

PSYCHE

MUSE



## Psyche and Muse: Creative Entanglements with the Science of the Soul

An exhibition at Beinecke Rare Book and Manuscript Library, Yale University  
On view January 28 through June 13, 2011

*Psyche and Muse* explores cultural, clinical, and scientific discourse on human psychology and its influence on twentieth-century writers, artists, and thinkers. Tracing important themes in the lives and work of key figures and artistic communities represented in the Beinecke Library's Modern European and American Literature collections, the exhibition documents a range of imaginative encounters involving the arts and the study of the mind. The books, manuscripts, and visual works in *Psyche and Muse* represent aesthetic and philosophic lineages from the late nineteenth century to the postwar era; the exhibited materials reveal ways in which the study of psychology and core concepts of psychoanalysis were both intertwined and at odds with artistic production throughout the twentieth century.

As indicated by the title of one section of the exhibition, *Psyche and Muse* is an exploration of "mixed narratives," problematic stories, disrupted analyses. Documenting creative processes, intricate personal interactions, and the development of thought and insight, archives can provide a singular vantage from which to view and understand complex relationships and tensions between creativity, memory, dreams, love, and human psychology. But inevitably archives tend toward the incomplete, the fragmentary. Rich and vibrant as the archival record may be, it often tells us only part of a more complicated history, giving a hazy image, part of which remains out of focus. In this way, archives resemble subjects of endless interest to psychology—dreams, language, memory. Providing views of passionate collaborations and painful ensnarements, *Psyche and Muse* itself can be understood as an "entanglement" of a sort; an attempt to document personal and artistic associations, the exhibition enacts as it records the problems of language and the realities of anxiety. The exhibition reveals unfixed and evolving

meanings as it recounts the unusual cases and fraught stories at the intersection of creativity and modern psychology.

There is a resonant tension in *Psyche and Muse* between the language of the "case study" as a research methodology providing objective analysis of a subject in depth and in context, and the use of "display cases" to exhibit treasures. Are the stories told here curiosities, entertainments, exemplary creative models, or carefully documented studies of pathology? Does the archive reveal a comprehensive record available for study? Or is it a too-personal trace, telling its story with a decided slant?

*Psyche and Muse* considers these tensions in its exploration of many adjacent subjects documented in a broad range of materials in the Beinecke's collections. *Case Studies: American Writers Encountering Psychoanalysis* illustrates the enthusiastic adoption of psychoanalytic ideas in the writings and lives of citizens of bohemian Greenwich Village in the nineteen-teens. *Mixed Narratives and the Problem of Language: Homosexuality and the Search for a "Cure"* outlines psychoanalytic dialogues about homosexuality from Freud's early attempts to posit same-sex desire in the range of human sexual expression through 1950s mainstream psychiatry's defining homosexuality as an illness in need of a psychological cure. *H. D. and Freud, the Poet and the Professor* illuminates a sustaining collaboration between artist and analyst. *The Influence of Anxiety: Race and Writing in Jim Crow Times* highlights African American writers' use of the trope of madness and the language of existentialism and psychoanalytic enquiry in order to make sense of the conjoined taboos of race and sex, and of a "democratic" nation painfully divided.

Conflicts between Freudian and non-Freudian analysis as vehicles to contain or liberate

revolutionary artistic energies are evident in *Art Therapy: C. G. Jung and the Modernist Aesthetic and From Symbolism to Surrealism: Dreams, Madness, Insurrection*; the fraught interactions depicted demonstrate ways in which psychiatric and psychological drives to control renegade imaginations have generated wildly divergent artistic responses. *The Strange Case of Dr. Ferdière* considers Gaston Ferdière's controversial treatment of artists Antonin Artaud and Isidore Isou and the resulting fallout in European avant-garde circles.

Extending the exhibition's exploration of both sides of the tense relationship between psychology and the arts into the cultural and countercultural movements of the 1960s and 1970s, *Anti-Ædipus: Psychology, Dissent, and the "Death of the Soul"* considers Michel Foucault's critique of psychology in relation to movements promoting the civil rights of mental health patients and Jacques Lacan's refashioning of Freudian psychoanalysis and its ramifications in feminist and neo-Marxist liberation movements. *Dr. Froyd: Psychoanalysis in the Popular Imagination* features critical and creative treatments of Freud and psychoanalysis in historical fiction, poetry, movies, and works of visual and textual punning, demonstrating Freud's still controversial legacy in American culture. If each of the exhibition sections is itself a "mixed narrative," together they suggest something of the extraordinary possibilities to be found in points of contact between the arts and the study of the mind.

*Psyche and Muse: Creative Entanglements with the Science of the Soul* features materials from the Beinecke Library's Modern European Books and Manuscripts Collection, the Yale Collection of American Literature, and the James Weldon Johnson Memorial Collection of African American Arts and Letters; figures represented in the exhibition include: Antonin Artaud, James Baldwin, Jean-Michel Basquiat,

Andre Breton, A. A. Brill, Jean-Martin Charcot, H. D., Mabel Dodge Luhan, Max Ernst, Michel Foucault, Sigmund Freud, Moss Hart, Isidore Isou, William James, Carl Jung, Lawrence Kubie, Jacques Lacan, George Platt Lynes, Eugene O'Neill, Wilhelm Reich, Jean Toomer, Glenway Wescott, Edmund White, Richard Wright, and Gregory Zilboorg.

Nancy Kuhl  
Curator of Poetry  
Yale Collection of American Literature  
*Psyche and Muse Coordinating Curator*

Louise Bernard  
Curator of Prose and Drama  
Yale Collection of American Literature

Kevin Repp  
Curator of Modern Books and Manuscripts

Timothy G. Young  
Curator of Modern Books and Manuscripts

## Events

LOCATION | Beinecke Library, 121 Wall Street, New Haven, Connecticut  
Free and open to the public

*Freud's Impossible Life: An Introduction*  
A lecture by Adam Phillips  
Friday, February 25, 2011, 5:00 pm

Writer and psychoanalyst Adam Phillips is the author of more than ten books, including *Side Effects*; *On Terrors and Experts*; *Promises, Promises: Essays on Poetry and Psychoanalysis*; and *On Kissing, Tickling, and Being Bored: Psychoanalytic Essays on the Unexamined Life*. He is a frequent contributor to *The New York Times*, the *London Review of Books*, and *The Observer*. Dr. Phillips is the general editor of the Penguin Classics Freud series; he is currently at work on a new biography of Sigmund Freud to be published in the Yale University Press Jewish Lives Series.

*Withdrawal Slips*  
or *The Psychopathology of Paperwork*  
A lecture by Ben Kafka  
Thursday, March 17, 2011, 4:00 pm

Ben Kafka is an assistant professor of the history and theory of media at New York University and a candidate at the Institute for Psychoanalytic Training and Research (IPA). His first book, *The Demon of Writing: Powers and Failures of Paperwork*, will be published by Zone Books. He is currently working on a history of graphology. His talk points to the intersections of mind and medium, psychoanalysis and book history, in an examination of Freud and paperwork. *Withdrawal Slips* is a featured event in the Beinecke Lectures in the History of the Book Series.

*A. A. Brill and Mabel Dodge Luhan:*  
*A Reading from their Correspondence*  
by Patricia Everett & Paul Lippmann  
Tuesday, March 29, 2011, 5:00 pm

Psychoanalyst A. A. Brill maintained an active correspondence with his patient Mabel Dodge Luhan, a writer and New York salon hostess. Luhan's analysis began in June 1916 and continued until she moved to Taos, New Mexico, in December 1917, after which analyst and writer corresponded for nearly thirty years. This reading from the Mabel Dodge Luhan Papers presents a selection of letters that reflect the highly personal, expressive, and exploratory nature of their correspondence. Luhan recounted her dreams and reported on her current mental states. Brill responded with advice, warmth, and forceful interpretations. These letters provide views into often inaccessible aspects of analytic relationships. Patricia Everett, Ph.D. is a psychologist in private practice in Amherst, Massachusetts. She is the author of *A History Of Having A Great Many Times Not Continued To Be Friends: The Correspondence Between Mabel Dodge and Gertrude Stein, 1911–1934* (University of New Mexico Press, 1996). A 2005 Beinecke Library A. Bartlett Giamatti Visiting Research Fellow, she recently completed a book manuscript entitled *The Dreams of Mabel Dodge* and is currently editing the correspondence between Mabel Dodge Luhan and A. A. Brill. Paul Lippmann, Ph.D. is a fellow, a member of the faculty, and a training and supervising analyst at the William Alanson White Institute. He is in private practice in Stockbridge, Massachusetts, and is director of the Stockbridge Dream Society. He is the author of *Nocturnes: On Listening to Dreams* (The Analytic Press, 2000).

## Case Studies:

### American Writers Encountering Psychoanalysis

BUILDING LOCATION | East and West mezzanine pedestal vitrines

*Case Studies* documents early twentieth-century American writers' interest in psychoanalysis, their private as well as public encounters with Freudian ideas and therapeutic practices. The exhibition illustrates writers' creative engagement with psychoanalytic principles in published verse, prose, and drama, and their correspondences about related matters with friends and with their analysts.

The "Lyrical Left," as the artists and activists living in Greenwich Village during the nineteen-teens have been called, believed psychoanalysis—along with socialism, anarchism, feminism, free love, and other "modern" theories and movements—might be employed in the service of social change. Max Eastman's 1915 fundraising "Lecture Tour for *The Masses*," a groundbreaking political and literary magazine, exemplifies the spirit of the moment: advertisements invited "officers of Socialist, Radical, Labor Union, Woman Suffrage, Collegiate and Literary" organizations to hire Eastman to speak about topics of then-current interest: *Revolutionary Progress*, *Feminism and Happiness*, *Poetry Outside of Books*, and *Psycho-Analysis*. In one issue of *The Masses*, an ad for Eastman's tour shared a page with a call from the American League to Limit Armaments to "Mobilize Against Militarism in America" and a notice about special editions of Margaret Sanger's "sex books" containing information formerly censored by governmental authorities.

Many writers and readers of *The Masses* believed that the constrained and psychically crippling social mores of "puritan" America were the source of neurosis, anxiety, and unhappiness. Freudian analysis offered the hope of catharsis, social and sexual freedom, and a chance to overcome the horrors of repression. In their lives and in their work,

contemporary writers adopted Freudianism with enthusiasm; playwright Susan Glaspell, who wrote the successful play "Suppressed Desires: A Freudian Comedy in Two Acts" with husband George Cram Cook, recalled: "Those were the early years of psycho-analysis in the Village ... you could not go out to buy a bun without hearing of someone's complex." As the authors of magazine articles and newspaper columns about psychoanalysis, citizens of the bohemian Village—Max Eastman, Floyd Dell, and Mabel Dodge among them—played an important role in introducing Freudian ideas to the American public.

By the 1920s, psychoanalytic concepts had filtered broadly into popular consciousness; reading Freud was understood as a mark of one's modernity, representing a path towards sexual liberation and signaling a dramatic break with Victorian social conventions. In popular novels and films, free-spirited flappers and kindred members of the "Flaming Youth" generation celebrated the pursuit of pleasure, often to the point of decadence. Characters in contemporary novels, including F. Scott Fitzgerald's *This Side of Paradise* (1920) and *The Beautiful and Damned* (1922), led lives of endless distraction, often explaining their behavior with off-handed references to Freud's much-talked-about theories.

Fueled by their interest in the dynamic new concepts of Freudian psychoanalysis, writers represented in this exhibition explored the complex relationships between memory and language, sexuality and identity, dreams and culture, imagination and the unconscious. In revealing creative processes and intimate conversations among writers and analysts, *Case Studies* provides access to public and private aspects of those explorations. —NK

Dodge.

East night.

July m. new horse - red roan mare - fine flowing like Aunt's etc  
panel was it very old head down to much off in Florence Lady  
Vagabond 1 put old lady in cab (accident) old accident  
mother: 2. got out somehow. no unconscious almost -  
yet went to the dinner party. She still went to church.  
prayed for her. Cried - awful turn: when in next  
suffer in church. 1 big anti cry: # another accident.  
horse back riding - horse threw her dragged for mile - on  
no energy at all today. Very secluded charming house.  
charming oldish woman, wanted to be there - some  
trouble c. her nose: made me think of ? feared  
I would catch it. Young Rochester he seemed to  
be smelling; secret: # said ~~about~~ you know  
+ I said yes - funny ? no his breath.

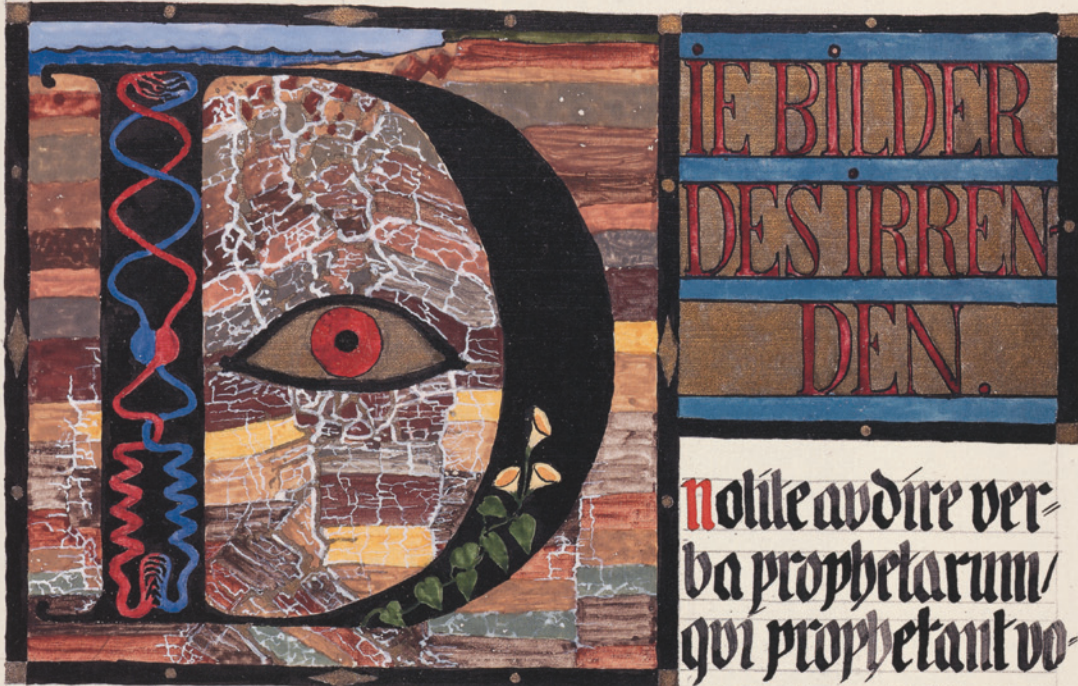
Edward: ? - Sun breath: fancy smelling; wrong:  
Bayard: flight feeling re body: repulsive to me. in a  
way: did not know of skin dis. Dis integrated  
body state. Hands repulsive to me. separation  
symbol. 1 -

in a boat, Florence Bradley - sister & others, same  
stump of husband. fantastically attractive & so  
up steps = Mrs. Shiny - associated - neighbor -  
recalls she called + I never returned. She smiles  
at me + I in turn am nice to her. 17 Venice seems  
strange - I notice her linen + collars + cuffs -  
Approaching beautiful coast + I think it is France  
than Ireland, torn up out of put. Her thoughts  
of people in town. Some are brot subsequent to  
Schwonder but not to Gabriel too - but some one  
says but Freud says - ?

Stephens & Caranza - Villa not subsequent  
D. G. R. + Bush - all friends of Stephens in Greenwich  
Conn. Mrs. Bush is approaching me very much.  
She had heard of some one in Buffalo old Mrs. B -  
of early times in my history - Louis etc: not true.  
Stephens can get hold of any man, Golden Rule.

## Art Therapy: C. G. Jung and the Modernist Aesthetic

BUILDING LOCATION | North mezzanine curved case



bis et decipiunt vos: visionem cordis sui loquuntur non de ore domini. Audiui quae dicebant prophetantes in nomine meo mendacium atque dicentes: somnivi somnivi. Usque quo istud est in corde prophetarum vaticinantium mendacium et prophetantium seductionem cordis sui: qui volunt facere ut obliviscatur populus meus nomen meum propter somnia eorum quae narrat unusquisque ad proteritum suum: sicut oblii sunt patres eorum nominis mei propter baal. propheta qui habet somnium narret somnium et qui habet sermonem meum loquatur sermonem meum vere: quid valeis ad criticum? dicit dominus.

On the eve of the First World War, and shortly after his break with his mentor Sigmund Freud, the renegade psychologist Carl Jung took a plunge into the terrifying world of the unconscious that nearly drove him mad. “I found myself at the edge of a cosmic abyss. It was like a voyage to the moon, or a descent into empty space,” Jung later wrote. “First came the image of a crater, and I had the feeling that I was in the land of the dead. The atmosphere was that of another world.” For the next four years, Jung recorded his journey through this bizarre landscape, guided by two apparitions, one male, one female, with mythological and Biblical names: Philemon and Salome. Images were especially important. Convinced by his experience as an analyst that they were a key to unlocking a mode of “non-directed thinking” not accessible through language or rational thought, Jung took the advice he had been giving his patients. He drew what he saw. Sketched out in six black notebooks alongside a narrative account of his adventures and his conversations with spirit guides, Jung’s visual record became the source of both art and therapy, as he returned to it again and again, transcribing it into a dazzling collage and image, *The Red Book*.

Jung was not the first to turn to art in the name of psychological explorations of the unconscious, nor would he be the last. Charcot, Prinzhorn, the unfortunate Dr. Ferdière all looked to drawing and painting as an important clue to understanding and potentially treating madness. And not a few were tempted to cross the boundary of insanity themselves in the process. But the power of images went far beyond scientific interest or therapeutic effects for Jung. In his eyes, creativity and the symbols it produced took charge as auto-

mous forces over and above (or below) the individual artist, who was reduced to a “vessel” or “medium,” much like a shaman in magic rituals. Here Jung was treading ground eagerly explored by the radical avant-garde in the age of high modernism. Artaud’s visit to the shamans and his incantations at Rodez, the mediumistic trances of the Surrealists, Max Ernst’s alchemical novel, *Une semaine de bonté*, Hans Arp’s mandalas—such experiments paralleled Jung’s own investigations step by step in the 1920s and 1930s, and they reflect similar ideas about the source and power of art.

Creative entanglements between Jungian psychology and the modernist aesthetic were legion in Zurich, home to both Jung and the Cabaret Voltaire. Hans Arp and Sophie Taeuber took dance lessons at the local Analytic Psychology Club, where Taeuber’s sister worked as librarian, and Hugo Ball specifically recognized the Club’s members among the audience at the opening night of Galerie Dada in 1917. But perhaps the closest link was Meret Oppenheim, the famous “muse” and “seductive faerie of the Surrealists.” With close family ties to Jung, Oppenheim had grown up under his influence and kept a dream diary from the age of fourteen. What drew her to Jung was precisely what drew the Surrealists to her—creative power of *anima*, the “eternal feminine,” which Oppenheim took as a huge advance over the “patriarchal” focus of Freudian psychology. Often criticized in later years, the idealization of woman as muse inspired a rebellious attitude in Oppenheim’s art. And not only hers—as the unruly *Visions* of another of Jung’s analysands, Christiana Morgan, reveal. —KR

## H. D. and Freud, the Poet and the Professor

BUILDING LOCATION | South mezzanine curved case

In 1933, modernist poet H. D. (Hilda Doolittle), then 46 and suffering from a severe writer's block, traveled to Vienna to be analyzed by Sigmund Freud. The "Professor," as he was often called, was 77; "the work," as she referred to it in letters to loved ones, took place over several months in the spring of 1933 and again in the fall of 1934. The multilayered relationship that evolved between analysand and analyst incorporated their common passion for classical art and culture, their fears in the face of coming war, and their personal fondness for each other, manifested in friendly gossip, shared family news, and the exchange of affectionate gifts. In her letters, journals, and writings from the period, H. D. threaded these elements into her private analytic narrative of memory, dream, and imagination.

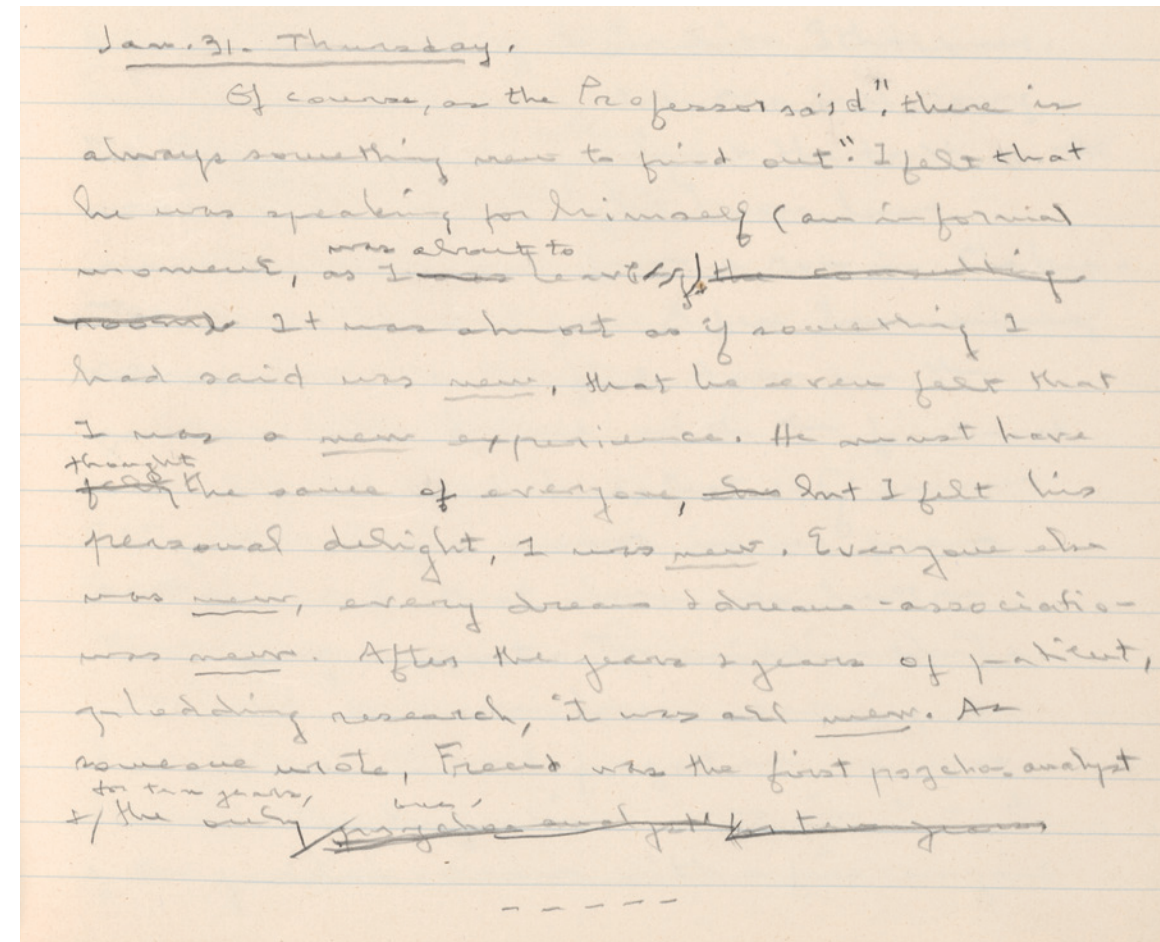
H. D.'s poetic memoir of the experience, *Tribute to Freud*, provides a window into her treatment and a view of her relationship with the founder of psychoanalysis. In the H. D. Papers and related collections at the Beinecke Library, we can see still more fully the complex dramas taking place in the consulting room and beyond. An uncommonly rich record of the peculiar intimacy of analysis, the collections document, too, something of the role psychoanalytic theory and treatment played in H. D.'s creative process and in her writing.

Among the most important writers of the modernist period, Hilda Doolittle left her native Pennsylvania in 1911 and traveled to London, where she joined the circle of writers around her friend and one-time fiancé, poet Ezra Pound. The following year Pound "created" the poet "H. D." when, without her knowledge, he signed her poems "H. D., Imagiste," and sent them to *Poetry* magazine. There is reason to believe that H. D. was first introduced to Freud's work around that time; her

interest in psychoanalysis was later matched and encouraged by Bryher, her life-long companion and partner. Born Annie Winifred Ellerman, Bryher was a novelist and heiress to one of the largest fortunes in Europe. After she was introduced to psychoanalysis by Havelock Ellis, a pioneer in the field of the psychology of sexuality, Bryher pursued treatment with Freud's student, Hanns Sachs; she became convinced of the healing power of analysis and supported the development of the profession, funding publications and training in the field.

Both H. D. and Bryher were curious about ways analytic ideas might be understood outside of therapeutic treatment. As the principals of Pool Films along with writer and filmmaker Kenneth Macpherson, they explored their abiding interest in psychoanalysis and the possibilities it might represent for experimental artistic expression in film as well as literature. A unique creative collaboration, the trio also formed an unconventional family characterized by a private language of nicknames, associations, and in-jokes; their correspondence reveals intricate relationships between love, family, creativity, imagination, and their deep and shared interest in understanding the workings of their own and others' minds.

"We travel far in thought, in imagination or in the realm of memory," H. D. wrote in *Tribute to Freud*; "... here and there a memory or a fragment of a dream-picture is actual, is real, is like a work of art or is a work of art." The profound effect of her analysis is evident in H. D.'s work, her own realm of memory and imagination, in both her layered writings about her relationship with Freud and in the ambitious body of poetry, novels, essays, and memoir written in the decades following the writer's block that occasioned her treatment. —NK



## Mixed Narratives and the Problem of Language: Homosexuality and the Search for a “Cure”

BUILDING LOCATION | North ground floor table case

In this section of the exhibition are books and manuscripts documenting the investigation of homosexuality from the early years of psychoanalysis through the tumultuous middle decades of the twentieth century.

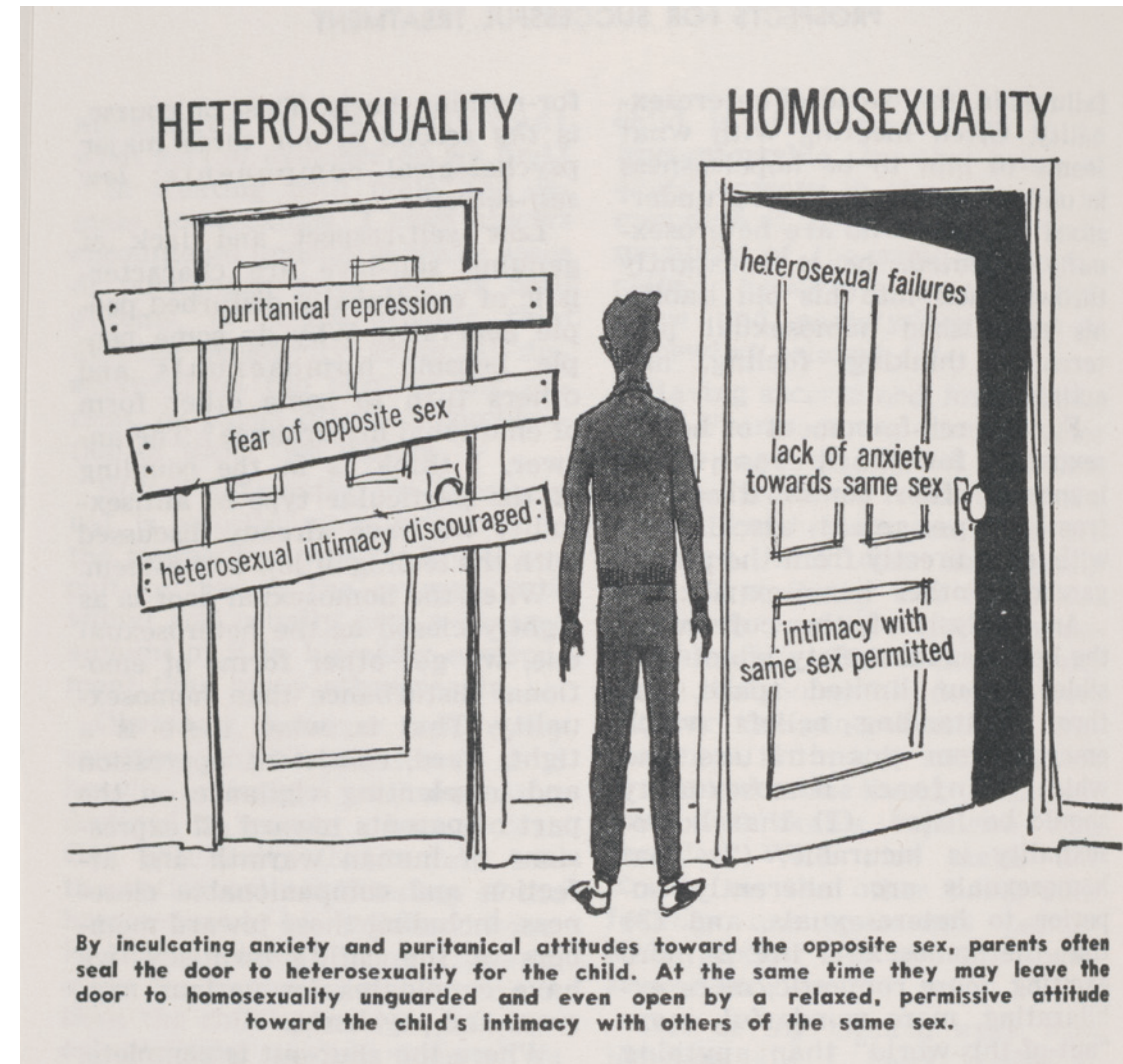
If sexuality is one of the key areas of investigation for psychoanalysis, then the question of homosexuality has been the focus of much theorization. Though Freud's early attempts to posit same-sex desire in the range of human sexual expression were championed by early colleagues and followers, by the 1950s, mainstream psychiatry defined homosexuality as an illness and principally sought to “cure” gay men and lesbians.

The debates over the reasons for variant sexual object-choice can be read as a question of language as much as a question of psychology. At issue are definitions of behavior and the self; the control of discourse; and the vocabulary used by professionals, analysts, patients, and laypersons—all of which contribute to the debate over whether homosexuality is a true pathology. An overview of the sources for understanding the goals of psychoanalysis reveals that a key issue with definitions of sexuality is this problem of language. The terms used for non-normative sexuality—*invert*, *deviant*, *degenerate*—gain extreme connotations when used outside the clinical discourse.

Many voices have contributed to the discussion of how the mind works and how sexual nature is discovered and shaped. In the early part of the twentieth century, trained analysts who had years of research and observation were the most compelling: Freud, Stekel, Brill, Hesnard, Bien. A second generation of analysts expanded the understanding of sexuality and refuted some of the fundamental

concepts posited by Freud. Thus, psychoanalysis, especially in the English-speaking world, came to be strongly influenced by the altered ideas of analysts such as Sándor Radó and Karen Horney. The establishment of a diagnostic manual for mental illness, the DSM, in the 1950s occasioned an official pathologization of deviant sexual behavior. The release of Alfred Kinsey's study *Sexual Behavior in the Human Male* in 1948 broadened the discussion of sex to a wide segment of America and by the 1950s, the popular reading market was flooded with books claiming authority over the nature of homosexuality. Donald Webster Cory's *The Homosexual in America*, Edmund Bergler's *Homosexuality: Disease or Way of Life?*, and Richard Robertiello's *Voyage from Lesbos: The Psychoanalysis of a Female Homosexual* were countered by editorials in gay and lesbian magazines like *The Ladder* and *Mattachine Review* that argued for a more balanced, humanist view of sexual identity. Many readers were also informed about gay sex practices by pulp novels that aimed to titillate and educate.

Personal accounts of engagements with psychoanalysis reveal a range of emotional reactions to the process of therapy. Such narratives can be found in works by poets and in the original papers of authors who went through analysis. Personal and private reflections point out the troubled state of psychiatric affairs for gay men and lesbians that only began to be resolved in the 1970s, as homosexuality was reintegrated into the “normal” spectrum of sexuality. Drawn from archives in the Beinecke Library's collections, diary entries and drafts of novels by the likes of Glenway Wescott and Edmund White exhibit how writers processed the experience of therapy. —TGY



A Fierce and Brilliant Novel  
about Two Lovers on a Lost Weekend

# THE Primitive

CHESTER HIMES

author of  
IF HE HOLLERS LET HIM GO



## The Influence of Anxiety: Race and Writing in Jim Crow Times

BUILDING LOCATION | North ground floor table case

W. E. B. Du Bois, drawing upon the teachings of his former Harvard professor, the preeminent philosopher and psychologist William James, employed the term “double consciousness” to describe the psychological state African Americans experienced most acutely during the post-Emancipation era. Situated between the promise of health and freedom and the violent realities of *de jure* and *de facto* segregation, Du Bois evokes, in his magisterial collection of essays *The Souls of Black Folk* (1903), the metaphysical vagaries of black life lived both above and below the Mason Dixon Line:

“It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.”

Du Bois’s cogent insight recognizes immediately that any nuanced analysis of the emotional wages of slavery and its legally fraught aftermath cannot be read outside of a symbiotic understanding of both mind and body—of psyche and soma. As such, while pro-slavery and Jim Crow discourse placed particular emphasis on the supposed mental deficiency of black subjects, public intellectuals such as Richard Wright, Chester Himes, James Baldwin, and Ralph Ellison turned, in the mid-twentieth century, to the creative and sociological trope of madness, and to the language of existentialism and psychoanalytic enquiry, in order to make sense of the conjoined taboos of race and sex in a nation

painfully divided. Influenced by the writings of Dostoevsky, Joyce, and Melville, as well as anti-imperial efforts taking place on an international scale, their work, ranging across all literary genres, sought to examine, aesthetically, not the implied pathologies of “blackness” per se, but the inherent “scission” at the heart of the democratic creed. At the same time, Wright and his cohort took seriously the angst-ridden and therapeutic weight of artistic production, and their creative output also pays credence to the personal tensions they endured in an age of Civil Rights struggle and Cold War paranoia—a period of Communist witch hunts, FBI surveillance, and political assassinations at home and abroad.

As a representative overview, *The Anxiety of Influence* spans roughly one hundred years from the 1890s to the 1980s—from Du Bois’s Harvard term paper “The Renaissance of Ethics” to a series of ephemera that traces the meteoric rise and tragic fall of the Neo-Expressionist painter Jean-Michel Basquiat. Basquiat’s trademark aphorisms and brilliantly frenetic canvases reveal the obsessive leitmotifs of historicity and bodily pain—his repeated rendering of gross anatomy and fractured skulls. While this section focuses primarily on the mid-century thematic concerns of Wright, Himes, and Baldwin, the specter of slavery is present, in tandem with Du Bois, in the work of the contemporary artist Kara Walker. Walker’s grotesque and highly provocative abstractions of plantation fantasy run amok are similarly echoed in the haunting dreamscapes of Adrienne Kennedy and LeRoi Jones/Amiri Baraka’s surrealist plays—a Theatre of Cruelty that captures, with brutal economy, the political ferment of the 1960s. —LB



## From Symbolism to Surrealism: Dreams, Madness, Insurrection

BUILDING LOCATION | South ground floor table case

Psychoanalysis and modernism grew up together. Far more than a historical coincidence, their simultaneous emergence and subsequent elaboration were the result of deep entanglements that brought European revolutionaries of science and art into close proximity—intellectual, social, and, at times, intensely personal—in the decades around the turn of the last century.

Coming to Paris to study under J. M. Charcot in 1885–86, Freud learned lessons that would last a lifetime, but not only at the Salpêtrière psychiatric clinic. Dreams, myth, delusions, the language of the unconscious were the subject of intense exploration on the part of the Parisian avant-garde that year as well. The Symbolist Revolution was in full swing. While artists and writers watched Charcot's experiments with interest, the famous psychologist looked to the arts for inspiration, comparing the postures of hysterical patients with classical works in *Les Démoniaques dans l'art* (1887). No stranger to the symbolists' milieu, Charcot dabbled in the arts himself and even went so far as to emulate drawings of the psychologically disturbed in an effort to experience altered states of perception from the inside out. Assembled by medical professionals, the first collections of asylum art were already in the making, and soon artists would find themselves the subject of psychological investigation.

Psychoanalysis and modernism grew up together, but they didn't always get along. The strange interplay of psychology and symbolism set in motion a dynamic of mutual attraction, suspicion, and revulsion that drove trajectories on both sides forward for decades to come. Drawn together by their fascination with the power of the unconscious, psychologists and moderns could easily come to blows when it came to the question of what to *do* with this newly-discovered power.

A case in point is the renegade psychologist Otto Gross, a former student of Freud, who gained a strong following among German Symbolists and Expressionists by calling for the emancipation of the libido as a revolutionary force capable of toppling bourgeois society. This was hardly the aim the psychoanalytic profession had in mind, however. Spurned by Freud, Gross was tracked down by his own father—himself a specialist in criminal psychology—and incarcerated in a mental institution. Appeals for his release appeared on the front pages of Expressionist journals like *Die Revolution*, alongside angry polemics against mainstream psychoanalysis, and Gross's critique of patriarchal order and its "sado-masochistic" tendencies echoed loudly through avant-garde plays, novels, and revolutionary tracts well into the 1920s. By this time another Freudian renegade and counterculture guru close to the hearts of the avant-garde had already picked up the torch: Wilhelm Reich.

Dreams, madness, insurrection—nowhere were the fruits of modernism's dalliance with the "science of the soul" more potent and beguiling than in the *Révolution surréaliste*. Looking to subvert the ordering principles of the rational mind (and bourgeois society), Surrealists hailed Freud's discovery of the "omnipotence of the dream" and openly toyed with deranging powers of the unconscious that could all-too-easily spin out of control. Here too the allure of psychological methods—from the early days of Desnos's trance-like states of "pure psychic automatism" to the "paranoia criticism" of Dali and Lacan—went hand in hand with haunting fear of the asylum and "contempt for psychiatry, its rituals and its works." "They shut up Sade; they shut up Nietzsche; they shut up Baudelaire," Breton lamented in the conclusion of *Nadja*, his tale of the Surrealists' muse who ended in a madhouse. "I should have restrained her." —KR



## The Strange Case of Dr. Ferdière

BUILDING LOCATION | South ground floor table case

“Ferdrière, guilty? Yes, if it’s a sin to leave language intact and to die without an *œuvre*, not curled up inside his own enigma, but offering himself up on a plate for all who are burned or nourished by poetry. Guilty of keeping to a human stature, despite the temptation to become bigger than life and the desire to make himself hated.” Emanuel Venet, 2006.

From Surrealism to sound poetry, *art brut*, and Lettrism, the story of the Parisian avant-garde is weirdly entangled with the personal life and career of Gaston Ferdière. Now remembered (if at all) as the doctor who subjected Antonin Artaud to 58 electroshock treatments at the psychiatric hospital in Rodez, Ferdière had come to Paris as a young idealistic poet striving to reconcile the tensions between psyche and muse in the 1930s, at the height of the Surrealists’ engagement with the science of the soul. As an intern at Sainte Anne, Ferdière worked with “Professor Claude,” whom Breton pilloried in the anti-psychiatric rants of *Nadja*, while at the same time passing as “a star of Surrealism in the bistros” of Paris, where he met Desnos, Péret, Michaux, and René Crevel, the famous Surrealist suicide (who confessed his despair to the young psychiatrist over drinks on the eve of his death). A regular at the Desnos’s, Ferdière may even have encountered Artaud there while he was still directing his “Theater of Cruelty” in Paris. It was in any case Desnos who secured Artaud’s transfer to Ferdière’s care at Rodez, in the unoccupied “free zone,” in February 1943.

There can be little doubt that Ferdière saved Artaud’s life by taking him in. Having suffered a psychotic break in 1936, Artaud had already spent five and a half years incarcerated at various psychiatric hospitals, mostly

in the vicinity of Paris. But with the outbreak of war, food supplies were severely curtailed by the Nazis in the Occupied territories, and thousands of mental patients starved. An outspoken critic of this policy, Ferdière worked the black market to supply inmates with food at Rodez, and Artaud quickly recovered from the brink of starvation once he arrived.

What followed next remains a source of controversy to this day. Having long since given up his own aspirations as a poet, Ferdière found his old interests rekindled in long conversations with the delusional Artaud, whose literary talents he sought to restore through “art therapy”—writing, drawing, translating *Through the Looking Glass*—accompanied by shock treatments—no less than six courses, between June 20, 1943 and January 24, 1945. Whether Ferdière “taught Artaud to write again,” as he later claimed, seems dubious (the playwright had been diagnosed with “graphorrhea” four years before he came to Rodez). But the intensity of his delusions certainly increased, as did the quality of the “magical” drawings and incantations he scrawled out in a desperate effort to keep his “demons”—quite literally—at bay.

The result was some of Artaud’s most influential work. Displayed in Parisian art galleries, staged at the Vieux Colombier, and recorded for a radio broadcast that would be banned for thirty years, Artaud’s postwar *œuvre* sent ripples through the European avant-garde long after his death, just eighteen months following his release from Rodez, in March 1948. In a bizarre aftermath, Ferdière found himself caught up in one of those ripples decades later, when he treated another renegade, the Lettrist leader Isidore Isou. —KR



## Anti-Œdipus: Psychology, Dissent, and the “Death of the Soul”

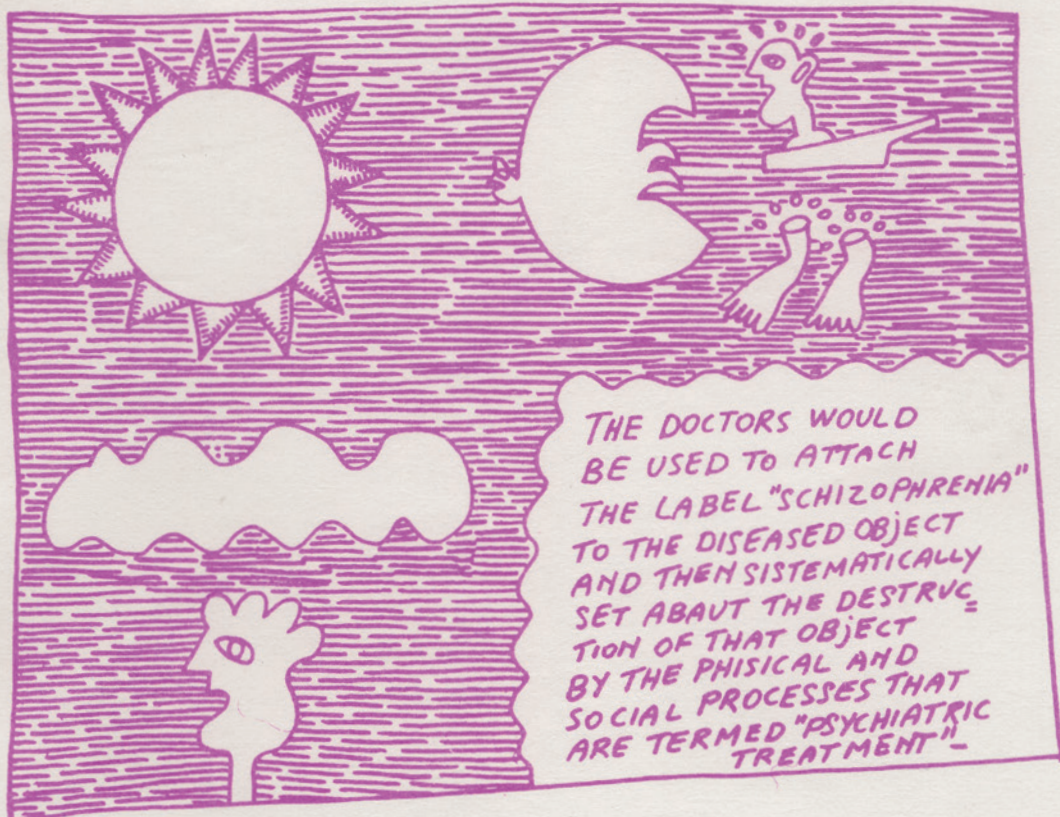
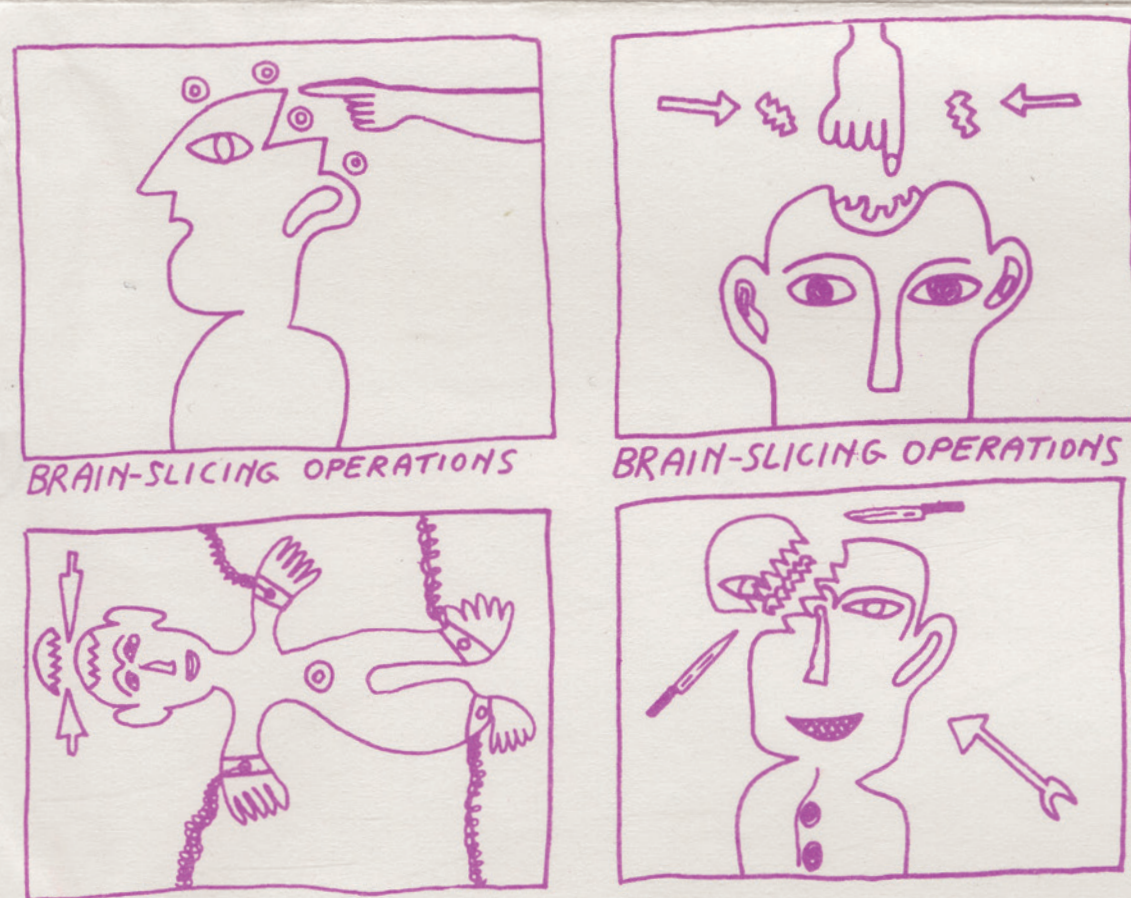
BUILDING LOCATION | South ground floor table case

“One day, perhaps, we will no longer know what madness was ... Artaud will then belong to the foundation of our language; and not to its rupture; neuroses will be placed among the forms that are constitutive of (and not deviant from) our society.” Michel Foucault.

Appended to the new edition of *The History of Madness* in 1972, Foucault’s prophecy about the place of Artaud—and neurosis—in the history of Western civilization reflected the tumultuous upsurge of creativity and rebellion that swept across Europe in the 1960s, carried along in large part by storms of controversy surrounding “the science of the soul.” On the one hand, the sixties witnessed a powerful resurgence of psychology and psychoanalysis. Led by Jacques Lacan, the Surrealists’ erstwhile companion, “the return to Freud” inspired young Marxists, feminists, and cultural anarchists to pursue the possibilities of desire in directions far more subversive than either of their old masters had intended. At the same time new editions of Wilhelm Reich—the radical Freudian renegade of the thirties—came onto the market, often in pirated editions, while Herbert Marcuse won converts on both sides of the Atlantic with the message of “polymorphous perversity.” On the other hand, the cultural revolutions of the 1960s and 1970s drew much of their energy from an equally powerful *repudiation* of psychology, psychoanalysis, and above all psychiatry. Denouncing the drive to classify and contain “deviants,” grassroots movements across Europe lashed out at the asylum. These were the decades of R. D. Laing and David Cooper in England, Franco Basaglia in Italy, and—last, but not least—Miloš Forman’s film of the Ken Kesey novel, *One Flew over the Cuckoo’s Nest*, which swept the Oscars on this side of the Atlantic in 1975.

Published as *Madness and Unreason* in 1961, Foucault’s controversial history of the asylum did much to inspire figures like Laing and Cooper, but it was also very much a product of the “return to Freud.” In fact, Foucault stood astride—or rather immersed in—both currents in the rising storm of the sixties. The depth of his engagement can be read from the thousands of personal dedications from writers, artists, scholars, militants, and analysts found in the Michel Foucault Library of Presentation Copies, acquired by the Beinecke Library in the fall of 2010. Among the most poignant—and certainly the most colorful—is the dedication from Gilles Deleuze, his wife Fanny, and their two children in *Anti-Œdipe [Anti-Œdipus]*, Deleuze and Felix Guattari’s blazing manifesto against capitalism, the family, and psychoanalysis. “No, Œdipus doesn’t exist,” Deleuze jokes, drawing an arrow across the page to an ensemble of his children’s artwork, resembling for all the world a decapitated father figure drenched in blood.

*Anti-Œdipus* took shape at the experimental University of Vincennes, created in response to the uprisings of May ’68 in Paris, and it made a profound impact on the generation of students and activists who carried the rebellion into the seventies. This was above all true in Italy, where the slogans of *Anti-Œdipus* blended with militant cries of *Movimento del ’77*. Among the rebels was Aldo Piromalli, who fled the country after being committed to an Italian asylum and advertised his plight in comic strips like *Psychiatry, or The Death of the Soul*. But the most graphic artifact of the underground’s struggle with psyche and muse in these years is a ten-foot scroll recounting Bart Huges’s infamous liberation of “the third eye,” *Homo Sapiens Correctus*. —KR



## Dr. Froyd: Psychoanalysis in the Popular Imagination

BUILDING LOCATION | North and South mezzanine wall facing curved cases

In 1925, Anita Loos introduced America to gold-digger Lorelei Lee in *Gentlemen Prefer Blondes*, the wildly successful book Edith Wharton called “the great American novel.” Modern psychology was so much a part of the popular discourse of the moment, so much a part of the Jazz Age rejection of Victorian sensibilities and social mores, that free-spirited Lorelei’s trip across Europe would have been incomplete without a visit to “a famous doctor in Vienna called Dr. Froyd.” The doctor, Lorelei writes, “could stop all my worrying because he does not give a girl medicine but he talks you out of it by psychoanalysis.” When she tells Dr. Froyd, “I really never wanted to do a thing I did not do,” his advice is simple: “Dr. Froyd said that all I needed was to cultivate a few inhibitions and get some sleep.”

From Sigmund Freud’s time to the present, writers, artists, and entertainers have used their work to consider and critique the man and his ideas; psychoanalysis and its founder have been the subject of everything from novels and popular songs to works of conceptual art. Simplified or exaggerated, praised or reviled, psychoanalytic theory and therapy have been and yet remain fascinating areas of inquiry for producers, critics, and consumers of popular culture.

During the last century, psychoanalysis has been approached in popular formats with various intentions. In the 1920s, the silent film *Flaming Youth* and song “Don’t Tell Me What You Dreamed Last Night (Cause I’ve Been Reading Freud)” incorporated references to then-surprising Freudian ideas that were the source of much contemporary discussion and controversy. Decades later, in the 1950s, a comic book series, “Psychoanalysis,” and television program, *You Are There: January 2, 1900—The Secret of Sigmund Freud*, intended

to educate the general public about psychoanalytic theories and treatments. More recently, the novels of Israel Rosenfield and Matt Cohen satirize Freud and his ideas. Where artist Robert Longo’s project “The Freud Drawings” reverently considers Freud and his legacy in enormous drawings of the objects and furnishings that filled his Vienna consulting room, conceptual artist Simon Morris has engaged Freud’s work with both seriousness and wit, literally reconfiguring the text of *The Interpretation of Dreams*—by computer algorithm or by cutting the text to pieces—to explore the possibilities of making new meaning from existing narratives.

*Dr. Froyd: Psychoanalysis in the Popular Imagination* features a sample of works from the Beinecke Library collections, including critical and creative treatments of Freud and psychoanalysis throughout the twentieth and twenty-first centuries: works of visual and textual punning, do-it-yourself guides to therapy, children’s books, songs, poetry, plays, and novels. These works explore and document the ongoing cultural significance of Freud and his ideas, as well as the controversy that has surrounded both man and method for more than a hundred years. Ongoing popular engagements with psychoanalysis stand in stark contrast to late twentieth-century claims against Freud’s theories and clinical practices, condemnation of psychoanalysis as a pseudoscience, and waning significance among professionals in clinical and research psychology. *Dr. Froyd: Psychoanalysis in the Popular Imagination* suggests, perhaps, that it is in the imagination of the writer and artist, in popular language and iconography, in threads of the cultural fabric that Freud’s legacy can be most clearly recognized. —NK





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## Captions

### Opposite and cover image

*Psychoanalysis*, New York: Tiny Tot Comics, 1955.

Editors of the comic book *Psychoanalysis* aimed to “portray, graphically and dramatically, the manner in which people find peace of mind through the science of psychoanalysis.” Each analysis is “telescope[d] ... into three to five issue-sessions” because, though a real analysis could take several years, listening to actual sessions might cause “boredom beyond all endurance.” Readers are further warned: “this magazine is not intended to fulfill the function of a psychoanalyst.” Tiny Tot Comics was also known as 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.

### Case Studies: American Writers Encountering Psychoanalysis

Smith Ely Jelliffe, “Dodge” analysis process notes, March 1916. *From the Mabel Dodge Luhan Papers*.

Early in 1916, writer Mabel Dodge sought psychoanalytic treatment with Smith Ely Jelliffe, founder and editor of the influential *Journal of Nervous and Mental Disease* and *Psychoanalytic Review*. Jelliffe made thorough notes of their sessions, recording what Dodge said in detail. He alternated to red ink when she reported her dreams.

### Art Therapy: C. G. Jung and the Modernist Aesthetic

C. G. Jung, *The Red Book = Liber novus*, New York: W. W. Norton, 2009.

Transcribing his journey into the abyss of the unconscious in the 1920s, Jung betrays his fascination with archaic forms in the illuminated Gothic script of *The Red Book*. Jung

himself later expressed chagrin that his guiding spirits—Philemon and Salome—spoke to him in such exalted, archaic language. But Jung was hardly alone in turning to pre-modern forms of expression (and perception) for inspiration in the modernist era. Kept out of circulation for decades by the Jung family, *The Red Book* was finally published in 2009.

### H. D. and Freud, the Poet and the Professor

H. D., Notebook, 1956–7. *From the H. D. Papers*.

In this journal, H. D. remembers her analysis with Freud nearly twenty-five years earlier. She recalls the pleasure Freud took in their exchange and in his analytic work in general: “... the Professor said, ‘there is always something new to find out.’ I felt that he was speaking for himself (an informal moment as I was about to leave). It was almost as if something I had said was *new*, that he even felt I was a *new* experience. He must have thought the same of everyone, but I felt his personal delight, I was *new*. Everyone else was *new*, every dream and dream association was *new*. After the years and years of patient, plodding research, it was all *new*.”

### Mixed Narratives and the Problem of Language: Homosexuality and the Search for a “Cure”

“Can Homosexuals be Changed?” in: *Homosexuals Today*, edited by Isadore Rubin, New York: Health Publications, 1965.

A cartoon summarizes the view of a therapist working in the 1960s who applied basic psychoanalytic concepts of core psychic faults and traumas to explain sexual preference.

### The Influence of Anxiety: Race and Writing in Jim Crow Times

Chester Himes, *The Primitive*, New York: Signet, 1956.

Himes perhaps best sums up the intense plot dynamics of his macabre novel, *The End*

## Captions

of a *Primitive*, first published in the U.S. in expurgated form with the redacted title, *The Primitive* (1955): “I put a sexually frustrated American woman and a racially-frustrated black American male together for a weekend in a New York apartment, and allowed them to soak in American bourbon. I got the result I was looking for: a nightmare of drunkenness, unbridled sexuality, and in the end, tragedy.”

### *From Symbolism to Surrealism: Dreams, Madness, Insurrection*

Oskar Kokoschka, *Die träumenden Knaben*, Vienna: Wiener Werkstätte, 1908.

While Freud was turning to the childhood memories of da Vinci, Viennese artists like Oskar Kokoschka might have provided striking diagnostic material closer to home in works like *The Dreaming Boys*. Driving the Symbolist obsession with dreams, sexuality, and violence to new extremes, Kokoschka’s bloody visions of pubescent fantasy would soon merge into the œdipal revolt of German Expressionism.

### *The Strange Case of Dr. Ferdière*

Antonin Artaud, *50 dessins pour assassiner la magie*, Paris: Gallimard, 2004.

Artaud had this to say about powerful images like this one, hand-selected by the artist for an exhibition of “50 Drawings to Assassinate Magic” shortly before his death in 1948: “The aim of all these drawn and colored figures was an exorcism of malediction, a bodily curse against obligations of spatial form, of perspective, measure, equilibrium, dimension ... And the figures I drew were spells—that I burned with a match after having meticulously drawn them.”

### *Anti-Œdipus: Psychology, Dissent, and the “Death of the Soul”*

Aldo Piromalli, *Psychiatry, or Death of the Soul*, Amsterdam: Vrije Vogel Pers, 1977.

A tiny fold-out flier, this colorful comic strip expresses Piromalli’s personal frustration, exiled in Amsterdam on pain of incarceration in a mental asylum should he return to Italy. But it also echoes the broader revolt against psychiatric norms and inhuman treatment that ignited social protest across Europe in the sixties and seventies. Here Piromalli objects to the label “schizophrenic” and singles out “brain-slicing operations.” Other frames in the strip portray electroshocks and drug therapy in equally graphic ways.

### *Dr. Froyd: Psychoanalysis in the Popular Imagination*

Anita Loos, *Gentlemen Prefer Blondes*, illustrated by Ralph Barton, New York: Boni & Liveright, 1925.

Presented in the form of a diary, *Gentlemen Prefer Blondes* tells of American gold-digger Lorelei Lee’s adventures in Europe, including a meeting with the great “Dr. Froyd.” When it was published in 1925, Anita Loos’s novel was a phenomenal bestseller; today, *Gentlemen Prefer Blondes* is known mainly as the 1953 film adaptation starring Marilyn Monroe.

