

Freud, Poe, and Plagiarism:

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Freud's Use of Poe's "Dupin" To Create Psychoanalysis & And Confess His Serial Murders

What looks like Poe's eerie anticipation of psychoanalytic motifs may say as much about generic as about psychic structure. Certainly, the literary interest of Freud's case studies depends in no small part on an essentially cryptographic sense of power over the body. Despite Freud's frequent attempts to distance himself from writers of fiction, his early conception of psychoanalysis as "the task of making conscious the most hidden recesses of the mind" (Freud, 1963a, 96), of rendering the body transparent to language, is driven by the same themes of cryptographic interiority at play in Poe's detective fiction. And Dupin's boast that "most men, in respect to himself, wore windows in their bosoms" (Poe 1984b, 401) is actually a more modest version of Freud's famous declaration in his study of Dora: "He that has eyes to see and ears to hear may convince himself that no mortal can keep a secret. If his lips are silent, he chatters with his finger-tips; betrayal oozes out of him at every pore. (Freud 1963, 96). (pg. 168)

The American Face of Edgar Allen Poe,
"Detective Fiction, Psychoanalysis, and the Analytic Sublime" by Shawn Rosenheim,

[In the following remarks, I first make the case that Freud covertly confesses to murder much in the manner and style of Edgar Allen Poe in his "The Imp of Perverseness." I show that Freud used works of fiction by famous murder fiction writers to further his confessions. I then prove that Freud was a notorious plagiarist and proceed to make the case that Freud plagiarized Edgar Allen's work in the creation of his "murder detective" science of psychoanalysis. Hopefully, the reader will have a little patience with the unfolding of the argument.]

Freud Oozes with Betrayal of His Murder Secret:

Freud's claim that his conception of psychoanalysis was to undertake "the task of making conscious the most hidden recesses of the mind"* is an almost verbatim objective expressed by Johann Schiller, in his first Preface for his play, *Die Räubers (The Robbers)*, published in 1781. Interestingly, *The Robbers* is cited by Freud in reference to his alleged self-analysis—considered by Freudians to be the foundation achievement for the creation of psychoanalysis. In *Interpretation of Dreams*, Freud recounted that he once acted in *The Robbers*, playing the role of Brutus to his (so-called) "nephew", John's character of Caesar in one of the play's interlude scenes. Freud claimed that the play by Schiller, *The Robbers*, was enacted as a family dramatic fare on the occasion of John Freud's visit to Vienna from Manchester, England, where he lived, when Sigmund was 14 (which would have been after Freud's alleged birthday in May, 1856**) in 1870.

The interlude scene in *The Robbers*, that Freud alleges to have acted in with John, is a scene which takes place in the underworld and it is a scene where Caesar (John) directly charges Brutus (Sigmund) with murdering him. It is highly doubtful that Schiller's play was ever enacted in the family home as Freud claimed but it is virtually certain that he did, in fact, murder John in reality (see *Passion for Murder* and this website).

In the *Interpretation of Dreams* Freud wrote:

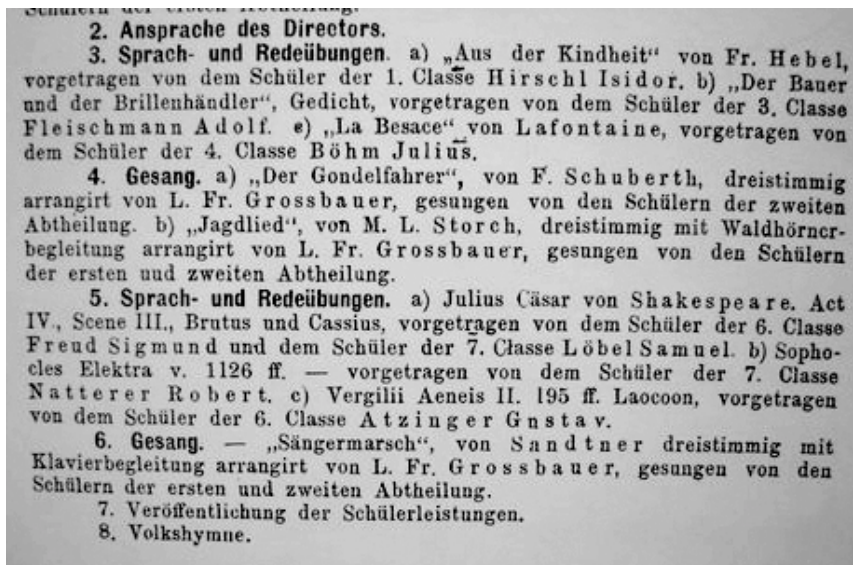
Strange to say, I really did once play the part of Brutus. I once acted in the scene between Brutus and Caesar from Schiller before an audience of children. I was fourteen years old at the time and was acting with a nephew who was a year my senior. He had come to us on a visit from England; and he, too, was a revenant, for it was the playmate of my earliest years who had returned in him . . . as I have already hinted [he, John] ... had a determining influence on all my subsequent relations with contemporaries. Since that time my nephew John has had many reincarnations . . . unalterably fixed as it was in my unconscious memory . . . It must have been this scene from my childhood which diverted "Non Vivit" into "Non Vixit"... for in the language of later childhood the word for "He hit" is wixsen [pronounced like the English "vixen"] . . . This hostility must therefore certainly have gone back to my complicated childhood relations to John.

In the above quotation Freud says that it was “strange to say” that he “once” played the role of Brutus to John’s Caesar and that John was a “returning ghost” to his prescient consciousness—which is what the French word *revenant* means. Obviously, Freud implies that it was “strange” that he once played Brutus to John’s Caesar because he “coincidentally” (as is clear in context) actually wanted to murder John from earliest youth (he refers to this as his “complicated childhood relations to John.” And it was due to this murder fixation on John that John was “unalterably fixed” in his “unconscious” mind. We will pass on the question, that, if John was really “unalterably fixed” in his “unconscious” mind, how could he know that? One knows what one is “conscious” of, not that of which one is “unconscious”. To be “conscious” of what one is “unconscious” of is, of course, a contradiction in terms, and obviously mere babble, from more than one point of view.

For clarification's sake, *Non Vivit* means "not to be alive" or and *Non Vixit* means "never to have lived." By means of this word play, Freud intends to indicate that he wanted John "never to have existed" rather than he was "no longer alive." Certainly, if the law was on to him, he would have preferred that John never existed, rather than that he killed him. Notwithstanding that, what really is "strange to say" is that that John, in reality, "vanished" in 1875, according to Freud family records in England where he lived, and that Freud continued to refer to him as "now living" in Manchester, in 1900, 25 years *after* John mysteriously "vanished." And, "strange to say", John apparently disappeared right after Freud visited him in Manchester!

The fact of John Freud's real disappearance, persistently lied about by Freud, was never investigated or became public knowledge until I published my book *Passion for Murder* in 1984—which highlights the specific and general subject matter of Freud's murder-mania, his serial killer profile and at least some of his murder victims.

Actually there is no evidence that Freud ever acted the role of Brutus to John's Caesar, as Freud claimed. Freud's high school records, however, reveal that Freud really was in the play, *Julius Caesar* **by Shakespeare**, not by *Johann Schiller*, in 1871 (not 1870), when he was 15, not 14, and did, in fact, play the part of Brutus in the scene enactment (Act 4, sc. 3). This real event interestingly took place at his school on July 29th, *the very day of his mother Amalia's and Jacob's marriage date*. Freud was not likely to have forgotten it, and these facts almost certainly put the lie to his claim of "once" acting the role of Brutus. What would have been more "strange to say" would have been the fact that Freud *twice* acted the role of Brutus, once at 14 and once at 15, once in a play by Shakespeare (as the school records clearly show) and, **if** we believe Freud, once again when he allegedly played Brutus to John's Caesar in Johann Schiller's *The Robbers*. We know by the scheduled events (featured below) that it was not John Freud who played Caesar, but one "Lobel Samuel" who was in the 7th class, whereas Freud was in the 6th class (see no 5 below).



The above is from the playbill of 1871 for events of 7-29-71

Sigmund Freud: His Life in Pictures and Words, Ernst Freud, 1976

Freud claims he was 14 at the time of his alleged dramatic performance in Schiller's play with his much hated*** "nephew" (actually, as we claim, his half-brother), John (b. Johann). If true, the Freud family children for whom the drama was presumably enacted were ages 11, 10, 9, 8, 6, and 4. The play is about maniac murderers, a band of robbers, and family incest and two brothers who both planned to murder each other. Both brothers lust after Amalie, who is their cousin. One of the "Moor" brothers, in the play, wants to murder their father as well. One of the "Moor" brothers is pathologically ambitious and sees himself as a "great man", above all the restrictions of morality and the law, in his drive for unhampered advancement—just as Freud confessed was true of himself. Both brothers are maniac murderers, one commits suicide, the other turns himself in to the authorities.

It is highly doubtful that even a family steeped in incest, as Freud admits was true of his own family, would have produced such fare for family entertainment for such young children. One of the main characters in the play was named Amalie (Freud's mother was named

Amalia, Amalie, or Makla) who is murdered in the play by her lover-cousin; both of the murderous brothers had the surname of Moor. Freud, to emphasize *his own* identity with the Moors, tells the reader he was given from birth the nickname of “the Moor,” due to his dark tangled hair. All this gives us the situation where a “Moor,” their brother, Sigmund, lusts after the murder of “Amalie,” their mother! The Old Man Moor, is a good “stand-in” for “father” Jacob, as there are many references to Jacob and his son Joseph by the Old Moor in the play.

The Old Moor is imprisoned and threatened with murder. But, even without this, the Freud family constellation in the play must be pronounced completely inappropriate for children of such an age—even without the special Freud family constellation in *The Robbers*. When the play was first produced, in 1781, it horrified the adult public and called down imprecations on the head of Fredrick Johann Schiller.

Again, we only have Freud’s word for it that any of this is true, that such a play by Johann Schiller was ever enacted for “the children.” Indeed, as for myself, I seriously doubt Freud ever had the nickname “Moor” let alone acted, with John, in *The Robbers* the year before he was in the school play as Brutus. Serial killers are well known to be notorious liars, they lie just for the delight in lying. Often they even claim to kill more people than they really did, just because they cannot pass by a good opportunity to tell another lie. Below are a few of the startling correspondences between the Freud murder-family and the Moor murder-family:

Amalie (cousins lusted after) = Freud mother, Amalia, lusted after by Freud (Freud’s own confession) and both his “brothers” (i.e., Emanuel and Phillip) Amalie is betrothed to her cousin, Karl .

Old Man = Freud’s father, in the play the patriarch Moor identifies with “Jacob,” in the Bible. Freud’s father was 40, 20 years older than their mother, Amalia, whom he married when she was 19.

Brother plots to murder brother = Freud plotted to murder his brother

Johann = Playmate, Johann Freud (Freud was his “Killer” in the play and *real life*)

K. Moor wants to murder his brother = Freud murdered Johann Freud, his half-brother

Phillip, Freud’s brother = opening speech of *The Robbers*, “Brutus” mentions the “dread fields of Phillippi”—where Brutus’ ghost declares he will soon visit Caesar again.

Family incest = Freud’s family, according to Freud, was an incest family, it was planned for him to marry his half-sister, Pauline; Freud wanted (and probably had) sex with his mother and sisters; held that sex with mother and father necessary for “true happiness” – normal sex cannot bring “true happiness” only incest.

Murderer “Moor” = Freud, the murderer claims his nickname was “the little Moor”

Moor Family of Robbers = Freud’s Uncle was a convicted robber, served 10 years in prison for it); Freud’s brothers were involved in counterfeit (robbing) plot. Freud was himself a plagiarist, a robber.

Franz Moor wanted to murder his father = Freud “Moor” admitted he wanted to murder his father; created a theory *everyone* wanted to murder their father, the desire to murder the father is an *instinct*, according to Freud.

Franz Moor was pathologically ambitious = Freud “Moor” was by his own admission “pathologically ambitious;” Freud habitually confessing to being maniacally ambitious

Karl Moor threatens to murder his fiancé = Freud repeatedly threatens to murder his fiancée, Martha, if she leaves him—as I document in an up-coming book on Freud’s correspondence with Martha.

Karl Moor “sacrifices” his “angel” Amalie = Freud in letters to his friend proposed that they sacrifice their girlfriend angels and bury them beneath an imaginary building

Caesar (John) in *The Robbers* was a “ghost”= John was a “ghost” to Freud, a “revenant”; other of Freud’s murder victims became haunting “ghosts” Caesar in *The Robbers* refers to Brutus (Freud) as his “Sohn” (“son” in German, only one letter off, i.e., “John”).

I am not the first to note these powerful associations in Freud’s family background and mentality, only the first to establish that Freud was actually a murderer and that all of the above constituted his serial killer “fun” of confessing without getting caught.

McGrath, one of the latter best known Freudian “scholars” stated that *The Robbers* “occupied a unique place in Freud’s psychic world” that “it became a vehicle for the powerful feelings involved in Freud’s ‘family complex.’” He noted, as I did in my earlier publication, that the old patriarch was Freud’s father figure and that in the play “Jacob and Joseph” figure prominently. Professor Scagnelli, a clinical psychologist, notes:

McGrath argued forcefully that Freud identified himself with both [murderer] brothers, Franz and Karl Moor. . . Also, notice Freud and Franz Moor were alike in their pathological ambitiousness; their murderous feelings toward a brother and father-figure; and their vulnerabilities to psychosis and self-destructiveness. At times, each hear hallucinatory “voices” (Freud’s “voices” called his name during his sojourn in Paris) Also, both of them had strong “incestuous” feelings towards maternal figures named Amalie (Amalia)” (Scagnelli, pg. 120-21).

McGrath, incidentally published his book two years *after Passion for Murder*, in other words, in 1986 and credits Peter Swales with providing him information. I communicated with Peter Swales in 1984, who told me he had my book and read it—and informed others of it.

Swales himself, though often posing as an “anti-Freudian” is a shadowy character who plays a significant role in the history of the concealment of Freud’s murders—while, curiously, claiming here, there, and everywhere, that Freud was a only a “would-be” murderer.

(See below for a footnote involving Swales and McGrath; Swales was also in the pay of the Freudians and, apparently, for a money demand, agreed to hide and/or corrupt vital research into Freud’s serial murders—a matter I deal with in greater length at another place).

Despite the fact I established the “case” that Freud actually murdered John and gave proof of his “mysterious disappearance” right after Freud visited him in England (either in 1873 or 1875, when he first went to England). The exact date *was kept secret for decades* until publication of the Silberstein letters—which apparently “proves” that it was in 1875 that Freud went to England and murdered John. Swales may well have had knowledge of the fact of the date of Freud’s visit to England, but apparently concealed it. (“Proof” of any kind needs to be examined by professionals who are not Freudians).

The only scholar, with barely enough courage to face some of the harsher facts of Freud’s mania was Dr. Paul Scagnelli—but he was quite confused on many matters dealing with the scholarship of the matter. For example, he persisted in the belief that John Freud lived until at least 1919—based on (he didn’t know it) fraudulent documents. Evidence of the “fraudulence” of the documents cited by Scagnelli is in my possession (and will later be aired at this website). In any case, the fact is that most ALL major Freud scholars admit Freud had a murder complex, was obsessed with murder and had murder at the heart of his psychoanalytical theory. (See various postings at this website and *Passion for Murder*).

The details of the story of *The Robbers* must have seemed perfect to Freud for another John murder-confession. No doubt, however, when Freud wrote *Interpretation of Dream* (wherein he concocted he story of himself playing Brutus to John’s Caesar *via The Robbers*) he failed to imagine that there would be a surviving school record of the *actual* play

that he was in, not Schiller's but Shakespeare's—as opposed to his invented and transposed one—one might even say plagiarized “biography”!

It is, of course, virtually certain that Freud made up the entire story merely for the purpose of both disguising and revealing his actual murder of John and his serial killer nature—quite in character with the actions of SFSK (Sigmund Freud Serial Killer) who can't keep quiet about their murder conquests.

Schiller wrote in his Preface to the first edition of *The Robbers* that he wrote the play “for the purpose of tracing out the innermost workings of the soul. . .” which, all in all, as said, seems an adopted phrase for Freud's “task of making conscious the most hidden recesses of the mind.” And, indeed, **Freud explicitly claimed that his method of psychoanalysis was equivalent to a "a detective engaged in tracing a murder"** (*Introductory Lectures* 15.27). In my book *Passion for Murder: The Homicidal Deeds of Dr. Sigmund Freud* I document the fact that Freud's entire psychoanalytical construct has at its root the theme of murder and that every biography of the great men that he examined for his purposes, that of Shakespeare, Dostoyevsky, Leonardo De Vince, etc., he invariably concluded that they, and humanity at large, were “murderers.” Moreover, I document the fact that, whatever Freud's subject, murder was the theme. I wrote in *Passion for Murder*:

Through a prodigious outpouring of writings (comprising some 24 volumes in the Standard Edition of his works, plus numerous papers and literally thousands of personal letters) he incessantly sounded and resounded the theme. Whatever he wrote about, be it history, religion, sex, ethnology, anthropology, psychology, or the lives of such men as Shakespeare, Goethe, Dostoyevsky, Leonardo De Vinci, Moses, Michelangelo-whatever the subject, the content of his analysis invariably and ultimately insisted that here was the theme of murder! Not simply the theme of sex as has been

popularized. Freud endeavored to indoctrinate an age with the idea that all of our most personal motives, ideals, beliefs, loves and dreams are the products of an immutably sick genetic inheritance, against which there is no antidote.

Now, it is a fact that Freud confessed that it was always his desire to become a creative writer, a novelist—that he was never a man of science but was at heart a “conquistador” and an “adventurer.” His dreams and writings are full of allusions to plays, novels, short stories. He habitually uses them as a means to illustrate his theories, his “self-analysis” and to make confessions of, and identifications with, his own deep inner compulsions. He compulsively quotes in particular from *Johann* Goethe, and routinely quotes from or refers to *Johann* Schiller, as well as Shakespeare, Dante, Ovid, in addition to the popular writers of his time. And it is a fact that, certainly in his earlier years, he was so immersed in reading English books that he referred to his compulsion as his “English disease.” Freud confessed to having a sadistic nature, that he had a strong affinity for the “grotesque” and the “perverse-psychological” and the gruesome. Everywhere, in all that he writes, he habitually refers to the “riddles” of existence, its dark “secrets,” “puzzles” “conundrums.”

He wrote about and was fascinated with the macabre, the uncanny, stories of demonic haunting and unladen ghosts and, of course, murder stories. Freud’s famous “classical” case histories were all, in fact, novellas, constructed to achieve a literary effect—*not one of them resulted, as he fraudulently claimed, in a cure*. These facts are documented in my book and supported by many of the most prominent Freud scholars and further evidence is also provided at the website where this essay and new books will soon be available.

THE CASE: FREUD’S PLAGIARISM

It is an unfortunately too little known fact that Freud was a documented plagiarist from his earliest years. His first scientific paper

robbed the work of a then little known Russian, as pointed out by Dr. Bernfield. The great Thomas Mann pointed out that the conceptual basis for the foundations of psychoanalysis was “out and out Schopenhauer” and that Nietzsche work was in many respect remarkably close to Freud’s. Freud steadfastly always denied that he had ever read those scions of German philosophy but recent investigative work by Santana M. Chapman of Samu Hospital, Vitoria Conquista, Bahai, Brazil, conclusively “outs” Freud’s plagiarism. After a detailed study of Nietzsche’s works and the unpinning of Freud’s concepts he concludes:

Concepts of Nietzsche which are similar to those of Freud include (a) the concept of the unconscious mind; (b) the idea that repression pushes unacceptable feelings and thoughts into the unconscious and thus makes the individual emotionally more comfortable and effective; (c) the conception that repressed emotions and instinctual drives later are expressed in disguised ways (for example, hostile feelings and ideas may be expressed as altruistic sentiments and acts); (d) the concept of dreams as complex, symbolic “illusions of illusions” and dreaming itself as a cathartic process which has healthy properties; and (e) the suggestion that the projection of hostile, unconscious feelings onto others, who are then perceived as persecutors of the individual, is the basis of paranoid. Some of Freud’s basic terms are identical to those used by Nietzsche.

In his work, Dr. Chapman gave the following conclusion to his “The Influence of Nietzsche on Freud’s Ideas”:

CONCLUSION: Freud repeatedly stated that he had never read Nietzsche. Evidence contradicting this are his references to Nietzsche and his quotations and paraphrases of him, in casual

conversation and his now published personal correspondence, as well as his early and later writings.

(Br. J Psychiatry. 1995 Jun; 166 (6): 825-6
& Br. J Psychiatry. 1995 May; 166 (5): 680-1)

Of course, “evidence contradicting” simply means Freud was a liar—a fact not at all new to me or anyone who has made an in-depth study of Freud and his life and works. He was a gross, obvious, and habitual liar. To further make the point, I quote from arguably the greatest German writer of the 20th century; I speak again of Thomas Mann, on another of Freud’s denied sources, besides Nietzsche, for his supposedly unique creation of a new “science” of psychoanalysis.

But Freud’s description of the id and the ego—is it not to a hair Schopenhauer’s description of the Will and the Intellect, a translation of the latter’s metaphysics into psychology? So he who had been initiated into metaphysics of Schopenhauer and in Nietzsche tasted the painful pleasure of psychology—he must needs have been filled with a sense of recognition and familiarity when first, encouraged thereto by its denizens, he entered the realms of psychoanalysis and looked about him.

“Freud and the Future”
Essays by Thomas Mann,
Vintage Books, 1929,

And, Mann, either too trusting in Freud’s denial of familiarity with Schopenhauer, or too polite to bluntly state the obvious, that Freud was a plagiarist, goes on to draw the extremely close parallels between Schopenhauer’s system and Freud’s. I myself was aware of these matters of plagiarism of Nietzsche and Schopenhauer when I wrote *Passion for Murder* and stated as much:

In terms of philosophy, Freud presents nothing at all new and, in fact, Mann intimates that the entire philosophical scheme presented by Freud as his own is nothing but out-and-out Schopenhauer. And if Nietzsche's concept of the immoral superman were added to Schopenhauer's philosophy of despair, Freud's true ideological heritage would be precisely defined.

So much for Freud's massive plagiarism, which, after all has "gone under the wire" so to speak, *vis a vis* the field of philosophy, because the huge populations of psychoanalysts were too uneducated in philosophy and literature and naively believed Freud was telling the truth when he denied his knowledge of these German philosophers. Before moving on, I must state that Mann himself was actually quite deficient in detailed knowledge of Freud—his biography, the morbid revelations contained in his personal letters, and the facts of his vicious nature and fraudulent claims to cures. He was so uninformed as to "buy into" the myth of Freud himself. Mann states in his essay, quoted above, nonetheless, that from his earliest encounter with Freud's thought he sensed in him a guise, a guise of Death and the Devil. And in that Mann went to the heart of the matter.

In this guise of man and gallant knight, a knight between Death and the Devil, I have been used to picture to myself our psychologist of the unconscious, ever since his figure first swam into my mental ken.

And continuing, after indicating, wrongly, I must add, that Freud had a "bond" between two elements:

first a love of the truth, in a sense of truth. . . a clarity of vision to such an extent that the conception of truth actually almost coincides with that of psychological perception and recognition.

First, Freud was a habitual liar, as is characteristic of serial killers. Secondly, no one these days, I dare say, other than co-religionists of the Freudian doctrine believes this assessment, but Mann's second point strikes, intuitively, to the truth beneath the deception, with one *caveat*:

And secondly, it consists in an understanding of disease, a certain affinity with it, outweighed by fundamental health, and an understanding of its productive significance.

An "affinity with disease" that is correct, so, too, is the observation that Freud was a man whose mind existed in that realm between Death and the Devil—all that is quite correct—how much so, however, Mann could never have dreamed. Mann's above quoted description, that Freud's psyche was "outweighed by fundamental health", can hardly be maintained of any serial killer. Mann simply failed to see the threatening coils of fatality in Freud's diseased doctrines. He was ironically, and terribly "conned" by a serial killer and all his Jewish racist supports—and he didn't see any part of the truly craven human being that was S.S. Freud.

Much as, no doubt, he, nor hardly anyone else, could not have imagined in 1930 the horrors that Hitler was capable of (Mann made his remarks on Freud in 1930 it should be noted in fairness—though we have to also report he advocated for Freud to win a Nobel Prize, in 1936 when Hitler had well shown his colors). Freud's correspondence wasn't available. His alleged cures were accepted as fact. The subterranean machinations of the Freudian gang to gain political sway over the medical profession were little known to the public at large. Nonetheless, to indulge a little in a gentle polemic against Mann himself, a writer greatly revered by me, or at least formerly so, and, indeed, the whole literate world, I must make a couple quick observations for the record.

Mann, to speak of Freud's "outweighing fundamental health," could not have read, for example, a number of Freud's other writings—such as *Three Essays on the Theory of Sexuality* (1905) where Freud's discussion

of the perversions clearly shows himself to have been severely perverted in his advocacy of incest and sister-mother sex as a new indicated direction for the world's new mores—Freud's "new sexual aim" as it called it.

It has an ugly sound, and it is also paradoxical, but nevertheless it must be said, that whoever is to be really free and happy in love must have overcome his deference for women and come to terms with the idea of incest with mother or sister.

Freud, *On the Universal Tendency to Debasement in the Sphere of Love*, 1912

Here we have it! Another "truth" from S.S. Freud: a truth which he admits to many others might have an "ugly sound" and is also "paradoxical" but, alas, he gives us "a truth" which "must be said." What is this great paradoxical truth which sounds ugly but *must be said*. Why, it is nothing more than this: whoever would be "really free and happy in love", not just faking it, but really free, must overcome their objections to incest with their mothers or sisters. Incest is the truth Royal Road to Happiness.

And if one need not scruple to avoid incest with one's mother and sisters, "to be really free and happy in love" why stop at sex with them, why not one's father and brothers as well, why not one's dog or dead bodies? Sex with dead bodies, the attentive reader will find in the same commentary cited above, is not really pathological it is just different and not wholly exclusive. It's just a different "quality", it is the "quality of the new sexual aim." Even Freud "cannot avoid" pronouncing some of them are "pathological."

This is especially so where (as, for instance, in cases of licking excrement or of intercourse with dead bodies) the sexual instinct goes to astonishing lengths in successfully overriding the resistances of shame, disgust, horror, or

pain. But even in such cases, we should not be too ready to assume that people who act in this way will necessarily turn out to be insane or subject to grave abnormalities of other kinds. (quoted in *Passion for Murder*, p. 32)

Well, we hate to upset the apple cart, but we hold that “intercourse with dead bodies” is “insane” or an expression of “other kinds of grave abnormalities.” Of course, this wasn’t a problem for Freud, he could and did, “override” aversions to feces (he had a love for feces and a fixation on it) and sex with dead bodies. He shared with his lover friend, Dr. Fliess, his passion for feces, which so fascinated him that he created a whole encyclopedia of Dreckology (German for “Shit-ology”) which he only shared with his lover. It was, apparently, too special and exciting to share with anyone else. The entire work has been censored by the Freudians, probably burned long ago.

“Fundamental health”? I think not, nor do I think Mann would have himself mistaken such perversions for “fundamental health” had he *known* of Freud’s *real* beliefs, habits, and passions expressed in his available public writings. And he had an obligation and a cultural duty to know these things—this man, this great artist even, who was prepared to, and even called for, the bombing of Germany to oblivion if necessary to rid the world of the Messiah Hitler—and ended by bowing to a new Messiah, a Murder Messiah, S.S. Freud.

Mann faked it, he didn’t really know Freud, he “glossed him” as I cannot believe he ever even read *Three Essays*, for example.

Also, In *Three Essays*, Freud defends necrophilia and other gruesome perversions to be “normal” if they do not totally oust all other normal impulses.

In the majority of instances the pathological character in a perversion is found to lie not in the *content* of the new sexual aim but in its relation to the normal. If a perversion, instead of appearing merely *alongside* the normal

sexual aim and object, and only when circumstances are unfavorable to *them* and favorable to *it*—if, instead of this, it ousts them completely and takes their place in *all* circumstances—if, in short a perversion has the characteristics of exclusiveness and fixation—then we shall usually be justified in regarding it as a pathological symptom. [all italics are in the original] (pg. 52)

That Freud specifically had in mind that these perversions that were *not* to be considered pathological *unless* they ousted *all* other normal activities, included necrophilia and licking of feces, as stated above.

The key word in the above is “successfully” overriding resistances of shame, disgust, horror, etc. One is “successful” if one can overcome these “resistances.” The key for Freud is the term “exclusivity.” If one has sex with dead bodies *exclusively* then we “probably” cannot “avoid” pronouncing the “habit” as insane. Obviously, by extension, serial killers, also should not be considered “pathological” if at times they do respect others rights to life, even if they have murderous feelings for them, that is, if the respect for life has not been totally “ousted” from their behavior. Truly, Freud’s comment that people—who practice necrophilia, sex with dead bodies, and eat feces—are not necessarily “insane or subject to grave abnormalities of other kinds” is itself insane. A central point pathetically lost on the legions of psychoanalytic believer’s in Freud’s theories, *and all those Freud experts who intimately know his work.*

I am fully confident that, if Mann had had a deeper, more intimate knowledge of Freud, his biography and his works, he would *never* have so grandiloquently uttered the opinion that Freud’s diseased Death-Devil psyche was fundamentally “outweighed” by the healthy. “Health” and murderous “Death-Devil” are mutually exclusive terms. But Mann was blinded by and trapped by Freud’s “European rank” as a writer.

Now let us return briefly to the subject of plagiarism and Freud before making my case that Freud *also most undoubtedly* plagiarized Poe as

well. Freud's oldest and "dearest" friend who probably knew Freud best (a man *now universally regarded as a maniac, even by Freudians*, Dr. Wilhelm Fliess). Freud's dear friend also directly accused Freud of plagiarism. In 1906 Fliess made a public accusation that Freud was the "instigator in a plot to plagiarize." The claim was "well founded." (Scagnelli, pg. 152). And it is a well known fact that Freud *even plagiarized himself*, and credited to one of his "disciples" words that had emanated from his own pen. All this is part of the ruse and deception that Freud and Freudians habitually practiced to gain adherents to the new religion of "psycho-analysis." It is a fact, Freud stole from many and credited few—perhaps much to their relief!

Having made the case that Freud really was an inveterate plagiarist, did not scruple to use the works of other writers as a springboard for his own confessions, let us now turn to the focus of our subject, to wit, Freud's daring plagiarism of Edgar Allen Poe.

FREUD AS C. AUGUST DUPIN

Above I noted that Freud, in his *Introductory Lectures*, likened "his" psychoanalytic method to that of a detective investigating traces of a murder." Given the fact that Freud assumed *a priori, via "projection,"* (seeing in others what is true of oneself) that *everyone* is a murderer at heart, and given the fact that it is Freud's *self-analysis* that lies as the presumed "empirical" basis for his psychoanalytical method, Freud's remark (or confession, if you will) is strikingly interesting. (Freud stated: "I can only analyze myself through objectively required information.") Freud's comment itself would no doubt be *evidence* to Edgar Allen Poe's famous murder detective, C. August Dupin—as we shall see.

Poe's murder detective C. August Dupin (who appears in three of Poe's detective stories) interestingly enough was, before Freud, the first one to adopt the "Freudian methodology" of analyzing apparently insignificant details to unravel murder "riddles" and mysteries. Indeed, Freud's aping of Poe is used to good effect in a recent bestselling novel, *Interpretation of Murder*, by Jed Rubenfeld, where Freud is cast into the role of a Dupin-like character. Ironically, Freud is cast in the role of a "murder detective" trying to capture a serial killer.

Rubinfeld apparently had only a superficial knowledge of Freud and serial killers and certainly didn't come close to knowing anything about Freud's own real serial killer nature.

Below, is a brief description of Dupin's method given in Wikipedia (with footnote numbers deleted):

[Dupin's] Method

Dupin's deductive prowess is first exhibited when he appears to read the narrator's mind by rationally tracing his train of thought for the previous fifteen minutes. He employs what he terms "ratiocination". Dupin's method is to identify with the criminal and put himself in his mind. By knowing everything that the criminal knows, he can solve any crime. In this method, he combines his scientific logic with artistic imagination. As an observer, he pays special attention to what is unintended, such as hesitation, eagerness or a casual or inadvertent word. Dupin is portrayed as a dehumanized thinking machine, a man whose sole interest is in pure logic.

Freud, like Dupin, "pays special attention to what is unintended, such as hesitation, eagerness or a casual or inadvertent word."

Dupin explains his "ratiocinative" [read "psychoanalytical"] method, for example, in *The Murders In The Rue Morgue*. Dupin gives an analogy of tracking a murderer to playing cards:

I mean the perfection in the game which includes a comprehension of *all* the sources when the legitimate advantage may be derived. These are not only manifold, but multiform, and lie frequently among recesses of thought altogether inaccessible to the ordinary under-

standing. To observe attentively is to remember distinctly; and, so far, the concentrative chess-player will do very well . . . Thus to have a retentive memory and proceed by “the book” are points commonly regarded as the sum total of good playing. But it is in matters beyond the limits of mere rule that the skill of the analyst is evinced. He makes, in silence, a host of observations and inferences. So, perhaps, do his companions; and the difference in the extent of the information obtained, lies not so much in the validity of the inference as in the quality of observation. The necessary knowledge is that of *what* to observe. . . He examines the countenance of his partner, comparing it carefully with that of each of his opponents. He considers the mode of assorting the cards in each hand; often counting trump by trump and honor by honor. . . He notes every variation of face as the play progresses, gathering a fund of thought from the differences in the expression of certainty, of surprise, of triumph or chagrin. . . A casual or inadvertent word; the accidental dropping or turning of a card. . . The accompanying anxiety or carelessness in regard to its concealment. . . embarrassment, hesitation, eagerness, or trepidation—all afford , to his apparently intuitive perception, indications of the true state of affairs. . . Between ingenuity and the analytic ability there exists a difference far greater, indeed, than that between fancy and the imagination but of a character very strictly analogous. It will be found, in fact, that the ingenious are also fanciful, and the *truly* imaginative never otherwise than analytic.

FREUD’S USE OF DUPIN’S METHOD

Freud, in the text quoted below, merely uses a different analogy and expresses exactly the same *modus operandi* of Dupin used by Poe some 60 years before him. Freud, in *Introductory Lectures* surely must have been consciously, or “unconsciously” conscious, “aping” Poe. Freud begins, like Dupin, expressing his disdain for the law enforcement “analysts” (Poe was the first to coin the term “detective” it did not exist before him). Indeed, Freud even *sounds* like Poe in his comments on the same subject:

I should reply: Patience, Ladies and Gentlemen! I think your criticism has gone astray. It is true that psycho-analysis [read Poe’s “ratiocinative”] cannot boast that it has never concerned itself with trivialities. On the contrary, the material for its observations is usually provided by the inconsiderable events which have been put aside by the other sciences as being to unimportant—the dregs, one might say, of the world of phenomena. But are you not making a confusion in your criticism between the vastness of the problems and the conspicuousness of what points to them? Are there not very important things which can only reveal themselves, under certain conditions and at certain time, by quite feeble indications? I should find no difficulty in giving you several examples of such situations. if you are a young man, for instance, will it not be from small pointers that you will conclude that you have won a girl’s favor? Would you wait for an express declaration of love or a passionate embrace? Or would not a glance, scarcely noticed by other people, be enough? A slight movement, the lengthening by a second of the pressure of a hand? And if you were a detective engaged in tracing a murder, would you expect to find the murderer had left his photograph behind at the place of the crime, with his

address attached? or would you not necessarily have to be satisfied with comparatively slight and obscure trace of the person you were in search of?



Sherlock Holmes was one of several fictional detectives influenced by Dupin.

Dupin, Wikipedia further informs us “helped established the genre of detective fiction, distinct from mystery fiction, with an emphasis on the analysis and not trial-and-error. Brander Mathews wrote: ‘The true detective story as Poe conceived it is not in the mystery itself, but rather in the successive steps whereby the analytic observer is enabled to solve the problem that might be dismissed as beyond human elucidation.’ In fact, in the three stories which star Dupin, Poe created three types of detective fiction which established a model for all future stories: the physical type (“The Murders in the Rue Morgue”), the mental (“The Mystery of Marie Rogêt”), and a balanced version of both (“The Purloined Letter”).”

FREUD VS POE

A brief, “austere foreword” by Freud for Marie Bonaparte’s (“my friend and pupil”) “psychoanalysis” of Poe is the only acknowledgement I know

of that Freud ever even knew of the existence of Edgar Allen Poe—despite the fact that Poe’s work was well known throughout Europe, was highly praised by Dostoyevsky and was the known precursor to Sherlock Holmes. Freud’s remark was:

Thanks to her interpretative effort we now realize how many of the characteristics of Poe’s works were conditioned by his personality, and can see how that personality derived from intense emotional fixations and painful infantile experiences. Investigations such as this do not claim to explain creative genius, but they do reveal the factors which awaken it and the sort of subject matter it is destined to choose. . . . a great writer of a pathological type.

(Freud, SE XXII,p.254).

Well, of course, everyone is of a “pathological type” to Freud. Obviously, Freud thought the less he said about Poe the better. This for the same reason, no doubt, that he eschewed relating his work to works of fiction. From the book *The American Face of Edgar Allen Poe*, by Shawn Rosenheim, Stephen Rachman, Published by JHU Press, 1995, we learn:

Although critics have remarked on the embarrassing frequency with which detective stories draw on stock psychoanalytic imagery, no one has yet called attention to how thoroughly “[The Murders of the] Rue Morgue” seems to gloss the analytic process itself. Freud described the “essence of the psychoanalytic situation” as follows:

The analyst enters into an alliance with the ego of the patient to subdue certain uncontrolled parts of his id, i.e., to include them in a synthesis of the ego. . . [IF] the ego learns to adopt a

defensive attitude towards his own id and to treat the instinctual demands of the latter like external dangers, this is at any rate partly because it understands that the satisfaction of instinct would lead to conflict with the external world. (Under the influence of its upbringing, the child's ego accustoms itself to shift the scene of the battle from outside to inside and to master the *inner* danger before it becomes *external*.)" Freud, 1963b, 253). (Pg. 169)

Murder is everywhere present in the Freudian view:

"[T]he struggle between physician and patient, between intellect and the forces of instinct, between recognition and the striving for discharge, is fought out almost entirely on the ground of transference-manifestations [the patient's relation to the psychoanalyst]. This is the ground on which the victory must be won, the final expression of which is lasting recovery from the neurosis. . .in the last resort no one can be slain *in absentia* or *in effigie* just such ego-training sessions, teaching the reader "to shift the scene of the battle from outside to inside": from behaviors to an internalized encounter with the text. " P. 171

Apparently Freud thinks someone needs to be "slain" or killed *in absentia* or *in effigie* and that the "scene," the primal murder scene, needs to be "shifted" from the world of reality, the "outside" to the "ego-training" sessions of the "inside." The "Rue Morgue" is unquestionably a precursor of the "physician/patient" or, more accurately, the "prosecutor/defendant" as Freud describes it—though it is Freud's pathological view that we are all murderers, *not* Poe's.

But though Dupin's cryptographic power is specifically predicated on his linguistic prowess, the resolution of this case is not a matter of language alone, instead, Dupin now finds himself confronting the tangible world, carefully measuring the "impression" made by the orangutan's fingers on Camille L'Espanaye's neck against the span and pattern of a human hand, only to find that the prints on the strangled woman are not even approximately the same."

Freud, on the other hand, used the "talking method" almost exclusively and repeatedly stated that the royal road to the discovery and alleged cures of psychoanalysis was through his unmasking "verbal" associations. Though Freud stated in his private letters to Fliess that he could only conduct his self-analysis (which he later admitted was impossible) through "objectively" acquired knowledge—though there is little evidence of this and it is not likely any information passing through Freud's mind could be deemed "objective"—it is a fact that virtually every in-depth analysis of Freud underscores the fact of his frequent, if not persistent, "projection"—reading into others thoughts what was in his own mind. However the authentic "psychic" ability was one which Dupin possessed *par excellence* and could be (and was) explicated "ratiocinatively" with great skill and persuasiveness.

Dupin's "mind reading" was based on artistic sensitivity and an extraordinary skill in deductive reasoning from determinable "facts." Freud's best friend, Fliess, observed and told him that Freud himself merely read into other's minds what was in his own—he was "a thought reader." And in this Fliess was correct. And that is the explanation of the reason why Freud developed his Death Instinct theory, for example, believed that everyone was a murderer or potential murderer; that everyone wanted to murder their fathers, have sex with mothers and believed every case of sexual perversion and hysteria could be explained by the "fact" that the father, like his own, was a sex pervert.

Need I say more? Sadly, it really is embarrassing how many prominent people have been so gullible! (see Mann's praising Freud as the greatest discoverer in human history! and Einstein praising Freud alongside "Jesus" and "Kant"! and a whole list of famous people waving the flag for Freud—elsewhere at this site).

Turning, for a moment to a key story by Poe, in which I have found apparent clear evidence that Freud actually plagiarized Poe's story, "The Imp of the Perverse", as he plagiarized *The Robber* to make his murder confessions and even to construct his theory of the Death Instinct. What is so significant about "The Imp" is that, in it, Poe seems to fathom, perhaps as no other writer *the psyche of the serial killer*, which Freud's own works and confessions "ape" to get his meaning across. One of the key almost unfathomable characteristics of the serial killer is that they speak of there being a terrible "nothingness" inside of them, literally like the "black hole" of modern physics conception of the universe. Serial killers often appear to murder to save themselves from a feeling that they are "dead", to save themselves from some horrible self-annihilation. They kill and by killing use the "consumed" life to give fuel to life inside of their "dead" selves. This seeming terror of and horrible attraction to a compulsion to annihilation, of self and others is amazingly dealt with by Poe as a horrible form of "perverseness."

In his discussion of "The Imp of the Perverse" in his work "Being Odd, Getting Even," Stanley Cavell takes on the issue posed by Poe:

"The Imp of the Perverse" clearly spells out Poe's fundamental conception that it is man's fate to act against his own best interest." . . . True, the imp may have to forfeit perverseness as a "safeguard against injury"; that is not the kind of need that the evolution of perverseness can be understood to serve. . . . But perhaps it is a safeguard against something else, something more original, even humanly more needful—a safeguard against annihilation, the

loss of (the proof of) identity or existence altogether.” pg. 34 (Stanley Cavell)

And at the heart of it, this annihilating dynamic, found almost uniquely in the serial killer—certainly as an individual psychological issue—the question and issue of the horrible “black hole” in the human heart begs the question whether there really is a “human heart”, or the “monster’s heart”—an identify Freud frequently applied to himself. The question is not only of “proof of existence” but what kind of existence comes to the fore.

One has to distinguish *what* it is that proofs of my existence are supposed to, or do, prove; what question it is one has to answer. Descartes’ proof proves my existence as mind; it answers the question “am I a mind or a body?” Psychoanalysis has distinguished the question “Am I a woman or am I a man?” from the question “Am I alive or dead?”—the former as the hysterical question, the latter as the obsessional. Obviously I am taking the latter as Poe’s question. But I earlier complicated what this will mean by in effect also giving the question “Am I a human being or a monster?” (Rosenheim, pg. 35)

It is worth reporting that Freud is one of those with the “black hole” in his being. He speaks of it as though it is a fact and a fact he is well acquainted with:

At this point someone will perhaps interrupt: “Granted that children have hostile impulses towards their brothers and sisters, how can a child’s mind reach such a pitch of depravity as to wish for the *death* of his rivals or of playmates stronger than himself, as though the death penalty were the only punishment for every crime? anyone who talks like this has failed to bear in mind that the child’s idea of

being 'dead' has nothing much in common with ours [i.e., Freud's] apart from the word. Children know nothing of the horrors of corruption, of freezing in the ice-cold grave, of the terrors of eternal nothingness—ideas which grown-up people find it so hard to tolerate, as is proved by all the myths of a future life. (*Interpretation of Dreams*, p.287).

What is this Freud tells us? “Children know nothing of the horrors of corruption, of freezing in the ice-cold grave, of the terrors of eternal nothingness.” That’s interesting. Children don’t know about these things, but apparently Freud is well acquainted with the sensations *in death* of “freezing in the ice-cold grave”, the “terrors of eternal nothingness” etc. How remarkable! How does Freud know how it feels to be dead—“that grown-up people find so hard to tolerate?”

POE IS NOT A FREUDIAN

We cannot leave off our discussion without categorically asserting that Poe, the genius creative artist and thinker, was in no wise a Freudian. Anyone who has read and studied, for example, his *Eureka*, can have no doubt about the matter—if they have any sound knowledge of Freud and his theories. Freud was a Devil-worshiping intoxicated atheist, and he personally identified with the Devil (as this website makes clear); he was himself a sex pervert, and denied the meaningfulness of life itself. Where we find a maniac murderer in Poe’s work we have a finely wrought artist’s sensitive study of madness; in Freud we have a true self-portrait of the psychodynamics of a serial killer.

The quotation we used to commence our remarks had it that “What looks like Poe’s eerie anticipation of psychoanalytic motifs may say as much about generic as about psychic structure. . . .” In view of the above and more to follow, there may be no “eerie anticipation of psychoanalytic motifs” by Poe, but rather we merely deal with the subject of Freud’s plagiarism of Poe.

Conclusion: The Humor of Freudians and Murder

In a speech at the last Congress which Freud was to attend, Jones treated the audience to his brand of humor:

In English we have two notable proverbs. 'Charity begins at home.' and 'Murder will out.' If we now apply the mechanism of condensation and displacement to these [statements] we reach the conclusion that 'Murder begins at home,' a fundamental tenant of psychoanalysis, and 'Charity will out, which is illustrated by the difficulty of keeping secret the name of the generous donor of the Berlin Policlinic.

Jones reports that Freud particularly complimented him on his speech and that he was "most amused" by the above quoted passage. (see *Passion for Murder*, pg. 254).

Where those assembled at the Congress "in the know" about Freud's personal example of "murder begins at home"?

Footnotes:

* I do not have the German for this quote at hand. Given the fact that Bruno Bettelheim in his book *Freud & Man's Soul* (1983), reminds us that Freud's actual words are routinely corrupted in English translation and reveals "how in the English version nearly all of Freud's references to the soul have been corrupted (for example, *Seelentätigkeit*—"activity of the soul"—is translated as "mental activity") the use of the word "mind" may in fact be "soul" giving an exact "borrowing" from Schiller. Bettelheim, by the way, fails to mention that Freud who constantly referred to "soul" and wanted his disciple practitioners to be "soul-doctors" was an out and out atheist who, despite this, considered it a "miracle" that he was born a Jew. (references for this and other comments on Freud being a "miracle" Jew elsewhere at this site).

** Contrary to the myth, Freud was born on March 6, 1856 as I document in *Passion for Murder*. This matter will be dealt with at greater length elsewhere.

*** Incidentally, though Freud constantly references his hatred for John he only speaks of that hatred as a supposed child between the ages of one and three. This is a period of time, Freud himself specifies as being too early for the development of lasting childhood hatreds. And, whether Freud believes it or not, I think the overwhelming majority of parents would not credit that a murderous hatred developed and rooted in a child between the age of 1 and 3, especially when it was when Freud was about 3 that John moved to Manchester, England with his family—deserting Sigmund. The point is, the hatred that must have developed, developed in fact when John came to visit the Freud family in Vienna. McGrath offers the following about this mysterious relationship with John:

According to a letter Oliver Freud (Freud's son) wrote to Bernfield on April 13, 1944, when John was very young he lived for a year with his grandparents after they moved to Vienna, and then again later when he was fifteen or sixteen he visited for a winter in order to learn German. Peter Swales communicated this detail to me on the basis of his personal inspection of the Bernfield papers at the Library of Congress (restricted access). (pg. 67)

It is to be noted that anything related by Peter Swales cannot be accepted at face value. The letter will speak for itself when, and if, we are able to get it released from the "secret", i.e., restricted access letters held by the Library of Congress. It is strange that Freud nowhere mentions this extended visit of a year when he was "very young" or then again "for a winter" other than noted above regarding John's alleged participation in a performance of Schiller's *The Robbers*. If Swales's reporting of the contents of the letter is true *and* the reported information accurate, then it is almost certain that it was at a later age Sigmund developed his murderous love/hate jealousy for John—not when, as Freud reports when he was 2 or 3 years old. In other words, at

the very time of John's stay and the alleged performance of *The Robbers* that Freud mentions. We know from my Census document, published in *Passion for Murder*, that John was in Manchester in April 12, 1871 when the census was taken. Oliver, born in 1891, would not have known, by personal knowledge, if John was alive in 1900 when Freud claimed John was or "now in Manchester" ("*jetz im Manchester*"). Certainly Bernfield would have known that Freud claimed John was still alive in 1900 and would have asked Oliver about it. Yet there is not a word about this, which I know of, from Bernfield, Swales, or McGrath. Are they all in a conspiracy to conceal material evidence of a murder? Perhaps they all just lack basic analytical skills.

I mention the above as I shall draw an analogy between Freud's situations, how he handled so casually his hatred of John, and then ends by habitually confessing, much as the character in "The Tell Tale Heart," by Poe, to his murder.

[This writer has obtained the letter of April 13, 1944 and it does NOT appear to be as indicated by Swales, according to McGrath. Translation of the letter will be forthcoming. In further up-coming remarks on this subject, specific passages of theft by Freud of Poe's work will be demonstrated).

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