the Environmental Religious Factors contributing to Freud's Development of Theories of Feminity and Sexuality in the BBC Miniseries "Freud"

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The Environmental Religious Factors Contributing to Freud's Development of Theories of Femininity and Sexuality as Presented in the BBC Miniseries "Freud"

Prior to its procurement for the media collection at the University of Tennessee by professor of psychology Michael R. Nash, PhD., the miniseries "Freud" existed only at the headquarters of the British Broadcasting Corporation in London. Written by Carey Harrison and produced by the BBC in 1984, the series portrays—with remarkable adherence to biographical information—Freud's life from his struggling upstart in Vienna directly prior to his engagement to Martha Bernays to his death in London not long after fleeing Vienna. At several points in the series, focus is given to the pervasive and increasingly realized anti-Semitic attitudes of the Viennese and the impact of Freud's own Jewish identity on his development of theoretical perspectives on sexuality. In addition to creating a detail index of the entire series for Dr. Michael Nash to aid in its presentation to profession and lay audiences alike, the idea that Freud's Judaism did influence his theoretical development is the subject presented by the author as part of this project and at the request of Dr. Michael Nash at the fall meeting of the Nashville Psychoanalytic Society.
To understand Freud’s views of femininity from his perspective as a Jew, it is first important to see how Freud was situated to observe or understand masculinity and to keep in mind that Freud will consciously process his thoughts concerning sexuality in purely scientific terms. True to his profession, Freud—always the scientists—will never openly express his views on masculinity or femininity in rabbinical terms or with any traditionally Jewish slant.

Central to conceptualized masculinity and integral to establishing a link between sexuality and Jewishness, the role of circumcision and its influence on prevailing views of Jews and Aryans in Viennese society cannot be over-emphasized. Circumcision has played many roles over the course of Jewish history and can be seen in at least four different ways. Originally, in Biblical times, circumcision was a highly symbolic act used to differentiate the Jews from the gentiles. Once this practice became thoroughly institutionalized, circumcision became a practical through which to see political and group identity, complicated by perceptions of the self-forced exclusivity of Jews, who were seen by Aryans as mutilating themselves simply to be set apart. Thirdly, it was seen symbolically as a substitute to sacrifice in the tradition of phallus worship. Lastly, circumcision came to be at the center of medical debate and a means of prophylaxis.

Before continuing with the role of circumcision in Freud’s distinctly Jewish rendering of the psychodynamics between the sexes, it still remains to demonstrate how Jews arrived at the center of debates on sexuality in the late 1800’s. Always in the background of this debate exists the view that the Jewish body is distinctly different from that of the Aryan’s. Such a standpoint only becomes more ingrained by popular attempts to “scientifically” catalog these differences, denoted by many attempts to develop
composites of typical Jewish features. But beyond this and extending the theme of circumcision, at this point in medical practice in Vienna, circumcision had arrived at the center of a great debate over the spread of sexually transmitted diseases. As is well documented in various accounts of post-Enlightenment Vienna, particularly by Stefan Zweig, the manifestations of the fixations of a sexually repressed society made themselves known in the proclivities of so many Viennese male adolescents. There were conflicting views that circumcision did serve as a prophylaxis, and simultaneously, that it only contributed to the spreading of diseases such as syphilis. The stereotype of the eastern immigrant, female Jew and the emerging stereotype of the Jew who infected other prostitutes only further concretized the perception of the Jew as a sexual deviant. Jews were also perceived as the money-handling proprietors of brothels, as well as the doctors who offered “quack cures” for venereal diseases. Thus, it is no wonder that Jews found themselves at the center of these sexually charged debates at the turn of the century in Vienna.

In Freudian terms, however, as has previously been discussed, circumcision becomes an obvious symbol for castration that only furthers the distinction between the Jews and the Aryans. Now, though, some of the similarities in the situation of the Jews and the position of women in contemporary Vienna should become a bit more salient, as is evidenced by Freud’s theoretical approach. When one considers the tensions and dynamics between males and females passing concurrently through the psychosexual stages of development, the parallels become remarkable. Given that symbolic castration that takes the form of circumcision, it is obvious that Jews, who have been mutilated and who like their theoretical feminine counterparts are immediately physically obvious on
sight—thanks to the scientific attempts to document their physical features—the Jews fall readily into the same situation as little girls who notice their own physical differences, recognize that their organs are inferior, and develop a penis-envy—feelings of inferiority and jealousy for their more complete, un-mutilated counterparts. Such a relationship is particularly made more poignant if one considers Freud's own aspirations and frustrations as a Jewish scientist in an anti-Semitic climate in Vienna. Conversely, considering the Aryans as the masculine creatures represented in Freud's theory, they may be recognized as the little boys, who upon noticing their own different sexual organs overcome their fear of castration as it turns into fear of the mutilated creature itself (the Jew) and ultimately triumphant contempt for her—manifested as rampant anti-Semitism.

Having been effectively feminized by Freud in his psychodynamic theory, the similarities between Jews and women in Vienna become all the more obvious. They were both perceived as second-class citizens. Second, they were effectively "othered," being immediately recognizable as different on-sight. Third, they were both powerless—hopeless victims of double standards. Finally, and perhaps most interestingly, due in small part to Freud's own contribution, Jews began to more singularly inhabit the role shared by women as the groups most at risk of mental illness.

In the case of Freud and his own attempts to come to terms with his Jewish identity, the tragically fascinating aspect of his development of theories about the group that even expressed baffled him the most is the unconscious manifestations of the tensions he felt as an assimilated Jew inside his own theories of sexuality. Here, perhaps more palpably than in any other of Freud's writings we see first-hand the role that repression plays in dealing with traumatic events. Indeed, the trauma of anti-Semitism is
the phenomenon attributed by most writers and scientists in Vienna to the heightened prevalence of mental illnesses in Jews at the time. For Freud, and assimilated Jew, his experiences with anti-Semitism were a bit let obtuse and consequently more complicated. Thus he was able to repress these trauma, only to see them reemerge later in their own mutilated and maladaptive forms—this time in the mind of the man who discovered and expanded upon repression himself—in his own life and in his own professional writings on the theories of sexuality.

The following scenes are of particular importance to elucidating the points raised above:

Episode One: Scenes 3 and 9

Episode Four: Scenes 7-9 and 11

Episode Five: Scenes 7, 8, and 20

Episode Six: Scenes 2, 5, 7, 14, and 17
"Freud"

A BBC Production, written by Carey Harrison and Directed by Moira Armstrong

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Part One: In the Name of the Gods

Scene 1 [London: Freud, Anna, Martha, and Minna]: Anna approaches an elderly Freud in his London apartment to consult him on the placement of a statuette that was a present from Ernst von Fleischl; Martha and Minna are in the garden.

Scene 2 [a garden in Vienna: Freud, Martha, Minna, and Ignaz Schoenberg]: Freud hurries in and offers apologies for his tardiness; they discuss Frau Bernays and her intention to take her daughters to Hamburg; Ignaz has called her selfish; Martha hurries
to her mother’s defense, however, Freud and Minna side with Ignaz; Martha reproaches Minna, but Freud asserts Minna’s love for her mother is evident by her frankness with her—a frankness that she also employs with Freud—he says that Martha should be as expressive; Minna and Ignaz exit; Martha is offended, she hurries away and says that Freud can be thoroughly unlovable; Freud follows her and petitions for her undivided love while she is away in Hamburg; he speaks excitedly about Breuer’s confidence in him and his encouragement to apply for a post in the hospital; Martha’s mother will not allow her to marry Freud or anyone who cannot support her; Freud says Frau Bernays is the enemy of their love; Freud tries to kiss her, but she runs away for fear that someone will see them.

Scene 3 [Freud and Breuer]: Freud has been denied the post in the hospital, Breuer recounts the supervisor’s suggestion that there are already too many Jews in these posts; it was suggested that Freud needs more articles and patients, to which he expresses frustration for having to give up his research post to get into private practice; Breuer gives Freud money; Freud vents his frustration about being unable to find his niche in medicine.

Scene 4 [Freud, Meynert and other students in a psychiatric ward]: Meynert is reviewing cases with his students; he comes upon a case and that he says should not be in the ward and asks who had admitted this patient; Freud admits it, and Meynert says that he should have recognized that it was a tumor.
Scene 5 [Freud and Breuer]: Breuer says that Freud regularly shrinks from the responsibility of the doctor; Freud describes the uniformity of diagnoses by country doctors; Breuer says that diagnosis is a mutual reassurance for the doctor and the patient; Breuer continues to say that those who have the courage to explore the body will one day be called scientists, and in the meanwhile they must not be afraid to be called quacks; Breuer makes the first mention of Bertha Pappenheim; he discusses her inexpressiveness until the death of her father, at which point she began to “live again as if by autohypnosis;” he wonders if she could hypnotize herself why he should not be able to hypnotize her; after some work he manages to clear her symptoms through hypnosis; Breuer says that von Fleischl uses hypnosis as a party trick while he uses it as treatment.

Scene 6 [a laboratory: Freud, v. Fleischl, and Bruecke]: Freud and v. Fleischl are discussing hypnosis; Freud has found some new tincture in slides of a medulla oblongata, Prof. Bruecke enters to witness Freud’s discovery.

Scene 7 [the Freud family home: the family of Jacob Freud at dinner]: Freud relates his discovery of gold chloride as a new brain dye; Alexander Freud also has good news of his promotion; Alexander makes a comment about Fleischl’s affliction (a blood disease acquired through his thumb while working with a corpse); Alexander further inquires about Fleischl’s morphine addiction; Amalie Freud wants to talk about Martha, Freud does not.
Scene 8 [Freud and v. Fleischl]: Freud is dressing v. Fleischl’s thumb; Freud expresses his fear that the separation from Martha while she is still away in Hamburg is making him crazy; v. Fleischl asks if Freud has ever noticed how madness and frustration go hand in hand; Freud employs a couple of Christian phrases—evoking the Madonna, and telling v. Fleischl, “Satan, get thee behind me;” v. Fleischl suggests that Freud resents his lingering because it prevents him, Freud, from becoming Bruecke’s assistant; Freud says that he killed his brother, Julius, when he was only a year old by hating him; v. Fleischl has an attack and insists upon a shot of morphine and speaks of his impending death; they talk about Martha; Freud says he has thought about emigrating.

Scene 9 [a dream sequence]: Freud is running down the street; he gets out of the way of Catholic procession; he creeps into a house of ill-repute; enters through a door to discover v. Fleischl in a hospital bed, dead, surrounded by physicians.

Scene 10 [London: Freud, Dr. Schur]: an elderly Freud complains of problems speaking due to the prosthesis in his mouth; Freud speaks of his wish not to prolong his life beyond that which is necessary—Schur offers no help; Freud is angry as he describes how his diagnosis of cancer was concealed from him; he refuses further treatment, saying he has had enough drugs.

Scene 11 [Freud and v. Fleischl]: Freud introduces v. Fleischl to a wonderful substance he has discovered—cocaine; Freud cannot sing enough of its praises, saying that the solutions will one day all be chemical rather than metaphysical.
Scene 12 [Freud, Koenigstein, and other colleagues]: Freud hosts a little cocaine party with his colleagues; he tries to convince Koenigstein, an eye doctor, that cocaine may be employed some way in his practice.

Scene 13 [Freud and Martha]: Freud and Martha are on a walk together, both having just used cocaine; Freud is excited about the fame he is receiving for having introduced the medicinal use of cocaine; he reveals he is going to Paris to study with Charcot at the Salpêtrière.

Scene 14 [Freud and Koenigstein]: Freud is outraged that one of Koenigstein's fellow eye doctors is publishing findings about a use for cocaine before Freud could.

Scene 15 [Freud and Nothnagel]: Freud approaches Prof. Nothnagel about his application for a lectureship in neuropathology; Nothnagel encourages him and pledges his strong support; as he is leaving, Nothnagel challenges Freud about his views on cocaine.

Scene 16 [Freud, v. Fleischl, and Breuer]: Freud, looking very tired, is sitting beside v. Fleischl, who is in the bath; Breuer arrives at the door and witnesses Freud try to sedate a hallucinating v. Fleischl with an intravenous injection of cocaine; Breuer is furious with Freud for exacerbating v. Fleischl's morphine addiction by making him a double addict.
Scene 17 [Freud and v. Fleischl]: Freud continues to attend to v. Fleischl, who remains in the bath.

Scene 18 [Freud and Breuer]: Freud and Breuer continue their argument over Freud's employment of cocaine; Breuer regrets recommending Freud for the lectureship, saying that what he has done to v. Fleischl is reckless; Breuer warns that if you let your emotions get control, you are no longer a doctor.

Scene 19 [Freud and v. Fleischl]: Freud visits v. Fleischl before his trip to Paris; v. Fleischl is out of the bath and dressed; upon a discussion of Freud's upcoming study at the Salpêtrière, v. Fleischl rebukes him for not believing in his judgment on cocaine; v. Fleischl calls Breuer a hypocrite for chastising Freud, relating how Breuer went to Bertha Pappenheim as she thought she was delivering Breuer's child, whereupon he left her addicted to drugs; v. Fleischl hints at wanting Freud's assistance in making sure he will not suffer longer than is necessary; Freud refuses.

Part Two: The Hypnotist

Scene 1 [Freud and Anna]: Cut from shot of an elderly Freud in London to his home in Vienna, where Anna asks about the famous portrait of Charcot.
Scene 2 [Charcot’s lecture hall: Freud, Charcot, other students]: The first patient presented by Charcot has unlearned how to walk; Freud’s voice reads a letter to Martha—he refers to Charcot as a doctor, sage, and ringmaster.

Scene 3 [Freud]: The letter to Martha continues; Freud is shown in museums, walking along the streets, and in a burlesque house; he speaks of the overt and unrestrained sexuality of the French.

Scene 4 [Charcot’s lecture hall: Freud, Charcot, Darkschewitsch, and other students]: Charcot slights the Viennese doctors for their belief that somatoform disorders may only be cured through surgery; Charcot hypnotizes girl, demonstrating that she can, in fact, walk; he says, though, that is no cure, merely a passage from one abnormal state to another; next he hypnotizes a man with a paralyzed hand; he explains this as a suspension of one illusion and replacing it with another, then the original one returns intact; he attributes illness to a traumatic even that is subjected to rumination; as the lecture ends, Freud is approached by Darkschewitsch, a former colleague and student of Meynert.

Scene 5 [a burlesque house: Freud and Darkschewitsch]: Freud asserts that subject under hypnosis will do anything you ask within reason—so long as the command does not violate their moral will; Darkschewitsch relates a story of a patient who would not disrobe when it was suggest by Charcot’s orderlies that she was in the bath—he finds it fascinating that the subject was so quick to know the difference between the nature of Charcot’s and the orderlies’ requests.
Scene 6 [a formal party: Freud, Charcot, Delboeuf, and Prince Karl]: Beginning with Freud’s voice in another letter to Martha, he reveals that Ignaz is getting worse and that Martha should comfort Minna; he says that the tastes of Paris have bankrupted him and that he is still using cocaine; Freud is approached by Delboeuf who is an admirer of Freud’s advocacy of cocaine; Delboeuf suggest that Charcot is the unwitting ringleader for a group of assistants who rehearse the hypnosis demonstrations without his knowledge—Freud is outraged by this suggestion; Charcot introduces Freud to Prince Karl as his translator and ambassador to Vienna; Freud intends to spread hypnosis to Vienna and claims that Breuer is already practicing it; it would seem that Charcot has a penchant for the ladies.

Scene 7 [Freud and Charcot]: Freud relates to Charcot Breuer’s employment of the catharsis method; Charcot is skeptical of autosuggestion; Charcot continues to say that the seat of hysteria is not in the mind, but in the genitals.

Scene 8 [Freud and Martha]: Ignaz has died; Freud says Minna must burn all his letters to clear him from her mind; Freud tries to convince Martha to cut the engagement short and go ahead with him; she says her financial situation has changed, her dowry has been invested and Freud does not believe it is safe; other family gifts to Martha has now made it possible for them to marry; Frau Bernays will only allow it if Freud learns the ceremony in Hebrew, which he already has.
Scene 9 [Freud, Breuer, Chrobak and Fliess]: Freud is about to present a paper; he is introduced to Fliess and Chrobak by Breuer.

Scene 10 [Freud and Martha]: Freud’s paper was ill-received; Meynert says Freud went to Paris a neurologist and returned a crank; Freud says Breuer smiled like a fond parent at a belligerent child; Breuer also suggests that Freud should set moderate consultation fees as a result of his reputation; Meynert is concerned that hypnosis releases the sexual impulses in the sub cortex, and that hypnosis reduces all humans to creatures without will or reason; Freud tries to get frisky with Martha.

Scene 11 [Freud, Breuer, Chrobak, and the Baroness in her salon]: Breuer introduces the Baroness to Freud, who has brought with him the latest electrotherapeutic treatments from Paris; the Baroness describes the recurring sensation of a slap received but not deserved; after relating a dream involving her father, Freud applies the electrotherapy.

Scene 12 [in a carriage leaving the Baroness’s apartment: Freud, Breuer, Chrobak]: Upon taking their leave of the Baroness, Breuer comments that he thinks she liked Freud; they discuss her problems with her husband her own frustrations; Chrobak dryly prescribes penis normalis, to be administered twice daily.

Scene 13 [Freud and the Baroness]: the Baroness is hysterical, citing pain in her side and that she cannot swallow; she demands morphine, which Freud has been instructed by Breuer not to give her; she hallucinates that she sees Freud and Breuer hanging from a
tree out the window; Freud makes her a drink with cocaine; she says she is a worthless person; she is delusional, thinking Freud is her governess and that he has done something with her children; faintly sensually, she requests a massage, saying Breuer used to give her massages; Freud refuses before he hypnotizes her to relieve her pain.

Scene 14 [Freud home: Freud, Martha, and Jacob’s family]: Freud’s mother is ill; Freud’s father is beginning to show some signs of senility.

Scene 15 [Freud and the Baroness]: In a hypnotic state, the Baroness tells a story of her husband’s refusal to have sex with her, saying he would rather have sex with a sow in heat, which to her felt like a slap in the face; Freud brings her out of hypnosis; she can recall every word of her repressed memory; the Baroness explains that when she thinks improper thoughts, she has some sort of physiological reaction; Freud explains that by reliving the events she will shed the feelings of the slap, etc.

Scene 16 [Freud and Martha]: In bed together, Freud discusses the case of the Baroness with Martha, saying that the Baroness understands the mind and that his relationship with her is nothing for Martha to be jealous of; he says he learns a lot from the Baroness—that the mind is the enemy of truth, a censor; Martha asks what he gives her in return; he claims to give her friendship; there is a knock at the door, it is the Baroness’s servants—she is suffering a relapse.

Scene 17 [Freud]: Freud in the carriage the Baroness has sent for him.
Part Three: Secret of Dreams

Scene 1 [London: Freud and Anna]: The date would have marked Fliess’ eightieth birthday.

Scene 2 [Freud, Martha, and Fräulein Elizabeth]: Freud is opening his new practice in their Vienna home; he proudly shows Martha around the office and examining room; Freud’s new book, Aphasia, has come out; Freud has dedicated the book to Breuer; after showing Martha out, he brings in his first patient, Fräulein Elizabeth.

Scene 3 [Freud and Fleiss]: On a hike together, Freud discusses with Fleiss his belief that all neuroses arise from complications in one’s sexual life.

Scene 4 [Freud and F. Elizabeth]: During a therapy session, F. Elizabeth divulges to Freud details of her sister’s death and her feelings for her brother-in-law; she is overwhelmed by her wickedness; Freud asks her if it is so wicked to have emotions; these feelings are accompanied by a sharp pain; Freud says her body has fallen ill from fighting off what immoral thoughts, that the mind refuses while the body has no conscience; F. Elizabeth is worried Freud will relate all these things to Breuer who will in turn tell her family; Freud demonstrates for her that through this recognition of her feelings for her brother-in-law some of her pain has abated; he says it is progress that they can transform
her misery into common unhappiness; after F. Elizabeth leaves, Freud makes a little cocaine cocktail.

Scene 5 [Freud and Breuer]: Breuer contests that Freud has not enough data to publish his theory on sex as the origin of neuroses; he says Freud has too few cases and all with upper-class women, who are highly suggestible; Freud says the treatment works, and that is all that matters; they argue about the aphasia book; Breuer speaks of the politics of science; Freud talks about the humble beginnings of his and Fleiss’ parents; Freud calls Breuer the prophet, the secret master of hysteria; Breuer confronts Freud with his cocaine use.

Scene 6 [Freud and male patient]: Freud discusses with his new patient his sexual practices—masturbation, periodic bouts of depression following intercourse with his wife, unsatisfactory intercourse, and male orgasmic disorder; Freud looks particularly unwell; he explains that when unchecked desire is pent up, anxiety is produced, that he must know what obstructs sexual energy to release it.

Scene 7 [Freud and Fliess]: Fleiss tells Freud that he and his lady friend recently exchanged “love tokens,” that they will be married soon; Freud is undergoing surgery and the hands of Fliess; Freud has an episode—heart palpitations; he denies that it is the cocaine; Freud confesses that he keeps dreaming “farewell scenes;” Fliess asks if there are no sexual matters that Freud has neglected to mention to him.
Scene 8 [Freud and F. Elizabeth]: Freud suggests that the conscious mind erects defenses against ideas that are too painful to be borne; he presses F. Elizabeth to recognize that her brother-in-law loved her.

Scene 9 [Freud and Martha]: In a dream sequence, Freud approaches a table in a public square at night; Breuer and v. Fleischl are at the table; Freud wakes and reveals his “phobias” to Martha; explaining that Fliess believes humans contain both sexes, he reveals that he may need more than male companionship; Freud expresses his displeasure that he and Martha are not having more sex, he blames it for his listlessness; she is jealous of how influential Fliess is; she tries to get Freud to realize that Breuer has loved him like a son, despite that their relationship continues to decline.

Scene 10 [Freud and Fliess]: Over lunch, Freud asks about the sex life of Fliess and his new wife; he comments that he and Martha have had separate beds installed; they see a new patient in the restaurant—Frau Eckstein; Freud describes how his patient cannot go into shops alone because early in life she had experienced unwanted attention from a shopkeeper; Fliess explains his theory of dual periodicity—a reliable gauge of fertility.

Scene 11 [Freud and Breuer]: During a confrontation with Breuer, Breuer refuses to concede that all suffering is rooted in sexuality; Freud accuses Breuer of being senile and impotent; he goes on to say that self-knowledge is the key to understanding.
Scene 12 [Freud at a children’s hospital]: The voice of Breuer reads his letter to Freud; Breuer says he is the aggrieved father, and Freud is the rebellious son; Breuer agrees to publish the theories of sexuality along with Freud.

Scene 13 [Freud home: Freud and guests]: Freud tries to convince Martha’s doctor to assure Martha that she is well enough to bear a child.

Scene 14 [Freud, Frau Eckstein, et al.]: Frau Eckstein is hysterical; she is suffering from complications due to a surgery performed by Fliess; a long string of bloody gauze is removed from her nose, followed by a burst of blood.

Scene 15 [Freud and various patients]: F. Elizabeth talks about the death of her brother-in-law, that he never complained, that he cried out at night; she says she had to lie with him to comfort him; she dreamed the devil came to her while she was asleep—he had pearls in his lapel that was actually a long pin; there is a montage of patients; Freud sits thoughtfully at his desk; Freud is shown waking up suddenly—Martha is in a separate bed.

Scene 16 [Freud]: Freud writes to Fliess about a haunting dream he had of F. Eckstein’s operation; he points out that he recognizes neuroses during the nocturnal world; he recognizes the primitive, unbridled megalomania of instinct and describes dreams as wish-fulfillment; he speaks of the impending birth of Anna.
Part Four: Madonna

Scene 1 [London: Freud and Anna]: An elderly Freud calls to Anna; he thinks he hears the doorbell, then he searches for someone singing; he sees a younger Minna at the top of the stairs.

Scene 2 [Freud, Martha, and Minna]: Minna arrives from Prague; she comments on Freud’s practice, saying she understands that no one—not even the children—safe from his scrutiny.

Scene 3 [Freud, et al.]: At a conference of the Society of Physicians, Freud explains that all predispositions to neuroses derive from sexual trauma during childhood, much to the shock of the audience.

Scene 4 [Freud]: Freud’s voice reads a letter to Fliess in which he discusses his theory of infantile seduction, his experience at the Society of Physicians, and comments that his loneliness is complete; Freud’s father’s health is failing; Minna has completely disrupted the Freud household.

Scene 5 [Freud, Jacob and Amalie Freud]: From his bed, Jacob F. exacts Freud’s promise that he will make professor whatever it takes; he tells Freud that though he was a cruel child, he loved him.
Scene 6 [Freud and patient]: Discussion of child's interruption of parents' relationship; Freud's new patient reveals having felt a strange excitement when his parents argued.

Scene 7 [Freud, Minna, Martha, and children]: The Freud family is out for a walk; Minna says Martha was a very obedient child, never stood up to anyone—she suggests that Freud will soon take a mistress; Freud tell how his nurse used to take him to Catholic mass; Theresa, the nurse, was dismissed for stealing, but he makes some suggestion that he was sexually assaulted by her; Freud says that Martha is the center of his life, and that marriage has been amortizing.

Scene 8 [Freud and Minna]: There is a flashback of Freud being bathed by Theresa; a shot of the funeral of Jacob F.; Minna sings a lullaby; Freud comments that all the best people have two mothers; he touches Minna, and she responds sharply, asking him what he is doing; Freud says he felt contempt for his father and not grief; he says he feels a personal and professional void around him—he has no one to talk to except Minna and Fliess; as a child he felt he was the center of the family—and that every other member of the family was either too young or too old for their station; Minna accuses Freud of fearing his mother; Freud bemoans that his Judaism and obscene ideas stand in the way of his receiving a professorship; he says that all desires that afford us happiness originate in infancy; baptism is the ticket to professional development, but he would rather starve than crawl to Rome; in an attempt to find the beginnings of repression, he asks Minna for her assistance in using his own children as subjects—she refuses.
Scene 9 [Freud and Fliess]: Fliess asks if Martha complains when Freud is away—Freud assures him that she does not; when Fliess suggests that Freud go to Italy, he cites disgust for the repressive symbols of the Church, comparing holiness to sadism; Freud is obviously frustrated with the suggestion that he is anything other than all right.

Scene 10 [Freud and Minna]: Freud cites his patients' eagerness to thrive off his seduction theory, that they manufacture stories for him; Freud confesses that he does not believe in his own theory; Minna tells him that he is a poor judge of people; Freud decides he is going to Italy without Martha; in Rome, he says, he will be surrounded by Madonna's—that Jewish virgin;

Scene 11 [After viewing frescoes, in a hotel room in Italy: Freud and Alexander F]: Freud comments that the incessant ringing of the bells is to remind the faithful that every moment is a guilty one; Alexander comes in and Freud announces they will not be going to Rome; he recalls a story of a Christian knocking off his father's cap; he says his father cringed, stepped down, fetched the cap, wiped it off—his father was a cringing Jew.

Scene 12 [Freud]: In a letter to Fleiss, Freud describes the frescoes; he explains mother lust—the universal longing for mother; Freud realizes it is not the parent who seduces the innocent child, but rather the child who lusts.
Scene 13 [Freud, Martha, and Minna]: Finally home from Italy, Freud recalls how as a youth he first saw his mother naked and desired her; he describes his rivalry for his mother; Martha says as a mother, his ideas make her aghast; he has turned all his work on its head, now children are the seducers; he says he has been a child again these last few weeks; he says that in the absence of God there is nothing greater than enjoyment.

Scene 14 [Freud and friends]: In a dream, Freud ascends the stairs after Minna and is chastised by Theresa; over a game of cards, Freud and his friends discuss the suicide of one of his patients; Freud becomes a little aggressive in his analysis of one of the other players; concedes, though, that sometimes a cigar is just a cigar.

Scene 15 [Freud and Martha]: Freud tries to convince Martha to accompany him to Rome; she refuses; he suggests he might take Minna; Martha acquiesces.

Scene 16 [Freud and Minna]: Freud and Minna in Italy.

Part Five: Messiah

Scene 1 [London: Freud, Anna, Martha, and Minna]: An elderly Minna joins Freud, Martha, and Anna to celebrate her birthday; not long after being presented a gift, Minna breaks down, saying it is all her fault, and she should not have come.
Scene 2 [Fliess and Freud]: Freud and Fliess are hiking and talking about Freud's dream book; Freud says that Martha's friends pity her for being married to him; Fliess expresses his fear that the mind-reader projects too much of his own thoughts into the mind of the subject, he says Freud has crossed the line between what can be tested and what can only be guessed at—the dream book lacks the credence of science; Freud disgusts Fliess by telling him he became a nose specialist to exact revenge upon his father; Freud also takes a jab at Fliess's ideas of dual periodicity; Freud claims to be working on a piece on bisexuality; the friendship between the two is obviously strained.

Scene 3 [Freud]: Freud returns home to all his children.

Scene 4 [Freud and Minna]: Freud reclines with a rag on his forehead; Freud relates his visit with Fliess to Minna; she reminds him that he his a poor judge of people; Freud things his fellow men are as morally untrustworthy as he is; when asked what migraines signify, Minna responds that they are a reason for her to keep him company; Freud says they are outwardly directed toward the true love that will never be found, and they are associated with the other end of the body with hair; he has received a letter from psychiatric admirers praising him for the dream book, saying he has freed them from the secret forces of repression—he has set them free from the posturing of consciousness.

Scene 5 [Freud, et al.]: Voice of Freud reads a letter to Stekel; he welcomes the prospect of their getting together; he admits his loneliness of late and makes arrangements for a small group to meet; Freud looks to expand his work on sexual perversions.
Scene 6 [Freud, Martha, and a passerby]: While walking Freud is accosted by a man who calls him depraved and filthy minded.

Scene 7 [Freud, Adler, Rank, et al.]: Adler challenges the latency period, citing this as a period when the child learns competition and comparisons that will sure bear upon his sexual development; Freud brings up the prospect of working more closely with Bleuler and Jung; he says Jung is generally impressed with the groups work, and by virtue of being Christian, he may save psychoanalysis from becoming a Jewish science.

Scene 8 [Freud and Jung]: Jung, who is Swiss, visits Freud in Vienna; he is quite opinionated; Freud speaks of needing translators and ambassadors to carry psychoanalysis through Europe; Jung brought Freud his book, Dementia Praecox, thinking that it may be understood better through Freud’s own theory of neurosis—he might have dedicated to Freud if he would have had the temerity; Freud acknowledges that no doubt it was difficult for a Christian to approach him; Jung praises the insight the dream book has given them in their understanding of psychopathology.

Scene 9 [Freud, Martha, Minna, and Jung]: Jung is still holding up conversation well, explaining that our shadow selves are not to be denied, the feminine and the masculine.

Scene 10 [Freud and Jung]: Later the same day, Freud and Jung are still talking of how adulthood recapitulates childhood; Jung extends this to include the recapitulation of the
animism of the early evolution of man, as well; Freud says it has been some time since he
has met anyone with such a wide range of interests.

Scene 11 [Freud]: In a letter to Jung, Freud speaks of Jung’s abandonment of Bleuler, the
thrilling time they had spent together, how he has enjoyed time spent recently with his
children and his newest patient, a Russian nobleman.

Scene 12 [Freud and Russian nobleman]: During analysis, the Russian describes his
dream and offers to draw pictures of the white wolves in his dream.

Scene 13 [Freud, Adler, et al.]: As the group argues over the meaning of the wolves, a
split develops between those who agree with Adler and those who agree with Freud.

Scene 14 [Freud and Jung]: Freud warns Jung that they must not pander to those who
find their discoveries unpalatable; that above all, they must stand by the primacy of
sexuality; Freud sees Breuer and quickly turns away without greeting him; he tells Jung
that he has been invited to speak at Clark University in Massachusetts.

Scene 15 [Freud and Minna]: Freud expresses regret at shrinking from Breuer; he says
Jung had been taken aback by it and wonders if he understands that sadist is a masochist
at heart.
Scene 16 [In a Bremen restaurant: Freud, Jung, and Ferenczi]: They discuss the upcoming trip to America; while talking about the insurance they had taken out for the trip, Freud jokes that Jung would only trust in God; as they slightly deride his faith, Ferenczi asks him to take a drink; Jung refuses, citing that a scientist should not drink; Ferenczi retorts that science is the rejection of the pleasure principle; Freud says that psychoanalytically, Jung is his son—he is his Joshua who will lead the people into the promised land; Freud convinces him to drink some champagne; Freud looks unwell and swoons.

Scene 17 [On the boat: Freud, Ferenczi, and Jung]: Freud attributes his fainting to some homosexual emotions awaiting the proper cathexis; Jung enters and describes seeing a cabin steward reading *The Psychopathology of Everyday Life* on deck; they speak of their dreams; Jung is not sure that sex is the only pleasure; Freud says talking like that he may become a little Adler.

Scene 18 [Freud]: At Clark University, Freud receives a very warm welcome.

Scene 19 [Freud, Martha, and Minna]: Back at home, Freud complains that America is a great mistake, a failed experiment; Freud looks tired; he mentions that after his upcoming trip to the International Congress, he will need a trip to Italy.

Scene 20 [Freud and Minna]: In Italy together, Freud speaks of the recent election of Jung as president of the Congress, saying he was unfit to be a leader; he says he resented
all those years he spent working, that he had hoped others we spend time shoring up what he had discovered, trying to fix his first attempts, rather than tunneling off in every direction; he says analysis is not a quick fix, but a life-long philosophy; Freud continues to talk about the persuasion Adler required to accept Jung, saying that if his own name were not Jewish, it would not have been a problem; he and Minna argue over her confessions about their relationship to Jung; he says that more than a man, Minna and Martha have a grief in common.

Scene 21 [London: Freud and Martha]: Freud is left alone at the party table; he and Martha do not speak before her exit.

Part Six: The World of Dreams

(The entirety of Part Six adopts a dreamlike quality that makes a conventional division into scenic structure not entirely useful and somewhat misleading in providing a map of the episode, as it does work best if viewed as intended—in a stream of consciousness manner. The loosest of conglomeration is employed to set this episode into scenes.

Scene 1 [London: Freud, Minna, Martha, and Anna]: Listening to radio, a speaker reports on the war; Freud puts in his prosthesis and looks for a book he needs for Moses and Monotheism; he blows up at Anna, wondering what Paula, the housekeeper, knows about his book; Anna reminds him that a lot had to be left behind.
Scene 2 [Freud as a child, Jacob F., Amalie, Theresa]: In a flashback sequence, Freud is seen walking with his father; his mother rubs her hands together to explain that the dead cells that remain are all they are made of—dirt; Theresa bathes him and describes for him the Catholic conception of hell.

Scene 3 [Freud, et al.]: Beginning win an elderly Freud in his London apartment, he opens a door; cut to a view of his family around the table, his father calling him to come eat; a return to Freud as an old man, and a quick cut to him as student; there is an intervening montage of mental patients and Meynert is seen to approach; Freud is a student again, with his father—his father wants to know why he has withdrawn so much from the family; Freud is shown walking the street in Paris from this Salpêtrière period—a girl catches his arm and calls his name; he is suddenly back in the London apartment with Martha, who wants to know why he has been so angry with them all lately—Minna has suggested that with everyone declaring war, he did not want to be left out; he again says he needs to find the book he needs to work on the Moses book—Martha offers to help him find it.

Scene 4 [Freud and Fleiss]: Fleiss challenges the scientific validity of Freud’s work—saying he over-generalizes and calls it a mythology.

Scene 5 [Freud and Charcot]: Charcot enters and empty lecture hall (except for Freud) to practice his lecture; he spies Freud; Freud asks what would happen if the patient’s
meaning of a traumatic event could be completely removed; Charcot says underneath their façade, Jews are dreamers, fleeing quilt—trying to eradicate the past; Charcot says they must wait for the biologists before psychopathology may be understood; in the meantime he offers to teach Freud hypnosis.

Scene 6 [Breuer, Freud, v. Fleischl, Jacob F., et al.]: Breuer tells Freud the body is as malleable as a dream; Freud is shown at his father’s bedside as he asks for help; there is a flashback to the psychiatric ward; Freud is shown in the Parisian museums; v. Fleischl is shown in the bath; again he accuses Freud of using psychoanalysis as a means to understand and seduce women.

Scene 7 [Freud and Fliess]: Freud and Fliess are hiking, discussing their similarities as provincial Jews in science; they speak of their provincial families; Freud says he misses Galicia; Fliess criticizes Freud, saying the hero of his book is rejected by everyone.

Scene 8 [Freud and Meynert]: Freud enters the room with a dying Meynert, whose housekeeper has left him; Meynert asks Freud to find her; Meynert says he should not have sent Freud to Charcot, that he came back with a bag of tricks for his lady patients; Meynert challenges Freud, asks for an injection—Freud opens the drawer of Meynert’s desk and discovers a syringe of cocaine.

Scene 9 [Freud and v. Fleischl]: Freud gives an injection of cocaine to v. Fleischl, who then rises naked from the bath and embraces Freud.
Scene 10 [Freud, Martha, Minna, Ignaz, et al.]: Minna and Ignaz are shown together; Freud joins Martha in the garden; Freud awakens on a train and sees a women breastfeeding; Freud is reading Great Expectations to Ignaz at his deathbed—Ignaz asks Freud to tell Minna that he releases her from all her vows; "In order to rid yourself of anxious feelings in adulthood, one must go back to the time when one's very presence threatened mother and father"—this is recapitulated in adulthood; Freud and Minna sing a lullaby.

Scene 11 [Freud and Jung]: Jung challenges Freud, saying Freud does not want to cure his patients—the cure does not count, only knowledge and submission—the patient is free when he knows he cannot change; Jung does not agree that the person cannot change and must only adopt civilized despair in the face of the knowledge he or she gains about themselves; Jung confronts Freud as an adulterer; a tearful but carefully guarded Freud asks why Jung hates him why he must be his perpetual Christ.

Scene 12 [Freud and Anna]: Walking together, Freud says he wants to take Anna to Italy; he asks her how it is being an analyst’s daughter; he says she is a gifted analyst herself, that he has already analyzed her—that every honest conversation between enlightened friends is analysis.

Scene 13 [Freud, et al.]: Freud at Jacob F.’s bedside; Freud in his London apartment in bed—legions on his face, he must rise to meet the delivery boy; Freud at a table with v.
Fleischl and others at cards; Freud with Breuer, Breuer's wife, and v. Fleischl at a table at a cards; Freud at a table with Minna at cards; kissing Minna in the garden, she runs away for fear that someone will see them.

Scene 14 [Freud, Martha, and Minna]: Freud speaks to Martha and Minna about why women do not go out alone; Martha passionately states that women do not go out because they are so ashamed of and in such an anti-Semitic city; Minna says it is because they married the wrong men, and they find all the others too attractive—that is why they come to Freud; Freud says the women come to him to recover the penis they found so distressingly missing in childhood; Martha leaves, Minna tries to leave—she rebukes Freud and he throws her on the sofa.

Scene 15 [Freud, et al.]: The Baroness tries to seduce Freud; she says he is feminine; a montage of ward patients, one tries to touch Freud—he recoils; Jung asks why Freud despises the patients that come near him—he proffers that it is because Freud is afraid to know himself; Freud give the Baroness a massage; Martha runs away when Freud tries to kiss her for fear that someone will see them; Minna tells Freud that the way he constantly stares at her in the house makes it very difficult for her.

Scene 16 [London: Freud and Paula]: Paula brings in the delivery from the boy who got Freud out of bed; Freud recounts for her when he changed his name to Sigmund.
Scene 17 [Vienna: Freud, Anna, and a Nazi official]: Freud and Anna have an argument with a Nazi official; Freud signs the papers handing over his property; he says he does not want to leave Vienna, only for Anna's sake will he do so; Freud mentions that it is some progress that they burn his books rather than himself.

Scene 18 [London: Freud and Anna]: Anna has found the book he needs for the Moses book; she reads to him at his bedside.

Scene 19 [Freud, et al.]: Jung and Freud argue over the ideas that are the premise for Moses and Monotheism; Freud faints; Jung comments he is just like a women—contradict him and he faints; with Minna in Italy, she admits to Freud speaking to Jung about them; on the ground after fainting in front of Jung, Freud says, "How sweet it must be to die;" back in London, Freud asks Anna to call Dr. Schur; v. Fleischl tells Freud he will not be there when he returns from the Salpêtrière—he asks for Freud's help in not prolonging his life longer than possible, which Freud refuses; Dr. Schur, who had previously refused to help Freud suffer no longer than necessary, gives Freud and injection of morphine; Freud and Fliess are together in Italy; Freud at Clark University; Otto Rank presents Freud with an award in front of his associates; Freud sees old colleagues looking down on him from the perspective of one of the ward beds; Schur asks him if he should call Martha; Breuer says that the body is as malleable as a dream; Jacob F.; Amalie Freud rubs her hands together to show Freud the dead cells, saying that is all people are made from—dirt; Freud is still in his bed.