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OTTO RANK AND HERMANN BAHR
AMIDST THEATER AND PSYCHOANALYSIS
IN FREUD'S VIENNA

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SUMMARY

OTTO RANK AND HERMANN BAHR
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In 1906 the young Otto Rank, having just come into contact with the circle of Sigmund Freud, whose student he would become, wrote to the Austrian critic and scholar Hermann Bahr, a man in the forefront of the Viennese cultural and artistic scene, whose conception of art and culture revolved around theater and the problems inherent in the creative process of acting. Rank sent Bahr the manuscript of his first work, Art and Artist. Creative Urge and Personality Development, calling him the only man of letters in the entire German Reich who had striven – and was still striving – to solve problems similar to those he treated in his work.

Introduction and general notations

In the Vienna Theater Museum (*Theatermuseum Wiens*), in the bequest of Hermann Bahr¹ (1863-1934), illustrious Austrian thinker, scholar and critic, there are two letters² that were sent to him in 1906 by the then very young, future psychoanalyst Otto Rank (1884-1939), a student and collaborator of Sigmund Freud, known above all for his works on the genesis of the creative impulse³.

Key words: Theatre - Acting - Psychoanalysis

Written close to one another, the first dated January 22nd and the second February 17th, the letters – in which Rank asks Bahr for help in publishing his first work, *Der Künstler* (The Artist), completed in the summer of the same year⁴ – provide an opportunity to highlight the varied interrelationships being created between the various fields of art, literature, science – and their respective representatives – in the Vienna that was gestating and baptizing the new psychoanalytic science: the “modern” Vienna involved in deep psychology at the very moment of its birth. Because while it is true – Thomas Anz observed – that in the decades following the publication of *The Interpretation of Dreams* (1899) there was no important writer who did not measure himself against Freudian thought, it was in Vienna that artistic and literary modernism first showed an interest in psychoanalysis, which spread to the rest of the German-speaking countries only from 1910 on, and only from the 1920’s to the rest of Europe and the United States⁵.

Long before Rank contacted him, Hermann Bahr had been in the forefront of the Viennese cultural and artistic milieu⁶. Art was, in its view, as in that of all the Viennese “modernists” (a concept of modernity that did not exclude and indeed reaffirmed the legacy of tradition, as it had for the Romantics), the means by which man could return to being Whole and to draw upon the primordial forces that resided in that unexplored magma that was the world freed from the control of rationality: where, according to the Romantics, lay the magical power that every man possesses, and which could be activated, thus releasing the creativity that each of us is unwittingly capable of.

Within this concept of art, the apex of all the arts, for Hermann Bahr, was theater: the “eminently human” art, to which he devoted his theoretical attention and practical commitment, to the point of becoming an inimitable reference point in that sector.

His writings – not just his essays, but also his articles and reviews on theatrical performances (Bahr published in the “Frankfurter

Zeitung,” “Die Zeit,” “Neues Wiener Tagblatt,” and “der Weg”) – keenly reveal his knowledge and interest in the development of modern psychology. It is equally clear that the profile of so-called Viennese modernism” (1890-1910), to which Bahr made a decisive contribution, would certainly not have taken on the features it did without the fundamental event which was the discovery of the unconscious⁷, with particular repercussions, and in a variety of ways, on theater. Because theater and the exploration of the depths were closely linked from the dawn of modern psychology, as was evidenced already at the end of the eighteenth century by Karl Philipp Moritz – actor and professor of aesthetics at the Academy of Fine Arts in Berlin – who used the metaphor of the curtain to describe the threshold that divides the outer world from the inner⁸.

Theater and nascent psychoanalysis

In the Vienna of Bahr and Rank, the link between theater and psychoanalytic investigation was expressed in many ways. On the level of dramaturgy, differently: on the one hand there were characters of dramatic-literary production that revealed a certain resemblance to the patients doctors spoke of in their reports (such as Hugo von Hofmannsthal’s *Electra*, inspired by one of Joseph Breuer’s patients⁹, Bertha Pappenheim, known under the pseudonym of Anna O.¹⁰); on the other hand, the doctors involved in dramatic production used their knowledge to give shape to their works. The most striking case, that of Schnitzler¹¹, who with his *Anatol* cycle (1888-1891) and *Paracelsus* (1898)¹² testified to a renewed interest in the so-called pseudosciences, which at the end of the nineteenth century influenced both art and medical science¹³.

Another variant in the relationship between theater and modern psychology took shape in the field of criticism and interpretation: artistic production – not just literary – with the turn of the new century began to be interpreted with the new aids and acquisitions of the

medical-scientific field. One thinks of the reflections of Bahr himself on Ibsen's *The Woman from the Sea*, on the occasion of its premiere at the Burgtheater in Vienna in April 1903: the heroine, Ellida, tied to a mysterious man whose name is unknown and whose return she awaits, was defined by Bahr as "a textbook case of hysteria"¹⁴.

It was precisely the study of hysteria – in the context of the "selective" reception of psychoanalysis by the exponents of Viennese modernism, which Oliver Pfohlmann¹⁵ speaks of – that guided Bahr to the idea of a possible explanation of the creative process of acting. That same year, as we see from his diary entry of April 7, 1903¹⁶, he was working on his *Dialog über den Schauspieler* (Dialogue on the Actor) – later called, at the time of publication, *Dialogue on Tragedy*¹⁷ – in which the concept of Aristotelian catharsis was explicitly referred to Freud's and Breuer's *Studies on Hysteria* of 1895 (mentioned for the first time in Bahr's diaries on March 14, 1902) as produced "by the unleashing of forbidden passions"¹⁸.

This idea of an inner conflict of each individual, torn between admissible and inadmissible drives, would become a fundamental part of Otto Rank's vision, according to which, if art could be conceived as the means capable of maintaining the wholeness of the ego, it could do so only to the extent of being a compromise between the conscious and the subconscious, the outer and the inner, or – to translate it into psychoanalytic terms – between acceptable and unacceptable drives.

Freud, Otto Rank's mentor, was not a theatergoer, unlike the aforementioned Schnitzler, Hofmannsthal, and of course Bahr, and contrary to the true-blue Viennese; perhaps even Rank himself, who seems to have borrowed his surname (his birth name was Otto Rosenfeld) from a character of Ibsen's *Dollhouse*. However, Freud did often cite Shakespeare and the ancient Greek tragedians, whom he considered to be his "masters"¹⁹, along with Goethe, Schiller and Heine, as well as Ibsen and Hermann Bahr himself (see below, pages

6 and 22), and he was wont to repeat that the great poets and writers had preceded the psychologists in exploring the human mind²⁰. It should also be noted that between 1905 and 1906, Freud wrote his famous piece *Psychopathic Characters on the Stage*²¹, which Francesco Marchioro, in his introduction to the Italian version of *The Artist*, suggests may have provided Rank with the inspiration for his work, even if here the young Rank endowed the actor with a prominence that is absent in Freud, who sought instead the inner, paradigmatic motivations of the actions of certain characters – in particular Hamlet, the heroes of the ancient tragedies, and the heroine of Hermann Bahr's drama *The Other*²².

What I think is that it was not so much Freud's writings that inspired *The Artist*, which, while totally applying Freudian theories to art, arose from his observation that those theories had not paid due attention to the "creative part of the individual's personality"²³. It was precisely this that young Rank's essay intended to deal with: in speaking of the artist as such, it defined the actor – already in the introduction – as "the artist type par excellence," and thus a paradigm of the creative process. A process whose aim was to resolve the conflict between the outer and the inner world, and that on account of this could begin to be understood only then, when it was about to "unveil the mechanisms of the inner life," since the inner life of the artist differed from that of other men "not by principles but only by degrees"²⁴ and since his work must be – in order to be truly understood – "compared to different psychic manifestations"²⁵.

The actor: the link between Otto Rank and Hermann Bahr

It was no accident, and it is not just because of the importance that Hermann Bahr had in the artistic and cultural life of his Vienna, as he did in the publishing world, that Rank decided to contact him. Rather, I believe it was that the young Rank was inspired by the illustrious scholar for the special attention he paid to the status of the actor.

The Artist had already been drafted in manuscript form when Rank – through the psychiatrist and psychoanalyst Alfred Adler, who had read his work²⁶ – contacted Freud and his circle, which that very year (1906) inaugurated the “Wednesday psychoanalytic society” (of which the young Rank was appointed secretary²⁷). It was a formalization of the famous evening gatherings that since October of 1902 had taken place on a weekly basis in Berggasse¹⁹, attended not only by doctors but also by artists and writers²⁸. All those people, Freud later commented, “who had recognized something significant in psychoanalysis,” who had understood, in contact with his work, that psychoanalytic theories “[could] not be confined to the medical field, since they lent themselves to multiple applications to other areas of the human sciences”²⁹.

Among all those people, there were the aforementioned Schnitzler, Hofmannsthal, Karl Kraus (1874-1936)³⁰ – the author, in 1896, of an article on “Neurotic Hamlet”³¹ – and, as Michael Worbs reports, Bahr himself.

The manuscript of *The Artist* was precisely the “visiting card” with which Rank – who also came from a professional school and would never become a medical doctor – presented himself to Freud. And it also revealed the terrain on which Rank would focus his interests: “I didn’t like medical jargon,” Rank said many years later to his pupil, the writer Anaïs Nin; “it’s sterile. I immersed myself in mythology, archeology, theater, painting, sculpture, history: only art, in fact, is able to give new life to science”³³.

As a first attempt to apply psychoanalysis to an understanding of art, the manuscript fell into Freud’s hands and ended up in Bahr’s, just when the latter – Michael Worbs observes – was getting more directly interested in psychoanalysis³⁴, and was in contact with Wilhelm Stekel – one of the first of “Freud’s followers” – whom he had asked for scientific advice before republishing his *Dialogue on Tragedy* in 1904.

Rank, however, could well have found someone else to publish his first work, on which he had already given a talk at the Wednesday society a few months before contacting Stekel, as he expressly stated in his letter of January 22nd³⁵. And in the end he did not do so through Bahr: the essay came out in 1907, edited by Hugo Heller, a friend of Max Graf's, a frequenter of Freud since 1902, and whom Worbs defines as "an important link between the literary scene and Vienna's psychoanalytic scene,"³⁶ and who was most likely present at Rank's talk on *The Artist*.

In his first letter to Bahr, he claims he had found no publisher for his work; but not only this: he asked for help, defining him at the same time as the only man of letters in the whole German Reich who has attempted – I quote the passage – "to solve problems similar to those I deal with in my work"³⁷.

Apart from the sychophantic tone, normal in a young man asking for help from an "authoritative personality," Rank showed his familiarity with Bahr's thought. On the contrary, it cannot be ruled out that what Bahr had advocated on artistic issues through his essays and his theatrical critiques may have been among the stimuli that spurred Rank to formulate his theses. The central role that in 1906 he ascribes to the actor within the different artistic figurations, and his intention to try to investigate the origin of the creative process, as well as the function of the actor, reveal a consonance with the shift of accent that Bahr and his whole critical entourage had already put in place: asking not so much what the actor did – and how he did it – but rather how "it worked," namely how the process worked that enabled him on the one hand to transform himself into his character – which was what according to Bahr gave the public the greatest pleasure – and on the other, to unveil his own "bared and trembling soul"³⁸.

It was the appearance on stage of a "double ego" that pushed theater theorists in the very same direction Rank would go in his famous essay *The Double* of 1914, namely towards the origins of the actor's

creative process, which in *The Artist* was seen as one who is able to produce “the maximum pleasure with his extraordinary ability to metamorphose”³⁹. Which is exactly what Bahr saw as the first quality of the authentic actor: an artist capable, by virtue of his *Einbildung* (imagination), of modifying everything in his being, to become a “transformer, a man of rubber and a serpent-man of the spirit, who slips out of his own skin to slither into any alien nature, to state from within what is going on in it”⁴⁰.

An artist, whose primary skills were no longer rational intelligence and technique, but rather a reactivity to internal stimuli, a subtle sensitivity and – above all – a power of imagination”⁴¹ that fascinated the public and freed him from the outer life, which presses on the inner one.

Likewise, in *The Artist* Rank affirms that the actor is “comparable to a doctor who offers his neurotic patient a pretext for a cure; [he] can be compared,” he writes, “to a professor who vaccinates himself with a serum to show that it isn’t harmful, but rather is useful.” And as the actor was for Bahr the only mediator through which the inter-relationship between spectacle and spectator could take place, and it was only in him that the spectacle event was achieved, in Rank he is one who maneuvers his listener’s cure, though each spectator feels he has done it himself”⁴². Because what gets it all going is the exercise of imagination, which pulls off the illusion⁴³.

Moreover, exercising the imagination to the highest degree was for Rank, as for Bahr, what brought the actor close to a state of hysteria. In his last essay on acting in 1923, Bahr – leaning on the research of the German surgeon and writer Carl Ludwig Schleich – spoke of *schöpferische Hysterie* (creative hysteria), generated by a kind of hyperactivity of the imagination and therefore innate to the “true” actor, the “authentic” artist; who, however, unlike hysterics, could not only dominate this state, but also use it to stand outside of himself.⁴⁴ Exactly what Rank says in *The Artist*, where, after identifying in the easy excitability and mobility of sexuality what unites the

actor and the hysteric, he adds: “But the actor is the opposite of the hysteric: he knows how to provoke his attacks through an ‘easy imagination’ and always knows how to control and dominate them”⁴⁵. And for both, Rank as much as Bahr, the actor fulfilled the greatest desire: to be free, while freeing others, through acting.

BIBLIOGRAPHY AND NOTES

1. Writer, playwright, critic and man of the theater, Hermann Bahr (1863-1934) was an acute interpreter of the sensibility of his time. Although very versatile, his personality manifested itself especially in criticism. For about thirty years he was constantly at the forefront of all the new artistic movements, from Impressionism to Expressionism, directing all his efforts to forming an ‘Austrian culture’. For the theater, he not only wrote plays and was an indefatigable witness to and attentive reviewer of the state of the European stages but was also active as a *Régisseur and Dramaturg*.
2. Rank’s letters to Bahr, written with ink on paper, bear the date 22.1.1906 and 17.2.1906 and are kept at the Theatermuseum di Vienna, respectively under the collocations: HS_AM22197BA and HS_AM22 198BA.
3. His masterpiece, as defined by Ludwig Janus and Hans-Jürgen-Wirth is: *Kunst und Künstler (Art and Artist)*, which appeared for the first time in English, in New York – where Rank definitively settled in 1934 – in 1932 with the title *Art and Artist. Creative urge and Personality Development*. In German, the work appeared for the first time edited by Hans-Jürgen-Wirth, based on Rank’s original manuscript, in 2000. See: Rank O, *Kunst und Künstler. Studien zur Genese und Entwicklung des Schaffendranges (Art and Artist: Studies on the Genesis and Development of the Creative Impulse)*, Gießen: Bibliothek der Psychoanalyse, Psychosozial-Verlag; 2000.
4. Rank’s work was then published in 1907 by Hugo Heller Verlag (Vienna and Leipzig). Since 1902, Hugo Heller had a close relationship with the writer and music critic Max Graf (1873-1958), who belonged to Freud’s circle, and attended the so-called “Wednesday evenings” meetings (the circle of Freud’s disciples), where he also gave several talks. The last mention of his name appears in the protocols in 1913 (see: Fuchs S, Hugo Heller (1870-1923) *Buchhändler und Verleger in Wien. Diplomarbeit zur Erlangung des Magistergrades der Philosophie aud der Studienrichtung Germanistik Geistes und*

- Kulturwissenschaftlichen Fakultät der Universität Wien, March 2004:71-76)
Evidently, at the end Rank did not need.
5. See: Anz T, Vorwort (Premessa) to Id. und O. Pfohlmann: *Psychoanalyse in der literarischen Moderne*, Bd. I (Einleitung und Wiener Moderne). Marburg: LiteraturWissenschaft.de; 2006. p. 7.
 6. His biographer, Heinz Kindermann, defined Bahr as “the seismograph of all the twists and turns of the history of thought in their theatrical reflections.” Kindermann H, Hermann Bahr. Graz-Köln: Böhlau Nachf; 1954. p. 5.
 7. Ellenberger HF, *La scoperta dell'inconscio*. 2 voll. Turin: Bollati Boringhieri; 1976.
 8. Author of the first psychological novel, Anton Reiser (1785-1786), Karl Philipp Moritz (1756-1793) was also the founder of the “Magazin zu Erfahrungsseelenkunde”, in which he used the metaphor of the curtain to define the contours of self-knowledge, and he affirmed that it would only be possible to overstep these boundaries - exactly as happens in the theater - through the story of another. See: Obermeit W, *Das unsichtbare Ding, das Seele heißt*. ref, p. 76.
 9. Joseph Breuer (1842-1925) was one of the most famous physicians of Vienna, his hometown. Ellenberger describes him as an “exceptionally cultured man, good connoisseur of music, painting and literature” (see: Ellenberger HF, *La scoperta dell'Inconscio*, ref. 7, Vol. I, p. 495). In 1895 he published studies on hysteria with Freud, from which the path of psychoanalysis got under way.
 10. See Worbs M, *Nervenkunst. Literatur und Psychoanalyse im Wien der Jahrhundertwende*. Frankfurt am Main: Athänäum; 1988. p. 280. Bertha Pappenheim's split personality, which was revealed under hypnosis, was traced back to the disappearance of her parent. “As Anna O.,” Worbs writes, “the trauma of Electra,” the protagonist of the homonymous work of Hofmannsthal of 1903, “is connected to the death of her father”. Pp. 280-298 contain an analysis of Anna O. as a model for the heroine of Hofmannsthal's work.
 11. Arthur Schnitzler (1862-1931), Viennese physician; but also, playwright, writer and essayist. He wrote “many reviews of medical books in the “Internationale klinische Rundschau,” with a preference for those dealing with hysteria, hypnosis and neurosis” (Ellenberger H. F, *La scoperta dell'inconscio*, ref. 7, V. II, p. 542).
 12. In both cases it is clear that Schnitzler's interest in hypnosis – generally very much alive at the end of the nineteenth century – provided the raw material for the work.

In one of the episodes of *Anatol* – written in parallel with the publication of Schnitzler's dissertation *On Functional Aphonia and its Treatment through Hypnosis and Suggestion*, in 1889 – the eponymous protagonist is admired for the way he “magnetizes” his lover and he makes her act different parts. In *Paracelsus*, in addition to the hypnotic trance theme still being present, Ascarelli notes that “the search for what is hidden beyond reality finds expression”. Ascarelli R, Arthur Schnitzler. Pordenone: Edizioni Studio Tesi; 1995. p. 292, note 80. We recall that in the early 1890s, Schnitzler reviewed the writings of Jean Martin Charcot and Hyppolite Bernheim, translated with a commentary by Freud.

13. In May 1886, the neurologist Sigmund Freud – who had only recently opened his medical office in Vienna – presented his report on hypnotism to Vienna's physiology society and psychiatric society (see: Ellenberger H, *La scoperta dell'inconscio*. ref. 7, Vol. I, p. 503). From August 8 to 12, 1889 – the same year Schnitzler published his dissertation on functional aphonia and its treatment through hypnosis and suggestion – Freud was among the participants in the first international congress of experimental and therapeutic hypnotism, which took place in Paris (see *ibid.*, page 397). From April 27 to May 4, 1892, he gave two lectures on the concept of suggestion to the Wiener medizinischer Klub in Vienna (see *ibid.*, p. 509).
14. See Bahr H, *Die Frau vom Meere* (Schauspiel in fünf Akten von Henrik Ibsen) Im Burgtheater zum ersten Mal aufgeführt am 24. April 1903). In *Id.*: *Glossen zum Wiener Theater (1903-1906)*. Berlin: S. Fischer Verlag; 1907. pp. 12-16 Ibsen's drama was again called into question in a letter sent by Carl Gustav Jung to Freud on October 10, 1907. Jung believed that “the report of the case of a young female patient of *dementia precox*” copies almost literally *The Woman from the Sea*. See: Catucci M (ed.), *Otto giorni a Vienna. Psicoanalisi, arte e letteratura*. Roma: Robin Edizioni; 2013. p. 83.
15. See Pföhlmann O, *Ein publizistischer Paukenschlag ohne Folgen*. In: Anz T, Id (ed), *Psychoanalyse in der literarischen Moderne*, ref., p. 52.
16. See, *ibid*, p. 77.
17. Bahr's essay appeared in issue 14 of the “*Neue Rundschau*”, in the same year, 1903.
18. Worbs reports a passage from the Bahr manuscript in the Hermann Bahr archive of the Austrian National Library's theatrical collection, which reads: “But now I must write the *Dialogue on the Actor* [later published under the title: *Dialogue on the Tragic*], in which, by referring back to Freud, I want to explain catharsis by the unleashing of forbidden passions”

(see: Worbs M, *Nervenkunst*. ref., p.140). We recall that Bahr called Sigmund Freud “the greatest revolutionary: because he teaches that we are all sick with slavery.” See: Anz T, Pfohlmann U. O [Hrsg.]: *Psychoanalyse in der literarischen Moderne*, ref., [p.]. 92. Bahr accepts the theory of repressed affections and impulses, which in the long run can lead to hysteria, but which can be “vented” by means of a cathartic cure, through narration. Cf. *ivi*, p. 48.

19. Ellenberger writes: “Freud showed the dramatist Lenormand the works of Shakespeare and the tragic Greeks in his library, saying: here are my teachers”. He stated that the essential themes of his theories were based on the intuitions of the poets.” Ellenberger H., *La scoperta dell'inconscio*. ref. 7, Vol. II, p. 530.
20. See, for example, the *Traumdeutung* (The Interpretation of Dreams), a fundamental work of Freud's, published in 1899, and after its appearance “there was no important author who did not come to grips with psychoanalysis. It is not possible to grasp the history of twentieth century literature without measuring oneself with it.” *Ibid.*, p. 564. The text of the *Traumdeutung* is littered with references to Sophocles' *Oedipus the King*, and mention is made of the works of the Viennese Franz Grillparzer (p. 248), as well as those of Heinrich von Kleist (p. 273), Ibsen (p. 278), Dumas fils (p. 29), Goethe's Faust, etc. See Freud S, *L'interpretazione dei sogni*, Turin: Universale scientifica Boringhieri (double volume); 1983. The page numbers cited refer to this volume. Oedipus and Hamlet had already been expressly named by Freud in a letter to Wilhelm Fliess (1858-1928) of 1897. See Dogana M, <http://ipod.plays.it/atti-dello-psicodramma-4/psychopaths-people-on-the-scene-sigmund-freud>. (Accessed February 3 2018).
21. This essay by Freud was published as late as 1942 by his musicologist friend and composer Max Graf (1873-1958), a member of the Viennese psychoanalytic society, to whom Freud had given the manuscript. The article appeared in the “Psychoanalytic Quarterly,” vol. 11 [14], pp. 459-464, October 1942, in an English translation by H. A. Bunker. The German text appeared in the “Neue Rundschau”, vol. 73, 53-57 (1962).
22. “In the comedy *Die Andere* (The Other) by Hermann Bahr, staged in November 1905, it was the heroine's double personality, incapable, despite every effort, of escaping the physical attraction of a man by whom she is dominated.
23. Marchioro F, Otto Rank: “la voce” e l'artista. (Preface to Rank O, ed. Marchioro F), *L'artista*. Approccio a una psicologia sessuale. Azzate (Varese): Sugarco; 1994, p. 21. Also see p. 18.

24. Rank O (ed. Marchioro F), *L'artista. Approccio a una psicologia sessuale*, ref., p. 27. For this, Rank goes on to say, to really be understood, "an artist's work" must be "compared to different psychic manifestations" (ibid.).
25. Likewise, and recalling the work of Rank, in 1914 Freud said that "having been forced, by the study of neurotics, to recognize the value of compulsions, [...] enabled us to identify the sources of artistic production, by facing the following two problems: how the artist reacts to such impulses and with what means he can disguise - the word seems absolutely fitting to me [nda] - his reactions." Freud S, *Per la storia del movimento psicoanalitico*. Torino: Bollati Boringhieri; 1975. p. 50.
26. The Viennese Alfred Adler (1870-1937) came into contact with Freud in 1902 and was among the four founders of the psychoanalytic group headed by Freud, together with Max Kahane (1866-1923), Rudolf Reitler (1865-1917) and Wilhelm Stekel (1868-1940).
27. In 1914, Freud stated that with the appointment of Rank as secretary of the society, he acquired his "most faithful helper and collaborator". Freud S, *For a History of the Psychoanalytic Movement*. Turin: Bollati Boringhieri; 1975. p. 35.
28. The Wednesday evening group organized by Freud was a secret union of selected disciples who consecrated their commitment to the defense of psychoanalysis. Each of them received a ring from Freud, as a sign of mutual membership (see: Ellenberger H, *La scoperta dell'inconscio*. ref. 7, Vol II, pp. 356). In addition to Freud's disciples, occasional visitors attended the Berggasse meetings, but the list remains rather uncertain.
29. Freud S, *Per la storia del movimento psicoanalitico*. (trans. by Colorni R, Staudel A). Turin: Boringhieri; 1975. 35 p.
30. On the complex relationships between the Austrian writer and critic Karl Kraus (1874-1936) and Sigmund Freud – and more generally with the psychoanalytic movement – see: Worbs M, *Nervenkunst*. ref., 149-172 pp.
31. See Kraus K, *Der neurotische Hamlet*. In *Neue Freie Presse*, July 21, 1896.
32. Supported economically by Freud, Rank received his degree in 1912; not in medicine, but in philosophy. That same year, he co-founded and directed the magazine "Imago" – in which, in 1914, he published his famous essay *der Doppelgänger* (the Double) – and in 1913 the "Internationale Zeitschrift für Psychoanalyse" (International Journal for Psychoanalysis). In 1939, the two magazines merged into one, under the direction of Sigmund Freud.
33. The quote is taken from Marchioro F, Sigmund Freud- Otto (Rosenfeld) Rank: Un'amicizia del tutto particolare. A.M.P. Seminars 2002-2003. The

article can be consulted online at: <http://www.psychomedia.it/neuro-amp/02-03-sem/marchioro.htm>. (Accessed February 3 2018).

34. Formerly author of the essay *die neue Psychologie* (the new psychology) of 1890 (see: Bahr H, *La nuova psicologia*, in Id. [ed. Tateo G.]: *Il superamento del naturalismo*. Milan: SE; 1994. p. 47. Bahr had shown his interest in the unknown and in the years 1903-1907 – also as a result of a personal crisis, due to health problems – he became more interested in psychoanalysis. See: Worbs M, *Nervenkunst*. ref. 7, p.140. 1907 is also considered by Marco Catucci as the turning point for the “future of psychoanalysis as applied to art and literature.” In particular, the days from December 4th to 11th, during which Freud gave the lecture: *The poet and Fantasy*, at his publisher’s Hugo Heller, and Karl Kraus – until then a “fellow intellectual” of Freud’s – began on the pages of the magazine *Die Fackel* his battle against psychoanalysis, begun precisely in reaction, Catucci observes, because of his aversion to applying psychoanalysis to art. See: Catucci M (ed.), *Otto giorni a Vienna*. ref. 14, pp. 67-70.
35. See Otto Rank’s letter to Hermann Bahr, dated at the bottom: Vienna, January 22, 1906. Theatermuseum Wiens, Coll. HS_AM22197BA. In the letter, Rank said he had finished writing *The Artist* in the summer of 1906 and held a conference on the subject at Freud’s society in the fall of the same year.
36. See Worbs M, *Nervenkunst*. ref., p. 143.
37. Letter from Otto Rank to Hermann Bahr, dated at bottom: Vienna, January 22, 1906, cit.
38. According to Bahr, in this unveiling lay the true secret of one of the greatest actresses of her time; perhaps the greatest: Eleonora Duse. “We believe”, wrote the Austrian scholar about the performances that Duse gave in Vienna in 1900 and 1901, “we see into her bared and trembling soul.” Bahr H, *Die Duse*, in Id.: *Prémieren, Winter 1900 bis Sommer 1901*. München: Albert Langen Verlag für Literatur und Kunst; 1902, 112 p.
39. Rank O (ed. Marchioro F), *L’artista*, ref., p. 92.
40. Bahr H, *Die Herkunft der Weltanschauungen* (The Origin of Ideologies), in Id: *Zur Kritik der Moderne*. Zürich: Verlags-Magazin; 1890. pp. 5-17, 5 p. The translation of the passage is by Giovanni Tateo, in Bahr H [ed. Tateo G.]: *Il Superamento del Naturalismo*, ref., pp. 178-179.
41. See: Bellavia S, *L’arte dell’attore nella Schauspielkunst di Hermann Bahr*. *Acting Archives* 2014;8(IV):87-111.
42. Rank O (ed. Marchioro F.), *L’artista*. ref., p. 90.

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43. "An actor is comparable to a doctor who offers a neurotic the pretext for a cure; but with the actor this happens by means of an illusion." Ibid.
44. See: Bellavia S, *L'arte dell'attore nella Schauspielkunst di Hermann Bahr*. *Acting Archives* 2014; 8(IV): 87-111.
45. Rank O (ed. Marchioro F), *L'artista*. ref., p. 92. Freud too, in his *The poet and Fantasy* – a talk he gave on December 6, 1907 at his publisher's Hugo Heller and published in the "Neue Revue" of Berlin, vol. 1 (10) March 1908, pp. 716-724 – argued that "the excess of effusion and intensity of the imagination are the conditions for the fall into neurosis or psychosis." See: Catucci M (ed), *Otto giorni a Vienna*. ref. 14, pp. 90-91.

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