Sigmund Freud (1856-1939) was one of the major scientific figures of the late 19th century and the first half of the 20th century. His writings and discoveries revolutionised our knowledge of the psyche and prompted a broader reflection on art and civilisation. Yet this is the first exhibition devoted to the inventor of psychoanalysis in France.

Born into a Jewish family steeped in the Ideas of the Enlightenment, Freud was a brilliant medicine student in Vienna. He published his first article in 1877, attended Jean-Martin Charcot’s lessons in Paris in 1885 and became interested in hypnosis. The Interpretation of Dreams, published in 1900, was the first of his many theoretical texts. In 1902, Freud founded the Wednesday Psychological Society, which became the Vienna Psychoanalytic Society. Intent on establishing his discipline internationally, he went to the United States in 1909 and created the International Psychoanalytical Association in 1910. Diagnosed with cancer of the jaw in 1923, he had to curtail his activities. In 1938, the Anschluss forced him to take refuge in London, where he died the following year. His four sisters were deported and died in the camps.

This exhibition explores Freud’s scientific and intellectual development in nine sections. It highlights his far lesser known work in neurology, the importance of his time in Paris, the role of evolution theory in his training, his interest in archaeology and myths, the birth of psychoanalysis, the role of sexuality, the interpretation of dreams and its influence on the Surrealists, and concludes with his debt to Judaism.

Freud defined himself as “a completely godless Jew”, and strove to dissociate psychoanalysis from the label of “Jewish science”. Yet this exhibition shows how psychoanalysis, although it has its roots in the purely visual observation of symptoms of hysteria, drawn and photographed at the Hôpital de la Salpêtrière, rejected imagery to focus solely on listening, in an interpretative process stemming largely from Talmudic hermeneutics.
Room 1
Freud the neurologist

Drawn to the natural sciences as a young medical student, Sigmund Freud began his career as a neuroanatomist in 1876, studying under Ernst Wilhelm von Brücke, one of the pioneers of microscopic anatomy. He did his first research on the nervous system of marine species such as the lamprey.

He then turned to clinical neurology, working first for Theodor Meynert, one of the founders of cerebral cortex cytoarchitectonics, in 1883, then attended Jean-Martin Charcot’s lectures in Paris in 1885. When he returned to Vienna in 1886, he worked for ten years in the neurology department of Max Kassowitz’s paediatric clinic and published a study of infantile paralyses. After attempting to reconcile neurology and psychology in Psychology for Neurologists, written in 1895 but published posthumously, Freud endeavoured to represent the functioning of the psychic apparatus. He imagined neurons charged with perception and others with memory by the “path breaking of contact-barriers”.

KEY WORDS
Neurobiology: the branch of biology that studies the animal and human nervous system, particularly the functioning of neurons, the primary components of the central nervous system.

Neuroanatomy: the branch of neurology that studies the structure and organisation of the nervous system.

BIOGRAPHICAL TIMELINE
1873 Begins studying medicine.
1876-1882 Assistant at the Institute of Physiology in Vienna.
1877 Publication on the discovery of testicles in the eel.
1877-1883 Publications on the nerve cells of Petromyzon marinus (sea lamprey) and crayfish.
1878 Meets Joseph Breuer (1842-1925), an Austrian doctor interested in hysteria.
1880 Military service; Breuer’s treatment of Bertha Pappenheim (the “Anna O” case in Studies on Hystaria) influences Freud.
1881 Qualifies as a doctor of medicine.
1882 Engagement to Martha Bernays (1861-1951); works at the Vienna General Hospital, initially for the internist Hermann Nothnagel (1841-1905).
1883-1884 Specialises in neurology; research on cocaine.

HISTORICAL AND CULTURAL CONTEXT
1873 Stock market crash in Vienna in May, then in New York.
1873-1896 The Great Depression worldwide.
1874 Birth of the composer Arnold Schönberg in Vienna; Johann Strauss II (1825-1899) composes the operetta Die Fledermaus (The Flittermouse) and conducts its première at the Theater an der Wien.
1875 The composer Gustav Mahler (1860-1911) is admitted to the Vienna Conservatory then to the University of Vienna.
1881 Birth of the writer Stefan Zweig in Vienna.
1882 Triple Alliance between Germany, Austria-Hungary and Italy.
Franz-Anton Mesmer
Magnetising tub, known as “Mesmer’s tub”

1784, wood, metal, rope, glass, Lyon, musée d’histoire de la Médecine et de la Pharmacie – Lyon 1

In the 1770s, Mesmer devised “magnetic cures” with which he claimed to heal patients who, according to him, suffered from poor receptivity to “animal magnetism”, the flux or flow engendered by the natural force that all animate beings exercise on one another. When he arrived in France in 1777, encouraged by the increasing success of his cures, he invented this tub to be able to treat several patients at the same time. Patients sat around the tub, containing bottles filled with water placed on a mixture of crushed glass and iron filings. They held the iron rods and ropes protruding from the tub, via which Mesmer redirected the flux to each patient.

© Musée d’histoire de la Médecine et de la Pharmacie, Lyon / Archives Charmet / Bridgeman Images (detail)

Rudolph Koenig
Manometric flame apparatus

Paris, circa 1880-1890 (invention: 1872), wood, rubber and paper membranes, glue, brass, copper, glass, silver plating, cast iron and iron, Paris, Sorbonne Université, CNRS, Institut Jean Le Rond d’Alembert

This apparatus is one of the first scientific instruments capable of analysing speech and visualising sound waves by decomposing them into frequency bands. It is used in experimental phonetics to characterise vocal timbres, particularly vowels.

When one speaks in front of the apparatus, the air in each of the hollow cylinders or resonators (left) vibrates and modulates one of the gas flames (right). The acoustic resonance in the cylinders alters the height of the flames, observed via rotating mirrors.

© Institut Jean Le Rond d’Alembert / Laurent Quartier

Camille Sébastien Nachet
Monocular microscope

circa 1880, wood, metal, glass, Paris, musée de l’Assistance publique – Hôpitaux de Paris

This microscope is believed to have belonged to Dr. Charles Monod (1843-1921) a colleague of Dr. Paul Broca, famous for discovering cerebral localisations.

© AP-HP / F. Marin
Victor-Jean-Antoine Burq and Georges-Guillaume-Amatus Lüer
Dynamometer
Undated [1876], bronze, private collection

The dynamometer is one of the first instruments used to measure physical strength. Victor Burq is known for his work on the use of metals in the treatment of “hysterical” patients. He was the first to use dynamometers in medical practice. Sigmund Freud used this dynamometer for his research into the effect of cocaine on muscular strength.

Étienne-Jules Marey
Element of a myograph of the heart
19th century, metal, wood, Paris, université Paris Descartes – musée d’histoire de la Médecine

Étienne-Jules Marey devised several methods for graphically recording the movement of living beings. This myograph measures variations in heart activity.

Duchenne de Boulogne and Joseph-Fréderic-Benoît Charrière
Volta-faradaic apparatus with double-layer current
19th century, wood, metal, Paris, université Paris Descartes – musée d’histoire de la Médecine

A pioneer in the experimental use of electricity for physiological purposes, Duchenne de Boulogne used electrical current to stimulate muscular contractions. Employing this technique, he described several ailments and localised their origin, including a severe type of muscular atrophy now named after him, Duchenne muscular distrophy. He was also the first to individualise the muscles of the face.
André Brouillet
*A Clinical Lesson at La Salpêtrière*

March 1887, oil on canvas, Paris, université Paris Descartes – musée d’histoire de la Médecine, on loan from the Centre national des arts Plastiques

Jean-Martin Charcot is shown conducting an experiment on Blanche Wittmann, one of the “star” hysterical patients at the Hôpital de la Salpêtrière. He is prompting an “experimental neurosis”, an artificial reproduction under hypnosis of the symptoms the woman is suffering from. The observers include Paul Richer, sitting behind Charcot pencil in hand, Jules Clarétie, writer and administrator of the Comédie Française, the novelist Paul Arène and the art critic Philippe Burty. Freud hung a reproduction of this picture by André Brouillet in his practice in Vienna.

Franz Xaver Messerschmidt (after), *Ein schmerzhaft stark Verwundeter. Charakterkopf Nr. 19* [Seriously Injured Person. Character Head n°19]

1964 [1777-1783], cast from a mould by the sculptor W. Lackner, plaster and graphite, Vienna, Österreichische Galerie Belvedere

In 1932, Ernst Kris, a disciple of Freud, published an article on Messerschmidt’s “character heads”, in which he postulates that the artist was suffering from schizophrenia.

© Vienne, Österreichische Galerie Belvedere (detail)

Santiago Ramón y Cajal
*Marcha posíble de las corrientes a través de las piramides en arco (Possible Flow of Currents Across Pyramidal Cells in Arcs)*

Facsimile of the drawing in the Instituto Cajal, Consejo Superior de Investigaciones Científicas, Madrid, with the kind permission of the Cajal Institute

The Spanish anatomist Santiago Ramón y Cajal described neurons in 1888. In 1906, he was awarded the Nobel Prize for Physiology or Medicine with Camillo Golgi, “in recognition for their work on the structure of the nervous system”.

© Courtesy of the Cajal Institute, Spanish National Research Council
Rooms 2 and 3
Magnetism, hysteria and hypnosis.
La Salpêtrière (1885-1886)

In the winter of 1885-1886, Freud obtained a grant to attend the courses of the famous neurologist Jean-Martin Charcot, director of the neurology clinic at the Hôpital de la Salpêtrière in Paris. Charcot’s public lectures, during which he performed hypnosis on hysterical patients, were attended by scientists, writers and artists. Freud wanted to witness these controversial experiments, steeped in the aura of the “supernatural” surrounding animal magnetism (the theory and therapeutic practices developed in the 18th century by Franz Anton Mesmer, based on the hypothesis of the existence of a “magnetic fluid”).

In parallel, Freud immersed himself in Paris life, admired the antiquities in the Louvre, saw Oedipus Rex at the Théâtre-Français, was fascinated by Sarah Bernhardt in Théodora and went to concerts by the singer Yvette Guilbert, the “fin-de-siècle fortune-teller” with whom he had a fascinating correspondence about the actor’s ability to assume different personalities.

KEY WORD
Hystera: derived from the Greek word hystera (uterus). In antiquity, hysteria was thought to be an illness linked to sexual disorders supposedly caused by the displacement of the uterus. Hysteria is a group of psychic and neurological disorders that can produce various physical symptoms (convulsions, pain, paralysis) and psychic manifestations (hallucinations, delusions, anxiety). This notion has lost its relevance today.

BIOGRAPHICAL TIMELINE
1885 Works at the private sanatorium of Heinrich Obersteiner (1847-1922) in Vienna; appointed a docent in neuropathology; internship in the clinic of the neurologist Jean-Martin Charcot (1825-1893) at the Hôpital de la Salpêtrière in Paris from October 1885 to February 1886.
1886 Works in Berlin for the paediatrician Adolf Baginsky (1843-1918); department head (until 1886) in the first paediatric clinic in Vienna, directed by Max Kassowitz (1842-1913); begins practicing privately in Vienna; marries Martha Bernays.

HISTORICAL AND CULTURAL CONTEXT
1884 First Salon des Indépendants in Paris.
1886 Birth of the artist Oskar Kokoschka in Pöchlarn (Lower Austria); eighth and final exhibition of the Impressionists in Paris, in which Divisionist artists figure prominently; the Greek poet Jean Moréas (1856-1910), who wrote mainly in French, publishes his Symbolist manifesto in Le Figaro; Vincent Van Gogh (1853-1890) lives in Paris.
Franz Wolfgang Koebner and Karl-Jesko? von Puttkamer
*Cocain: Mondaine und demimondonaine Skizzen*
Berlin, Grotilgo Verlag, 1921

In 1883-84, Freud did research on cocaine and was the first to describe its anaesthetic effect.

© Staatsbibliothek zu Berlin – Stiftung Preußischer Kulturbesitz (detail)

Paul Richer, plate V: “Synoptic table of the major hysterical attack. The top row represents the prototypical phases of the attack. The figures in the columns below show the possible variations”
*Études cliniques sur la grande hystérie, ou hystéro-épilepsie*

Paris, Adrien Delahaye and Émile Lecrosnier (publishers.), 1885, etching on paper, Paris, École nationale supérieure des beaux-arts

Paul Richer, one of Charcot’s assistants at La Salpêtrière, made a comprehensive study of that most elusive of disorders, hysteria. He described the phases characterising what patients call their “writhing”. The arched position – situating the vagina or penis at the body’s apex – is one of the best-known manifestations of the “contortions” or “clownism” phase. This “arch of hysteria” was depicted in numerous artworks, posters and illustrations and rapidly became a symbol of woman battling against desires and frustrations (even though there were almost as many cases of male hysteria). The development of this illness is indissociable from its cultural representation.

© Beaux-Arts de Paris, dist. RMN-Grand Palais / image Beaux-Arts de Paris
Room 2
Freud the evolutionist: the era of genealogy

Freud affirmed his “strong attraction” for Charles Darwin’s theories because “they held out hopes of an extraordinary advance in our understanding of the world” (An Autobiographical Study, 1925). Since his youth, he had constantly confronted the precepts of the Darwinian revolution, which he compared to that of Nicolas Copernic in cosmolology. Darwin gathered proof of the evolution of species, proposing natural selection as its mechanism, but his German disciple, the zoologist Ernst Haeckel, advocated a new vision of the world based on genealogy: life originates in inorganic matter and is subject to the same laws; all that lives and has lived forms a single family tree composed of animals, plants and unicellular organisms. Man is part of animal genealogy and Haeckel preceded Darwin in postulating the existence of a simian ancestor, calling him *Pithecanthropus alalus* (ape man without speech).

KEY WORD
Darwinism: term named after Charles Darwin (1809-1882), who explained the evolution of species by a mechanism of transformations based on “natural selection”. Individuals possessing advantageous characteristics in relation to their environment reproduce better and transmit these variations to their offspring.

<table>
<thead>
<tr>
<th>BIOGRAPHICAL TIMELINE</th>
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<tbody>
<tr>
<td>1856 Birth of Sigismund Shlomo Freud in Freiberg (now Příbor in the Czech Republic).</td>
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<tr>
<td>1860 The Freud family moves to Vienna.</td>
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<tr>
<td>1865-1873 Attends the Communal-Realgymnasium (high school) in Leopoldstadt, the Jewish quarter in Vienna.</td>
</tr>
<tr>
<td>1866-1872 Beginning of his friendship with Eduard Silberstein (1856-1925), with whom he maintains a fascinating correspondence.</td>
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<tr>
<td>1873 High school diploma.</td>
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<tr>
<th>HISTORICAL AND CULTURAL CONTEXT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1862 Experiments by Louis Pasteur (1822-1895) contradict the hypothesis of the spontaneous generation of living organisms from inanimate matter.</td>
</tr>
<tr>
<td>1866 The German Darwinian zoologist Ernst Haeckel (1834-1919) publishes <em>General Morphology of Organisms</em>.</td>
</tr>
<tr>
<td>1867 North German Confederation and end of the Austrian hegemony in the Germanic states; new law upholding citizen’s rights; full equality granted to Jews in Austria.</td>
</tr>
<tr>
<td>1868 Haeckel publishes <em>The History of Creation</em>; interdenominational law proclaiming religious freedom in Austria.</td>
</tr>
<tr>
<td>1871 Proclamation of the German Empire at Versailles on 18 January.</td>
</tr>
<tr>
<td>1872 Darwin publishes <em>The Expression of the Emotions in Man and Animals</em>.</td>
</tr>
</tbody>
</table>
Adolf Dauthage

Carl Bernhard Brühl

1860, lithograph on paper, Vienna, Österreichische Nationalbibliothek, Bildarchiv und Grafiksammlung

Carl Bernhard Brühl (1820-1899), a professor of zoology in Vienna, initiated Freud to evolutionary theory.

František Kupka

Study for Tale of Pistils and Stamens

1919, gouache on paper, Paris, de Bueil & Ract-Madoux collection

In a passage in Creation in the Visual Arts (1923), Kupka describes his symbolism of floral fertilisation: “Each plant crowns itself with flowers, which it raises into the light of day. Stamens with exuberant phallic forms fertilise the graceful pistils. A festival of pollen in a sun-bathed gynaecium, enveloped with petals whose blooming protects the event of conception.”

Cesare Lombroso

Criminal man: born criminal, criminal by passion, moral imbecile, criminal epileptic

Paris, Félix Alcan (publisher), 1887, printed atlas, Paris, bibliothèque centrale du Muséum national d’histoire naturelle

Freud was interested in the work of the Italian psychiatrist and forensic scientist Cesare Lombroso, the father of criminal anthropology.

© Vienna, Österreichische Nationalbibliothek, Bildarchiv und Grafiksammlung (detail)

© Collection de Bueil et Ract-Madoux
© Adagp, Paris, 2018 (detail)

© Bibliothèque du Muséum national d’histoire naturelle (detail)
Room 4
The cabinet of antiquities

Freud began collecting in the 1880s. Advised by his friend Alexandre Loewy, he made most of his acquisitions from Viennese antique dealers and on trips to Greece, Italy and other countries. Egyptian, Assyrian, Babylonian and Greek objects unearthed by excavations were then circulating freely in Europe. When he died, Freud had amassed more than three thousand pieces. In front of him on his desk in his study, he could contemplate a procession of Egyptian idols, which one can easily regard as a metaphor for what patients have to free themselves from, like the Hebrews during the Exodus. In 1938 this collection was saved by Marie Bonaparte and taken to London, to Freud’s last home in Maresfield Gardens, now the Freud Museum.

Freud drew parallels between the psychoanalytical process and understanding antiquities: “The interpretation of dreams is completely analogous to the decipherment of an ancient pictographic script such as Egyptian hieroglyphs.” *(The Claims of Psychoanalysis to Scientific Interest, 1913).*

> KEY WORD
Psychoanalysis: according to Freud’s definition, psychoanalysis is a process that enables the patient to make conscious normally subconscious thoughts and motivations. Freud regarded himself as the “Schliemann of psychoanalysis”, as an archaeologist of the mind excavating the patient’s memory, like unearthing the successive strata of a buried city.

**BIOGRAPHICAL TIMELINE**
- 1887 Birth of Mathilde Freud; begins using hypnotic suggestion.
- 1888-1893 Several articles on hypnosis.
- 1889 Birth of Martin Freud.
- 1890-1891 Moves to 19 Berggasse in Vienna; birth of Oliver Freud.
- 1892 Contributes to *Zeitschrift für Hypnотismus (Hypnotism Review)*; birth of Ernst Freud.
- 1893 Birth of Sophie Freud.
- 1895 Birth of Anna Freud; begins self-analysis; studies on hysteria.

**HISTORICAL AND CULTURAL CONTEXT**
- 1871 The German archaeologist Heinrich Schliemann (1822-1940) discovers the site of Troy in present-day Turkey.
- 1876 Schliemann discovers the ancient Greek city of Mycenae.
- 1887 The “Amarna Letters”, cuneiform inscriptions on clay tablets, found at Akhetaten, the ancient Egyptian city of the pharaoh Akhenaton.
- 1888 Coronation of Wilhelm II (1859-1941), German Emperor and King of Prussia.
- 1889 Suicide of Crown Prince Rudolf, heir to the Austrian throne, at Mayerling.
- 1893 Death of Jean-Martin Charcot.
- 1894 Captain Alfred Dreyfus (1859-1935) convicted of treason.
- 1895 Inauguration of the Jewish Museum in Vienna.
- 1900 Beginning of the excavation of the Minoan palace at Knossos (Crete) by the British archaeologist Arthur John Evans.
Berthold Löffler
*Ex-libris by Sigmund Freud*

Austria, circa 1910, printing on paper, London, Freud Museum

Freud’s *ex-libris* cites Sophocles’ phrase in *Oedipus Rex*: “Oedipus, the one who understood that celebrated riddle. He was the most powerful of men.”

© Freud Museum London (detail)

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*Gradiva*

Roman copy of a 4th-century BCE Greek marble, recently cast from the bas-relief in the Museo Chiaramonti, Vatican, private collection

Freud acquired a mould of this bas-relief in Rome in 1906 and in 1907 published a long analysis of *Gradiva*: *A Pompeian Fantasy*, the novel by the German writer Wilhelm Jensen (1837-1911).

© mahJ / Jean-Yves Lacôte (detail)
Room 5
The couch and the birth of psychoanalysis

At the Hôpital de la Salpêtrière, Freud discovered hypnosis, a method he soon abandoned but which showed him the doctor’s power of suggestion over the patient. He analysed the power of this therapeutic bond, which he called “transference”, and the possibility of channelling it for clinical purposes. Patients redirect to the therapist the desires they have for their father or mother. They symbolically relive moments in their childhood and unearth buried memories.

In July 1895, shortly before his father died, Freud decided to analyse himself by deciphering his dreams, “the royal road to the unconscious” (The Interpretation of Dreams, 1900). In doing so he discovered that dreams and psychic symptoms use the same coded language to conceal repressed desires.

Freud used free association to encourage patients to talk without choosing the words that come to mind. Their position, reclined on a couch with the psychoanalyst sitting out of view behind them, diminishes the patient’s resistance, favours the emergence of repressed memories and facilitates transference.

KEY WORD
Screen memory: a memory that conceals the hidden memory of a traumatic experience, usually in childhood, whose essential elements are not remembered and are represented by apparently insignificant elements of the same experience. With the aid of the free association method, a fundamental technique of psychoanalysis that enables patients to express themselves freely, Freud sought to heal the patient by favouring the emergence of the repressed memory and source of psychic suffering.

BIOGRAPHICAL TIMELINE
1896 Death of his father, Jakob Freud; falls out with Breuer; first use of the word “gradiva”.
1897 Becomes a member of the international Jewish organisation B’nai B’rith in Vienna, where he regularly presents his work; abandons the theory of seduction whereby neuroses are caused by sexual abuse in childhood; trip to Italy.
1899 Attends a concert by the singer Yvette Guilbert (1865-1944) and begins a correspondence with her; publishes the article “Screen Memories”.

HISTORICAL AND CULTURAL CONTEXT
1897 Theodor Herzl (1860-1904) organises the first Zionist Congress in Basel; the Secession founded in Vienna by a group of artists including Gustav Klimt (1862-1918).
1898 Death of Otto von Bismarck, Chancellor of the German Empire; assassination of Empress Elisabeth of Austria (“Sissi”); birth of the dramatist Bertolt Brecht in Augsburg (Bavaria).
1899 The writer Karl Kraus (1874-1936) founds the review Die Fackel (The Torch) to promote the writings of the Viennese Expressionists; Schönberg composes the string sextet Verklärte Nacht (Transfigured Night).
Wilhelm Busch
Max und Moritz: eine Bubengeschichte in sieben Streichen [Max and Moritz: A Story of Seven Boyish Pranks]
Munich, Verlag Braun und Schneider, undated [circa 1900], printed book, private collection

The story of Max and Moritz by the illustrator Wilhelm Busch, very popular in Austria, was on the table in Freud’s waiting room in Vienna.

© mahJ / Jean-Yves Lacôte

Heinrich Hoffmann
Der Struwwelpeter in seiner zweiten Gestalt, erstmalige Ausgabe des Originals von 1858 [Shock-Headed Peter] in its second form, first edition of the 1858 original
Berlin, Rütten & Loening. Der Struwwelpeter Original Verlag [1994], from the original drawings (1858), printed book, private collection

The psychiatrist Heinrich Hoffmann (1809-1894), director of the lunatic asylum in Frankfurt am Main and founder of a clinic for children and adolescents, is famous for Der Struwwelpeter (Shock-Headed Peter), the children’s book he wrote in 1844 for his son and illustrated himself. Freud cites it in Introduction to Psychoanalysis (1923).

© mahJ / Jean-Yves Lacôte (detail)

Ernst Mach
Die Analyse der Empfindungen und das Verhältnis des Physischen zum Psychischen (The Analysis of Sensations, and the Relation of the Physical to the Psychical)
Iena, G. Fischer (publisher)
1902 (third, revised and enlarged edition), printed book, Paris, Bibliothèque nationale de France

In 1886, the Austrian physicist and philosopher Ernst Mach published this book in which he affirmed that “of course, the ego is only of relative permanency”.

© Bibliothèque nationale de France (detail)
Rooms 6 and 7

Sexuality

When Freud published *Three Essays on the Theory of Sexuality* in 1905, and a little later *Contributions to the Psychology of Love*, sexuality had already been the subject of numerous scientific studies. It was also a central concern of many artists in Vienna, notably Gustav Klimt and Egon Schiele. In this book Freud describes what he calls “libido”, a vital energy stemming from sexuality. In Freud’s view, it is impossible to reconcile the demands of this sexual drive, whose sole aim is the egotistical quest for pleasure, and the understanding and social cohesion demanded by society. The repression of the libido usually leads to mental disorders and neuroses. But this vital energy can also be channelled towards non-sexual ends. Its sublimation has produced many of humanity’s most elevated artistic creations. With its transformative capacity, the sexual drive innervates most human activities and behaviours.

KEY WORD
Libido: “desire” in Latin. Freud borrowed this term from the German psychiatrist Albert Moll (1862-1939), one of the pioneers of sexology. For Freud, the libido is the energy of the sexual drive. It can be displaced towards non-sexual ends, notably as an origin of artistic creation.

BIOGRAPHICAL TIMELINE
1905 Publishes *Three Essays on the Theory of Sexuality*.
1907 Publishes *Delusion and Dream in Jensen’s gradiva; meets the Swiss psychiatrist Carl Gustav Jung (1875-1961)*.
1908 Meets the Hungarian psychoanalyst Sándor Ferenczi (1873-1933); First Psychoanalytic Congress in Salzburg; founding of the Vienna Psychoanalytic Society.
1910 Publishes *Leonardo da Vinci and a Memory of His Childhood and Five Lectures on Psychoanalysis*.
1911 Conflicts in the Vienna Psychoanalytic Society; Adler resigns; meets the novelist and psychoanalyst Lou Andreas-Salomé (1861-1937).
1912 Formation of the “Secret Committee”, a group of Freud’s most faithful supporters.
1913 Publishes *Totem and Taboo*; the Munich congress; schism with Jung.
1914 Publishes the essay “The Moses of Michelangelo” in the review *Imago*.

HISTORICAL AND CULTURAL CONTEXT
1908 Austria-Hungary annexes Bosnia-Herzegovina.
1913 Marcel Proust (1871-1922) publishes *In Search of Lost Time*.
1914 Beginning of the First World War.
1916 Death of Franz Joseph I, Emperor of Austria, on 21 November.
1917 Balfour Declaration.
1918 End of the First World War; proclamation of the Weimar Republic.
1918-1919 Founding of the Jewish National Council by Viennese Jewish organisations.
Gustave Courbet
*The Origin of the World*
1866, oil on canvas, Paris, musée d’Orsay
In Freud’s view, the concept of beauty is incontestably rooted in sexual excitation, yet the sight of genital organs does not arouse aesthetic emotion since the latter clearly stems from a diversion of the sex drive towards other ends, notably the overall form of the body. All in all, the representation of the genital organs and the work of art are incompatible.
*The Origin of the World* formerly belonged to the psychoanalyst Jacques Lacan, for whom his brother-in-law, André Masson, painted a sliding panel to conceal it. The picture is a borderline case: a representation of the vulva socially regarded as a work of art.

© RMN-Grand Palais (musée d’Orsay) / Hervé Lewandowski

Marcel Duchamp
*Fountain*
1917, readymade: urinal, white porcelain and paint, signed and dated “Marcel Duchamp 1964” on the rear, Paris, Centre Pompidou, MNAM/CCI
According to Freud, the development of the female libido stems from fantasies linking sexual activity to the forbidden. Men, on the other hand, are torn between tender sentiments valuing woman (memories of childhood and their relationship with the mother), and sensual sentiments (stemming from the sex drive) which, if they are to develop, must put aside the idealised image of the mother to remove any incestuous fixation.
Coupled with this debasing of the sexual object, there is often a depreciated image of coitus due to the penis’s two functions, procreating and urinating. In 1917, Marcel Duchamp exhibited this urinal, entitling it *Fountain* and placing at right angles on a base. *Fountain* resembles a giant vulva in which the man relieves himself and recalls what unites the sexual and the excremental.

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Eugène Carrière
*Motherhood*
circa 1899, charcoal and white chalk on paper, Paris, de Bueil and Ract-Madoux collection.
In Freud’s view, the infant’s voluptuous sucking is the first stage of child sexuality. “It is accompanied by a total distraction of the attention and leads either to falling asleep or even a motor reaction in a kind of orgasm.” (*Three Essays on the Theory of Sexuality*, 1905)

© Collection de Bueil et Ract-Madoux (detail)
Room 7
The science of dreams

The interpretation of dreams by soothsayers and oracles, to reveal the future or hear the voices of supernatural powers, was for a long time considered an occult science. Until recent times, philosophers and scientists regarded dreaming as an activity of the human mind defying logic. The Interpretation of Dreams (1900), the result of four year’s work, is one of the founding texts of psychoanalysis. In Freud’s view, the dream is a psychic formation in itself, whose meaning is not easily decipherable because it is a “stage” for the enactment of repressed desires manifesting themselves in disguise. The interpretation of dreams has become central in the psychological study of neuroses. More broadly, it can serve as a model for the understanding of psychic processes, providing explanations for the formation of phobias, obsessive ideas and delusions. Here too, Freud can be considered an heir of the interpretative tradition that tirelessly questions the manifold meanings of the Biblical and Talmudic texts.

KEY WORD
Repression: as defined by Freud, repression is the defence mechanism the subconscious uses to suppress urges and desires that the conscious mind refuses to accept. For example, repression occurs following a traumatic experience. Repressed desires manifest themselves in disguise in dreams.

BIOGRAPHICAL TIMELINE
1900 Psychoanalysis of “Dora” (Ida Bauer); publishes The Interpretation of Dreams.
1901 First trip to Rome with his brother Alexander; publishes On Dreams and The Psychopathology of Everyday Life.
1902 Appointed “extraordinary professor” at the Faculty of Medicine in Vienna; founds the Wednesday Psychological Society; meets the psychologists and psychoanalysts Wilhelm Stekel (1868-1940) and Alfred Adler (1870-1937).
1904 First contact with the Zurich-based psychiatrist Eugen Bleuler (1857-1939); beginnings of international recognition; travels to Athens.
1904-1919 Writings on psychoanalytic technique.

HISTORICAL AND CULTURAL CONTEXT
1900 The Austrian physicist and philosopher Ernst Mach (1838-1916) publishes The Analysis of Sensations; the Viennese writer and dramatist Arthur Schnitzler (1862-1931) publishes La Ronde.
1901 Death of Queen Victoria; Gustav Klimt shows Medicine, commissioned and eventually rejected by the University of Vienna and destroyed in 1945; Thomas Mann (1875-1955) publishes Buddenbrooks.
1902 Hugo von Hofmannsthal (1874-1929) publishes The Lord Chandos Letter.
1903 The architect Josef Hoffmann (1870-1956), the artist Koloman Moser (1868-1918) and the industrialist Fritz Wärndorfer (1868-1939) found the Wiener Werkstätte (Vienna Workshop), an association of independent artists and artisans; the writer and philosopher Otto Weininger (1880-1903) publishes Sex and Character,
Fliegende Blätter [Flying Pages or Loose Sheets]

Munich, Braun & Schneider (publisher), printing on paper, private collection

Freud read Fliegende Blätter, the satirical weekly published from 1845 to 1944 that fuelled his reflection on the witty remark.

© mahJ / Jean-Yves Lacôte

Sigmund Freud
Zur Psychopathologie des Alltagsleben [The Psycho-pathology of Everyday Life]


In this book, Freud shows that errors in speech, physical actions and memory must be interpreted as manifestations of the subconscious. In the example analysed here, unable to remember the name of the artist who painted the frescoes in Orvieto Cathedral, he tries to understand why, instead of the name he was trying to recall, Signorelli, two other names of painters came to mind, Botticelli and Boltraffio.

© mahJ

Jules Arsène Garnier,
“Gargantua Urinating on the Parisians”, in Rabelais et l’œuvre de Jules Garnier

Paris, E. Bernard et Cie (publisher)
1897-1899, printed book, Paris, Bibliothèque nationale de France

In one of his dreams, Freud sees himself at the top of a hill on which there is an open-air latrine covered with heaps of faeces of all sizes and degrees of freshness, which he has great satisfaction in washing clean with his stream of urine. Analysing this dream, he remembered that the day before he had leafed through an edition of Gargantua, illustrated by Jules Garnier, in which Rabelais’ giant, sitting astride the towers of Notre Dame, revenges himself on the uncouth, unwashed Parisians by urinating on the city. Beyond the real need to relieve himself, which may have been the catalyst, Freud interpreted the scene as a dream of greatness. Like Gargantua ridding Paris of its filth, he wanted to purge psychiatry of its errors and clear the way for the triumph of psychoanalysis.

© Bibliothèque national de France (detail)

Félicien Rops and François Courboin, The Temptation of Saint Anthony

1887, etching on paper, Province de Namur, musée Félicien Rops

Freud commented very little on artworks by contemporaries. This etching by Félicien Rops is an exception. In Freud’s view, it remarkably illustrates the “return of the repressed”. A naked woman, decked with a crown of flowers (and not thorns) and lasciviously arching her body in a typically hysterical pose, has triumphantly taken Christ’s place on the Cross. She is taunting Saint Anthony, who has retired from the world and vowed abstinence. The scene suggests the impotence of religion and morality in countering sexual urges which, when one tries to contain or repress them, return where they are least expected.

© Province de Namur, musée Félicien Rops (detail)
Room 8
Surrealism and its influences in the 1920s

The golden age of Freud’s relations with the members of the Surrealist movement came in the 1920s and 30s. During the First World War, André Breton, then a medical student, discovered Freud’s writings and tried to apply the uncontrolled monologue that Freud hoped to obtain from his patients to Surrealist discourse.

In 1921, Breton went to Vienna to meet Freud but was disappointed. However, a correspondence ensued from October 1924 and Breton sent Freud his Manifesto of Surrealism.

The parting of ways came in 1932, when on 26 December Freud wrote to Breton: “Although I have received many testimonies of the interest that you and your friends show for my research, I am not able to clarify for myself what Surrealism is and what it wants.”

Freud’s meeting with Salvador Dalí in London in 1938 prompted him to change his opinion of the Surrealists, whom until then he had considered “complete madmen”. Dalí’s three portraits, painted a year before he died, are the ultimate vision of a painter who sensed the imminent demise of the father of psychoanalysis.

KEY WORD
Surrealism: movement defined by André Breton as “pure psychic automatism, by which one intends to express verbally, in writing or by any other method, the real functioning of the mind.” (Manifeste du surréalisme, 1924). The stream of consciousness must take place “in the absence of any control exercised by reason, exempt from any aesthetic or moral concern”. Surrealism includes the fine arts and expression in any other domain if it stems from this psychic automatism.

BIOGRAPHICAL TIMELINE
1921 Meets André Breton (1896-1966) in Vienna.
1924 Beginning of his correspondence with Breton.
1925 Meets Marie Bonaparte (1882-1962).
1927 Publishes The Future of an Illusion.
1930 Death of his mother; awarded the Goethe Prize.
1933 His writings are burnt by the Nazis in Berlin on 10 May.
1936 Meets Romain Rolland (1866-1944).
1938 His apartment is searched by the Gestapo after the Anschluss; his daughter Anna is arrested then released; with help from several of his supporters and Marie Bonaparte, he leaves Austria for London, where he lives at 20 Maresfield Gardens; meets Salvador Dalí (1904-1989).

HISTORICAL AND CULTURAL CONTEXT
1923 Great Depression in Germany and Austria.
1924 Breton publishes Manifesto of Surrealism.
1926 Founding of the Société psychanalytique in Paris.
1928 Breton publishes Surrealism and Painting.
1929 Beginning of the Great Depression worldwide.
1933 Adolf Hitler (1889-1945) appointed Chancellor of the Reich.
1934 Opening of the first Institut de Psychanalyse, directed by Marie Bonaparte, in Paris.
1935 promulgation of the Nuremberg anti-Semitic laws.
1937 Entartete Kunst (“Degenerate Art”) exhibition in Munich.
Paris, 1928, printed book, Paris, Centre Pompidou, bibliothèque Kandinsky
Bataille was interested in Freud’s sexual theories, which played a major role in his novels and theoretical writings. In 1953, his ex-wife Silvia married the psychoanalyst Jacques Lacan, the last owner of Gustave Courbet’s *The Origin of the World.*

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Otto Rank, *Don Juan. Une étude sur le Double [The Double: A Psychoanalytic Study]*
Otto Rank, born Otto Rosenfeld, was one of Freud’s first disciples and was secretary of the Vienna Psychoanalytic Society in 1906.

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Room 9  
Moses and Judaism

Freud was born into a Galician Jewish family well-versed in the ideas of the Haskalah (the Jewish Enlightenment). He spoke German and Yiddish and acquired the rudiments of Hebrew, taught to him by his father in the Philippson Bible. “My deep engrossment in the Bible story (almost as soon as I had learnt the art of reading) had, as I recognised much later, an enduring effect on the direction of my interest.” (An Autobiographical Study, 1925). In 1860, his family settled in Vienna’s Jewish quarter, Leopoldstadt. He lived in Vienna until his exile in London following Germany’s annexation of Austria in 1938. If Freud, who made no secret of being an “unbeliever”, kept his work separate from his Jewish ancestry and the Viennese circles he frequented for a long time, this was primarily to establish psychoanalysis as a universal science, detached from any religious or cultural sense of identity. Yet the psychoanalytical process is part of the hermeneutic tradition of the Talmud. In his last book, Moses and Monotheism, published in 1939, the year he died, Freud put his psychoanalytical research to one side, returning to his origins by questioning the foundations of Judaism.

> KEY WORD
Talmud: one of the fundamental texts of Judaism and the main source of Jewish law. These commentaries were produced by the scholars of the academies of Palestine and Babylonia. There are two Talmuds. The Jerusalem Talmud was compiled at Tiberias towards the end of the 4th century. The Babylonian Talmud was compiled progressively and reached its definitive form in the late 5th century. Although exempt of any religious or cultural particularism, the psychoanalytic process has its roots in the interpretative tradition specific to Judaism and particularly the Talmud. “We will never cease to be Talmudists,” the German psychoanalyst Karl Abraham (1877-1925) wrote in a letter to Freud on 11 May 1908.

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<tr>
<th>BIOGRAPHICAL TIMELINE</th>
<th>HISTORICAL AND CULTURAL CONTEXT</th>
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<tr>
<td>1939</td>
<td>1939 On 3 September, France and Britain declare war on Germany.</td>
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<td>Publishes Moses and Monotheism; dies in London on 23 September aged eighty-three.</td>
<td>1945 Germany surrenders on 8 May, Japan on 2 September.</td>
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<td>1940</td>
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<td>Publication of Gesammelte Werke (Complete Works) begins in London.</td>
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<td>1942-1943</td>
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<td>His four sisters, Rosa, Mitzi, Dolfi and Paula, who remained in Vienna, are deported; Mitzi and Paula are murdered at Maly Trostenets in Belarus; Dolfi dies at Theresienstadt; Rosa is murdered at Treblinka.</td>
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Michelangelo di Lodovico Buanorroti Simoni (known as Michelangelo), cast by Antonio Banchelli (19th century)

Moses

1836, 19th century plaster cast of Moses sculpted by Michelangelo, Paris, École nationale supérieure des beaux-arts

In Freud’s view, instead of portraying Moses succumbing to the throes of anger (as written in the Bible), Michelangelo depicted a superhuman Moses capable of “the highest psychical performance that man is capable of”, of dominating his own passions to achieve a loftier ideal. Angered by rumours of the adoration of the Golden Calf, he remained calm to protect the Tables of the Law. Freud, as father of psychoanalysis, probably identified with this patriarchal figure, torn between his anger at seeing his theories contested – notably by Carl Gustav Jung, with whom he had recently fallen out – and the serenity required to pass his work on to others.

Miqra Torah Nevi’im ou-Ketouvim (Bible)

Die israelitische Bibel, published by Ludwig Philipsson, Leipzig, Baumgartners Buchhandlung (printer)

1839, book printed in Hebrew and German, London, Freud Museum

The bilingual Bible used by Freud as a child. His father gave it to him in a new binding for his 35th birthday with a long dedication in Hebrew:

“My dear Son: It was in the seventh year of your age that the spirit of God began to move you to learning. I would say the spirit of God speaks to you: ‘Read in my Book; there will be opened to you sources of knowledge and of intellect.’ It is the Book of Books; it is the well that wise men have digged and from which lawgivers have drawn the waters of their knowledge. You have seen in this Book the vision of the Almighty, you have heard willingly, you have done and have tried to fly high upon the wings of the Holy Spirit. Since then the book has been stored like the fragments of the tablets in an ark with me. For the day on which your years were filled to five and thirty I have put upon it a cover of new skin and have called it: ‘Spring up, O well, sing ye unto it!’ And I have presented it to you as a memorial and as a reminder of love from your father, who loves you with everlasting love.”

Jakob son of R. Shelomoh Fried

In the capital city Vienna 29 Nissan 5651 (6 May 1891)

© Freud Museum London (detail)
Hanukkah lamp
or hanukkiah
13th century, copper alloy, London, Freud Museum
This lamp was part of Freud's collection of Jewish objects, like the Kiddush cups that have disappeared.

© Freud Museum London

Mark Rothko (born Marcus Rothkowitz), Untitled (Black, Red over Black on Red)
1964, oil on canvas, Paris, Centre Pompidou, MNAM/CCI
Born into a Jewish family in Latvia in 1903, Mark Rothko immigrated to the United States in 1913. Although soon classified as an Abstract Expressionist alongside Jackson Pollock, Rothko rejected this. According to him, his rejection of figuration and the fascination with light that led him paint in abstract fields of colour were prompted by his constant reading of Freud and Jung and also by his meditation on the Bible, the particular source of inspiration for the large pictures he painted for the non-denominational chapel in Houston, Texas.

© Centre Pompidou, MNAM-CCI, dist. RMN-Grand Palais / Georges Meguerditchian p © 1998 Kate Rothko Prize & Christopher Rothko, Adagp, Paris, 2018

Paula Winternitz, Marie Freud, Amalia Freud, Adolfine Freud, Tom Seldmann-Freud, Edward Bernays, Angela Seldmann, and Doris Bernays
Bad Ischl, 1925
Pictures of Freud's sisters, Rosa, Mitzi, Dolfi and Paula, who remained in Vienna, and were deported; Mitzi and Paula were murdered at Maly Trostenets in Belarus; Dolfi died at Theresienstadt; Rosa was murdered at Treblinka.

© Freud Museum London
Accompanying the *Sigmund Freud. From looking to listening* exhibition

Panel discussions, lectures and screenings

Wednesday 17 Oct. 2018 at 19.30
**Exhibiting Freud**
with Jean Clair, curator of the exhibition, Laura Bossi-Régnier and Philippe Comar, scientific advisers to the exhibition chaired by Christine Lecerf

Wednesday 24 Oct. 2018 at 19.30
**The invention of psychoanalysis**
*Freud, l’invention de la psychanalyse* (Parts 1 and 2), written by Elisabeth Roudinesco and Elisabeth Kapnist, directed by Elisabeth Kapnist
presented by Elisabeth Roudinesco and Elisabeth Kapnist

Wednesday 7 Nov. 2018 at 19.30
**Judaism’s influence on psychoanalysis**
by Gérard Haddad

Wednesday 14 Nov. 2018 at 19.30
**Freud between the visible and the invisible**
by Jean Clair

Wednesday 5 Dec. 2018 at 19.30
**Freud and psychoanalysis in the face of increasing perils**
with Laurence Kahn and Jean-Michel Rey chaired by Emmanuel Laurentin

Wednesday 12 Dec. 2018 at 19.30
**Freud and writers, Freud the writer**
with Jacques Le Rider and Michel Gribinski chaired by Alexandre Gefen readings by Martin Ploderer

Wednesday 9 Jan. 2019 at 19.30
**Freud the neurologist and biologist**
with François Ansermet, Laura Bossi-Régnier and Lionel Naccache chaired by Mickaëlle Bensoussan

Wednesday 23 Jan. 2019 at 19.30
**Dreams and their interpretation**
with René Lévy, Andreas Mayer and Marc-Alain Ouaknin

Wednesday 6 Feb. 2019 at 19.30
**Why Moses?**
by Sylvie Anne Goldberg

(all activities are in French only)

Visits

**Guided visits**
Sunday 4 Nov. 2018 at 11.15
Sunday 13 Jan. 2019 at 11.15
Wednesday 30 Jan. 2019 at 19.15
by Philippe Comar, scientific adviser to the exhibition

Sunday 28 Oct. 2018 at 11.15
Tuesday 20 Nov. 2018 at 14.15
Thursday 20 Dec. 2018 at 14.15
Tuesday 5 Feb. 2019 at 14.15
by Raphaëlle Laufer-Krygier or Elisabeth Kurztag

**Singing visits**
Thursday 15 Nov. 2018 at 18.30
Thursday 13 Dec. 2018 at 18.30
Thursday 17 Jan. 2019 at 18.30
by Grégoire Ichou

**An exhibition, a picture**
Wednesday 28 Nov. 2018 at 19.15
*The Origin of the World: the picture’s history revealed*
by Cécile Petitet

Sunday 3 Feb. 2019 at 11.15
*Il ritornante* by Giorgio de Chirico
by Raffaella Russo-Ricci

Workshop

**“Imprints of dreams” printmaking workshop (three sessions)**
Wednesdays 14, 21 and 28 Nov. 2018 at 18.15
by Yaëlle Baranes
Floor 1
Room 1
Freud the neurologist
Rooms 2 et 3
Magnetism, hysteria and hypnosis. La Salpêtrière (1885-1886)
Room 2
Freud the evolutionist: the era of genealogy

Mezzanine
Room 4
The cabinet of antiquities
Room 5
The couch and the birth of psychoanalysis

Ground floor
Rooms 6 et 7
Sexuality
Room 7
The science of dreams
Room 8
Surrealism and its influences in the 1920s
Room 9
Moses and Judaism