

Freud's Self-Analysis—An Interpersonally Grounded Process¹

Marco Conci, Trento, Italy

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On the basis of the assumption that the understanding of Freud's work can gain much from illuminating his own psychological development, the author tries to reconstruct the evolution of his self-analysis. Against the common view of placing it in the context of his relationship with Fliess, the author shows how it actually evolved out of a whole series of experiences and relationships. Freud's self-analysis was initially nourished by his study of the Greek and Latin classics; it acquired the necessary interpersonal dimension through his relationship with Emil Fluss and Eduard Silberstein; it gained a cathartic and thus therapeutic quality through his relationship with Martha; and it eventually became a professional enterprise once his patients forced Freud, with the help of Wilhelm Fliess, to systematically look into himself.

Marco Conci, M.D. Via Belenzani 41, I-38100 Trento, Italy

I have destroyed all my notes of the past fourteen years, as well as letters, scientific excerpts and all the manuscripts of my papers.... As for the biographers, let them worry, we have no desire to make it too easy for them. Each one of them will be right in his opinion of 'The Development of the Hero', and I am already looking forward to seeing them go astray
(1:140–41)

Introduction

Going against Freud's desire to keep his work separated from his life—one of the most explicit expressions of this is contained in the above quoted words to Martha on April 28 1885—we are today convinced of the need to familiarize ourselves with his life in order to better understand his work. This is also the best course we can follow in order to grasp Freud's "personal equation". Didier Anzieu defined it in terms of a "hysterophobic mental structure" (2:577) and showed how it still permeates psychoanalysis; for example, as regards "the Freudian arrangement of psychoanalytic space" (2:580). In their attempt to formulate the subjective roots of personality theories, George Atwood and Robert Stolorow showed how:

Freud's wish to restore and preserve an early idealized image of his mother ran through his life like a red thread, influencing his reconstructions of his early childhood

history, his choice of a field of study, his important adult relationships, and his theoretical ideas (3:59).

How Freud's personal orientation still permeates psychoanalysis, in the form of the primacy of intellectual insight and the marginal role of affects as a route to change, was recently shown by Charles Spezzano (4). In my opinion, revisiting the creation of psychoanalysis in the context of Freud's personal development allows us not only to grasp better his "personal equation", but also to show the importance of Harry Stack Sullivan's (1892–1949) interpersonal theory. One of the major achievements of Anzieu's reconstruction of Freud's self-analysis was to reconceptualize it in terms of "a constant dialogue with Fliess" (2:569), whose crucial role he convincingly documents. In my opinion, one further element of Freud's "personal equation" is his imperiousness to the interpersonal dimension of human development—including his own.

In my recent contribution to the anthology *Behind the Scenes. Freud in Correspondence* (5), I tried to find an answer to the question "Why did Freud Choose Medical School?" in the light of the letters he wrote, between September 18 1872 and April 18 1874, to Emil Fluss. These letters allow us to discover both Freud's gradual development of an interpersonally grounded process of self-analysis and the background of his choice of medical school. During the preparation of this paper I also had the chance to take into careful consideration the five aphorisms he composed at sixteen (6), which well reflect a

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conflicted adolescent's search for self-understanding conducted in isolation, through mere self-observation.

In a paper presented in Bologna in the spring of 1991, Robert Holt proposed the following view of Freud:

Freud was a far more complex person than the heroic genius of unwavering virtue in whom Jones was so eager to make us believe. I find his extraordinary accomplishments much more credible on the hypothesis that his genius was fired with strong passions, and kept restlessly active by unresolved conflicts (7:30).

In accordance with the developmental orientation of such a view, I believe that we will eventually have to stop following the official view-point promulgated by Ernest Jones, according to which Freud's self-analysis started in response to his father's death and his relationship with Fliess (8:chapter 14), and instead see it as a continual process running through his entire life. Whereas even such a fine book on self-analysis as the one recently edited by James Barron (9) does not address this problem, more than thirty years ago it had not escaped Marthe Robert that, in his letters to Martha, Freud "was already analysing himself with rare perception" (10:72).

As we will see, Freud's self-analysis was initially nourished by his study of the Greek and Latin classics; it acquired the necessary interpersonal dimension through his relationship with Fluss and Silberstein; it gained a cathartic and thus therapeutic quality through his relationship with Martha; and it eventually became a professional enterprise once his patients forced Freud, with the help of Fliess, to systematically look into himself.

Inspiration from Classical Studies and Introspective Self-Analysis

Freud's secondary education took place in the classical Gymnasium, with its heavy emphasis on Greek and Latin. As we learn from the so called Matura-Brief he wrote to Emil Fluss on June 16 1873, a Latin translation from Virgil and a Greek translation from Sophocles' Oedipus Rex (!) were among the assignments in his final high-school exams (11).

In his detailed analysis of Freud's cultural background Harry Trosman writes:

The use of Greek names for crucial psychological concepts (Oedipus, Eros and Thanatos, Narcissus), the frequent references to classical myth, the shared values regarding morality and aesthetics, the fascination with Greek and

Roman sculpture and archaeology, all attest, to the indelible impression of the classical Gymnasium (12:68)

on the founder of psychoanalysis. Freud's classical education "provided a complex substratum against which universals concerning the human mind could be tested" (12:70).

Twenty years later, Robin Mitchell-Boyask's analysis of "Freud's reading of classical literature" allowed him not only to show "the symbiosis between Freud and classical literature" (13:27), but also to even confirm Frederic Wyatt's 1988 contention that

the departure of psychoanalysis from Europe during the war "brought about "a similar impoverishment of psychoanalysis, as the culture which also nourished Freud's thought was lost (13:41).

The five aphorisms which the fifteen-year-old Freud published in 1871 in his school newspaper *Musarion* reflect the first stage of his assimilation of the classical culture. According to Kurt Eissler, who edited (6) and repeatedly dealt with them (14, 15), "the keenness of Freud's psychological interest and insight is already visible" (15:498) in Freud's first literary production known to us. Whereas the first aphorism, "Gold inflates man like air a hog's bladder" (15:463), reflects a precocious adolescent's awareness of man's narcissistic weakness (15:463), the second, "The most egoistical of all is the man who never considered the possibility that he may be an egoist" (15:463), gives us important clues to the young Freud's state of mind. Inasmuch as "self-observation and self-judgement are called in as moral agencies that may reduce the gravity of a vice" (15:463), Eissler ends up bringing this aphorism in connection with a very gifted adolescent's preconscious suspicion that "self-observation [may] be misused as a form of protection against feelings of guilt" (14:108). It is no wonder that the third aphorism, "Some people are like a rich, never completely explored mine" (15:463), which is "the earliest picture of man known to us formulated by the young Freud" (14:112), strikes us "as an anticipation of a basic psychoanalytic theme: man's inexhaustible unconscious, which is not directly accessible to view" (14:112). On this basis, Eissler brings the fourth aphorism "Some human beings are minerals, some are yellow biotite and some are white biotite" (my translation of the original German; 6), in connection with the fundamental methodological rule of psychoanalysis: do not trust what lies on the surface! (14:114). This is true inasmuch as biotite shines like a

mineral but is worthless. And here comes the fifth and last aphorism, “Any larger animal outdoes man in something, but he outdoes them in everything” (15:463): “The young pessimist apparently needed some hope”, comments Eissler, “just as later, when he was an aged man, he clung to the hope that the voice of intellect wins out in the long run” (15:463).

From a clinical point of view, it does not escape Eissler that the young Freud's “tendency to speculative generalizations, which we encounter in the aphorisms, might be the expression of a defence against his coercive daydreaming” (14:118), namely what Jones called his “giving himself up unrestrainedly ... to the play of phantasy” (8:25). According to Eissler, Freud's preconscious realization of the limits of such a defensive posture is what we can infer from the following words he wrote to Fluss two years later, in the above cited Matura-Brief of June 16 1873: “I am not asking you—should you ever find yourself in the position of doubting yourself—that you mercilessly dissect your feelings; but if you do, you will see how little there is in yourself to be sure of” (11:426). Inasmuch as “the merciless dissection of his feelings was probably motivated by the attempt to resolve his conflicts through inner processes, namely through insights and not through spontaneous actions” (14:120), we can also better understand why the sixteen-year-old Freud had not been able to court Gisela Fluss in the summer of 1872. He wrote to Silberstein from Freiberg on September 4 1872: “The affection appeared like a beautiful spring day, and only the nonsensical Hamlet in me, my diffidence, stood in the way of my finding it a refreshing pleasure to converse with the half-naive, half-cultured young lady” (16:16).

Before showing how, through his relationship with Fluss, he was later able to transform a defensive tendency to self-observation into an interpersonally grounded and growth-promoting self-analytic process, let me make a couple of further considerations. In their attempt to integrate psychoanalysis into the history of introspective psychology, John Gedo and Ernest Wolf compared Michel de Montaigne's (1533–1592) system of thought with the body of Freud's theories, and after claiming that “nothing in Montaigne's Essays is in disagreement with psychoanalysis” (17:39), they ended up defining the latter as “the reintegration of the humanist introspective mode into the scientific study of man” (17:45). “Indeed, as a body of knowledge—even as a relevant

field of investigation—the patrimony of introspective psychology”, claimed Gedo and Wolf, “was excluded from Western science until the intellectual triumph of Freud's ideas within our lifetime” (17:40). In their description of Montaigne's way of working, they also show us how his basic principle was “Let us only listen; we tell ourselves what we most need” (17:38). On the basis of the line of thought I have been developing, I would say that this type of introspective self-study, which Montaigne developed outside of a meaningful interpersonal exchange, expresses the same mental attitude from which Freud was able to free himself through his relationship with Fluss and Silberstein.

In Paul Kristeller's words (reported by Gedo and Wolf), “When we come to the end of the Renaissance, the subjective and personal character of humanist thought finds its most conscious and consummate philosophical expression in the Essays of Michel de Montaigne. The essay, in the form which he created and bequeathed to later centuries, is written in the first person, like the humanist letter, and is equally free in its style and structure: we might call the essay a letter written by the author to himself” (17:17). And a little below: “What all humanists actually felt but did not express in so many words, he states most bluntly and clearly, namely that he intends to talk primarily about himself and that his own individual self is the chief subject matter of his philosophizing” (17:17). We also know that the basic ingredients of the era inaugurated by Descartes' 1637 Discourse on method were what I would call the interpersonal principles typical of science, namely what Sullivan—in another context—used to call “consensual validation”, and what a scientist would address as the necessity to share a common method, and to confront and discuss the results achieved by it.

It is no wonder that the young Freud turned his back on philosophy and classical culture, though they mattered so much to him: he had ended up integrating them into the defensive apparatus which sustained the above depicted exclusively introspective self-study. By keeping in mind these developmental vicissitudes of the young Freud we can also better understand what Patricia Herzog has aptly called “The myth of Freud as anti-philosopher”, which is usually considered to center around his tenacious attempt to establish the scientific status of psychoanalysis very much at the expense of philosophy (18:165).

The Significance of Freud's Relation to Emil Fluss

The seven letters and two post-cards that the young Freud addressed to his Freiberg friend Emil Fluss, which represent Freud's earliest correspondence known to us, cover a time span from September 18 1872 to April 18 1874, with the central position occupied by four letters written between February 1 and June 16 1873 (11). In her introduction to their 1971 German edition in book form Ilse Grubrich-Simitis wrote:

They belong to the earliest documents of Freud, and at the same time contain the origins of psychoanalysis, since they show us, much better than any reconstruction would, those talents which Freud made use of in his discoveries (19:103-4).

Their original German publication in 1970 (in the Frankfurt journal *Psyche*) was accompanied by an essay, "The 'Ich.' letters" ("Ich." stands for Ichthyosaura, alias Gisela Fluss), written by John Gedo and Ernest Wolf (20) from a self-psychological point of view, which deserves to be briefly commented upon.

Apparently taking as their basic point of reference the following words which Freud wrote to Fluss in the Matura-Brief, "... I am sure, [you] have until now not been aware that you are exchanging letters with a German stylist" (11:425), Gedo and Wolf limit themselves to reconstructing Freud's classical sources (Horace, the Bible, Shakespeare, Goethe and Heine), whom they reconceptualize as "ideal imago figures for the consolidation of his self-esteem" (20:85). By placing these letters in Horace's tradition of the epistle, they end up merely considering them as "the externalization of a necessary internal dialogue" (20:81). The real dialogic nature of Freud's letters thus completely vanishes from their view. This is reflected in Gedo's and Pollock's 1976 introduction to this article:

Kristeller (1965) has designated Montaigne's Essays as humanist letters addressed by the author to himself. In this sense, Emil Fluss may be seen as Freud's provincial alter ego, an externalization of Freud's internal audience for the productions of a great German stylist (21:73)!

In my opinion, these words to Fluss can be much better understood in the context of the dialogue with him which takes place in Freud's letters, with particular reference to the key words contained in the letter of May 1 1873, namely: "I read Horatian odes,

you live them" (11:424). How well these words capture the emotional climate of the adolescents' exchange is shown by the following passage taken from the letter of March 17 1873:

I have a good deal of reading to do on my own account from the Greek and Latin classics, among them Sophocles' Oedipus Rex. You deprive yourself of much that is edifying if you can't read all these, but, on the other hand, you retain that cheerfulness which is so comforting about your letters (11:423).

How the seventeen-year-old Freud was in fact able to open himself up to his friend Emil, and feel the benefit of his closeness is further demonstrated by these words in his letter of May 1 1873: "But once you are a melancholic, you will suck sorrow from anything that happens" (11:424). At the end of this letter he thus implores his friend: "Only don't again stop writing for months or you will make me consider Mr Emil Fluss in Freiberg an asset lost for me" (11:424). In my understanding of their exchange, Freud's claim to be "a German stylist" thus reflects his need to compensate his melancholia, and to find a constructive outlet to both his defensive use of Horace and the classics and to his envy as regards Emil's cheerfulness. The keywords above can thus be understood to mean: "While I have to limit myself to reading Horace's odes, you can allow yourself to live them in your own life and this makes me envy you".

As the correspondence clearly shows, it was actually through Emil's response to his letter of February 7 1873 that the young Freud was confronted with his envy for him. "If, as you say so triumphantly, I was envious, there is no longer any cause for it" (11:422) he writes in his next letter of March 17 1873, in which he apparently is beginning to move towards the choice of medical school. How Freud's envy surfaces in his letter of February 7 we can experience ourselves by patiently examining it. He completely devotes it to "a few comments which came to my mind while reading your letter" (11:422), thus giving himself the possibility to vicariously experience those very feelings and actions which he had personally avoided the previous summer with Emil's sister Gisela. "There is a sentence in your letter", writes Freud to Emil

so unpretentious, plain and simple—but I think it is the profoundest you have ever written: 'The other day I went ice-skating, and so did she'. Can a historian express himself more objectively? But what a story it tells! Allow me to sketch the sequence of events for you. You

feel suddenly restless, you can't bear staying at home any longer, a strange presentiment comes over you, almost automatically you pick up your skates; as [if] driven by the force of destiny, you hurry to the fateful place. And there, oh wonderful concatenation of circumstances! You (emphasis in the original) find Otilie (11:422).

My contention is that the Fluss letters helped the young Freud to go beyond the kind of introspective self-observation typical of the humanist letter and thus set the stage for the kind of interpersonally grounded self-analysis that he later conducted not only with Fliess, but also, and at a much earlier time, with both Eduard Silberstein and Martha. It is no wonder that his choice of medical school, which in his letter to Emil of May 1 1873 he defined in terms of the possibility it offered to "share my findings with anyone who wants to learn" (11:424), can be properly understood in this context. It is also no wonder that such a crucial phase of the young Freud's life can be adequately illuminated in the light of Sullivan's concept of pre-adolescence (22:chapter 16), which he defined in terms of the emergence of a new need, absent in the previous developmental eras, namely the need for "interpersonal intimacy". Such a new need is on the one hand the harbinger of "love" and on the other hand gives rise to the new experience of "collaboration", a big step forward from mere "co-operation", which is typical of the juvenile era. In other words, through his relationship with Emil, Freud apparently entered pre-adolescence, fully experiencing it with Eduard. The extent to which Eduard took up and expanded Emil's role emerges very clearly from the following words he wrote to him on February 27 1875:

You must know how sincerely I rejoiced at all the qualities you possessed and I lacked, your gift of treating the world with humour and your poetic genius in dealing with life, which gives you the right to consider yourself a poet even though you have never turned your hand to rhyme and verse (16:91–92).

It is no wonder that he thus introduced Eduard to Martha in his letter of February 7 1884: "We became friends at a time when one does not look upon friendship as a sport or as an asset, but when one needs a friend to share things (11:96).

Eduard Silberstein and Martha

To the interpersonally grounded self-analytic process which the young Freud conducted with Eduard

Silberstein we can also ascribe some good therapeutic results. In my opinion, Freud himself preconsciously lived his relationship with him with such an aim in mind. How the melancholia from which he had suffered in the Fluss period disappeared, and how his relationship with Eduard encouraged him to engage in a collaboration to help a friend is what we can learn from the following words he wrote to Silberstein on June 13 1875, in relation to the depressive condition of their common friend Sigmund Klamper:

I should naturally make every effort to find time for Klamper, were I to share your view of his condition. Ever since Werther and Faust, every decent 'German man' has experienced a melancholy period of being weary of life without really sharing those heroes' fate. Otherwise, suicide and insanity would be much more prevalent than in fact they are in our half-rational world ... Klamper will survive this passing dark mood just as everyone else does ... Moreover, your view of his low spirits overlooks the fact that if a person has grounds for complaint at all, then he also feels the need to unburden himself, and he will be most likely to do this with his best friend. And so Klamper pours out his heart to you every week or two with bitter complaints, all the while keeping you in ignorance of what may have pleased him or amused him during this period. I would also ask you to remember that I do not yet enjoy his confidence, and to help me out a little so that in the contacts with him he will feel free to speak of what oppresses him (16:117–8).

Other researchers (23) have only stressed the self-analytic aspect and neglected the interpersonal significance of the therapeutic effect of their friendship.

A further key to Freud's preconscious appreciation of the therapeutic quality of his relationship with Silberstein we can find in the above mentioned letter to Martha of February 7 1884, from which we also learn of a little speech he made in his friend's honour at a time when they were separating to pursue their respective careers. Freud writes:

Then while we were sitting together in a café ... I was the first to break the ice and in the name of them all made a speech in which I said he was taking with him my own youth, little realizing how true this was (1:97)

If we consider the fact that in his letter from Paris of February 2 1886, Freud wrote to Martha "in my youth I was never young" (1:202), I would suggest the following hypothesis regarding the therapeutic dimensions of these relationships. While his relationship with Eduard helped him to overcome "the nonsensical Hamlet in me" (the above reported

passage of his letter from Freiberg of September 4 1872) and to thus eventually court Martha, through his relationship with her he could eventually abreact all the pain and sorrow he had accumulated up to then—to the point of expressing the feeling of never having been young.

As a matter of fact, if we take into careful consideration the first paragraph of this same letter, we can conceive a further interesting hypothesis. Let us listen to Freud again:

My beloved sweet darling, you write so charmingly and sensibly that every time you speak your mind about something I feel soothed. I don't know how to thank you; I have recently decided to show you a special kind of consideration (you will laugh): by making up my mind not to be ill. For my tiredness is a sort of minor illness; neurasthenia, it is called; produced by the toils, the worries and excitements of these last years, and whenever I have been with you it has always left me as though touched by a magic wand. So I must aim at being with you very soon and for a long time...(1:200).

Now let us listen to how Jones presented Freud's and Breuer's 1895 Studies on Hysteria: "In the Studies on Hysteria the authors insisted that mere recollection without affective abreaction is of little therapeutic value" (8:178). My hypothesis is that before utilizing the instrument of catharsis with his own patients, Freud had successfully experienced it at the hands of Martha. Of course, I am not oblivious of the fact that any significant love relationship brings about important psychological changes in the two partners; all I want to show is the necessity of first patiently looking into Freud's life, if we really are to understand his work. By this I also mean to imply that Freud's case cannot be different from ours: inasmuch as for most of us the experience of some change in our life was the precondition for us to choose to embark on an analytic experience, this must have also been true of Freud. He must have first experienced some change in his life before trying to devise an instrument which would allow him to help his patients move in the same direction. As we were taught in medical school, medicine is the amplification of nature's healing properties; I believe this to be true also of psychoanalysis. Eissler too comes to the point of speaking of Freud's relationship with Martha in terms of "a structural change" (15:492), the premises of which had been laid by the "silent maturation" (15:490) he had achieved going through medical school.

Indeed, Jones repeatedly hints at Freud's hysteria,

but he never puts it in direct connection with his work. Here is an example: "He inferred, from the existence of some hysterical symptoms in his brother and several sisters (not himself: nota bene), that even his own father had to be incriminated ... " (8:211). In my opinion, we would gain much from rereading Freud's preanalytic writings and letters trying to figure out how his own attempts at self-cure influenced the development of his ideas—as opposed to merely reconstructing the theoretical path he followed, as Ola Andersson did in 1962 (24) or Georg Reicheneder in 1990 (25). A fascinating excursion in this direction is contained in Helmut Junker's 1991 book *Von Freud in den Freudianern* (26), in which he contributes important clues to the construction of Freud's "clinical history".

Conclusion

After a very detailed consideration of Freud's adolescence, Eissler could not avoid the conclusion that also in his case "adolescence is the fountainhead of all later creativity" (15:514). I might not be right in my opinion about what Freud himself called "the development of the hero", but I am sure I have not gone astray by proposing to bridge the gap between his personal development and his development of psychoanalysis. His own self-analysis can not have been a ready-made instrument, but was probably something he developed in the course of a much longer period of time than merely the Fliess period. In a short essay composed in 1920, "A note on the prehistory of psychoanalytic technique" (27), he himself retraced to his adolescence the roots of the concept of free association. Originally published anonymously, the 1920 note retraces the concept of free-association to Ludwig Boerne's 1823 essay "The art of becoming an original writer in three days", which ends up being redefined in terms of "the fragment of cryptomnesia which in so many cases may be suspected to lie behind apparent originality" (27:265).

As far as the interpersonal sources are concerned, I would like to point out how Freud himself did not disregard an outlook such as the one later developed by Sullivan. The crucial role of the interpersonal factor clearly stands out in his 1914 short essay "A note on schoolboy psychology":

My emotion at meeting my old schoolmasters warns me to make a first admission: it is hard to decide whether what

affected us more and was of greater importance to us was our concern with the sciences that we were taught or with the personalities of our teachers. It is true, at least, that this second concern was a perpetual undercurrent in all of us, and that in many of us the path to the sciences led only through our teachers (28:242).

In a recent paper entitled "Freud and the interpersonal" Zvi Lothane (29) has also shown how the point of view we associate with Sullivan's name is not absent from Freud's work.

As a matter of fact, I am of the opinion that the self-analytic work Freud conducted around the above reported Gisela-episode throws much light upon both the interpersonal background of his attempts at self-cure and the evolution of his self-analysis. We can for example read at the end of the third sketch for the "Preliminary communication" of 1893:

...psychical experiences forming the content of hysterical attacks have a characteristic in common. They are all of them impressions which have failed to find adequate discharge, either because the patient refuses to deal with them for fear of distressing mental conflicts, or because (as in the case of sexual impressions) he is forbidden to do so by modesty of social conditions, or, lastly, because he received these impressions in a state in which his nervous system was incapable of fulfilling the task of disposing of them. In this way, we arrive at a definition of a psychical trauma that can be employed in the theory of hysteria: any impression which the nervous system has difficulty in disposing of by means of associative thinking or of motor reaction becomes a psychical trauma (30:154).

It is possible that all three reasons behind the lack of an adequate discharge were at work in causing the adolescent's trauma bound up with Gisela. Whereas the traumatic effect of Freud's failure to respond to her was articulated by Eissler in 1978, what I have tried to show in this paper is the course Freud took to work it out, ending up, as he did, by making of his life experience the source of a new system of thought.

Only by placing a system of thought in the framework of the life experience of its author can we, in my opinion, really understand it. It was actually the kind of self-analytic work that Freud conducted before what is traditionally considered his self-analysis that allowed him to state in the "Preliminary communication" written together with Breuer:

The injured person's reaction to the trauma only exercises a completely 'cathartic' effect if it is an adequate reaction—as, for instance, revenge. But language serves as a substitute for action; by its help, an affect can be 'abreacted' almost as effectively (31:8).

Although the concepts of unconscious, transference and resistance, which make up the heart of psychoanalysis were not yet clear in Freud's mind, we can recognize from his words not only an intimate link with his life experience, but also the very essence of psychoanalysis, psychoanalysis as the talking cure we all still practice.

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Summaries in German and Spanish

Conci M. Freuds Selbstanalyse, ein interpersoneller Prozeß

Freuds Werk enthält viele Hinweise auf seine persönliche seelische Entwicklung. In diesem Beitrag wird ein Blick auf die Entwicklung seiner Selbstanalyse geworfen. Dabei wird nicht auf Freuds Beziehung zu Fliess zentriert. Stattdessen wird gezeigt, daß die Selbstanalyse im Zusammenhang mit verschiedenen Beziehungen zu sehen ist. Ursprünglich wurde sie durch sein Studium klassischer griechischer und lateinischer Text angeregt. Den notwendigen interpersonellen Hintergrund fand sie in den Beziehungen zu Emil Fluss und Eduard Silberstein. Durch die Beziehung zu Martha erlangte sie gleichsam therapeutische Qualität. Und indem seine Patienten Freud zwangen, stärker in sich selbst hineinzuschauen, was von Wilhelm Fliess gefördert wurde, wurde sie zu einem professionellen Unterfangen.

Conci M. El análisis del self de Freud. un proceso interpersonal fundamental.

Basandose en el supuesto de que para la comprensión de la obra de Freud, puede resultar muy clarificador el entendimiento de su propio desarrollo psicológico, el autor trata de reconstruir la evolución del análisis del propio self de Freud. Todo esto en contra de la opinión generalizada de que este análisis tuviera lugar dentro del contexto de su relación con Fliess. El autor nos muestra como éste procedía de una serie de experiencias y relaciones. El análisis del self de Freud se nutrió al comienzo del estudio de los clásicos latinos y griegos. A través de sus relaciones con Emil Fluss y Eduard Silberstein, este análisis adquirió la dimensión interpersonal necesaria. También adquirió una catártica cualidad terapéutica a través de su relación con Martha. Finalmente comenzó una iniciativa profesional, cuando sus pacientes le obligaron a ello, y por medio de la ayuda de Fliess logró observarse a sí mismo de una forma sistemática.