

Psyche & Muse: Creative Entanglements with the Science of the Soul
on view at Beinecke Library, Yale University, January 28 through June 13, 2011

Dr. Froyd: Psychoanalysis in the Popular Imagination
Checklist and Descriptions

Exhibition Curator: Nancy Kuhl, American Literature (nancy.kuhl@yale.edu)

Anita Loos, *Gentlemen Prefer Blondes*, Illustrated by Ralph Barton, NY: Boni & Liveright, 1925.

Though known today mainly in the 1953 film adaptation starring Marilyn Monroe, when Anita Loos published *Gentlemen Prefer Blondes* in 1925, Edith Wharton called the widely-popular book “the great American novel.” Presented in the form of a diary, *Gentlemen Prefer Blondes* is the story of American gold-digger Lorelei Lee’s adventures in Europe; on her travels she meets the Prince of Wales and the great “Dr. Froyd.” Loos plays on the contemporary interest in psychoanalysis as a means to break free of “inhibitions” of all kinds when Lorelei reports: “Dr. Froyd said that all I needed was to cultivate a few inhibitions and get some sleep.”

By coincidence, the Anna Freud Centre for Children and Families, a charitable organization founded by Anna Freud in 1947, was, until recently, funded in part by the Marilyn Monroe Estate. When Monroe died in 1962, she left part of her estate to her psychoanalyst, Marianne Kris; when Kris died in 1980, she left her ongoing twenty-five percent stake in Monroe’s publicity rights to support the Centre. The funds have been “reduced significantly” in recent years, the Centre reports, as a result of disputes in American courts over rights to reproduce Monroe’s image.

Warner Fabian, *Flaming Youth*, NY: Boni & Liveright, 1923.

Associated First National Pictures, Inc., “Why mother, you do it!”, NY: Butts Litho. Co., [1923]. The 1923 novel *Flaming Youth*, a “sensational society expose,” shocked readers with its frank treatment of female sexuality; the topic was considered so controversial that the author, well-respected and influential journalist Samuel Hopkins Adams, published the book under a pseudonym. The novel and subsequent film introduced American audiences to the “flapper.” In stark contrast to then-conventional ideals of femininity, young women identified as flappers cut their hair short, drank liquor and smoked in public, and flaunted their sensuality. In the popularized Freudian language of the moment, flappers were, above all, unhampered by “inhibitions.”

During the so-called Jazz Age, modern psychology easily translated into a condemnation of Victorian sensibilities; the result, in the words of one editorial about that time, was “the tendency

of boys and girls to have their fun grimly in the name of Freud.” The silent film version of *Flaming Youth* starred Colleen Moore, who immediately came to represent the flapper ideal. Seen reading Freud on screen, publicity materials for the film announced that Moore herself read Freud’s work. Novelist F. Scott Fitzgerald, the great chronicler of the Jazz Age whose work helped to shape the culture of the moment and to popularize the flapper, wrote of Colleen Moore: “I was the spark that lit up the Flaming Youth, Colleen Moore was the torch. What little things we are to have caused all that trouble.”

***Beyond Therapy* poster, production script and publicity photograph, Phoenix Theatre, 1980. From the Phoenix Theatre Records.**

First produced by the Phoenix Theater in 1981, Christopher Durang’s *Beyond Therapy* is a farce about modern love and psychotherapy. Initially starring Sigourney Weaver and Stephen Collins, the Broadway debut of *Beyond Therapy* featured Dianne Weist and John Lithgow. In 1987 the play was made into a film directed by Robert Altman. *Beyond Therapy* explores the romantic expectations of two young New Yorkers looking for love in the personal ads and seeking emotional and psychological support from therapists who employ questionable treatment methods. Durang exploits commonly perceived ideas about therapy and about gender stereotypes to such successful comic effect that critic Rex Reed called *Beyond Therapy*, “One of the funniest plays [in] years.”

***Psychoanalysis*, NY: Tiny Tot Comics, 1955 (volumes 1–4).**

Published in 1955, issues of the comic book *Psychoanalysis* introduced readers to psychoanalytic therapy by following three patients through a series of analytic sessions. The editors’ introductory note informs readers that “for dramatic effect and entertainment value we plan to telescope each analysis into three to five issue-sessions.” In reality, editors warn, analysis might take several years and listening in to an actual session might cause “boredom beyond all endurance.” “Through the medium of the comic format,” the editors wrote, “we will attempt to portray, graphically and dramatically, the manner in which people find peace of mind through the science of psychoanalysis.” Intended for educational purposes, readers are warned: “this magazine is not intended to fulfill the function of a psychoanalyst.” Tiny Tot Comics was a branch of E. C. Comics, publisher of *Tales from the Crypt* and *Mad*; E.C. Comics created *Psychoanalysis* and other “educational” titles in response to broad condemnation of comic books as a corrupting influence on American youth.

Channing Pollock, *Mr. Moneypenny*, NY: Brentano’s, 1928.

Theater critic Channing Pollock referred to this satirical play about a bank clerk-turned-millionaire as a “verbal cartoon.” The play was written in response to what Pollock called “the

flood of filth in books and plays that came with and after the war” and the “so-called ‘sophistication’ which was robbing [Americans] of [their] aspirations and standards.” That Pollock counts Freudian ideas among the corrupting influences he sees in American culture is evident in his reference in *Mr. Moneybags* to a decadent resort called “Club Libido.”

Kenneth Auchincloss, Gaylord Schanilec, and Rudolph Ruzicka, *New York Revisited*, NY: Grolier Club, 2002.

In 1915, the Grolier Club published *New York*, a book including woodcut prints by Rudolph Ruzicka, an artist known for detailed color prints made from multiple blocks. Nearly a century later, when the librarian at the Club discovered two boxes containing the original blocks, Club member Kenneth Auchincloss commissioned contemporary printer Gaylord Schanilec to produce new versions of the images. The prints were published in *New York Revisited*, a volume celebrating New York City at the turn of the 21st century. The ongoing cultural significance of Freudian ideas is suggested by the imagined message on the marquee at 230 Park Avenue: “It’s as if Freud were available online to interpret your dreams.”

Kay Rosen, *Paintings 1990*, London: Little Critic Pamphlets (3), 1990.

In this pamphlet documenting an exhibition of her work, Kay Rosen suggests that her paintings are “[about] the deliberate and active elimination of [information], but the work is hopeful that the viewer can interpret meaning in spite of attempts to forbid and subvert it.”

Raymond Pettibon, *Freud’s Universe*, Lawndale, CA: SST Pubs, 1982.

Closely associated with the southern California punk music scene in the 1970s and 80s, Raymond Pettibon became known for dynamic ink drawings depicting dark, disturbing, or violent subject matter with ambiguous captions. SST Pubs frequently collected these drawings in limited edition photocopied books.

Archibald MacLeish, “Dr. Sigmund Freud Discovers the Sea Shell,” *Songs for Eve*, Boston: Houghton, 1954.

Larry D. Lyons, *Freudian Dream Interpretation for Poets*, St. John, Kansas: Chiron Review Press, 2002.

Joanna Fuhrman, *Freud in Brooklyn*, NY: Hanging Loose Press, 2000.

From Freud's time to the present, poets have explored, argued with, and enacted Freudian concepts in their work. Perhaps the most famous example, W. H. Auden's "Elegy for Freud," exhibited in a case on the Library's ground floor, exists alongside introspective works like Archibald MacLeish's "Dr. Sigmund Freud Discovers the Sea Shell," and more recent tongue-in-cheek examples.

J. Daniel, *You Are There: January 2, 1900—The Secret of Sigmund Freud*, CBS TV, October 4, 1953.

You Are There, a popular television series hosted by Walter Cronkite, reenacted important moments in history; the CBS account of each historical event included the addition of a modern day reporter interviewing key figures and describing the significance of events. From his anchor's desk, Cronkite set the scene and introduced his colleagues, who reported on everything from the fall of Troy to the crash of the Hindenburg. In *January 2, 1900—The Secret of Sigmund Freud*, reporter Don Hollenbeck interviews Freud in his office and listens in on a session with a hysterical young woman drawn from "An Analysis of a Case of Hysteria," Freud's famous case study of the patient known as "Dora."

Irving Stone, *The Passions of the Mind: A Biographical Novel of Sigmund Freud*, NY: Doubleday, 1971.

Peter Michalos, *Psyche: A Novel of the Young Freud*, NY: Doubleday, 1993.

Jonathan Tel, *Freud's Alphabet*, NY: Counterpoint, 2003.

Despite the existence of thoroughly researched, extremely detailed biographies of Sigmund Freud, many novelists have sought to fill gaps that remain in Freud's life story by developing fictional accounts of key moments in his life. From his early days as a young scientist courting the girl he would eventually marry to the final chapter of his life in war-torn London, novelists have found Freud's life a rich subject to explore in historical fiction. Jonathan Tel's *Freud's Alphabet* goes a step further, including photographs along with text, to suggest something of Freud's last encounters with the city of London—outings with analyst and Freud biographer Ernst Jones to go dancing and swimming, and a trip to Madame Tussaud's.

Nicolle Kress-Rosen, *Martha F.*, Paris: JC Lattès, 2004; Nicolle Rosen, *Mrs. Freud: A Novel*, (English translation) NY: Arcade, 2005.

Structured around a fictional correspondence between Martha Freud and a young friend, this novel presents a sidelong portrait of Freud through the eyes of his wife, a woman caught between her tyrannical husband and his demanding patients and colleagues.

Cecily Mackworth, *Lucy's Nose*, Manchester, UK: Carcanet, 1992.

In *Lucy's Nose*, journalist Cecily Mackworth recounts her research into the identity of “Lucy R,” a governess whose treatment Freud describes in *Studies on Hysteria*. Finding no surviving records in Vienna, the author uses “deductive imagination” to create a version of Lucy’s life story.

Irving D. Yalom, *When Nietzsche Wept: A Novel of Obsession*, NY: Harper Collins, 1992.

Brenda Webster, *Vienna Triangle*, San Antonio: Wings Press, 2009.

The author of more than ten novels and several significant contributions to the early psychoanalytic literature, Lou Andres-Salomé is now best remembered as an important and influential confidant and muse figure in the lives of her remarkable friends—philosopher Friedrich Nietzsche, poet Rainer Maria Rilke, and Sigmund Freud. Set in late nineteenth-century Vienna, *When Nietzsche Wept: A Novel of Obsession* imagines Lou Andres-Salomé reaching out to Joseph Breuer and Sigmund Freud when her companion, Nietzsche, becomes suicidal. Novelist Irving D. Yalom is Professor Emeritus of Psychiatry at Stanford University and a well-known author of textbooks and nonfiction works about psychotherapy. Andres-Salomé also figures prominently in the plot of *Vienna Triangle*, a novel focusing on an imagined “love triangle” between Freud, Andres-Salomé, and Viktor Tausk; the story is based in part on real-life events and on Andres-Salomé’s close friendship with Freud and her love affair with Tausk.

Nicholas Meyer, *The Seven-Per-Cent Solution, Being a Reprint from the Reminiscences of John H. Watson, M.D.*, NY: Dutton, 1974.

Keith Oatley, *The Case of Emily V.*, London: Martin Secker and Warburg, 1993.

Michael Shepherd, “Sherlock Holmes and the Case of Dr. Freud,” NY: Tavistock, 1985.

Published nearly twenty years apart, these novels bring Freud into contact with his fictional contemporary, Sherlock Holmes, who began to appear in the work of Sir Arthur Conan Doyle in 1887. *The Seven-Per-Cent Solution* is presented as a “lost manuscript” written by Dr. Watson; the novel recounts analytic treatments in which Freud helps Holmes overcome an addiction to cocaine and uncovers a series of disturbing events in the great detective’s past. *The Case of Emily V.*, also told through a series of “lost manuscripts,” recounts Freud’s treatment of a young Englishwoman and Holmes’s investigation of her involvement in her guardian’s mysterious disappearance. Sigmund Freud and Sherlock Holmes are visually united in the cover, designed

by Carlos Sapchink, of psychiatrist Michael Shepherd's essay "Sherlock Holmes and the Case of Dr. Freud."

D.M. Thomas, *The White Hotel*, London: Victor Gollancz, 1981.

D.M. Thomas, *Eating Pavlova*, London: Bloomsbury, 1992.

British novelist D. M. Thomas explored the life and work of Sigmund Freud in two novels, written a decade apart. *The White Hotel*, recounts Freud's treatment of a hysterical young singer in the years following World War I. By contrast, *Eating Pavlova* is a fictional deathbed diary recording Freud's final dreams and morphine-induced delusions. The "diary" includes Freud's memories of the early days of psychoanalysis and his life among its first practitioners, including Carl Jung and Sandor Ferenczi; it also suggests complex Freud-family dramas involving his wife Martha, her sister Minna Bernays, and the Freud children. Freud's daughter Anna figures prominently as the dying man's primary caretaker, professional inheritor, and the immediate reader of the diary.

Frederick Crews, *The Memory Wars: Freud's Legacy in Dispute*, NY: New York Review, 1995.

Collecting essays by Frederick Crews originally published in *The New York Review of Books* along with many readers' responses, *The Memory Wars* is a contentious critical engagement over Freud's legacy. In forcefully argued essays, Crews considers recent scholarship contending that Freud doctored clinical data and manipulated patients and colleagues to assure his position; his second essay challenges the claims of the modern recovered memory movement and its basis in Freudian concepts. *The New York Review of Books* received an unprecedented number of letters from readers in response to Crews's essays—therapists, patients, educators, and philosophers wrote in to articulate their arguments with Crews' evaluation of Freud, recovered memory, and the role and value of Freudian concepts in contemporary therapeutic and cultural contexts.

Daniel H. Bonus, *How to Psycho-Analyze Yourself: A Confidential Analysis of your Personality*, Girard, Kansas: Haldeman-Julius, 1924.

Richard Appiganesi and Oscar Zarate, *Freud for Beginners*, NY, Pantheon Books, 2003.

Not long after American doctors began practicing psychoanalysis, books introducing the general public to the then-radical ideas underlying the new therapeutic practice began to appear. From serious, detailed books written in "Q & A" format, to self-help books that distilled psychoanalytic ideas, to modern graphic depictions of Freud's life and key texts, the field of books introducing lay readers to psychoanalysis is vast. In the twenty-first century, guides for

individuals seeking psychoanalytic treatment have largely been replaced by books considering psychoanalytic theory in the broader context of twentieth-century ideas and culture.

Showman's Manual: *Freud, The Secret Passion*, [California]: Universal Pictures, [1963].

***Freud*, Original Screenplay by Jean Paul Sartre Adapted by Charles Kaufman and Wolfgang Reinhardt, [Universal City: Universal Pictures], 1961.**

In 1958, American director John Huston invited Jean Paul Sartre to write a screenplay about the life of Sigmund Freud. The philosopher and playwright responded by producing a voluminous script—Huston remarked that if produced it would become a seven hour film. In response to Huston's suggested revisions, Sartre virtually rewrote the text; though he incorporated Huston's changes, he also added many new characters and scenes, expanding the script rather than shortening it. Though writer and director worked together for several weeks to revise the script, Huston finally hired two professional screenwriters to salvage the project. By the time *Freud: The Secret Passion* was released in 1962 starring Montgomery Clift in the title role, Sartre had asked to have his name removed completely from the film. This early typescript draft still credits Sartre as the primary author; a page from the script features Freud treating a hysterical patient by hypnosis in the period before his incorporation of free association into his therapeutic practice.

Edmund Engelman, *Bergasse 19, Sigmund Freud's Home and Offices, Vienna 1938*, NY: Basic Books, 1976.

Robert Longo, *The Freud Drawings, Vienna*: Albertina, 2003.

Days before the Nazis forced Freud and his family to flee Vienna, amateur photographer Edmund Engelman carefully documented Freud's office and consulting room. Using only natural light so he wouldn't draw the attention of nearby Nazi soldiers, Engelman photographed the rooms and their furnishings as well as Freud's books, his collection of antiquities, and his many photographs of colleagues and loved ones.

Inspired by Engelman's photographs, Robert Longo's oversized drawings of Freud's study and consultation room focus intense attention on small but significant details—specific Greek and Egyptian figures on his desk, light from the window, the swastika posted on the front door. The artist refers to his project as a “psychoanalysis of Freud's apartment.” Imagining the period leading up to Freud's forced exile, Longo notes: “the aspect that really shocked me was the awareness that this man, Freud, was sitting in this apartment, dealing with the deep and dark abysses of our souls while the Nazis were running around outside, actually doing these dark things.”

Simon Morris, *The Royal Road to the Unconscious*, York, England: Information as Material, [2003].

Simon Morris, *Re-Writing Freud*, York, England: Information as Material, [2005].

In these interrelated projects, British artist Simon Morris uses Sigmund Freud's *Interpretation of Dreams* to explore the ability of art and text to "disrupt the existing order of things" by "reframing [extant work] to generate new meaning." In collaboration with a group of artists, students, and psychoanalysts, Morris conducted a "test"—after cutting up a copy of Freud's *Interpretation of Dreams*, the individual words were released from the open window of a car driving 90 miles per hour. *The Royal Road to the Unconscious* documents the project, including photographs of the participants and the resulting chance arrangement of words on the road and in the nearby grass. The project was staged in conjunction with an exhibition at the Freud Museum, curated by Morris.

In *Re-Writing Freud*, Morris collaborated with creative technologist Christine Morris to rewrite *The Interpretation of Dreams* by feeding the text into a computer program designed to randomly select and re-order the words, thus recreating the book. The artists have remade this work as an iPhone / iPad application showing the random reprocessing of Freud's 223,704-word text.

Isador H. Coriat, *What is Psychoanalysis*, NY: Moffat, Yard, & Co., 1917.

A. A. Brill, *Fundamental Conceptions of Psychoanalysis*, NY: Harcourt, Brace, 1921.

William J. Fielding, *The Caveman Within Us: His Peculiarities and Powers; How We Can Enlist His Aid for Health and Efficiency*, NY: Dutton, 1922.

Louis E. Bisch, *Be Glad You're Neurotic*, NY: McGraw-Hill, 1946.

Kevin Baker, *Dreamland*, NY: Harper Collins, 1999.

Norman M. Klein, *Freud in Coney Island and Other Tales*, Los Angeles: Otis Books/Seismicity Editions, 2006.

Zoe Beloff, *The Coney Island Amateur Psychoanalytic Society and its Circle*, NY: Christine Burgin, 2009.

The image of Sigmund Freud, author of *The Interpretation of Dreams*, encountering Coney Island's Dreamland amusement park has been a source of fascination for many writers. Recent creative explorations of Freud's 1909 visit to Coney Island and its cultural significance include *Dreamland*, Kevin Baker's novel about the lives of several European immigrants who happen to be traveling on the steamship carrying Freud, Carl Jung, and Sandor Ferenczi to the United

States in 1909. The lives of the “Great Head Doctors from Vienna,” brush up against darker elements of turn of the century New York culture—Tammany Hall politics, freak shows, and inhumane factory working conditions.

In 2009, the Coney Island Museum hosted an exhibition, organized by artist Zoe Beloff, documenting the activities of the “The Coney Island Amateur Psychoanalytic Society.” Beloff claims to have discovered the group’s films “amidst the great random tide of discarded objects swirling around” at a Twenty-Sixth Street flea market. According to Beloff, the group, “inaugurated in 1926 by Albert Grass, the visionary amusement park designer,” met annually to screen ‘dream films,’ home movies documenting and analyzing dreams. Among visual and textual documents, the exhibition featured plans to “rebuild the Dreamland amusement park according to strict Freudian principles,” including funhouse mirrors associated with the concepts of the Id, Ego, and Super Ego.

Percy Marks, *The Plastic Age*, NY: Century, 1924.

Ludwig Lewisohn, *The Island Within*, NY: Harper and Brothers, 1928.

John Coignard, *The Spectacle of a Man*, NY: Jefferson House, 1937.

By the 1920s, popular novels often referenced Freudian ideas as a way of marking a character’s “modern” sensibility or open attitude toward sexuality. This was especially true of novels about college-aged men and women in which psychoanalytic concepts became part of the slang vocabulary of the “flaming youth” generation. In *The Plastic Age*, for example, the protagonist considers ideas about love from conflicting sources: “He had heard plenty of fellows argue that love was nothing but sexual attraction anyway, and that all the stuff the poets wrote was pure bunk. Freud said something like that, he thought, and Freud knew a damn sight more about it than the poets.”

Published just a few years later, *The Island Within* takes readers’ familiarity with psychoanalysis for granted. The novel’s main character, Arthur Levy, is a young psychoanalyst in New York City. He meets his first analytic patient, a writer, at a “gathering of literary people ... all tremendously keen on the new psychology.” During their first session, Levy’s probing questions reveal a similarity between the writer’s ex-wife and his current girlfriend underpinning the writer’s fear of “making a desperate mistake a second time.” “You’re probably cured now,” the doctor reports after sharing this insight; “If not, come back to me.”

By contrast, *The Spectacle of a Man* attempts a more realistic portrayal of psychoanalysis. A critic writing for the *Journal of American Medical Association* noted that the novel’s goal “is manifestly to give a nonclinical description of a neurosis and its treatment for the lay reader.” In his introduction, the novelist, a psychoanalyst writing under a pseudonym, describes the text as “the story of a year in a man’s life during which he was being treated by analytical psychotherapy illustrating the method during the hours in the consulting room, the modifications it effected in his character, and finally the new ways of living it precipitated.”

Robert W. Marks, *The Horizontal Hour: A Novel about Psychoanalysis*, NY: David McKay, 1957.

T. P. Millar, *Who's Afraid of Sigmund Freud*, Vancouver: Palmer Press, 1985.

Matt Cohen, *Freud: The Paris Notebooks*, Kingston, Ontario: Quarry Press, 1990.

Israel Rosenfield, *Freud's Megalomania*, NY: Norton, 2000.

The potential for humor based on Freudian ideas and on the man's life and legacy has been exploited in a variety of novels, including *The Horizontal Hour*, the story of an analyst nearly driven mad by his patients and *Who's Afraid of Sigmund Freud* in which Freud's wandering spirit becomes trapped in a bust of himself on display in a psychoanalytic institute. Novelist Matt Cohen describes his *Freud: The Paris Notebooks* as a novel "motivated by the great twentieth-century comedy of psychoanalysis;" the Freud of the title is Robert, an imagined nephew of Sigmund Freud, whose life humorously parallels that of his famous uncle. In *Freud's Megalomania*, Israel Rosenfield lampoons the "Freud wars" of the 1990s, an intellectual debate played out in the pages of *The New York Review of Books* (Rosenfield is a frequent contributor). The plot of the novel hinges on the discovery of *Megalomania*, a lost manuscript by Freud in which he reveals a new theory: "it is not the drives that define us, but our boundless capacity to deceive ourselves."

Carol de Chellis Hill, *Henry James' Midnight Song*, NY: Poseidon, 1993.

Edwin M. Yoder, Jr., *Lions at Lamb House: Freud's 'Lost' Analysis of Henry James*, NY: Europa Editions, 2007.

While visiting the United States in 1909, Freud met and spent time with influential American psychologist-philosopher William James, but he never met James's brother, novelist Henry James. Their meeting is imagined, nevertheless, in these novels.

Henry James' Midnight Song is a murder mystery set in turn of the century Vienna; the story features various historical figures in addition to James and Freud—contemporary analyst-physicians Carl Jung, Wilhelm Fleiss, and Sabina Spielrein, as well as James's close friend, American writer Edith Wharton. "A body is found in [Dr. Freud's] study but disappears as quickly as it is discovered," the story goes; "was there *really* a murder or was it merely hysteria on the part of Freud's wife and sister-in-law?"

Lions at Lamb House recounts details of Freud's "lost" treatment of Henry James. William James, fearing for his brother's sanity, asks Freud to visit him in England. The novel takes place during ten days in the summer of 1908, when "two of the world's greatest minds (and egos) meet ... [and] the worlds of psychology and literature joust and collide."

Louise Armstrong and Whitney Darrow, Jr., *Child's Guide to Freud*, NY: Simon and Schuster, 1963. With translations.

Andre von Morisse, *Pink Freud* (2006), *Gastronomica: The Journal of Food and Culture*, 7:4, 2007.

James Hillman and Charles Boer, *Freud's Own Cookbook*, NY: Harper and Row, 1985.

Katie Lee, *Songs of Couch and Consultation*, Hollywood: Commentary Records, [1960s].

Katie Lee, *Life is Just a Bed of Neuroses*, [NY]: RCA Victor, [1960].

Sigmund Spaeth, *Read 'Em and Weep: The Songs You Forgot to Remember*, NY: Doubleday, 1926 (1945 edition exhibited).

Hilary Koprowski, *Freud and the High "C,"* Columbus: Editions Orphée, c2000.

Physician-composer Hilary Koprowski's *Freud and the High "C"* refers to Freud's disinterest in music, the unusual habits and behaviors of various well-known musicians, and to their "musical nightmares."
