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- Bruckner (1824-1896)

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Anton Bruckner

(1824 - 1896)

Anton Bruckner, a giant of the 19th-century symphony, was born on September 4, 1824, in the rural Austrian town of Ansfelden. Bruckner was from a musical and deeply pious family of Roman Catholics; his father was a schoolmaster-organist who gave Anton beginning keyboard and violin lessons, while his mother was a vocalist in the local church choir. Bruckner showed a musical gift from childhood, becoming proficient enough by the age of ten to serve as assistant organist during mass. Anton, perhaps being the favorite of five children, was sent to St. Florian Monastery after his father's 1837 death, began work as a choir boy, and received a thorough education. Bruckner's voice broke in 1839 and he decided to likewise pursue a schoolmaster-organist career. He took up required courses at Linz, which included music theory; under well-known theorist August Dürmberger, he was first exposed in detail to secular works, such as by Beethoven and Mozart.

The teaching salaries earned by Bruckner were poor and the work itself a distraction from compositional goals. But through his skills as a keyboard player, Bruckner found his way to the assistant organist position at St. Florian, where he stayed for ten years, and organist at Linz Cathedral for thirteen more. The Linz period was vital to his creative life, as he received lessons by mail from Simon Sechter, a Viennese who briefly taught Schubert. Grueling exams and certifications from the Vienna Conservatory would follow, although Bruckner's musical proficiencies were never in doubt. Through the encouragement of friends, Bruckner found work in Vienna as theory teacher at the

College of St. Anna and as an instrumentalist. He was also invited to play organ at churches throughout Europe and received wide acclaim. Convinced of his musical future, Bruckner remained in Vienna until his death. His once-peaceful life would become drenched in controversy along the way.

Bruckner had written numerous vocal and orchestral pieces for church performance, but his first serious attempts at concert music did not occur until the 1860s, when he began projects under the tutelage of Otto Kitzler. During his time with this modernist, Bruckner fell under the potent charm of Wagner, whose ultra-chromatic style brought change to the Austrian's own. Bruckner's church music sat well with audiences, but his symphonies, for which he is best known today, were radical in scope and hostilely received. He became a personal friend of Richard Wagner, a friendship causing even greater discord with followers of Johannes Brahms and conservative tradition. Bruckner took on the mark of an overblown Wagnerian; after modest success with his Symphony Number 2 (1871-2), Symphony Number 3 (1873-7) had a disastrous premiere, although a supportive audience member was 17-year-old Gustav Mahler. His later symphonies, particularly Numbers 5 (1875-6) and 7 (1881-3), had their share of applause, but also widespread hisses and harsh reviews in the press. Local orchestras, including the Vienna Philharmonic, were reluctant to perform Bruckner's compositions, usually deemed formless, too long, and unmarketable.

Even today, this deeply meditative music poses a challenge to listeners. The nine symphonies, most spanning an hour in length, gradually unfold over broad landscapes. Bruckner's symphonies begin quietly and take the shape of theme and variation; an opening theme is smoothly spun, which initiates a synthesis to take place over the entire work. The music is a reflection of Bruckner's Catholic faith, often taking on a medieval quality and reminiscent of church modes. Moments of high drama, quiet ponderousness, and absolute silence lie side by side, forming a coherent whole beyond the limits of earthly reality. A Bruckner symphony does not refer to concrete images, nor does it undergo a familiar style of "development"; it simply exists as a vast, autonomous body of sound. Bruckner's works were outlandish to the Viennese public, but helped propel European music into the era of Mahler, Strauss, and Debussy by further broadening the limits of symphonic time and space.

Bruckner did enjoy increasing fame in his late years, as society became accustomed to the workings of Wagnerism; by the time of his final illness, he was a former professor of the Vienna Conservatory and the recipient of a government pension for his goodwill to the Austrian Empire. Bruckner's works have found performances worldwide, due to a steady growth in popularity since his death in 1896. A lack of interference by the Nazi government, who otherwise stunted the progress of Mahler, Kurt Weill, Boris Blacher, and others, was particularly helpful, as was the dedication of conductors such as Wilhelm Furtwängler, Daniel Barenboim, and Herbert von Karajan to performing Bruckner whenever the chance has presented itself. Still to be resolved, however, are questions about the scores themselves; they were sometimes revised through Bruckner's own decision, but also through the persuasion of friends who thought his music could be made "listener-friendly." One should note the different versions of some symphonies, with unwanted cuts and alterations still being weeded out by musicologists.

Despite this controversy and the strife during his own lifetime, Bruckner's creative achievement endures. Whether written for church or concert hall, his music pulls audiences into a different realm, where ordinary thought is transcended. His first numbered symphonies (1, 2, 3) and his two earlier attempts (Number 0, or "Die Nullte," and the "Study" Symphony) are moving, but they are curiosities in comparison to the middle (4, 5, 6) and late (7, 8, 9). Symphony Number 4 ("Romantic") is his most medieval and most popular; Number 7 is noted for its sublimity, written in tribute to the

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Recently-deceased Wagner; Number 8 is his farthest-reaching; while Number 9, left incomplete, assures us of Bruckner's peace in later life. The numerous masses, motets, and hymns are also unparalleled in both aesthetic and religious terms. As attention spans become narrower and values change from the spiritual to the material, musicians have feared Bruckner's music losing popularity. But it is this inherent spirituality, this certainty of faith, which makes it perhaps even more attractive in our time. ~ Paul-John Ramos

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★ Symphonies (1-3, ★ 4, 5, 6, 7, 8, ★ 9)

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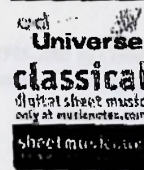
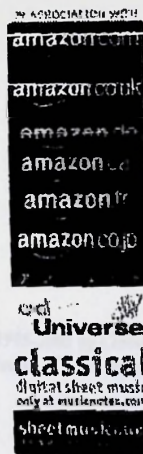
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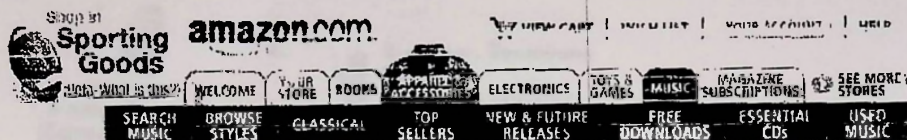
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Opera synopsis

The Merry Widow

Franz Lehár

ACT I. The action takes place in the Pontevedrian embassy, Paris, 1905. Baron Mirko Zeta leads his guests in a toast to the Pontevedrian chief of state in absentia. Meanwhile, Zeta's wife, Valencienne, speaks privately to Camille de Rosillon, a young attaché with whom she has been having a flirtation. Oblivious to this, Zeta is concerned only that Hanna Glawari — widow of the wealthiest man in Pontevedro — not marry a foreigner during her sojourn in Paris, since this would spell financial disaster for the tiny country. Camille protests the seriousness of his love to Valencienne, who reminds him she is a respectable wife. After they leave, Zeta welcomes the temperamental Hanna, who is quite aware of his interest in her money and reassures him that she is still a Pontevedrian at heart. Several men confess they have fallen under her spell; she leads them into the next room for the festivities. Next to arrive is Count Danilo Danilovich, who says that after a hard day's work on behalf of his country he likes nothing better than an evening at Maxim's. Balking at the mention of Hanna, whom he evidently knows, he no sooner makes himself comfortable than Hanna herself walks in. It quickly develops that she and Danilo were once in love but that his uncle forbade the match. Danilo now swears that if saying "I love you" really means to Hanna "I love your money," he will never make such a declaration. Zeta, having seen them together, tells Danilo it is his patriotic duty to marry Hanna: since she is surrounded by suitors, danger to the national exchequer is imminent. Ladies' choice is announced for the next dance, and both Cascada and St. Brioche hope Hanna will ask them to dance. Hanna is inclined to ask Danilo, who at first says he doesn't know how to dance, then offers to sell his turn to Hanna's partner for 10,000 francs, to be donated to charity. The mention of so much money scares the other men away. Alone with Hanna, Danilo offers to dance with her after all, but she refuses, so he dances by himself.

ACT II. The evening of the next day, guests are gathered in the garden of Hanna's mansion, where she has promised a real Pontevedrian party. She interrupts the folksinging and dancing to sing the ballad of Vilja, a forest nymph who fell in love with a mortal. When she tells Zeta she is importing dancing girls to entertain Danilo in the style of Maxim's cabaret, the baron gets his hopes up: Hanna seems interested in Danilo. The latter appears and joins Hanna in verses about a couple going for a

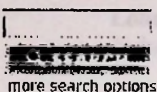
romantic ride in a carriage — but the gentleman seems unwilling to get the lady's message of acceptance. Zeta asks his aide, Njegus, and Danilo to meet him in the summerhouse at eight for a conference. With some other men from the party, they reflect happily on how difficult it is to figure out women. Hanna tests Danilo's interest by asking whether she should feel free to marry the man of her choice. They wander off, leaving Valencienne with Camille; having decided to break off with him, she reluctantly means to persuade him to propose to Hanna. Camille asks why the flower of their romance must fade so soon. She replies that one evening remains before they must part, and they will spend it in the summerhouse. When Zeta appears for the conference, Njegus — having seen the lovers enter the summerhouse — rescues Valencienne through the back door. Zeta thinks he saw his wife in there; meanwhile, though, Hanna has taken her place — to the jealous Danilo's annoyance, since he assumes she is having a tryst with Camille. When Camille repeats his protestations of love to keep up the pretense, Valencienne is shocked by his fickleness. Enjoying the joke, Hanna announces her engagement to Camille. At first Danilo pretends nonchalance, saying marriage is a private matter, not subject to diplomatic opinion, but as rage gets the better of him, he recites a warning fable about a princess who ruined herself to spite her lover, then heads for Maxim's to forget his troubles.

ACT III. Later that night, Njegus has transformed Hanna's parlor into a replica of Maxim's, complete with dancing girls, including Valencienne. When Danilo is brought in, he accepts the illusion and is greeted by the girls. Handed a telegram confirming the imminent ruin of the Pontevédrian treasury, Danilo bows to patriotic duty and officially forbids her marriage, then learns with joy that she never meant to marry Camille. Admitting his own love, he waltzes with her. Meanwhile, Zeta figures out (with the help of a telltale fan) that it was really his wife in the summerhouse; announcing he will divorce her, he proposes to Hanna. Under her late husband's will, Hanna cautions, she will lose her fortune if she remarries. Delighted, Danilo wants to marry her, but she adds that she will lose it because it will pass to her new husband. Laughingly, he resigns himself to his fate, saving the fortunes of his country at the same time. Valencienne's standing with her husband is restored by her inscription on the fan — "I am a respectable wife" — and all ends with a recapitulation of the men's ode to the delightful enigma that is woman.

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Opera Synopsis

Lohengrin

Richard Wagner

ACT I: Antwerp, c. 900s. On the banks of the Scheldt, a Herald announces King Heinrich, who asks Count Telramund to explain why the Duchy of Brabant is torn by strife and disorder. Telramund accuses his young ward, Elsa, of having murdered her brother, Gottfried, heir to Brabant's Christian dynasty. (Gottfried was actually enchanted by the evil Ortrud, whom Telramund has wed.) When Elsa is called to defend herself, she relates a dream of a knight in shining armor who will come to save her. The herald calls for the defender, but only when Elsa prays does the knight appear, magically drawn in a boat by a swan. He betroths himself to her on condition that she never ask his name or origin. Defeating Telramund in combat, the newcomer establishes the innocence of his bride.

ACT II: Before dawn in the castle courtyard, Ortrud and the lamenting Telramund swear vengeance. When Elsa appears serenely in a window, Ortrud attempts to sow distrust in the girl's mind, preying on her curiosity, but Elsa innocently offers the scheming Ortrud friendship. Inside, while the victorious knight is proclaimed guardian of Brabant, the banned Telramund furtively enlists four noblemen to side with him against his newfound rival. At the cathedral entrance, Ortrud and Telramund attempt to stop the wedding - she by suggesting that the unknown knight is in fact an impostor, he by accusing Elsa's bridegroom of sorcery. The crowd stirs uneasily. Though troubled by doubt, Elsa reiterates her faith in the knight before they enter the church, accompanied by King Heinrich.

ACT III: Alone in the bridal chamber, Elsa and her husband express their love until anxiety and uncertainty at last compel the bride to ask the groom who he is and whence he has come. Before he can reply, Telramund and his henchmen burst in. With a cry, Elsa hands the knight his sword, with which he kills Telramund. Ordering the nobles to bear the body to the king, he sadly tells Elsa he will meet her later to answer her questions.

Escorting Elsa and the bier to the Scheldt, the knight tells the king he cannot now lead the army against the Hungarian invaders. He explains that his home is the temple of the Holy Grail at distant Monsalvat, to which he must return; Parsifal is his father, and

Lohengrin is his name. He bids farewell and turns to his magic swan. Now Ortrud rushes in, jubilant over Elsa's betrayal of the man who could have broken the spell, transformed her brother into a swan. But **Lohengrin's** prayers bring forth Gottfried in place of his vanished swan, and after naming the boy ruler of Brabant, **Lohengrin** disappears, led by the dove of the Grail. Ortrud perishes, and Elsa, calling for her lost husband, falls lifeless to the ground.

by John W. Freeman

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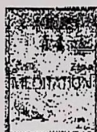
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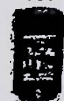


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Venus in Furs (or essentially, *The Education of a Young Man*), novelist and poet von Sacher-Masoch's most sublime text on the devotion of "masochism"—emotional, psychological, sexual—and it is a masterpiece of persuasion. Its protagonist is an educated and devout man given to whips and ideals. Severin von Kusienski's is an unusual (and mystical) pedagogy and his Ideal is the cruel woman in furs who will allow him to be her slave; for in his rapturous acquiescence, and in his conscious guidance of both his own and his mistress' will, Severin will have penetrated into the beating heart of a solitary man's deepest and most profound desires: to merge flesh with spirit, birth with death, Heaven with Hell. This classic late-nineteenth-century novel—surprisingly, rarely if ever made so accessible to English-speaking readers—is not, as popular rumor would have it, simply a lurid tale of obsessive obscenity. Nor is it merely a Victorian dream of antique decadence. It remains a deeply felt, intelligent and powerful morality play of our time, marvelously written, and it leaves one, finally, to question his/her presumptions and ambivalence toward torment, submission, and ecstasy. This edition includes an intriguing selection of letters between von Sacher-Masoch and a young correspondent that illuminates the real-life parallel of von Sacher-Masoch's ideals and that of his oeuvre. *Venus in Furs and Selected Letters* is, in all, a passionate portrayal of one man's indomitable struggle to enlighten and instruct himself and his world in the realm of desire. A timeless volume, highly recommended for bed-sitting aesthetes everywhere.

Language Notes

Text: English (translation)

Original Language: German --*This text refers to the Paperback edition.*

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Included in this volume is a selection from a remarkable series of letters between Leopold von Sacher-Masoch and Emilie Mataja, an aspiring writer, translated into English for the first time, and an extraordinary insight into the compulsive imagination of Sacher-Masoch grappling with the demons that both torment and delight him.

About the Author

Leopold von Sacher-Masoch (1836-1895) was born in the Galician city of Lemberg. A novelist and poet, he is also known for his *Stories of the Russian Court*.

Joachim Neugroschel, who has also translated Hermann Hesse's *Siddhartha* and Thomas Mann's *Death in Venice* for Penguin Classics, is the recipient of three PEN translation awards and a French-American translation prize. Larry Wolff is a professor of history at Boston College. --*This text refers to the Paperback edition.*

Book Excerpt

"Tread me underfoot!" I exclaimed, and flung myself face to the floor before her. "I hate all this play-acting," said Wanda impatiently. "Well, then maltreat me seriously." An uncanny pause. "Severin, I warn you for the last

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time," began Wanda. "If you love me, be cruel towards me," I pleaded with upraised eyes. "If I love you," repeated Wanda, "very well! She got back and looked at me with a sombre smile. "Be then my slave, and know what it means to be delivered into the hands of a woman." And at that moment she gave me a kick. "How do you like that, slave?" --*This text refers to the Paperback edition.*

Book Description

First published in 1870, *Venus in Furs* gained for its author both notoriety and a degree of immortality when the word "masochism"—derived from his name—entered the psychiatric lexicon. The novel describes the sexual obsessions of Severin von Kusiemski, a European nobleman with the desire "to be the slave of a woman." Severin finds his ideal of voluptuous cruelty in the merciless Wanda von Dunajew.

Not simply a lurid tale of sexual perversion, nor a Victorian fantasy of antique decadence, *Venus in Furs* is a passionate and powerful portrayal of one man's struggle to enlighten and instruct himself and his world in the realm of desire. Influential on Freud, Thomas Mann, and Arthur Schnitzler, *Venus in Furs* remains a classic literary statement.

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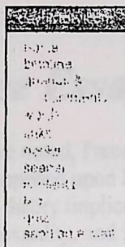
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1905: Freud Invents Sexuality

In his 1905 *Three Essays on the Theory of Sexuality* Sigmund Freud invented the idea of sexuality is a process independent of an individual's sex. Thinkers before Freud from Ulrichs to Westphal to Krafft-Ebing believed that most men are born "normal" (i.e. heterosexual) but that male inverts inherit some female mental characteristic that makes them sexually attracted to members of their own sex. Freud rejected the idea and argued that the direction the sexual drive takes has no necessary relationship to inherited sexual characteristics.

Instead, Freud theorized, all children are born polymorphously perverse - their sexual desires can be drawn toward any object - and it is their childhood experiences that cause their sex drive to be directed to members of the opposite or the same sex. Freud did not condemn homosexuals or other "perverts" and he was skeptical that homosexuality could be cured, but *Three Essays* continued the psychiatric tradition of labeling non-heterosexual sexuality "perversions" and "aberrations". One section of the book even gives child-rearing tips to help parents lead their children to "normal" heterosexual adjustment.

Since Freud rejected hereditarian theories of the causes of homosexuality, he also rejected the notion that homosexuals or inverts are necessarily feminine. According to Freud, whether a boy grows up to have a masculine or feminine personality has nothing to do with the direction of his sexual desire. Thus, depending on his upbringing, a boy can develop into an effeminate heterosexual, a masculine homosexual, or some other combination of gender and sexuality.

Sadly, Freud's own relatively benign view of the "perversions" was lost on his followers. By the 1950s, American psychoanalysts universally

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It must be remembered, however, that some of what this book contains -- its insistence in the importance of sexuality in all human achievements and the attempt that it makes at enlarging the concept of sexuality -- has from the

first provided the strongest motives for the resistance against psycho-analysis. People have gone so far in their search for high sounding catch-words as to talk of the 'pan-sexualism' of psycho-analysis and to raise the senseless charge against it for explaining everything by sex. We might be astonished by this, if we ourselves could forget the way in which emotional factors make people confused and forgetful. (SE 7:134)

1

THREE ESSAYS ON SEXUALITY

1

I: SEXUAL ABERRATIONS:

This section's title suggests an assumption of a sexual drive. Freud begins the essay with two definitions: 1) sexual object: the person from whom sexual attraction proceeds; and 2) sexual aim: the act towards what the sexual instinct tends. (135-136) Freud points out that a number of deviations occur in respect to both the sexual object and aims.



1) DEVIATIONS IN RESPECT TO SEXUAL OBJECT

A) INVERSION:

1) THE BEHAVIOUR OF INVERTS: (homosexuals) is characterized by the following three points:

- i) there are no absolute inverts in which the sexual object is exclusively the same sex.
- ii) There exist what are called amphigenic inverts – those that are psychosexual hermaphrodites, bisexuals.
- iii) there are also what are known as contingent inverts. Such individuals are said to be capable of taking as a sexual object someone of the other sex and deriving satisfaction through sexual intercourse with them. (136-137)



Freud cites inverts perspectives on their sexuality:

- i) some see inversion as a natural tendency.
- ii) Others tend to believe that inversion is a pathological condition. That is, there are all kinds of variation in terms of the inception of inversion, the practice and so on. As a rule these different kinds of variations are found

side by side and independent of one another. It is safe to assume that the

who are the most inverted probably became as such at an early age. (137)

II: THE NATURE OF INVERSION

Freud speculates as to the nature of inversion based upon two suppositions, which are as follows:

1) inversion is innate,

2) it is also degenerate.

From this perspective, inversion can only be perceived of in association to persons who are suffering or appear to be suffering from nervous disorders.

Y
Y

Y	(I) INNATE
Y	CHARACTER: The
Y	notion of innateness is
Y	only attributed to
	absolute inverts
DEGENERACY:	because at no time
Freud points out that	has their sexual
this is not a good word	instinct shown any
to use. To	other direction or
expound upon this	aim. A second view
position, he writes: "it	of inversion,
seems wiser only to	however, suggests
speak of it	that
where (1) several	it is an acquires
serious deviations	character of the
from the normal are	sexual instinct,
found, and (2) the	which is based upon
capacity for efficient	

functioning as a

survival seem to be
severely Y

impaired." (138) Freud
even goes so far as to
note that the facts
show that Y
inverts cannot be
regarded as
degenerate. The
reasoning is as
follows: 1) Y
inversion is found in
people who exhibit no
other serious
deviations from Y
the norm, 2) inversion
is similarly found in
people whose
efficiency is not Y
impaired and who are,
indeed, distinguished
by specifically high Y
intellectual
development and
ethical culture; and, 3)
in the final analysis, Y

two factors further
make it impossible to
regard inversion as
degenerate: a) Y
inversion was a
frequent phenomena
among peoples of
antiquity, and b) Y
inversion is
remarkably
widespread among
many 'savage' [sic]
and primitive Y
races, whereas the
concept of degeneracy
is usually restricted to
the states Y
of 'higher
civilization.' (139) Y

24 4

inverted, it is
inverted, it is

those who are
absolute inverted it
is possible to show
that at a very early
stage a sexual
impression
occurred Y
and left a permanent
after-effect in the
shape of a tendency
towards Y
homosexuality. 2) In
other cases, it is
possible to point to
external forces Y
which have lead at
some time to a
fixation on inversion.
3) Inversion can be Y

removed by hypnotic
suggestion; this
would be astonishing.
Freud follows, if Y
the inversion was
due to innate
characteristics. (139-
140) Y

Thus we can see that it is Freud's opinion, based upon the above criterion that innate inversion is non-existent. Therefore Freud claims that inversion can only be explained as a frequent variation of the sexual instinct, which can be determined by a number of circumstances in a person's life. However, as Freud points out, many people are subjected to such experiences without ever becoming inverted or without remaining so permanently. Thus, Freud concludes, the distinction between innate and acquired inversion is not as exclusive as thought, because these distinctions do not cover all the issues involved in inversion. (140)

IV: EXPLANATION OF INVERSION:

Freud begins by pointing out that if inversion is not a result of either innate or acquired characteristics, it must proceed through the cooperation of something within the individual. Thus Freud looks to the problem of bi-sexuality. Bi-sexuals, to Freud, are characterized as being hermaphrodites "For it appears that a certain degree of anatomical hermaphroditism occurs normally. In every normal male or female individual, traces are found of the apparatus of the opposite sex." From this perspective, says Freud, it is tempting to take the physical hypothesis into the mental sphere. He writes: "All that is required further in order to settle the question was that inversion should be regularly accompanied by the mental and the somatic signs of hermaphroditism." (141) Yet, as Freud notes, it is impossible to find the proof of such a connection. Thus, he concludes, "The truth must therefore be recognized that inversion and somatic hermaphroditism are on the whole independent of each other." (142)

From the above Freud reaches two conclusions, which are as follows: 1) a bisexual disposition is somehow concerned in inversion (though we do not know in what that disposition consists) beyond anatomical structure; and 2) we must deal with the disturbances that affect the social instinct in the course of its development. (143-144)

A: SEXUAL OBJECT OF INVERSION: Freud points out that the sexual objects of inverts is not necessarily members of the same sex, but are things which combine the characteristics of both sexes. In such situations there is a compromise between the impulses that seek after a man and the one that seeks after a woman, yet (in the case of male homosexuality) it is paramount that the object's genitals remain masculine. "Thus the sexual object is a kind of reflection of the subject's own bisexual nature." (144)

B: SEXUAL AIM OF INVERTS: Freud states adamantly that no single aim is applicable. In other words, Freud wishes to point out that there are many sexual aims; i.e., masturbation, anal, etc. (145)

CONCLUSIONS

Freud states that we are not in a position to base a satisfactory explanation of the origin of inversion upon the material thus far presented to us. Through a statement characteristic of later objects relations theory, Freud writes: "It seems probable that the sexual instinct is in the first instance independent of its object; nor is its origin likely to be due to its object's attractions." (148)

SEXUALLY IMMATURE PERSONS AND ANIMALS AS SEXUAL OBJECTS:

Freud characterizes this section with the statement that persons who make such object choices are usually considered to be sporadic aberrations. Still, it is important to note that the nature of the sexual instinct permits much variation in its objects and, as such, a cheapening of them. That is, we cannot ascribe to those into bestiality or to those who chose children as sexual objects to be insane. That is, experience shows that disturbances of the sexual object among the insane are not sufficiently different from the so-called 'sane'. "The insane," writes Freud, "merely exhibit any such aberration to an intensified degree; or, what is particularly significant, it may become exclusive and replace normal sexual satisfaction completely." (148-149) Freud is inclined to believe that sexual variations are explicable by the fact that sexual impulses are the least controllable by the higher mental functions. To this end he writes the following:

~~~~~ In my experience anyone who is in any way, whether socially or ethically, abnormal mentally is invariably abnormal also for his sexual life. But many people are abnormal in their sexual life who in every other aspect approximate the average, and have, along with the rest, passed through the process of human cultural development, in which sexuality remains the weak spot. (149)

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## 2) DEVIATIONS IN RESPECT OF THE SEXUAL AIM:

The normal sexual aim is coitus, which is said to lead to a release of sexual tension and a temporary extinction of the sexual instinct. (149) Perversions, conversely, are sexual acts which either: 1) extend, anatomically, beyond regions of the body are designed for sexual union; or, 2) linger over the intermediate relations to the sexual object which should not normally be traversed rapidly on the path towards the final sexual aim.



(151)

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**SEXUAL EXTENSIONS:** Freud refers to an over-evaluation of the sexual object in this section. Valuation usually extends to the whole body of the sexual object and all sensations derived from it. Sexual over-valuation is not easily reconciled with the restriction of the sexual aim to a union of genitals and it helps turn activities connected to other parts of the body into sexual aims.

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**SEXUAL USE OF THE MUCUS MEMBRANE -- THE LIPS AND MOUTH:** This refers to a perversion which involves oral sex or kissing. Those who call this perversions generally give into feelings of disgust but the limits of this disgust is conventional. That is, one may enjoy kissing someone but is disgusted by the thought of this other person's toothbrush. (151)

Note: Freud's usage of the term perversion is very specific. Any sexual activity, he claims, that does not function to aid reproduction is considered to be a perversion. Thus any sexual activity other than coitus is considered to be perverted.

Returning to the discussion on disgust, Freud points out that "Disgust seems to be one of those forces which have led to a restriction of the sexual aim." However it is the sexual instinct, notes Freud, which tends to enjoy overriding this disgust.

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**SEXUAL USE OF THE ANUS:** In this case the sense of disgust is focused on the place of excretion. This is said to be the same as the kind of disgust found in hysterical women over the penis as a place of urination.

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**SIGNIFICANCE OF OTHER BODILY REGIONS:** This notion adds nothing new to our knowledge of the sexual instinct, which proclaims its intent of getting possession of the sexual object in every possible direction.

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**UNSUITABLE SUBSTITUTES FOR THE SEXUAL OBJECT -- FETISHISM:** A fetishized sexual object is said to be an object which resembles the usual object or bears some kind of relation to it, but is entirely unsuited to serve the normal sexual aim. For example, such fetishes include the following as objects: pornography, hair, the feet, etc. Freud writes: "no other variation of the sexual instinct that borders on the pathological can lay so much claim to our interest as this one...." (153)

In fetishism it seems that some degree of diminution in the urge towards the normal sexual aim is necessary. What usually follows is an over-valuation of the object which invariably extends to everything that is associated with

it. Fetishized situations are said to be pathological only when the following conditions are present: 1) the longing for the fetish goes beyond the point of merely being a necessary condition attached to a sexual object and thus takes the place of the aim itself; and 2) when the fetish become detached from a particular individual and becomes the sole sexual object. (154) Freud states that the replacement of an object by a fetish is determined by symbolic connections of thought to which a person is usually not conscious.

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#### B): FIXATIONS OF PRELIMINARY SEXUAL AIMS

1) APPEARANCE OF NEW AIMS: Any external or internal factors that hinders or postpones attainment of the normal sexual aim will lend support to the tendency to linger over predatory actions to turn and take new sexual aims in replacement. (155)

2) TOUCHING AND LOOKING: Both can be scarcely considered to be perversions so long as in the long run the sexual act is carried out. (156) Conversely, scopophilia becomes a perversion when the following conditions apply: 1) it is restricted exclusively to the genitals; 2) it is connected to an overriding disgust; or, 3) it supplants the normal sexual aim. (157)

3) SADISM AND MASOCHISM: These are said to be the most common and significant of the perversions. Sadism is said to be active in nature, while masochism is said to be passive. The roots of sadism are said to be the following: 1) there is an element of aggressiveness (especially in the male) which is characterized as an desire to subjugate. Therefore sadism is said to correspond to a component sexual instinct which has become independent and exaggerated. It is through a displacement that sadism is said to usurp the leading position of the sexual instinct.

Conversely masochism is described to be the situation in which satisfaction is conditional upon suffering, either physically or mentally, at the hands of the sexual object. (157) Masochism, Freud points out, is nothing more than an extension of sadism turned upon the subject's self, which then takes the place of the sexual object. (158) The most remarkable feature of this perversion, says Freud, is that its active and passive forms are habitually found to occur together in the same individual. In other words, it is often the case that one person is capable of experiencing both aspects. Freud writes: "A sadist is always at the same time a masochist." This is so even if the active/passive dichotomy is strongly developed. (159) Therefore, Freud concludes, it is often the case that impulses to perversions often appear in pairs. Such correspondences in one person, he continues, may be due to the bisexuality of humans. (160)

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#### 3) THE PERVERSIONS IN GENERAL:



A) VARIATION AND DISEASE: Perversion. Freud notes, are not cases of degeneracy nor disease. That is, these extensions are constitutive and rarely absent from the sexual life of normal people and are judged by them as not different from other intimate events. (160) Freud notes that the particular character in perversions are found to not lie in the content of the new sexual aim but in its relations to the normal. A perversion therefore is pathological if it has the characteristics of exclusiveness and fixations (over the normal sexual aim). (161)

THE MENTAL FACTOR IN PERVERSION: It is with the most repulsive perversion, Freud notes, that the mental factor enters into the transformation of the sexual instinct. (161)

YY

## TWO CONCLUSIONS:

Y 1. Mental resistances exist and include such affects as shame, disgust and YYY so on. Each of these factors, Freud says, has a role in restraining the YYY sexual instinct to its normal expressions.

Y 2. Some perversions are only made intelligible if we assume the YYY convergence of several motive forces.

## THE SEXUAL INSTINCT IN NEUROTICS:

PSYCHO-ANALYSIS: Psychoanalysis is described as a means to gaining information that is not false. The contributions of the energy from the sexual instinct (libido) is said to be the most constant source of energy in neurosis. Therefore the sexual life of such people is expressed by such symptoms. (163) The removal of hysterical symptoms proceeds through the assumption that such symptoms are substitutes for a number of emotionally cathected mental processes, wished and desires, which, through repression, have been prevented discharge in terms of psychical activity that is admissible by consciousness. (164)

FINDINGS OF PSYCHO-ANALYSIS: Therefore the symptoms of a neurotic represent a substitute for the impulses whose source is the strength of the sexual instinct. (164) Psychoanalysis can clear up the hysteric's predominantly developed sexual instinct by revealing the pair of opposites by which it is characterized. One such pair of opposites, for example, might include an exaggerated sexual craving and an excessive aversion to sexuality. Thus, the hysteric, caught between the pressures of the sexual instinct and the neurotic antagonism to sexuality, that "illness offers...a way to escape." (165) This is accomplished by the transformation of libidinal impulses into symptoms of the neurosis.

FROM : JMWORDCRAFT

FAX NO. : 17186243782

Dec. 17 2003 06:01PM P12

To Svitlov

To Hysteria and Paranoia Site

To Linear B

To V a text by Charles Sanders Peirce

Y This summary was compiled and written by Marc Fonda, for which Earl Jackson, Jr. expresses his appreciation.



**Holy God, We Praise Thy Name**

Holy God, we praise Thy Name  
Lord of all we bow before Thee;  
all on earth Thy scepter claim,  
all in heaven above adore Thee;  
Infinite Thy vast domain,  
everlasting is Thy reign.

Hark, the loud celestial hymn  
angel choirs above are raising;  
Cherubim and Seraphim  
in unceasing chorus praising,  
fill the heavens with sweet accord;  
Holy, Holy, Holy Lord!

*Music: "Grosser Gott" - Katolisches Gesangbuch, Vienna, ca. 1774*

*Words: "Te Deum Laudamus" - ca. 3<sup>rd</sup> century; "Grosser Gott, Wir Loben Dich" - translation*

*ascr. to Ignaz Franz, 1719-1790;*

*English translation by Clarence A. Walworth, 1820-1900*

**Hans says this would be a very likely thing for Adi to be singing in the monastery choir: "Grosser Gott" Here is the English**

**Holy God, We Praise Thy Name**

Holy God, we praise Thy Name  
Lord of all we bow before Thee;  
all on earth Thy scepter claim,  
all in heaven above adore Thee;  
Infinite Thy vast domain,  
everlasting is Thy reign.

Hark, the loud celestial hymn  
angel choirs above are raising;  
Cherubim and Seraphim  
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fill the heavens with sweet accord;  
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English translation by Clarence A. Walworth, 1820-1900**



Hans says on the road to Hafeld this might have been a likely choice for Alois.

BACKGROUND: This Uhland poem—also known as "Der gute Kamerad"—was written in 1809 and later set to music by the German composer Friedrich Silcher in 1825 (using an old folk melody, "Ein schwarzbraunes Mädchen hat ein'n Feldjäger lieb"). Uhland's poem (or *Lied*) was inspired by the Tyrolian freedom fighters and their struggle against Napoleon. It was popular enough during World War I to be parodied as "Ich hatt' mal Marmelade," reflecting the soldiers' hunger and lack of rations. Although it was written much earlier, the poem/song is often quoted/performed in memory of the veterans of the two world wars and for the German veterans day observance known as **Volkstrauertag** (on the third Sunday in November).

von Ludwig Uhland

Translation by Frank Petersohn

Ich hatt' einen Kameraden,  
In battle he was my comrade,  
Einen bessern findst du nit.  
None better I have had.  
Die Trommel schlug zum Streite,  
The drum called us to fight, —  
Er ging an meiner Seite  
He always on my right, —  
In gleichem Schritt und Tritt.  
In step, through good and bad. —

Eine Kugel kam geflogen:

A bullet it flew towards us, —

Gilt's mir oder gilt es dir?

For him or meant for me? —

Ihn hat es weggerissen,

His life from mine it tore, —

Er liegt vor meinen Füßen

At my feet a piece of gore, —

Als wär's ein Stück von mir

As if a part of me.

Will mir die Hand noch reichen,

His hand reached up to hold mine. —

Derweil ich eben lad'.

I must re-load my gun.

"Kann dir die Hand nicht geben, "

My friend, I cannot ease your pain, —

Bleib du im ew'gen Leben

In life eternal we'll meet again, —

Mein guter Kamerad!"

And walk once more as one." —

*Bout*

*Ach, ganz wie noch  
Guter  
A. W. Lohr*



**Hans says this would be a very likely thing for Adi to be singing in the monastery choir: "Grosser Gott" Here is the English**

**Holy God, We Praise Thy Name**

Holy God, we praise Thy Name  
Lord of all we bow before Thee;  
all on earth Thy scepter claim,  
all in heaven above adore Thee;  
Infinite Thy vast domain,  
everlasting is Thy reign.

Hark, the loud celestial hymn  
angel choirs above are raising;  
Cherubim and Seraphim  
in unceasing chorus praising,  
fill the heavens with sweet accord;  
Holy, Holy, Holy Lord!

*Music: "Grosser Gott" - Katolisches Gesangbuch, Vienna, ca. 1774.*

**Words: "Te Deum Laudamus" - ca. 3<sup>rd</sup> century; "Grosser Gott, Wir Loben Dich" - translation ascr. to Ignaz Franz, 1719-1790;  
English translation by Clarence A. Walworth, 1820-1900**

Hans says Adi would also have been singing "Ein' Feste Burg ist unser Gott"—"A  
Mighty Fortress is Our God"

Ein' feste Burg ist unser Gott,

Ein gute Wehr und Waffen;

Er hilft uns frei aus aller Not,

Die uns jetzt hat betroffen.

Der alt' böse Feind,

Mit Ernst er's jetzt meint,

Gross' Macht und viel List

Sein' grausam' Ruestung ist,

Auf Erd' ist nicht seingleichen

Mit unsrer Macht is nichts getan,

Wir sind gar bald verloren;

Es steit't für uns der rechte Mann,

Den Gott hat selbst erkoren.

Fragst du, wer der ist?

Er heisst Jesu Christ,

Der Herr Zebaoth,

Und ist kein andrer Gott,

Das Feld muss er behalten.

Und wenn die Welt voll Teufel wär'  
Und wollt' uns gar verschlingen,  
So fürchten wir uns nicht so sehr,  
Es soll uns doch gelingen.  
Der Fürst dieser Welt,  
Wie sau'r er sich stellt,  
Tut er uns doch nicht,  
Das macht, er ist gericht't,  
Ein Wörtlein kann ihn fällen.

Das Wort sie sollen lassen stahn  
Und kein'n Dank dazu haben;  
Er ist bei uns wohl auf dem Plan  
Mit seinem Geist und Gaben.  
Nehmen sie den Leib,  
Gut, Ehr', Kind und Weib:  
Lass fahren dahin,  
Sie haben's kein'n Gewinn,  
Das Reich muss uns doch bleiben.

A mighty fortress is our God, a bulwark never failing;  
Our helper He, amid the flood of mortal ills prevailing:  
For still our ancient foe doth seek to work us woe;



His craft and power are great, and, armed with cruel hate,  
On earth is not his equal.

Did we in our own strength confide, our striving would be losing;  
Were not the right Man on our side, the Man of God's own choosing:  
Dost ask who that may be? Christ Jesus, it is He;  
Lord Sabaoth, His Name, from age to age the same,  
And He must win the battle.

And though this world, with devils filled, should threaten to undo us,  
We will not fear, for God hath willed His truth to triumph through us:  
The Prince of Darkness grim, we tremble not for him;  
His rage we can endure, for lo, his doom is sure,  
One little word shall fell him.

That word above all earthly powers, no thanks to them, abideth;  
The Spirit and the gifts are ours through Him Who with us sideth:  
Let goods and kindred go, this mortal life also;  
The body they may kill: God's truth abideth still,  
His kingdom is forever.

Words & Music:  
Martin Luther, 1529  
English translation Frederic Hedge 1853

often called "the greatest hymn of the greatest man of the greatest period of German History.

Sung at Dwight D. Eisenhower's funeral, March 1969, at the National Cathedral,  
Washington DC