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DELUSION & DREAM

AN INTERPRETATION IN THE LIGHT
OF PSYCHOANALYSIS OF *GRADIVA*,
A NOVEL, BY WILHELM JENSEN,
WHICH IS HERE TRANSLATED

BY

DR. SIGMUND FREUD

Author of "The Interpretation of Dreams," etc

TRANSLATED BY

HELEN M. DOWNEY, M.A.

INTRODUCTION BY

DR. G. STANLEY HALL

President of Clark University

NEW YORK

MOFFAT, YARD & COMPANY

1922



PREFACE

TO Dr. G. Stanley Hall, President of Clark University, who first called to my attention the charm of *Gradiva*, by Wilhelm Jensen, and suggested the possibility of the translation and publication combined with the translation of Freud's commentary, I am deeply grateful for his kindly interest and effort in connection with the publication of the book, and his assistance with the technical terms of psychopathology.

In this connection I am also indebted to Dr. Smith Ely Jelliffe, who gave many helpful suggestions as a result of his thorough reading of the manuscript of the commentary.

I wish also to express my profound appreciation to my friend, Miss M. Evelyn Fitzsimmons, for her generous help with the original manuscript and other valuable comments offered while she was reading the entire proof.

HELEN M. DOWNEY.

WORCESTER, MASS.



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INTRODUCTION

JENSEN'S brilliant and unique story of *Gradiva* has not only literary merit of very high order, but may be said to open up a new field for romance. It is the story of a young archæologist who suffered a very characteristic mental disturbance and was gradually but effectively cured by a kind of native psychotherapeutic instinct, which probably inheres in all of us, but which in this case was found in the girl he formerly loved but had forgotten, and who restored at the same time his health and his old affection for her.

Perhaps the most extraordinary thing about the work is that the author knew nothing of psychotherapy as such, but wrought his way through the labyrinth of mechanisms that he in a sense rediscovered and set to work, so that it needed only the application of technical terms to make this romance at the same time a pretty good key to the whole domain of psychoanalysis. In a sense it is a dream-story, but no single dream ever began to be so true to the typical nature of dreams ; it is a clinical picture, but I can think of no clinical picture that had its natural human interest so enhanced by a moving romance. *Gradiva* might be an introduction to psychoanalysis, and is better than anything else we can think of to popularize it.

It might be added that while this romance has been more thoroughly analysed than any other,

and that by Freud himself, it is really only one of many which in the literature of the subject have been used to show forth the mysterious ways of the unconscious. It indicates that psychoanalysis has a future in literary criticism, if not that all art and artists have, from the beginning, more or less anticipated as they now illustrate it.

The translator is thoroughly competent and has done her work with painstaking conscientiousness, and she has had the great advantage of having it revised, especially with reference to the translation of technical terms from the German, by no less an eminent expert in psychotherapy than Dr. Smith Ely Jelliffe.

G. STANLEY HALL.

PART I

GRADIVA

A POMPEIIAN FANCY

BY

WILHELM JENSEN

GRADIVA

ON a visit to one of the great antique collections of Rome, Norbert Hanold had discovered a bas-relief which was exceptionally attractive to him, so he was much pleased, after his return to Germany, to be able to get a splendid plaster-cast of it. This had now been hanging for some years on one of the walls of his work-room, all the other walls of which were lined with bookcases. Here it had the advantage of a position with the right light exposure, on a wall visited, though but briefly, by the evening sun. About one-third life-size, the bas-relief represented a complete female figure in the act of walking; she was still young, but no longer in childhood and, on the other hand, apparently not a woman, but a Roman virgin about in her twentieth year. In no way did she remind one of the numerous extant bas-reliefs of a Venus, a Diana, or other Olympian goddess, and equally little of a Psyche or nymph. In her was embodied something humanly commonplace—not in a bad sense—to a degree a sense of present time, as if the artist, instead of making a pencil sketch of her on a sheet of paper, as is done in our day, had fixed her in a clay model quickly, from life, as she passed on the street, a tall, slight figure, whose soft, wavy hair a folded kerchief almost

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