gender. *See* men; women
 General Hospital of Vienna, 192
 genetics, 302, 307–9, 322n5
 Gerlach, Joseph von, 190, 197
 German character, 84, 86–87, 90–91, 141, 158, 245
 German Enigma code, 277–85
Gestalt Therapy Verbatim (Perls), 38
 Gilbert Osmond (character), 96
 Gilman, Sander L., 300
 “La Gioconda” (painting), 261–62
- Goethe, Johann Wolfgang von, 296
 Goethe Prize, 69, 294
 Goldblatt, Max, 165, 168
The Gold Cell (Olds), 26
The Golden Bowl (James), 95
 Golders Green Crematorium, 104
 Golgi, Camillo, 190–91, 197
 Gombrich, Ernst, 261
 Gombrowicz, Witold, 291
 good enough, 146–57
 Gopnik, Adam, 255–65, 326
 Gordon, David, 72–82, 326
 Gottfredson, Linda, 307
 grandiosity, reining in, 153
 Green, Walter, 120–21
 grief (mourning), 106, 200, 228, 270, 272–75
 Guinness World Records, 32
- Halberstadt, Max, 223
 Halberstadt, Wolfgang Ernst, 267–70
Hallelujah (film), 173
Hamlet (Shakespeare), 100–101
 Hampstead Clinic (Anna Freud Centre), 113, 115–16, 118, 165, 167
 Hampstead War Nurseries, 114–15
 Hanno (character), 94
 Hans Klein (character), 18–20
 happiness, 37, 146–57, 162, 260, 296
 Hardenbourg, Felix von, 69
 “Harlem Is Nowhere” (Ellison), 172, 179
 Harpers Ferry (West Virginia), 141–44
 Harvard University, 162–68, 200
 Hauptmann, Gerhard, 87
 Hayward, Shepherd, 143
 Hazlitt, William, 291
 H.D. (Hilda Doolittle), 223, 230
 Hegel, Georg Wilhelm Friedrich, 300
 Heine, Heinrich, 218
 Heinerle (grandson), 228, 273–74
 Helmholtz, Hermann von, 304, 305
 hermetic theory, 68
 Herr K (character), 14, 64–66, 68, 69, 78
 Herrnstein, Richard J., 307

- Herzog, Wilhelm, 84
heterosexuality, 95–96, 256
The Hidden Spring (Solms), 150–51
hieroglyphs, 282, 285
High Noon (film), 316n9
Hirsch, Samson Raphael, 218
“History, Family, Silence” (Freud and Sands), 244–52
Hodder, Edwin, 30
Hoffer, Willie, 248
Hoffman, E.T.A., 314n6
Holmes, Sherlock (character), 63, 72–82, 289, 311n1
Home of the Brave (film), 173–87
Home of the Brave (play), 176–77
homosexuality, 85, 87, 256, 258, 261
Horney, Karen, 300
How Freud Worked (Roazen), 9–10
“*How Oedipus Is Losing His Complex*” (Boxer), 9
Hubel, David, 5–6
humor: in Freud’s writing, 77; spoofs of Freud, 6–20, 299–300
Hustvedt, Siri, 299–310, 326
Huygens, Christiaan, 189
Hyman, Stanley Edgar, 294
hypervigilance, 206
hypnosis, 174, 183, 193, 298
hysteria: Dora case (see *Dora: An Analysis of a Case of Hysteria* (Freud)); Freud’s book on (see *Studies on Hysteria* (Freud and Breuer)); Freud’s experience of, 61; history of, 9; therapy for, 154–55, 274
Hysteria (Johnson), 240
hysteric paralysis, 173–80, 193

“The I and the It” (Bettelheim), 5
id, 4–5, 255
The Iliad (Homer), 220, 255
illusion, 260, 261–62, 264–65
“The Image of Proust” (Benjamin), 75
I’m Okay, You’re Okay (Harris), 38
“The Imp of the Perverse” (Poe), 100

impotence, 222
“The In-Between” festival, 25–27
incest taboo, 295
individual-state relation, 89–92, 95–97, 271
Ingram, Rex, 177
injunctions (*mitzvot*), 215
innovator, Freud as, 159
In Search of Lost Time (Proust), 76
Insel, Thomas, 302, 303–4, 309
Institut Catholique de Paris, 61
integration, 176–79, 186
intelligence: and relationship with emotion, 84, 92, 162, 202–3; theory of, 307
International Psychoanalytic Books, 15
The Interpretation of Dreams (Freud), 6, 38–39, 62, 68, 232–33, 272, 277, 297. *See also* dream interpretation
*In the Floyd Archives: A Psycho-Bestiar*y (Boxer), 7–15
In the Freud Archives (Malcolm), 9, 11, 117
Introductory Lectures on Psycho-analysis (Freud), 74, 79, 287–94
Invisible Cities (Calvino), 39

Jackson, Ricky, 26
James, Henry, 66, 83–97
James, William, 287
jaw cancer. *See* oral cancer of Freud
Jed (case study), 208
Jewishness: and anti-Semitism, 177, 183, 218, 247, 300; of Freuds, 158, 215–18, 226, 246–47, 251, 286, 298; and Nazi death camps, 239–41, 250, 306; portrayal of, 176–77, 180
jockey metaphor, 4–5
Jofi (dog), 230–32
John Brown Wax Museum, 141–44
John Marcher (character), 95
Johnson, Celia, 235
Johnson, James Weldon, 315n2
Johnson, Samuel, 260
Johnson, Terry, 240

- The Jolly Corner* (James), 95
 Jones, Ernest, 66, 88, 196, 213, 225, 227,
 229–31, 255, 297
 Joyce, James, 42
 Jung, Carl, 223, 306
- Kagan, Jerome, 162–64
 Kaiser, Hellmuth, 315n12
 Kandel, Eric, 304–5
 Karnac (bookstore), 111
 Kate Croy (character), 96
 Kazin, Alfred, 124
 Kennedy, A. L., 104–5
 Kircher, Athanasius, 282, 284, 285
 Klein, Hans (character), 18–20
 Klein, Melanie, 15–20, 117–18, 167
 Klein, Melanin (character), 15–20
 Klein, Melittle (character), 16–20
 Kohler, Sheila, 61–71, 326
 Konrath, Sara, 207–8
 Kraepelin, Emil, 301
 Kramer, Peter D., 158–71, 326
 Kramer, Stanley, 173–87
 Krauss, Ruth, 129
 Kurzke, Hermann, 84
- Labyrinths* (Borges), 39
 Lacan, Jacques, 79, 198, 199
 Lafargue Psychiatric Clinic, 179
 Lamb, Charles, 289, 291
 Lambskin (character), 7, 9
 Lampl-de Groot, Jeanne, 228
 Larkin, Philip, 234
 La Rochefoucauld, François de, 258,
 283–84
 Laurents, Arthur, 176–77
 Leeuwenhoek, Antonius van, 189
 Leonardo da Vinci, 3, 257–59, 261–63
*Leonardo da Vinci: A Memory of His
 Childhood* (Freud), 3, 259
Letters of Sigmund Freud (Freud), 68
 libido, economics of, 260–62
 “Libra” (Lynch), 102–3
 Library of Congress, Freud exhibitions,
 10, 314n5
- Licht-benching* (Sabbath candles), 215, 226
The Life and Work of Sigmund Freud
 (Jones), 66
 life instinct (Eros), 82, 95, 100, 104, 298
 “The Limits of Empathy” (Lopate), 291
 Lincoln, Abraham, 141–44
 Lindner, Robert, 180–86
 listening, value of, 310, 315n11
Listening to Prozac (Kramer), 315n11
 Lister, Joseph Jackson, 189–90
 literary characters: in case histories,
 62–64, 72–82; in comic strips, 6–20.
 See also specific character
 literary features of Freud’s writing, 44,
 62–69, 79, 256–57, 287–88, 295.
 See also specific feature
 the little death (*la petite mort*), 104
 Little Hans case, 45, 114; spoof of, 7, 11,
 12–13, 16–20
Lolita (Nabokov), 63
 London: Freud Museum in, 118–19,
 234–43, 251–52; Freud’s home in,
 111–13, 215, 223, 232, 234–43, 245, 248,
 251; training institutes in, 111, 116–18,
 165, 167, 198
London Review of Books, 217, 219
 Lopate, Phillip, 286–98, 326
 loss and return game (*fort-da*), 266–76
 lost object, 105–7
 Lothane, Henry Zvi, 303
 “Love and Work” (aphorism), 263–64
 Lovecraft, H. P., 81
 Lovejoy, Frank, 173–74
A Lover’s Discourse (Barthes), 45
 love stories, in Freud’s writing, 77–78
 Lün (dog), 231
 Lün Yug (dog), 229
 “Lust and Competition” (aphorism),
 263–64
 lying, ban on, 95–97
 Lynch, Thomas, 98–108, 327
- Macintyre, Ben, 281, 285
 Madame Merle (character), 96
 “Madonna and St. Anne” (painting), 262

- Magistretti, Pierre, 305
 Major (character), 173
 Malcolm, Janet, 8, 9, 11, 117
 Malle, Louis, 125
 Mann, Thomas, 83–97, 294
 Mantegazza, Paolo, 64
The Man Who Never Was (film), 281
 Marcher, John (character), 95
 Marcus, Steven, 65
 Marcuse, Herbert, 162
 Maresfield Gardens (Hampstead),
 111–13, 118–19, 215, 223, 234–43
 Martha Freud, 215–26, 234, 239
 Marx, Karl, 160, 162, 201, 255, 256
 masochism, 267, 276
 Massari, Léa, 125
 massive modularity thesis, 323n31
 Masson, Jeffrey Moussaieff, 7–8, 11, 15
 masturbation, 161, 293
 Mayer, Hans, 87
 medications, 46, 164–65, 169, 207, 301
 medulla oblongata, 192, 302
 melancholia (depression), 38–50, 106,
 273, 301, 309
 Melanin Klein (character), 15–20
 Melittle Klein (character), 16–20
 memory: concept of, 75; early (child-
 hood), 3, 261–62; elicitation of
 (see psychoanalysis); neurobiologi-
 cal evidence for, 305; of trauma,
 174–75, 266–76
 “Memory Reconsolidation, Trace
 Reassociation and the Freudian
 Unconscious” (Alberini, Ansermet,
 and Magistretti), 305
The Memory Wars (Crews), 10
 men: and castration anxiety, 164, 167;
 as fathers (see father); and Oedipus
 complex, 118, 120–45, 160–65, 199, 298;
 and penis envy, 25; and sexual abuse,
 8–9, 64–66, 138–41, 143–44, 199
 mental health, aphorisms about, 263–64
 mental illness: biomedical model of,
 301–9; diagnosis of, 41–43, 98, 148;
 etiology of, 41–43, 45–49; genetics
 of, 302, 307–9, 322n5; symptoms
 of, 74–76, 80, 106; treatment of
 (see treatment of mental illness).
 See also specific disease
 Merkin, Daphne, 215–26, 327
 Merle, Madame (character), 96
 metaphors: death wish, 100; dream
 interpretation and, 277–85; ego-id,
 4–5; Freud’s use of, 256–57, 264; penis,
 24, 164; repression, 258, 264–65
 Met Breuer museum, 25–27
 Meyer, Nicholas, 311n1
 Meynert, Theodor, 175
 Michaelis, David, 120–45, 327
 Michaelis, Diana Tead, 124–26, 137
 Michaelis, Michael, 134–35, 142
Microbe Hunters (de Kruif), 159
 microscopy, 189–92, 212–13, 302
 Midgley, Nick, 115
 Milgram, Stanley, 5
 Mill, John Stuart, 219
 Millett, Kate, 300
 Milligan, Jeannie, 241–42
 Milton, John, 40–42
Mimesis (Auerbach), 63
 mind: body’s relationship with
 (see body-mind interaction); con-
 cept of, 45, 196, 306, 309; uncon-
 scious (see unconscious mind)
 Mingo (character), 173–74, 178
 Minnelli, Vincente, 316n10
 misplaced concreteness, 309
 MIT, 200
mitzvot (injunctions), 215
 “Mona Lisa” (painting), 261–62
 Mondini, Carlo, 212–13
 Montagu, Ewen (character), 285
 Montaigne, Michel de, 258–59, 264,
 289, 292
 Moody, Rick, 38–50, 327
 moral standards, 95–97
Moses and Monotheism (Freud), 15
 Moss, Peter (character), 173–78, 185
 “The Most Prevalent Form of Degrada-
 tion in Erotic Life” (Freud), 295–96

- mother: departure and return of, 268,
274–75; favorite child of, 126; Oedi-
pal love for, 118, 120–45, 160–65, 199,
298; role of, 150, 261
- Mother May I? A Post-Floydian Folly*
(Boxer), 15–20
- mourning (grief), 106, 200, 228, 270,
272–75
- “Mourning and Melancholia” (Freud),
38–50, 101, 105–7, 272–73
- Mrs. Freud* (Rosen), 225
- Mr. Wolfman (character), 7, 12–13
- Murmur of the Heart* (film), 125
- Murray, Charles, 307
- My American Life* (Cobbs), 172, 180
- mystery, in Freud’s writing, 62–69, 77,
79, 289
- Nabokov, Vladimir, 63
- Nagorski, Andrew, 112
- narcissism, 48, 50, 147
- narcosynthesis, 174
- narrator, in case histories, 66–70
- Nation* (magazine), 8
- National Institute of Mental Health
(NIMH), 302
- Nature* (journal), 309
- nature-nurture debate, 307–8
- Nazi death camps, 239–41, 250, 306
- The Negro Soldier* (film), 316n10
- neurology, 188–97, 301–5
- neuropsychanalysis, 305
- neurotic paralysis, 173–80
- New Project for a Scientific Psychology*
(Solms), 305
- Newton, Isaac, 192, 194, 197
- New Yorker* (magazine), 8–9
- New York Review of Books* (magazine),
10
- New York Times* (newspaper), 11, 259,
322n5; *Book Review* of, 7, 9, 11, 301, 308
- Nietzsche, Friedrich, 81, 287, 291, 296–97
- “Nietzsche, Freud, and William
James” (seminar), 287
- Nobel Prize, 294, 305
- non serviam*, 41–42, 45
- Nuremberg trials, 250
- object-cathexis, 50, 124
- object-choice, 124
- object-crisis, 45
- object permanence, 274–75
- “Observations on the Configuration
and Finer Structure of the
Lobulated Organs of the Eel
described as Testicles” (Freud),
211–14, 302
- obsession, 238
- Oedipus complex, 118, 120–45, 160–65,
199, 298
- Oedipus Rex*, 74
- Olds, Sharon, 25–27
- On Bullfighting* (Kennedy), 104–5
- 100 Years of Solitude* (García Márquez), 39
- O’Neill, Eugene, 297
- On Kissing, Tickling, and Being Bored*
(Phillips), 7
- online therapy, 205–7
- Operation Mincemeat* (book/film), 281,
285
- Oppian, 212
- oral cancer of Freud: death caused by,
112, 226, 228; smoking as cause of,
47–48, 103; and suffering, 232, 240,
251; treatment for, 114, 228, 230, 239
- Orbach, Susie, 146–57, 327
- ordinary unhappiness, 146–57, 162
- Orwell, George, 291
- Osmond, Gilbert (character), 96
- An Outline of Psycho-Analysis* (Freud), 197
- “Outside the Operating Room of the
Sex-Change Doctor” (Olds), 26
- Owl Babies* (Waddell), 261
- The Painter and His Family* (exhibition),
251–52
- Panek, Richard, 188–97, 327
- panic attacks, 140, 164

- Pappenheim, Bertha (Anna O. case),
123, 174, 193, 196
Paradise Lost (Milton), 40–42
paranoia, 164
parapraxes (slips), 158, 232, 288–89
parents. *See* father; mother
Paris: Freud's education in, 193–94;
May 1958 events, 202–3
The Passions of the Mind (Stone), 175
patient-therapist relationship, 10, 78–80,
147–49, 155, 199
patriotism, 87–91
Pearson, Karl, 306
La Peau de Chagrin (Balzac), 237–38
penis envy, 22–37, 164, 300, 307
Peretz, Martin, 201
Perls, Fritz, 38
Perry, Lilla Cabot, 84–86
personality traits, 307
persuasive writing, 62, 69, 262, 287–88, 290
Peter Moss (character), 173–78, 185
la petite mort (the little death), 104
Pfister, Oskar, 273
phallic symbols, 121–23
Pheby, Alex, 51–60, 327
Phillips, Adam, 7, 270, 298
phylacteries (*tefillin*), 215
physics envy, 304, 307
Physiology of Love (Mantegazza), 64
Pinker, Steven, 307
pleasure principle, 37, 260, 267, 296, 298
Pliny the Elder, 212
plot turns, 62, 65, 67, 69, 79
Poe, Edgar Allan, 100, 104, 127
point of view, 69, 257
Poitier, Sidney, 181–87
polymorphous perversity, 29
Popper, Karl, 255
Porgy and Bess (film), 173
The Portrait of a Lady (James), 95
post-Freudians, 15, 132–33, 198–208
post-traumatic stress disorder, 174–75,
266–76
Prater, Donald, 87
pregnancy, 322n2
prejudice, 172–87
Pressure Point (film), 180–87
Pribram, Karl, 304
primitive impulse, 95–97, 271
Principia (Newton), 192
private investigator, Freud as, 63, 72–82,
289
Prochnik, George, 301, 308
Project for a Scientific Psychology (Freud),
303–5
projection, 203
Proust, Marcel, 75–78
pseudoscience, 287, 300, 306, 308
psychic reality, 8–9
psychoanalysis: arguments against
(*see* criticism of Freud's work); case
histories as reports of, 69 (*see also*
case histories); case study of, 151–57;
childhood as focus of, 154–57, 164,
168, 182–83, 256; of children, 114–18,
160–61; defined, 146, 153–54; dreams
in (*see* dream interpretation); failure
of, 106, 144, 168–70, 183–84, 281–84;
Freud as founder of, 146, 159, 164,
188; online, 205–7; outcome of, 150,
164, 170; personal descriptions of, 6,
28–30, 36–37, 50, 78–80, 94, 129–45,
160–61, 165–66, 241–43; process of,
78–80, 94–97, 123, 128–29, 147–49,
154–57, 288, 306, 310; racism and,
172–87, 300, 306, 309, 317n26; as
science, 159, 164, 300, 303, 308; sex
as central to, 160, 163–64, 257–58,
272–73, 290, 295–96, 298; social
theory and, 201–2, 309–10; training
in, 111, 116–18, 165, 167, 198; uncon-
scious as focus of (*see* unconscious
mind); uniqueness of, 147–48; writing
compared with, 119
psychoanalyst: as listener, 310, 315n11;
patient's relationship with, 10, 78–80,
147–49, 155, 199; role in case histories
of, 69

- psychoanalytic culture, argument for, 198–208
- psychodynamic therapies, 308–9
- Psychology Today* (magazine), 38
- The Psychopathology of Everyday Life* (Freud), 103, 297
- psychopaths, 183–84
- psychopharmacology, 46, 164–65, 169, 207, 301
- psychotics, 183–84
- pupaphobia, 9
- puppets, 9, 23, 27
- Putnam, James Jackson, 94
- quantum thinking, 283, 285
- racism, 172–87, 300, 306, 309, 317n26, 322n5
- Rajzman, Samuel, 250
- Ralph Touchett (character), 95
- Rami (case study), 151–57
- Ramón y Cajal, Santiago, 191, 197
- Rathke, Martin, 213
- Ratma'am (character), 7, 11
- Rat Man case, 77; spoof of, 7, 11, 20
- Reading Anna Freud* (Midgley), 115
- reality principle, 8–9, 264, 298
- Rebel without a Cause* (Lindner), 180
- Reflections; Or Sentences and Moral Maxims* (La Rochefoucauld), 283–84
- Reflections of a Nonpolitical Man* (Mann), 84, 87, 89–90
- Reflections on War and Death* (Freud), 84, 87–89
- reflective solitude, 205
- regression, 84, 92
- Reik, Theodor, 315n11
- reiteration, 65, 67
- relational talk, 204–8
- religion, 260. *See also* Jewishness
- reminiscences, 175
- remote therapy, 205–7
- repetition, therapeutic role of, 268–75
- repetition compulsion, 47–48
- repression, 95, 155, 163, 166, 175, 257, 264–65, 274, 298
- reproduction. *See* sexuality
- resistance, 67, 160, 165, 166, 168, 298
- “Resistance to the Holocaust” (Lopate), 291
- the reveal, 68–69, 79
- reversals, 62, 65, 67, 69, 79
- Rilke, Rainer Maria, 87
- Roazen, Paul, 9–10
- Robinson, Paul, 201–3
- romance, in Freud’s writing, 77–78
- Romeo and Juliet* (Shakespeare), 101
- Rossellini, Isabella, 26
- Roth, Michael S., 266–76, 328
- Rowling, J. K., 32–33
- Sabbath candles (*Licht-benching*), 215, 226
- Sachs, Bernard, 175–76
- sadism, 48
- Sahara* (film), 177
- Salpêtrière clinic (Paris), 63, 193–94
- Sammelwohnung* (“collective” apartment), 251
- Sanatorium under the Sign of the Hourglass* (Schulz), 39
- Sands, Philippe, 244, 249–50
- Satan (character), 40–42
- Saving Freud* (Nagorski), 112
- schizophrenia, 98–108, 302
- Schneider, Daniel E., 129–31
- Schopenhauer, Arthur, 270, 296–97
- Schreber, Daniel Paul, 7, 11
- Schultze, Max, 213
- Schulz, Bruno, 39
- Schur, Max, 103, 232
- Schwartz, Casey, 111–19, 328
- science: and biomedical model, 301–9; neurological, 188–97, 301–5; psychoanalysis as, 159, 164, 300, 303, 308
- Scientific American*, 307
- scientific papers by Freud, 211–14, 302

- The Sea House* (Esther Freud), 249
The Second Sex (de Beauvoir), 300
 Second World War. *See* World War II
 seduction hypothesis, 8–9
 segregation, 176–79, 186
 self-love, 283–84
 self-portraits, 94–95
 self-promotion, 68
 “Semiotics 12: The Foundation of the Theory of Signs” (seminar), 44–45
 sense making, therapy as, 147–48
 September 11 (2001), 14
The Seven-Per-Cent Solution (Meyer), 311n1
 sexism, 23, 37, 199, 225, 256, 294–95, 300–301, 306
 sexual abuse, 8–9, 64–66, 138–41, 143–44, 199
 sexuality: bisexuality, 68, 183; of Freud, 222–24; heterosexuality, 95–96, 256; homosexuality, 85, 87, 256, 258, 261; and incest taboo, 295; and Oedipus complex, 118, 120–45, 160–65, 199, 298; psychoanalytic focus on, 160, 163–64, 257–58, 272–73, 290, 295–96, 298; repression of, 95, 163, 166, 257, 264–65, 298; and reproductive biology, 211–14; as theme, 101–3
Sexual Politics (Millet), 300
 Shabbat Ha’Malkah, 215
Shadow and Act (Ellison), 172, 179
 Shakespeare, Olivia, 101
 Shakespeare, William, 100–101, 104, 161
sheitel (wig), 218
 Sherlock Holmes (character), 63, 72–82
 Siebold, Philipp Franz von, 213
 Sigmund Freud: addictions of, 47–48, 103; cancer in (*see* oral cancer of Freud); criticism of (*see* criticism of Freud’s work); death of, 103–4, 112, 114, 215, 226, 228, 240; dogs owned by, 116, 227–33, 240; education of, 62–63, 188–97, 211–14, 302; extramarital affair, 223–24, 297; family of, 88, 92, 112, 216–17, 222 (*see also* Freud family); father’s death, 272; homes of (*see* London; Vienna); Jewishness of, 158, 215–18, 286, 298; legacy of, 299–310; marriage of, 215–26; neurological work of, 188–97, 302–5; psychoanalysis founded by, 146, 159, 164, 188 (*see also* psychoanalysis); self-doubt of, 293–94; sexuality of, 222–24; skepticism of, 255–65, 292–93; statue of, 111; writings of (*see* writing by Freud)
Sigmund Freud: Conflict and Culture (exhibition), 10
 Silberstein, Eduard, 213
 silence about family and history, 244–52
 Sirk, Douglas, 45
Sitzungsberichte der kaiserlichen Akademie der Wissenschaften, 211
 skeptic, Freud as, 255–65, 292–93
 Skinner, B. F., 5
 slips (parapraxis), 158, 232, 288–89
 smoking, 47–48, 103
 social media, 147, 151, 201, 204–5
 social psychology, 200–203, 309–10
 solitude, 205
 Solms, Mark, 150–51, 211–14, 305, 328
 “Song to the Siren” (Buckley), 107
The Sorrows of Young Werther (Goethe), 45
 Spencer, Kenneth, 177
 Spencer Brydon (character), 95
 splitting, 155
 spontaneous generation hypothesis, 212, 214
 spoofs of Freud, 6–20, 299–300
 Squiggle Game, 20
 Squiggle Piggie (character), 20
 St. Albans School for Boys, 120–21
The Standard Edition of the Complete Psychological Works of Sigmund Freud (Strachey), 66, 167, 302
 Stant, Charlotte (character), 96

- state-individual relation, 89–92, 95–97, 271
- statue of Freud, 111
- Stein, Lorenz von, 219
- Stephen Dedalus (character), 41
- Stone, Andrew L., 316n10
- Stone, Irving, 175
- Stookey, Paul, 104
- Stormy Weather* (film), 316n10
- The Story of Psychoanalysis* (Freeman), 159
- Strachey, James, 66, 259
- Stranger in a Strange Land* (Heinlein), 38
- structure of writing, 65–69
- Strümpell, Adolf, 293
- Studies on Hysteria* (Freud and Breuer), 82, 113, 155, 172, 175, 196, 293, 302–3.
See also case histories
- subconscious. See unconscious mind
- subjectivity, 147
- sublimation, 259, 264
- success, emphasis on, 146–47, 157, 165, 204–5
- suicide, 43–45, 49, 98–108, 232, 302
- Sullivan, Harry Stack, 160
- Sulloway, Frank, 11
- Summer at Gaglow* (Freud), 247–49
- superego, 255
- Swales, Peter, 223
- symbols, in dreams, 278–80, 285
- symptoms of illness, 74–76, 80, 106
- Syrski, Szymon de, 212–14
- tafelspitz*, 217
- talk: therapy based on (see psychoanalysis); value of, 204–8, 310
- The Tangled Bank* (Hyman), 294
- Tavistock Institute, 117–18
- tefillin* (phylacteries), 215
- telescopy, 189
- “Terror of Mentors” (Lopate), 291
- Thanatos (death drive), 82, 95, 100, 104, 266, 269, 271–72, 275, 298
- therapist. See psychoanalyst
- therapy. See psychoanalysis
- Theresienstadt, 241, 250
- third (therapist’s) ear, 315n11
- Thomas, D. M., 66
- Thomas, Emily (case study), 317n26
- “Thoughts in Wartime” (Mann), 83, 87, 90
- Three Contributions to the Theory of Sex* (Freud), 94
- Three Theories on Sexuality* (Freud), 5
- Titanic* (ship), 258, 264–65
- T. J. (character), 173–74, 178
- Tóibín, Colm, 83–97, 328
- toilet training, 164
- Tolkien, J.R.R., 256
- tone (voice), 62, 66–69, 257, 259, 287
- Topsy* (Bonaparte), 228, 231–32
- Totem and Taboo* (Freud), 15, 161
- Touchett, Ralph (character), 95
- Toy Story* (film), 23
- training institutes, 111, 116–18, 165, 167, 198. See also specific institute
- transactional talk, 204–8
- transference, 78, 123, 136, 166, 170, 199, 203, 298, 306
- transgender people, 22–37
- trauma, memory of, 174–75, 266–76
- treatment of mental illness: biological focus of, 301–8; cognitive behavioral therapy, 169, 204, 207, 309; ethno-therapy, 317n26; hypnosis, 174, 183, 193, 298; narcosynthesis, 174; online (remote), 205–7; pharmacological, 46, 164–65, 169, 207, 301; psychodynamic therapies, 308–9; rejection of, 98, 106, 183–84, 283–84; talk therapy (see psychoanalysis)
- Treblinka, 241, 250
- Trieste Zoological Station, 211–14
- Trilling, Lionel, 163
- “Trouble in the Archives” (Malcolm), 8
- A Troublesome Inheritance* (Wade), 322n5
- true self, 155–56

- Turing, Alan, 277
 Turkheimer, Eric, 308
 Turkle, Sherry, 198–208, 328
 Tynan, Kenneth, 124
- Ulysses* (Joyce), 42
 uncanny, 73, 143, 314n6
 unconditional love, 235
 unconditional positive regard, 50
 unconscious mind: dream interpretation and, 277–85; fiction as outlet for, 94–97; psychoanalytic focus on, 78–80, 123, 154, 158–59, 165–66, 267, 290, 292, 306; in psychodynamic therapies, 309–10; repression and, 274 (*see also* repression)
 unhappiness, 146–57, 162
 university education: exposure to Freudian concepts during, 5, 38–50, 61, 162–69, 200–202, 287, 300; of Freud, 188–97, 211–14, 302. *See also specific university*
 University of Delaware, 307
 University of Vienna, 188–93, 197, 211
 unreliable narrator, 66–68
- Vallisneri, Antonio, 212
 Vent Haven museum, 23, 27
 ventriloquist's dummies, 23, 27
 Vidor, King, 173
 Vienna: departure of Freuds from, 103, 112, 230, 232, 234, 236, 239, 245, 251, 306; education of Freud in, 188–93, 197, 211–14, 302; employment of Freud in, 194; Freud Museum in, 244–52; Freuds' home in, 223, 227–29, 247, 251
 Vienna General Hospital, 302
 Vienna Medical Society, 194
 Vienna Psychiatric Society, 192
 "Virgin and Child with St. Anne" (painting), 262
 voice (tone), 62, 66–69, 257, 259, 287
 von Rönne, Alexis Freiherr, 285
 vulnerability, 205
 vulture memory (Leonardo da Vinci), 3, 261–63
- Wade, Nicholas, 322n5
 Waldeyer, Wilhelm, 191–93
 Walpole, Hugh, 85
 war: post-traumatic stress disorder from, 174–75, 266–76; theories about, 83–97, 270–72. *See also* World War I; World War II
 Watson, Dr. (character), 63
 Webster, Richard, 11
 Wharton, Edith, 84–86
 "When Verbal Resists Visual: Freud's Defense Against Art" (Boxer), 10
 White, E. B., 289
 Whitehead, Alfred North, 309
The White Hotel (Thomas), 66
 Wiesel, Torsten, 5–6
 wig (*sheitel*), 218
The Wings of the Dove (James), 95
 Winnicott, Donald W., 15, 20, 62, 146–57
 wish fulfillment, 267
 Wolf (dog), 227–30
 Wolfe, Tom, 129
The Wolf Man (Freud), 74, 76; spoof of, 7, 11, 12–13
 Wollheim, Richard, 167
 women: and Freud's sexism, 23, 37, 199, 225, 256, 294–95, 300–301, 306; as mothers (*see* mother); and Oedipus complex, 199; and penis envy, 22–37, 164, 300, 307; and sexual abuse, 8–9, 64–66, 199
 World Record Academy, 32
 World War I: mental illness caused by, 266–67; theories about, 83–97, 270–71, 274–76
 World War II: American films about, 172–87; code breakers during, 277–85; Freuds during, 103, 112, 230, 232, 234, 236, 239, 245, 248, 251, 306; Nazi death camps in, 239–41, 250, 306

- writing by Freud: brilliance of, 20–21, 50, 73, 117, 258, 262–63, 287, 294; cases (see case histories); early reading of, 4–5, 38–50, 104, 111, 161–69, 266; as essayistic, 256–65, 286–98; as fiction, 44, 61–71, 77–78, 295, 302–3; and Freud as private investigator, 63, 72–82, 289; humor in, 77; literary features of, 44, 62–69, 79, 256–57, 287–88, 295 (see also *specific feature*); scientific papers, 211–14, 302; spoofs of, 6–20. See also *specific work*
- Yeats, W. B., 101, 104
- Young-Bruehl, Elisabeth, 113–14
- Zelenka, Frau, 70
- Zelig (film), 25
- Zen and the Art of Motorcycle Maintenance* (Pirsig), 38