conceptions. It is this that lies at the root of the faulty composition of many an otherwise excellent picture. His perception must be of the keenest, and his memory of the surest. And, above all, he must be gifted with the most subtle powers of discrimination. The true artist represents the highest form of intelligence. The poet and the musician may equal him in intensity, but he far surpasses them in breadth.

Yet it is after contemplating the work of a man, endowed with such powers of conception and execution, that the scientist exclaims: "What an error of orientation! What lack of observation! What abnormality of the sense of space!"

Psycho-analysis in Relation to Sex. By HAVELOCK ELLIS.

IN 1895 an unostentatious book quietly appeared in Leipzig and Vienna entitled *Studies of Hysteria* (*Studien über Hysterie*), written jointly by two authors, Dr. Josef Breuer and Dr. Sigmund Freud. There was no public ready to receive the book, it attracted little attention, and had a small sale. In England and America it remained almost unknown, so that it is now a satisfaction to the present writer to recall that almost the first full exposition in English of the views set forth in this book appeared in the first volume of his own *Studies in the Psychology of Sex* in 1898. Yet these studies of hysteria, as an attentive reader could scarcely fail to realise, turned over a new page in medical psychology, and the new page was of fascinating interest. A case of hysteria was no longer to be regarded as, on the psychic side, almost beneath a physician's serious attention, nor was it to be settled merely by an accurate description of the physical symptoms, after the manner of Charcot's school, to which school in the first place Freud himself had belonged. It was a mystery to be patiently investigated, a mystery to which the key often lay far back and forgotten in the patient's history, and when skilfully used, with knowledge and insight, the patient's medical history acquired not only psychological significance but something of the interest of a novel. Freud himself clearly recognised this and stated, even in this first book, that it was by a representation of psychic processes, "such as we are accustomed to receive from the poet," that he had gained his insight into the nature of hysteria.

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Priority in the inception of the ideas contained in this book, and the treatment based on them, belongs, as Prof. Freud has since acknowledged, to the elder writer, Dr. Breuer. After acting as the missionary for the conversion of his more famous colleague, Breuer disappears from the psycho-analytic scene. He was indeed an unconscious if not unwilling missionary in this field. He pointed out the road but could not accompany the disciple far along it. He signed with Freud the statement in the preface that "sexuality plays a leading part in the causation of hysteria," and elsewhere makes the emphatic statement on his own account that "the great majority of serious neuroses in women arise from the marriage bed." But it would appear, from what Freud has more recently said, that on this fundamental question of sex Breuer never fully shared the revelation; as Freud has himself put it, Breuer guided him to an insight which he himself never gained.

The process, so far as the change of attitude towards sex is concerned, may deliberately be termed "conversion," and it is that term (*Bekehrung*) which Freud himself applies to it, for we may best understand it as of the nature of a religious conversion, a changed attitude towards the world and the revelation of a mission in life.

We have to remember that Freud was the pupil of Charcot, and under Charcot's inspiration was preparing to devote himself to the physical aspects of nervous disease and to physical treatment, especially electro-therapeutics. Charcot was indifferent to the psychic side of his cases and, following the French medical tradition and well seconded by his disciples, he regarded the recognition of a sex element in the causation of disease as degrading. That attitude was the outcome of the whole of Charcot's temperament and habit in approaching disease, as was clear at once to anyone who saw him—as I still vividly recall him—in his dealings with patients at the Salpêtrière. One realised that he felt he had a complete mastery of the case and that he regarded it as a purely physical problem; for the patient himself, and for any communication that the patient might be able to make, he felt evidently an almost contemptuous disdain. There could be no attitude more directly opposed to that which Freud ultimately reached. But it was in that atmosphere Freud was trained to approach nervous disorders. We can well believe that, when at length faced by the mysterious Sphinx of

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sex he had flouted and met with the stern demand why he had persecuted her, Freud passed through a deep spiritual upheaval, a complete revolution, comparable to that experienced by a still greater Jewish apostle of truth in days of old, on the road to Damascus. If we are tempted to think, as most of us certainly are tempted to think, that the convert has sometimes been dazzled by his new vision and drawn by his convictions to excess, we may learn to view these results with a more sympathetic tolerance if we understand how, certainly on the basis of a favourable soil, they were originally brought about.

It can scarcely be said that there seems to us much excess to-day in this early volume of Studies on Hysteria, although, Freud tells us, its unconventional views sufficed to create around him a vacant space even in the circle of his friends. Much as the Freudian doctrines and formulas have been transformed since, not only was the sexual element in the causation of hysteria here clearly recognised at the outset, but the chief lines of its psychic mechanism were set forth. The doctrine of the "suppression" of unpleasant, and usually sexual, experiences into the unconscious was there, and, Freud has lately declared, "the doctrine of suppression is now the foundation pier on which the structure of psycho-analysis rests." There was also the doctrine of "conversion," by which an emotional experience may be changed into a physical, and usually pathological, phenomenon having no conscious or apparent resemblance to its emotional cause, which this process, more or less, relieves and removes, so that, as Freud expressed it, "the hysterical symptoms are built up at the cost of the remembered emotions"; at the origin the physical pain or disability had been associated, in time, with the emotional experience, but the link had never been recognised in consciousness. We see again in this book the conception of "symbolism," which was afterwards to play so important and so much discussed a part in Freud's teaching; in this first book, however, the symbolism of objects was, as Freud has since acknowledged, overlooked though present, and the symbolism revealed was a symbolism of situations, a sexual situation being represented by an analogous situation on a different and more avowable plane; it was, therefore, more a physiological than a psychic symbolism. In this first book, once more, we have the tendency for the sexual exciting cause of the disorder to be traceable further and further back towards early

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life, although there was, as yet, no definite assertion of "infantile sexuality," which was not put forward until 1905. Finally, the Freudian method of treatment was in principle here established as a method of drawing out and bringing to the surface of consciousness a repressed and corroding element, a method by Breuer termed "cathartic," though Freud himself later termed it "analytic," probably because he felt unable to accept Breuer's conception of "a foreign body in consciousness." No extreme position at any point can, indeed, be said to be taken in this first book, and it is probable that many to-day who view psycho-analysis with horror might peruse the volume with a degree of assent they would not have felt when it was published, for even the opponents of Freud have now absorbed some of the ideas he has flung into modern currents of thought.

For my own part, it seemed a fascinating book even when it was first published, and I read it with sympathy and real enlightenment, if perhaps some reserve of judgment. The attitude of Charcot towards sex in relation to hysteria was by no means universally shared in England. Various physicians had stated their belief that the sexual emotions, by no means necessarily or usually in their coarser aspects, played an important part in the causation of hysteria. I had myself, a year earlier (in *Man and Woman*), ventured to express the opinion that the part played by the sexual emotions in hysteria was under-estimated. So that I was fully prepared for the general attitude of the authors of the *Studien über Hysterie*, and, indeed, read the book with rare intellectual delight, apart from any agreement with its thesis, simply because that thesis was presented with a sympathetic intuition and a power of skilful analysis which had never before, even by Janet, been expended on the delicate and elusive mechanisms of the disordered emotions. I still think that there is no simpler or more persuasive introduction to Freud's work than his first book.

Freud was pleased with my recognition of the book, and from that time began an exchange of publications and occasionally of letters. He found in my *Studies* helpful suggestions in the development of his own doctrines, suggestions which I had not myself been inclined to carry to an extreme or dogmatic form. In this way he was encouraged by the "Histories" of normal persons in the third volume of my *Studies*, as well

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as by an instructive article published by Sanford Bell in the *American Journal of Psychology*, to follow up the task he had already begun of pushing back the sexual origins of neuroses to an ever earlier age, and especially to extend this early origin so as to cover not only neurotic but ordinary individuals, an extension of pivotal importance, for it led to the Freudian doctrine becoming, instead of a mere clue to psychopathology, an alleged principle of universal psychological validity. He thus finally reached that conception of constitutional "infantile sexuality" which he regards as so fundamental, and his opponents as so horrible. He also adopted some of my terminology, such as "auto-erotism" and "narcissism." The first of these two terms, however, I may remark, the Freudians have often perverted and confused. This was not entirely due to Freud himself, who, when in 1905 he first adopted the term, found its chief significance in the fairly legitimate sense of a sexual impulse which was not directed towards other persons, and found its satisfaction in the individual's own person. But, subsequently, Freudians have often used the term to indicate a sexual impulse, which not only found its satisfaction within the individual's own person, but was actually directed towards his own person. Now, that is what I term "narcissism," and regarded as a subdivision of the great group of auto-erotic phenomena. The essential characteristic of an auto-erotic manifestation, as I had devised the term, was that the erotic impulse arose spontaneously and from within, and was not evoked from without in response to the developed normal appeal of an attractive external influence. I formed the word on the model of such words as "automobile," which means moving *by itself*, and not, as the Freudians would have it, *towards itself*. I regard erotic dreams in sleep and erotic reverie in waking life as the typical form of auto-erotism, and the term seemed to me a convenient way of grouping together a large number of phenomena for which no common name had previously existed. That is why I consider that the Freudian tendency to limit the term to a single group of manifestations is illegitimate and confusing; it stultifies a useful name for which there is no other convenient equivalent. So far as I know, indeed, no Freudian has attempted to justify this perversion of the term.

The point is worth mentioning because it indicates a frequent

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Freudian tendency to looseness in definition. This is to be noted, but not altogether to be blamed. Definitions are not so essential in the biological sciences as in the mathematical sciences. Moreover, the Freudians are at the beginning of their science—if science it may be termed—while precisely accurate definitions come at the end of an investigation and not at the beginning. This looseness of definition has been a part of the vital growth, the perpetual shifting new development, which has so strikingly marked Freud's work.

Freud's conceptions have indeed grown marvellously. The *Studien über Hysterie* have long been left behind. He is perpetually remoulding his ideas, as his experience widens and his insight becomes more penetrating, introducing new ideas, extending them into new fields. From hysteria psycho-analysis was applied to other groups of psycho-neurotic disorders, first to morbid obsessions and impulsions, then to all sorts of psychic disorders, including various forms of insanity, though it may be doubted whether it has worked out as well in any of them as in hysteria, and in the severe forms of mental disease, as Freud himself has pointed out, it is helpless. The application of the Freudian idea to the normal child was, as has been said, a pivot on which the whole doctrine has turned. It involved, first of all, a new elaborate analysis of all that is meant by "sexuality." The infant, the young child, is, of course, not sexual in the limited and localised sense which we have in mind when we think of sexuality in the adult. In the young child, as viewed by Freud, sexuality is generalised, and may take on many forms, forms which in later life, if we found them associated with a specific underlying sexual impulse, we should call perverse. Therefore Freud regards the child as "polymorph-perverse," and, as is indeed well recognised (and as my own investigations had repeatedly shown), the sexual perversions of later life may largely be regarded as a persistence of, or a return to, the impulses of child life. The extreme and pronounced way in which Freud set forth his doctrine of infantile sexuality aroused much opposition and resentment among many people, who failed to realise that sex in early life is a different thing from sex in adult life. Later, Freud deprived this objection of its force by a dexterous turn of the artist's hand, which became necessary at the point he had reached; he enlarged the whole conception of sexuality,

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and "Libido" for him became practically the manifestation of any pleasurable desire. The extension of the Freudian domain to cover the normal child necessarily led on to the inclusion of the normal adult and all his activities. Freud was greatly helped and encouraged here by the application of psycho-analysis to dreams. We may all, he holds, apply psycho-analysis to ourselves, and demonstrate the validity of its princples, by studying our dreams. He attaches supreme importance to this field of investigation: "dream interpretation is the foundation stone of psycho-analysis." His largest and most elaborately detailed book is on dreams, *Die Traumdeutung*. It was certainly a legitimate and hopeful field of investigation, though there are some of us, some even who have given special study to the analysis of dreams, who doubt whether the great and rich field of dream-life can be so entirely squeezed into the limits of the Freudian formulas as Freud has asserted, and who cannot possibly accept the wild statement that before psycho-analysis dreams were regarded as "a purely bodily phenomenon" outside psychology. Only one further extension of the Freudian conception was possible, and that Freud eventually took. Having included individual psychology in his domain, he proceeded to incorporate also therein collective psychology, so that finally psycho-analysis could be applied to all the highest social manifestations of human development.

A few years ago Freud himself published a schematic outline of the various sciences to which psycho-analyses had been applied or become applicable (1): (1) It helps to explain much in the science of language. (2) It modifies the hypotheses of philosophy and stimulates philosophic activities in new directions. (3) It affects biology, not only by, for the first time, doing justice to the place of the sexual function in humanity, but by acting as a mediator between biology and psychology. (4) Pschyo-analysis brings new contributions to our conception of evolution, showing that the old axiom that the development of the individual repeats the development of the race applies also in the psychic sphere, and indicating that infantile psychic formations persist in the adult. (5) It also contributes to the history of civilisation, not only by helping to explain myths and legends, but by illuminating the origin of great human institutions as attempts to relieve human needs which cannot be directly gratified. (6) In the fine arts it plays a similar

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part, explaining alike the hidden motives of the artist and of his audience in seeking to resolve a conflict which might otherwise work out disastrously. (7) It likewise concerns sociology, for the forces which cause repression and suppression of the individual are mainly engendered by docility to social demands. (8) Psycho-analysis is, further, of the greatest importance for the sciences of education by revealing the true nature of childhood, and enabling the educator to avoid the danger of too violently repressing instincts which may seem to the adult vicious and abnormal, but which are only rendered dangerous by the adult's futile attempts to crush them, instead of allowing them in due course to be sublimated, for "our highest virtues have arisen as reactive sublimations from the foundation of our worst predispositions."

What is Freud's vocation? One is tempted by this enumeration of the fields in which he claims to be working to ask a question to which the answer may not be quite obvious. He started as a medical psycho-pathologist, but medicine covers now only a small part of his field. We cannot even describe him as a man of science, for he attaches himself to no particular science —even as a psychologist he is too large to be fitted into any school—and his activities are individualised, intuitive, and conceptual to a degree which removes them from the impersonal and objectively verifiable basis of science. He enters the philosophic domain, and might by some be termed a metaphysician; but here, again, apart from the fact that, as he himself has frequently observed, he has always deliberately avoided the study of philosophic literature, he by no means lives, as the philosopher is bound to live, in the world of ideas, but is primarily absorbed in the active manipulation of human nature. His activities are, indeed, above all, plastic and creative, and we cannot understand him unless we regard him as, above all, an artist. He is indeed an artist who arose in science, and to a large extent remains within that sphere, with disconcerting results alike to himself and his followers when he, or they, attempt to treat his work as a body of objectively demonstrable scientific propositions. It has thus happened that nearly all the chief and ablest of his early supporters—Bleuler, Adler, Jung, and Stekel—have successively left him. For in art we are concerned with matters of taste and sympathetic insight, which one person may feel and another not, or

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even the same person may feel to-day and cease to feel to-morrow. Freud himself has stated that he cannot psycho-analyse a patient unless he experiences sympathy towards that patient; it is the artist's attitude. What is peculiar about Freud's art is the novelty of the medium in which its plastic force is exercised. It is not a physical medium, it is not even a purely intellectual medium, such as is dealt with by the philosopher, who also is, in his way, an artist. Freud's art is the poetry of psychic processes which lie in the deepest and most mysterious recesses of the soul. He began with themes which, novel as they were, at the same time were not difficult to follow. But as his art developed he proceeded to weave ever subtler and more daring harmonies, as his technique became firm, often choosing the simplest theme for development into an elaborate structure. A beautiful instance of this is his essay on Leonardo da Vinci, in which he builds up the whole of Leonardo's character from one slight childish reminiscence which that great man chances to have recorded. Freud's daring virtuosity is perhaps shown even more remarkably in his essay on Jensen's novel, *Gradiva*, in which he elaborately psycho-analyses an imaginary story; the results are altogether disclaimed by the novelist, but they perfectly illustrate the psycho-analyst's conceptions. Truth or fiction, to the artist it is all one, even when the artist is a psycho-analyst, for he is only concerned with truth to his art.

Freud's method is so complex, so novel, so startingly opposed at many points to accepted belief (and, therefore, so apt to arouse both bitter hostility and ardent enthusiasm), that it is not possible to expound it fully and fairly in a small space. A brief outline of some of his main positions may perhaps be helpful.

As Freud views the psychic field the largest and even the most important part of it lies in an unconscious region. A main part of the art of the psycho-pathologist, and indeed of the psychologist generally in Freud's sense, consists in tracing the passage of infantile impulses into the unconscious, in discovering the processes of conversion which take place in this obscure region, and in bringing them again to the conscious surface of life, in which transformation not only is the abnormal rendered normal, but those sublimations take place in which human culture consists. Normally, the process is a part of

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human evolution; abnormally, in neurotic persons, the process miscarries, and the help of art is necessary to render the process natural. This art is the whole of psycho-analysis.

Freud traces back the processes with which he deals to roots in early childhood, to an infantile disposition with certain resultant psychic mechanisms, and that is largely why they are lost from ordinary view in the unconscious. The later psychic developments are highly important, but they are always obscurely connected with more fundamental roots, however concealed, in childhood or infancy, even though ultimately they are shaped by human imagination into the great figures and conflicts of Myth and Religion and Art.

This infantile source of later psychic processes is, in Freud's view, sexual, though, as already indicated, a dexterous sleight of the artist's hand has later enlarged the conception of sexual pleasure by combining it with all pleasure, thus taking away the ground from the anti-Freudians' feet. On infantile "sexuality," and on its significance for all later life, he lays great stress. The infant's sexual life he regards as highly complex. It primarily consists in simple tactile pleasures, in thumb-sucking, in friction of the various body openings, or of other sensitive spots. It develops into a special interest in the activity of the excretory functions. Extending to other persons, it tends to attach itself in the boy's case to his mother, in the girl's case to the father, as well as between brothers and sisters, and it also tends to ignore the adult distinction of sex; "You will not be wrong," Freud says, "in attributing to every child a fragment of homo-sexual aptitude." These special attractions may easily become special aversions. Fundamentally, however, they are wishes. A sexual wish is, in Freud's view, fundamental.

In the course of the development, however, the infantile wish, as a result of important conflicts, disappears into unconsciousness and is replaced in consciousness by some other manifestation. This is inevitable, for, as the subject grows older, the moralised emotions of shame and disgust, acting as censors, drive the infantile "sexual" wish out of the conscious field. Fragments, indeed, of this infantile state of desire may in some cases persist in the form of fixed perversions. Perversions are related to neuroses as positive to negative. In the neuroses the same original impulses are at work, but they are working from the unconscious side, all the intensity of the suppressed emotion

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becoming transferred to the physical symptom. Disease is thus, in Freud's words, a flight from unsatisfying reality into something which, though biologically injurious, is not without advantage for the patient, for it is a kind of cloister into which, with his transformed infantile longings, the patient retires when deceived by the world or no longer able to fight against the world. We imagine that we can destroy our childish and primitive impulses by some miraculous process and change them into nothing. It is not so, says Freud. Nothing is destroyed. We can at the most shift our desires into the unconscious, convert them into morbid shapes, or sublimate them, and then not entirely, into exalted ideal impulses. Spirit is as indestructible as matter; that is Freud's great discovery. Freud's work is the revelation in the spiritual world of that transformation and conservation of energy which half a century earlier had been demonstrated in the physical world.

That is an abbreviated description of a state of things which, as Freud now views it, is of universal extension, and represents a fundamental human process of supreme importance. It is only in the rare cases in which it is intensified through occurring in abnormal persons that it becomes morbid and demands the physician's attention. The method by which the physician of Freud's school investigates this state of things, by bringing it to the light of consciousness and, in so doing, relieving it, is the famous method of psycho-analysis.

At first, when working with Breuer, Freud used hypnotism as the vehicle of his method. He has, however, long since abandoned that method as capricious and mystical, while in many cases the patients could not be hypnotised at all. He prefers to investigate the patient in the normal state by what he terms the analytic method. For a doctor to find out what he is ignorant of by addressing questions to an equally ignorant patient seems unpromising. But Freud remembered that he had seen Bernheim show at Nancy that, when a patient appears ignorant of what happened to him in a previous hypnotic state, his ignorance is not really absolute but may with skill be overcome. He found it was the same with the early emotional experiences which lay at the roots of these patients' neuroses. Freud encourages the patient to say everything, however irrelevant or indecorous or silly, which comes into his head, while he, as it were, stands by and watches these bubbles from the psychic depth, on the look-

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out for those which furnish a clue to the nature of the process beneath. Jung developed a valuable branch of this psycho-analysis with his method of free association, which consists in reading out a string of words to the patient, telling him to say at once what each word suggests, and noting down the results, in the faith, often verified, that in this way the patient will unconsciously give away secrets that are unknown even to himself, not merely by the nature of the words that he responds with, but by his hesitation in responding at all to certain words. This method Freud regards as the psycho-analytic equivalent of the chemist's qualitative analysis.

As the patient's real history is thus brought to the surface and revealed, slowly and laboriously—and Freud admits that the process is extremely slow and laborious—the patient is enabled to become conscious of the morbid process, and in so doing is greatly assisted in casting it off. In that way the psycho-analytic method is, as Breuer terms it, cathartic, and, as Freud points out, it is the very reverse of the hypnotic method, for while hypnotism seeks to put something into the patient, psycho-analysis seeks to take something out, and is, as Freud has himself said, analogous to the sculptor's art.

This conception of psycho-analysis was a brilliant idea for which Freud deserves all credit. It has not, however, been pointed out, so far as I am aware, that Freud had a forerunner in the idea, though not in its clinical and therapeutical applications. In 1857 Dr. J. J. Garth Wilkinson, more noted as a Swedenborgian mystic and poet than as a physician, published a volume of mystic doggerel verse written by what he considered "a new method," the method of "impression." "A theme is chosen or written down," he stated; "as soon as this is done the first impression upon the mind which succeeds the act of writing the title is the beginning of the evolution of that theme, no matter how strange or alien the word or phrase may seem." "The first mental movement, the first word that comes," is "the response to the mind's desire for the unfolding of the subject." It is continued by the same method, and Garth Wilkinson adds, "I have always found it lead by an infallible instinct into the subject." The method was, as Garth Wilkinson viewed it, a kind of exalted *laissez-faire*, a command to the deepest unconscious instincts to express themselves. Reason and will, he pointed out, are left aside; you trust to "an influx" and the faculties of the

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mind are "directed to ends they know not of." Garth Wilkinson, it must be clearly understood, although he was a physician, used this method for religious and literary and never for scientific or medical ends; but it is easy to see that essentially it is the method of psycho-analysis applied to oneself, and it is further evidence how much Freud's method is an artist's method.

When we survey the Freudian conception of psycho-analysis, it is manifest that the core of it is its doctrine of sex impulse as appearing in infancy, passing through various phases and processes, mostly involving conflict, and ultimately developing —except when by miscarriage it takes on morbid shapes— into the loftiest cultural shapes that humanity can create. It is not only the core of Freudism, it is also the chief point of attack for the opponents of Freud. It must be said that Freud has never compromised on the matter, and to-day he vigorously reproaches Adler and Jung, once his chief lieutenants, for seeking to minimise or explain away the sexual core of psycho-analysis. It may indeed be said that Freud has even gone beyond his own thesis in his emphasis of sex. He is quite aware that he uses the term "sexuality" in, as he says, "a much wider sense than is usual," and no one has so well shown how different the sexual world of childhood is from that of the adult as Freud himself in his study of the sexual theories of children; these theories commonly devised by children to explain the mysteries hidden from them are not only different from the adult's facts, they usually leave out entirely all that the adult means by sexuality. So that when the ignorant adult approaches the sexual feelings of childhood he is apt to make the crudest and most lamentable mistakes. Yet Freud himself has encouraged this error and exposed his position to quite unnecessary attacks by speaking of childish sexual psychology in terms of adult physical facts. This is notably the case as regards Freud's introduction of the term "incest-complex," and by his acceptance as typical in this respect of the altogether adult story of Œdipus and Jocasta. Although a very little consideration should have sufficed to show that these adult conceptions are on a different plane from the emotions and ideas of children, and though Freud had himself shown how totally unlike the adult's are the ideal and undefined sexual visions of the child, the leader's confused mistake has been followed by a sheep-like flock of Freudians, who have thereby copiously aided the

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unnecessary indignation of their opponents. For the truth is that, with a different conception of "infantile sexuality" on each side, the Freudian and the anti-Freudian have each alike been fighting, in St. Paul's words, "as one that beateth the air."

We must at the same time remember that the Freudian emphasis on infantile sexuality, however careful and guarded the terminology adopted, would still have shocked and repelled the average conventional man and woman. In the matter of sex we are all a little mediæval. Hunger and Love, said Schiller, are the two great pillars which support the world. It shocks us not at all when the importance of the pillar of Hunger is emphasised, and even exaggerated, as it may be by the political economist. But it is another matter when we find the pillar of Love emphasised and even exaggerated. It is only the child of genius, trained to deal with facts and to follow Nature wheresoever she seems to lead, who is innocent of this prejudice and bewildered by the outcries he unwittingly evokes. A distinguished thinker, James Hinton, who, like Freud, began as a physician and gradually extended his speculations over the central facts of life, was such a child of genius worshipping and following Nature. "How utterly," he wrote, "all feeling of impurity, or reasons for special feeling at all, is gone from the sexual passion in my mind! It stands before me absolutely as the taking of food. I cannot even recall why the feelings of special impurity cling about it. It has taken its place in my mind absolutely afresh, and as one with all that is most simple and natural and pure and good." (2) It was in this spirit that Freud formulated his theory of "Libido," with its infantile manifestations and marvellous transformations, serenely pursuing his way, while the conventional world was shocked, and even his own chief supporters often fell away, Adler depriving "Libido" of its love constituent, and Jung even transforming it into a vague metaphysical abstraction.

There is, however, no need to fall back on this, the fundamental justification or condemnation—as we choose to see it—of genius. We may preserve our usual wordly attitude and yet be able to discern that, when the misapprehension arising from bad terminology and extreme statement are put aside, the essentials of the Freudian vision of life may still be found acceptable. We have refused to face them, but we have obscurely recognised them, and they have even been plainly

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expressed, especially by poets and novelists. Let us take as an example one of the insights of Freud which has most aroused antagonism: the emotional relationship between mother and son, to which there is a corresponding relationship between father and daughter. This is notably a case in which feelings which are entirely plain to see have yet not been seen merely because people were unwilling to see them. Mothers had been suckling their children for untold millions of years before, a century ago, Cabanis pointed out the nature of the delicious pleasure often—or, it is probable, normally—experienced in suckling, and it is not surprising that another century should have elapsed before Freud pointed out that this pleasure is mutual, although in the infant it can only be termed "sexual" if we are careful to understand that sexual pleasure at this early period is an altogether different thing from what it becomes later. It normally remains a different thing even for a considerable period, and towards the mother it is permanently a different thing, for the son always feels as a child to his mother, yet on this basis, which we may regard as physically non-sexual and emotionally sexual, the relations of mother and son may be, Freud would be inclined to say quite normally, comparable to that of lovers. Let us turn to a novel, called *Comme tout le Monde*, written a few years ago, by Madame Lucie Delarue-Mardrus, one of the best women novelists of France to-day. As the title indicates, it is a commonplace story, the ordinary story of an ordinary middle-class girl, wife, and mother, who experiences the ordinary joys of life and the ordinary deceptions. Yet the story is told with such art and such insight that, commonplace as it is, and even because it is commonplace, we are made to feel that it is a completely veracious record. Isabelle, the young Norman lady, who is the heroine, has two sons, and the elder, Léon, adores her; his earliest childish letters to her express this adoration: when he goes to school at the age of seven he kisses the little cakes his mother brings him because they have been in her hands. But in a few years' time he becomes self-conscious and conceals his feelings; he loves to be in his mother's presence, but he is shy, reserved, and awkward, and is apt to get on his mother's nerves, all the more so, as she, on her part, adores her younger son, through private emotional associations preferring him to the elder boy, who, in secret, writes verses, and addresses a poem to

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Joan of Arc, whom he sees in vision "beautiful as my mother." While still a school-boy he dies, and only then it is that his mother realises the adoration expended upon her, and, too late, passionately responds to it. We may, again, turn to a recent English writer, "Anna Wickham," a mother of sons, who writes verse of a notably powerful, sincere, and poignant order. In a volume of hers we find the lines:

> "My little son is my fond lover.
>
> . . . . . .
>
> Sometimes I think that I'll be scarcely human
> If I can brook his chosen woman!" (3)

These emotions are experiencd, they are even expressed (perhaps especially by women, as the sex of the writers I have quoted indicates), but we have put them aside, have carefully avoided considering their significance, at the most have explained them, or ridiculed them, away. So that when at last the child of genius appears upon the scene, and sees, and realises what he sees, and proclaims it aloud—as the child in the fairy tale cried out: "The Emperor has no clothes on!"—the world is shocked, though it has only been told what in reality it already knew.

We must not, however, conclude that Freud has herein performed an altogether unnecessary task. True, the "incest-complex" is a terminological absurdity, since the sexual theories of childhood are absolutely unlike those of the adult, and the adult's attitude has no more meaning for the child than, it would usually seem, the child's attitude has for the adult. Yet the sexual emotions remain on the psychic side the same, however unlike the ideas and the objects aimed at. Freud, with his artist's instincts, sensitive to Nature—for both the artist and the scientist are explorers and revealers of Nature—has not only been more acutely aware of the existence of these infantile emotions than any before him, but he has more accurately investigated them, and he has, moreover, devised or created a dynamic mechanism into which they beautifully fit, to emerge at last, by a process of sublimation, in the highest manifestations of the human spirit.

The domain in which Freud works is largely that which he terms the "unconscious," the mighty treasure house in which all the apparently forgotten experiences of our lives are stored. It is a mysterious and gloomy region, admirably adapted for the

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operation of Freud's artistic genius. But we may do well to remember that it is a vast region and contains many things. With his complete sincerity, simplicity, and natural gift of divination, Freud has been happily inspired, into whatever excesses of exaggeration we may believe he has sometimes fallen. But less finely gifted men may not fare so well in the Unconscious. They must select among the facts they find, and in their selection ordinary psycho-analysts who have not the sensitive *flair* of genius to guide them will be guided by the rigid and systematic theory which has them in its clutches. This has been pointed out by Poul Bjerre, of Stockholm, not an opponent of psycho-analysis, but himself a distinguished psycho-analyst, writing in Freud's own organ.(4) He is especially referring to those who expect to find the "incest-complex" everywhere, and who accordingly find it. "Life cannot be pressed into a single theory," he adds, "however impressed it may be by the highest genius, and however comprehensive." If these wise words linger in our minds we shall view Freud and his opponents alike with toleration and often with sympathy.

It is not possible here to discuss those notable psycho-analysts who were once Freud's chief disciples and coadjutors and are now his rivals or opponents. It is the less necessary since, if we are mainly looking at psycho-analysis from the angle of sex, it cannot be said that they have added much to what Freud has brought forward, though they may sometimes have taken much away. They have all done good work. Prof. Bleuler was a distinguished psychiatrist before he joined Freud, of admirable solidity, judgment, and insight. Stekel is a capable, energetic, and industrious worker. C. G. Jung, belonging to Zurich, where the first large movement of Freudian appreciation began, was an early adherent. He not only devised the associative method of exploring concealed psychic states, but introduced the term "complex," a much used, and, as Freud thinks, much-abused if not unnecessary term, though, it must be added, Freud employs it himself. Of late years Jung has written copiously, and especially a very lengthy essay on the "Transformation and Symbols of Libido." In this luxuriant jungle of philosophy and philology Jung wanders with random and untrained steps, throwing out brilliant suggestions here and there, hazarding the declaration that "the soul is all Libido,'

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and that "sexuality itself is only a symbol," conveying the general impression of a strayed metaphysician vainly seeking for the Absolute. He remains a psycho-analyst, but from Freud, who has never fallen into such extravagances, he has wandered far. Freud himself, in a contribution to the history of the psycho-analytic movement, written with all his transparent sincerity and instinctive charm, sums up an account of his former disciple's relation to the movement by saying that Jung has furnished the psycho-analytic instrument with a new handle and then proceeded to put in a new blade. Alfred Adler is entitled to more respectful consideration, and herein I am also expressing Freud's opinion. There is nothing of Jung's obscurity and confusion; indeed Adler may be said to err in the opposite direction by becoming too precise, narrow, and coherent. His chief conception is that of the "impulse of aggression" and the "masculine protest," on which he places extreme emphasis. This is the impulse by which we seek to fortify our weakest side, even that based on bodily defect, so that it developes into the dominant aspect of our character. We may often see this illustrated by those undeveloped persons who by dint of physical culture ultimately come to regard themselves, and, indeed, may actually become, superior to the average in physical development. This conception has proved fruitful, and Adler has succeeded in forming a school of co-workers. All these investigators are not to be despised. But Freud remains the man who first devised the instrument of psycho-analysis as it is now known, and who revealed the world in which it operates.

It must not therewith be concluded that any of the conceptions Freud has so artfully woven will of necessity endure permanently. He changes them so often himself that it would be foolish to suppose that his successors will not continue the same process. In this respect we may compare him with Lombroso, another Jew of genius, who also began as a psychopathologist and also gradually extended his conceptions over a wide sphere of abnormal and normal life. His theories have been proved to be often defective, even his facts will not always bear examination; he himself admitted that of the structure he had raised perhaps not one stone would remain upon another. Yet he enlarged the human horizon, he discovered new fields for fruitful research and new methods for investigating them. That was something bigger than either a sound theory or a

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precise collection of facts, for we do not demand of a Columbus that he shall be a reliable surveyor of the new world he discovers. Freud, similarly and to a greater extent, has enlarged our horizon. He has shown the existence of a vast psychic field of which before we had but scanty intimations. The human soul will never again be to human eyes what it was before Freud explored it. He has revealed the possibility of new depths, new subtleties, new complexities, new psychic mechanisms. That is the great and outstanding fact.

(1) *Scientia*, vol. xiv, 1913, p. 169. (2) Mrs. Havelock Ellis, *James Hinton: A Sketch*, 1917, p. 107. (3) Anna Wickham, *The Man with a Hammer*, p. 44. (4) *Jahrbuch für Psychoanalytische Forschungen*, vol. v, 1913, p. 692.

On Psychosensory and Psychomotor Disturbances.

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THE large chapter of aphasia and allied conditions of psychomotor and psychosensory disturbances is still a chapter where there are great differences of opinion, and a great heterogeneity in nomenclature.

Since Broca first introduced the question of "Speech Centres" by describing his so famous Broca's centre, an enormous amount of work has been spent, and an enormous literature has been written on the relation between psychomotor and psychosensory functions and their anatomical localisation.

Looking through the literature of these subjects one cannot but receive a very forcible impression that as our anatomical knowledge in itself has progressed, the clinical investigation that has been done has not advanced correspondingly—and the whole chapter of aphasia and allied conditions is to-day marred by lack of exact clinical terms, and an abundance of semi-scientific terms mixing clinical facts and localisation hypotheses into a chaos—not only causing confusion, but definitely barring the further progress of clinical research on this so extremely difficult subject.

A comparison of the present-day clinical description of asphasia with Hughlings Jackson's description of aphasia (1) is not at all flattering to the former, and, although one cannot deny the clinical research work on this subject all progress, one

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