

On Becoming FREUD: Four Stations

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works of artexercise a powerful effect on me, especially those of literature and sculpture, less often of painting. – Freud, 1914, 211.

On August 7, 1901, Sigmund Freud, writes Wilhelm Fliess, “tomorrow we are going to Salzburg for a performance of *Don Giovanni*...” (Freud, 1985, 445), failing to disclose that by experiencing anew the dramatic last scene of his favorite opera (Gay, 1988, 169n) he would steel himself for his impending trials or ordeals before both Michaelangelo’s *Last Judgment* (1536-41) and his *Moses* (1513-1515).

In 1898, three years earlier, Freud subjected himself to the immediate precursor of Michaelangelo’s *Last Judgment* (1536-41): Luca Signorelli’s *Last Judgment* (1499-1502) in the Orvieto Cathedral or Duomo. In this paper I intend to show that these successive stops—Signorelli’s *Last Judgment*, *Don Giovanni*, Michaelangelo’s *Last Judgment*, Michaelangelo’s *Moses*--were actually stations on the way to Sigmund Freud’s becoming FREUD. But here it is worthwhile to provide relevant background..

After his father, Jakob, passed away at the age of eighty-one on October 23, 1896, Freud, feeling uprooted, began to study himself in depth. In 1897, several months into his detailed, systematic self-analysis, he discovered to his horror that he is a Cain, believing that his jealous, hateful wishes had killed his baby brother, Julius (letter to Fliess dated October 3, 1897; Freud, 1985, 219); at the time Freud was

23 months old and Julius six or eight months old. Despite his brilliance and better judgment, Freud was unable to shake this conviction. Oppressed by his fratricidal sense of guilt, Freud secretly resolved to make an atonement by delivering the children--other Juliuses (and Sarahs)--from that perpetual scourge, anti-Semitism. For Freud the miserable Dreyfus Affair in "fraternal" France portends the return of the Middle Ages, when Jews were blamed for all epidemics. And that very year, 1897, Freud not only came up the Oedipus complex but also a dazzling derivative: the God-idea stems from the Father complex. That is, God the Father is a mere projection on to the universe of the Oedipal boy's idealized perception of his father. With this godsend (or God-send) which for now he keeps close to his chest, this haunted Cain would purchase his redemption: no God, Law, no Judaism, no Christianity, no miserable anti-Semitism to misshapen or destroy the lives of the seed of Abraham, At the cost of Judaism, Freud would redeem *der Kinder*—and himself. But before setting others free from their religious chains, it is essential, Freud understands, that he set himself free his religious chains, both Jewish and, thanks to his Czech nanny, Roman Catholic. After Julius died (April 15, 1858), she had become in all but name his mother, as 22 year-old Amalia, then pregnant, was suffering from a double grief-- just four weeks earlier she had lost her younger brother, also named Julius. Until dismissed from the Freud household and jailed for pilfering, including Freud's toys, his devout nanny took Sigismund to Mass at Freiberg's Church of The Nativity of Our Lady, and "told [him] a great deal about God Almighty and hell" (Freud, 1985, 268). Overly burdened, 42-year-old Jakob, a struggling textile merchant, in all likelihood, did not give much thought

to Freud's church-going, even though Jakob had named him *Schlomo* after his deceased father.

THE FIRST STATION; LUCA SIGNORELLI'S *LAST JUDGMENT*

In the most proper sense [Paul, a Roman Jew from Tarsus,] was a man of an innately religious disposition: the dark traces of the past lurked in his mind, ready to break through into its more conscious regions.-- Moses and Monotheism (Freud, 1939, 86-7)

In September 1898, on a carriage ride on the Adriatic coast Freud, then 42, failed to recall the name of the Italian Renaissance master whose *Last Judgment* informed Michelangelo's *Last Judgment*, Luca Signorelli. Shortly afterward, Freud, on September 22nd, wrote Fliess, the following account:

I could not find the name of the renowned painter who did the *Last Judgment* in Orvieto, the greatest I have seen so far, Instead, Botticelli, Boltraffio occurred to me, but I was sure these were wrong. At last I found out the name, Signorelli, and immediately knew, on my own, the first name, Luca--as proof that it had been only a repression and not a genuine forgetting. It is clear why Botticelli had moved into the foreground; only *Signor* was repressed; the Bo in both substitute names is explained by the memory responsible for the repression; it concerned something that happened in *Bosnia* and began with the words, "*Herr*, [*Signor*, Sir] what can be done about it?" I lost the name of Signorelli during a short trip to Herzegovina, which I made from Ragusa with a lawyer from Berlin (Freyhau) with whom I got to

talking about pictures. In the conversation, which aroused memories that evidently caused the repression, we talked about death and sexuality. The word *Trafio* is no doubt an echo of Trafoi, which I saw on the first trip [that summer]. How can I make this credible to anyone? (Freud, 1985, 326-7)

In *The Psychopathology of Everyday Life*, Freud (1901) states that the Signorelli lapse was due to his having repressed the tragic news that had reached him a few weeks earlier in Traffoi, a village in the Tyrol:

A patient over whom I had taken a great deal of trouble had put an end to his life on account of an incurable sexual disorder. . . . I forgot *the one thing against my will* [Signorelli's name], while I forgot the other thing *intentionally* [the suicide].
(3-4; Freud's emphasis.)

The *Last Judgment* in Orvieto, the greatest

I have seen *so far*.

Bent on eradicating both Judaism and Christianity, and possessing both Jewish and Roman Catholic sensibilities, Freud dreads divine retribution--be the Lord Jehovah of the visitation-filled Passover portion *Bo* or Jesus Christ of the Last Judgment when resurrected unrepentant sinners are condemned to roast in hell everlasting, and if there is indeed a hell he deserves, Freud understands, to be consigned there—both for having played Cain to Julius' Abel, and for intending to ultimately destroy Christendom.

Freud's position vis-à-vis Hell parallels that of Mark Twain, who was a favorite of his, and which goes something like, "Hell no, I don't believe in Hell, I'm just afraid of it."

As George Brandes (1967) points out, Signorelli's *Last Judgment* in the Orvieto Cathedral or Duomo informed Michelangelo's *Last Judgment*:

As for the nudity of the figures, the dead rising from the ground and Charon and his ferry, Luca Signorelli pointed the way. (385)

The above accords with the guidebook Freud consulted at the time (Burke, 2006, 119):

Signorelli's fertile imagination, mastery of form, and boldness in execution stamp him as the immediate precursor of Michael Angelo. (Baedeker, 1909, 190).

Accordingly, to steel himself for Michelangelo's over 2,100 square foot incense-blackened *Last Judgment (on the Sistine Chapel's altar wall)*, before which he anticipates his greatest struggle against acknowledging Jesus Christ as his Lord and Savior, Freud crossed the threshold of the Orvieto Cathedral and, there, in that specimen of Italian Gothic, subjected himself to "the greatest *Last Judgment* [he has] seen *so far*." During his anticipated trial before Michelangelo's *Last Judgment*, as Freud well understands, his stirred up or broken through suppressed Roman Catholic sensibility could render him powerless to resist "bending the knee," for, in addition to

guaranteeing this haunted Cain redemption, converting holds out the promise, although Julius died unbaptized, that he would be reunited with his baby brother in Paradise; that is, his suppressed wish to acknowledge Christ as his Lord or *Signor* very well could happen in the Sistine Chapel.

The Duomo's Sacred Treasure: the *Corporale* of the Mass of Bolsena

On September 11, the day after arriving in Orvieto, Freud, to ready himself for Michaelangelo's *Last Judgment*, makes a 12-mile side trip to the small town of Bolsena (cf. *Botraffio*). where a miracle of note occurred in 1263: in the Church of S. Cristina, drops of blood seeped from the Communion Wafer. For the devout, the blood-stained chalice-cloth *is the* treasure of the Orvieto Cathedral—it was built to commemorate the miracle. Today, the *Santo Corporale* is on open display daily, but wasn't when Freud visited. The sacred chalice-cloth was then stored, as it had been for ages, in a silver-gilt and enamel reliquary depicting the miracle. In 1512, two hundred and forty-nine years after the alleged miracle, Raphael—he was a favorite of Freud's—depicted the miracle in *The Mass of Bolsena*. Commenting on this mural in the Papal Palace, Vasari, a contemporary of Raphael, makes the following observation in his *Lives of the Painters*, which, as part of his preparation, Freud very well may have read. (In the 1890's Freud referred to Vasari's *Lives* in his correspondence; Jones, 1957, 346.):

One sees the priest, as he says Mass, flushing with shame as he realizes that through his disbelief in the doctrine of transubstantiation he has made the Host on the corporal turn to blood. *With terror in his eyes, distraught and dumbfounded* in the presence of the congregation, *he hardly knows what to do*; and in the movements of his hands *one can almost see the fear and trembling* to be expected *in such circumstances*. (Vasari, 1978, 218; my emphasis)

(On the fresco's right side, anachronistically taking in this extraordinary 13th century scene, is the figure of Raphael's, and Michaelangelo's, patron, Pope Julius II.)

Freud arrived in Orvieto the evening of September 10th (Jones, 1953; 334). The *Corporale* was then shown only on two holy days: Easter Sunday and the Holy Day instituted by Pope Urban IV in 1264 in memory of the miracle, Corpus Christi, a.k.a. The Feast of the Real Presence of Jesus Christ in the Blessed Sacrament —“this is my body”—which in 1898 fell on May 29th. So, unless he bribed the Duomo's sacristan, Freud wouldn't have been able to further steel himself for Michaelangelo's Day of Judgment: Would I, overwhelmed by the sight of that bloody evidence of Transubstantiation, acknowledge, on the spot, that God is not a mere wish-fulfillment stemming from a longing for the father but that He actually exists--and that He is indeed Jesus Christ “whose blood cleanseth us from all sin”—even brother murder?

During the anticipated trial or ordeal before Michaelangelo's Day of Judgment, were Freud to maintain self-possession, prevail over or resist the desire to acknowledge Christ which he anticipates would be at peak intensity, then his nanny's and the Church's teachings would no longer have a hold on him (or so Freud believes) – and he could then get on with his Messianic mission.

Now, if Freud's "Roman Catholic head" believes in the *Last Judgment*, it must also believe that Satan exists. Suggestive here is the following from Freud's 1898 essay on the Signorelli lapse, "The Psychological Mechanism of Forgetfulness":

. . . I was able to conjure up the pictures with greater sensory vividness than is usual with me. I saw before my eyes with especial sharpness the artist's self-portrait--with a serious face and folded hands--which he has put in a corner of one of the pictures, next to the portrait of his ----- predecessor in the work, Fra Angelico da Fiesole. (Freud, 1898, 296)

As Paul Vitz (1988, 161-2) notes, this fresco is *The Preaching and the Fall of the Anti-Christ*. Did Freud identify with the bearded Anti-Christ, who "[by] medieval tradition was to have been a Jewish avenger—a last desperate attempt by Satan to win the souls of the elect and overthrow the Christian Church"? (Isbitzer, 1985, 79.) In the mural, Lucifer (cf. Luca Signorelli) or one of his demons whispers in the Anti-Christ's left ear, counseling him. And what is to keep Freud from considering, however briefly, a Faustian bargain with Lucifer? What has he to lose? His inner torment? But sell his soul for what? Time to prepare the soil? [Already 42, he fears "51 years being the limit of [his] life" (Freud, 1900, 513 .]. Or, perhaps, charisma sufficient to draw followers?:

I consider it a great misfortune that nature has not granted me the indefinite something which attracts people. I believe it is this lack more than any other which has deprived me of a rosy existence.

(Letter of January 27, 1886, to Martha Bernays; Freud, 1960, 199).

Inasmuch as Freud intends to eradicate Judaism as well as Christianity, it is understandable that Freud's Jewish disposition was also aroused.

“only Signor was repressed; the Bo in both substitute names”

At any one time, depending whether his Jewish or Roman Catholic disposition (is stirred up or operative, Freud's Lord or *Signor* is either Jesus Christ of the Last Judgment or Jehovah of the Torah portion *Bo* covering the first Passover, Exodus 10:1-13,16; which begins:

And the Lord said unto Moses, Go in unto Pharaoh: for I have hardened his heart, and the heart of his servants, that I might show these my signs before him.

A major focus of Freud's beloved Hebrew and Scriptures instructor Professor Samuel Hammerschlag's curriculum at the *Sperl Gymnasium* (Rice, 1990, 49; 53), *Bo* with clear “signs” reveals both Jehovah's Mercy, the deliverance of the Israelites from Egyptian bondage and His terrible Justice especially the last and most horrific of the *Bo* plagues, the death of the first-born son (Exodus 13:15). At the Passover Seder, Jakob Freud who conducted the service in Hebrew by heart (Klein, 1985, 42) dutifully related

what Jehovah “[had] wrought in Egypt” that first Passover, thereby fulfilling the *Bo* commandment *Mitzvah Lesaper* (“You must tell”):

And that thou mayest tell in the ears of thy son, and of thy
son's son what things I have wrought in Egypt, and my signs
which I have done among them, that ye may know how that
I *am* the Lord. (Exodus 10:2)

In “The Psychological Mechanism of Forgetfulness,” Freud (1898) unwittingly reveals that during the Signorelli lapse his fear of Jehovah’s Justice was stirred up but disowned, denied consciousness:

The repetition of the sound “Bo” in the two name substitutive names [Botticelli and Boltraffio] might perhaps have led a novice to suppose that it belonged to the missing name as well, but *I took good care to steer clear of that expectation.* (291; my emphasis).

Having spared the first-born sons of the Israelites when He “slew all the firstborn” sons of the Egyptians, Jehovah, as Freud well knows, makes a claim on his first-born son (Exodus 13;15); it is only by being pious—by not transgressing—can Freud redeem Martin. Accordingly, secretly bent on destroying the Law, this impious Jew “took good care to steer clear of that expectation” of trouble, *der Liebe Gott’s heimsuchungen* (visitations).

THE SECOND STATION: MOZART'S *DON GIOVANNI*,

The LAST SCENE

“Here I wait for Vengeance on the Impious Man who Killed Me”

--Inscription, the base of the marble *Commendatore*

On the evening of August 8, 1901, less than four weeks before detraining at Rome, Freud attended a performance in Salzburg of *Don Giovanni* (Freud, 1985, 446). As with Signorelli's *Last Judgment*, *Don Giovanni* did, as I intend here to show, double duty, readying Freud for both Michaelangelo's huge, over 2,100 square foot incense-blackened *Last Judgment* on the altar wall of the Sistine Chapel, and that Renaissance master's terrible 8ft, 4inch bull-horned Tablet-bearing *Moses* in the gloomy Church of St. Peter in Chains.

Having attended at least one performance of Mozart's opera before (Jones, 1953,178) Freud, who would sacrifice Moses to his vast ambition, was only too aware that to steel himself for “the crown of modern sculpture,” Michaelangelo's *Moses* (Freud, 1914b, 213), and, on the other hand, for his *Last Judgment*, can not have chosen a more fitting scene to prepare himself than the opera's riveting climax, the confrontation between *Don Giovanni* and the marble statue of *the Commendatore*, the father-figure he had killed, and on whose base is inscribed,” Here I wait for Vengeance on the Impious Man who Killed Me.”

Refusing to repent, Don Juan wrests his hand free from the icy clasp of the *Commendatore*!/*Commendatore*, thereby sealing his fate: smoke and flames envelop Don Juan; the *Commendatore*/ *Commendatore*, backing away, announces, "Ah! there

is no more time"; from below a chorus of demons summons Don Juan to Hell where "worse is in store for you"; terrified ("*Ah! che inferno, che terror!*"), the patricide sinks to Hell, uttering one final scream ("Ah").

Inasmuch as he is bent on destroying the Law and sacrificing Moses, it's reasonable to assume that that gripping dress rehearsal or trial run had evoked in Professor Hammerschlag's former prize student a structurally similar scene--uncannily so--in the Fourth Book of Moses:

And it came to pass, as [Moses] had made an end of speaking all these words, that the ground clave asunder that was under them. And the earth opened her mouth, and swallowed them up, and their houses, and all the men that *appertained* unto Korah, and all *their* goods. They, and all that *appertained* to them, went down alive into the pit; and the earth closed upon them and they perished from among the congregation... And all Israel that *were* round about them fled at the cry of them ... And there came out a fire from the Lord, and consumed the two hundred and men that offered incense. (Numbers 16:31-35)

The following month on Monday, the 2nd of September, Freud enters the city of his dreams, overcoming, at long last, his Rome phobia:

... there is plenty of evidence that the fulfillment of this great wish [to visit Rome] was opposed by some mysterious taboo which made [Freud] doubt if the wish could ever be realized. —Ernest Jones, Sigmund Freud's official biographer.

THE THIRD STATION: MICHAELANGELO'S *LAST JUDGMENT*

Apposite here are the following quotes from Freud's letters to Martha Bernays, on November 19th and 24th, 1915, and which suggest strongly that his devout second mother, who had taken her two year-old Jewish charge to Mass in the Notre Dame of his Moravian birthplace—Freiberg's the Church of the Nativity of Our Lady—had left her mark:

My first impression on entering [Notre Dame de Paris] on Sunday was *a sensation I have never had before: "This is a church!"* ...

... I have never seen anything so *movingly* serious and somber ...

I sometimes come out of [Charcot's lectures,] as from out of the *Notre Dame. . .with an entirely new idea of perfection.*

(*Letters*, 1960, 183; 185)

Two years earlier, Freud, five days before Christmas, wrote his fiancée the following--a related passage with a pertinent slip of the pen:

But the picture [in Dresden's Zwinger Museum] that really captivated me was the "Maundy Money," by Titian . . . This head of Christ, my darling, is the only one that enables even people like ourselves to imagine that such a person did exist. Indeed, it seemed that I was compelled to believe in the eminence of this man because the figure is so convincingly presented. And nothing divine about it,

just a noble countenance, far from beautiful yet full of seriousness, intensity, profound thought, and deep inner compassion; if these qualities do not exist in this picture, then there is no such thing as physiognomy. I would love to have gone away with it, but there were too many people about . . . So I went away with a full [heavy] heart. (Freud, 1960, 82-3)

Titian's painting which "captivated" Freud is actually titled *The Tribute Money*, not, as he writes, "Maundy Money" (Vitz, 1988, 68)— again, a telling slip. Maundy money refers to alms distributed on Maundy Thursday (the Thursday before Easter)--a tradition stemming from Jesus' "love one another" commandment at the Last Supper (St. John 13:34). More to the point: Maundy Thursday or Holy Thursday is observed in *commemoration of the instituting of the Eucharist*; accordingly, this slip signifies: despite his "nothing divine" disclaimer, Freud, at some level of his being, was "really captivated," held in thrall, by Lord Jesus who is "full of ... deep inner compassion." So much, then, for "nothing divine" about Christ! Yes, as Vitz (1988) contends, "it is virtually certain that Freud was consciously and unconsciously tempted to convert..." (81)

As far as I know, Freud never disclosed what he experienced in the presence of Michaelangelo's *Last Judgment*. But from the following written to Fliess upon returning to Vienna--Europe's most anti-Semitic city—it is clear that Freud had prevailed over his aroused or broken through Roman Catholic sensibility; that is, he resisted acknowledging Christ and returning to his instructress in the faith and to her Church:

I should write to you about Rome now....I found it *difficult to tolerate the lie*

concerning man's redemption, which raises its head to high heaven— for I could not cast off the thought of my own misery and all the other misery that I know of. (Letter dated September 19, 1901; Freud, 1985, 449)

(In *The Jewish State* published five years earlier (1896), Theodor Herzl termed anti-Semitism *Judennot*, the “misery of the Jews.”)

THE FOURTH STATION: MICHAELANGELO'S *MOSES*

We can now understand why heroes visit the underworld, the dwelling place of the dead. They do so in order that they may return from the dead as gods.
---Lord Raglan, *The Hero*.

In addition to exorcising his “Catholic head” Freud would deliver himself from the “yoke of the Law,” Judaism’s hold. But how? What better means than taking his stand before the world’s greatest representation of Jehovah’s Lawgiver, Michaelangelo’s magnificent *Moses* stationed in the Church of St. Peter in Chains. (So-named because it was built to store the prison chains of St. Peter which miraculously fell away in Peter’s Jerusalem jail cell just before he was to be executed. It had been the titular church of Cardinal Giuliano della Rovere (1443-1513), who, later, as Pope Julius II, commissioned Michelangelo to sculpt *Moses* for his tomb). And to make his Jewish chains, the Law, fall away, Freud in that gloomy church would “go in unto” *Moses* in his dark chamber.

[The following is lifted largely from a paper on mine (Lippman, 2009)]

Now, in 1901 Freud still holds to the cathartic method of cure for neuroses:

. . . [we] lead the patient's attention back from his symptom to the scene in which and through which that symptom arose; and having thus located the scene, we remove the symptom by bringing about, during the reproduction of the traumatic scene, a subsequent correction of the psychical course of events which took place at the time. (Freud, 1896, 193).

In other words, when a patient in the relative safety of the psychoanalyst's office relives a traumatic event, there is a purging of the emotions that sustain the neurotic symptom which arose from that event; hence, the symptom collapses. Freud's neurotic symptom is submission to the Will of the Father, be the father Jakob Freud, Moses, or Jehovah.

Like the patient whose suicide was repressed or evoked at the time of the Signorelli slip, Freud has, he fears, an "incurable sexual problem"-- his emotional or libidinal ties to his father, Jakob; that is to say, his unresolved Father complex. But were Freud to heal himself, transcend his Father complex, become his own person, then, no longer submissive to Will of the Father—again, be the father Jakob Freud, Moses, or Yahweh—he could get on with his Messianic mission.

Inasmuch as the situation before Michaelangelo's Moses would be reminiscent of his Oedipal days when he wanted to kill his father in order to possess his mother, Freud, secretly bent on killing Moses (by destroying the Law) in order to possess Mother Earth, understands that there would be uprushes of feelings and attitudes from his childhood concerning Jakob when he wanted to bed his mother, Amalia. It is essential

that he prevail over these broken through uprushes, especially the patricidal rage and the terror while awaiting the dreaded anticipated retribution, castration.

Moment by moment Freud must be vigilant, recognize that he is experiencing but new editions of feelings and attitudes from his childhood pertaining to his papa. Maintaining emotional balance is essential if he is to set himself free from the Will of the Father, again, be the father Jakob Freud, Moses, or Jehovah.

Ten years earlier, on his 35th birthday, May 6, 1891, Jakob presented Freud with a re-bound volume of the family Bible, the *German-Hebrew Philippson Bible*; his dedication penned in Hebrew closes: "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." (Yerushalmi, 1991, 71; Yerushalmi's translation). Because he loved his grey-haired Talmud-reading papa "who [loved him] with everlasting love," Freud understands that guilt or filial piety could sabotage his intention not to preserve, but to destroy the Law-- see to it that there would be no remnants of the Torah to re-bind, not one leaf, not one law. Moreover, not having surmounted his belief in what he will call "the Bible Story" (Freud, 1925, 28), this hero who would surpass Moses--both as the new moral authority (with but one law, "Know Thyself") and as deliverer of his besieged nation-- fears Jehovah and His terrible Justice or visitations, especially that his little ones, his three boys and three girls, will suffer, and pay for their father's transgression. Fearing paternal retribution, Sigi abandoned his intention to kill his papa, Jakob, in order to

possess his mama, Amalia; dreading Jehovah's visitations, would Sigmund abandon his impious intention to kill his and every Jew's primal or Ur-father, Moses (Freud, 1939, 42, n.4), in order to take possession of Mother Earth? Or would he, on the other hand, risk sacrificing to his impious ambition his little ones, and unto "the third and the fourth generation" (Exodus 20:5)? Again, the death of one child, his brother Julius, is already on his hands—or so, against his better judgment, he believes.

Like Janus, the two-headed Roman guardian of the threshold, Freud must be ever vigilant or he would never resolve his father problem, never be his own person, never govern his own life, forever be bound to the Law. One momentary lapse in the gloomy Church of St. Peter in Chains, and he could kiss goodbye his longed-for Promised Land, an enlightened brotherly world grounded in reason, and in which that perpetual scourge anti-Semitism is unknown..

Michaelangelo's *Moses*, however, is more than a mere prop for Freud to set himself free from bondage to the Law--much more. For when it comes to his vast secret ambition, Freud is superstitious:

. . . My own superstition has its roots in suppressed ambition
(immortality) and in my case takes the place of that anxiety
about death which springs from the normal uncertainty of life. . . .

[Freud's jottings for his eyes only in the interleaved copy of the 1904 edition of *The Psychopathology of Everyday Life* (Freud, 1901, [1904], 260, ed. n.)]

And because “murdering” the biblical Moses (by doing away with the Law) and supplanting him— as both the new moral authority and the deliverer of his people — guarantees Freud immortality, Michaelangelo’s terrible 8-ft, 4-inch, tablet-bearing representation of that great man of his people so excites his superstitious tendencies that that magnificent statue is his personal totem, that is, Moses or his shade, possessing the awful destructive supernatural radiance or *mana* which had been transferred from Jehovah on to him—and that had so unnerved the Israelites at the foot of Mt. Sinai, and which Freud (1921) will reference in *Group psychology and the Analysis of the Ego*:

Even Moses had to act as an intermediary between his people and Jehovah, since the people could not support the sight of God; and when he returned from the presence of God his face shone— some of the *mana* had been transferred on to him. (125)

Feeding Freud's “totem” superstition is, I suspect, his Roman Catholic sensibility: if bread, a Communion Wafer, is Jesus, what's to keep stone, Michelangelo's marble *Moses*, from being Moses? (cf. the *Commandatore/* Commandatore .) Here it is worth noting that in his birth place, the small heavily Catholic Moravian town of Freiberg where

he learned that symbols (Wine and Wafer) can be what they represent (the Blood and Body of Jesus), a statue inspired by Michaelangelo's *Moses* was stationed in its town square: this imposing Israelite writes on a stone tablet and wears a helmet with horn-like projections (Lippman, 2003, 34, n.9). And as this impious striver knows only too well, in his shadowy Roman chamber *Moses/Moses* has no veil covering up his *mana*.

Having been born in a caul (Jones, 1953, 4), which is a sign of greatness--and which his proud mother, Amalie, never let her "*goldener Sigi*" forget--Freud superstitiously believes, that he, himself, possesses *mana* from birth, and, so, may just be able to support or withstand the terrible *mana* of *Moses/Moses*:

. . . kings and chiefs are possessed of great power, and it is death for their subjects to address them directly; but a minister or other person of greater *mana* than common can approach them unharmed This power is attached to all *special* individuals, such as kings, priests or newborn babies, to all *exceptional* states, such as the physical states of menstruation, puberty or birth, and to all *uncanny* things. (Freud, *Totem and Taboo*, 1913, 20; 22, Freud's emphases)

Still, having had signs of heart trouble dating from 1893, Freud, while readying himself, in all likelihood fears that under the impending strain he could suffer a fatal heart attack before *Moses/Moses*. (Max Schur [1972, 62], who had been Freud's long-time physician, believed that he had "suffered an organic myocardial lesion" in 1894.) And what if he were to suffer a breakdown, have a psychotic break? To have such a grand ambition and to believe that he could pull it off, maybe this big dreamer is already a *meschugganah* lunatic, just another messianic pretender, one more deluded Messsiah of the Jews who comes on the scene during times of especial Jewish misery.

Crossing the threshold of the Church of St. Peter's in Chains for his face-off with *Moses/Moses*, he “essay[s] to support [*standzuhalten*] the angry scorn of the hero's glance ” (Freud, 1914b, 213 [“*Der Moses des Michelangelo*,” Freud, 1914a, 175])—and, remarkably, stands his ground.

Having prevailed in that dreaded but essential encounter, this striver emerges from the church transformed, that is, as an exceptional being, possessing the divine and terrible biblical radiance or *mana* of Moses (or so his superstitious side believes):

The source of taboo is attributed to a peculiar magic which is inherent in persons and spirits and can be conveyed by them through the medium of inanimate objects. ... The strangest fact seems to be that anyone who has [successfully] transgressed one of these prohibitions himself acquires the characteristic of being prohibited--as though the whole of the dangerous charge had been transferred over to him ... (Freud, *Totem and Taboo*, 1913, 21-2).

“The strangest *fact* seems to be...” –Indeed!

In the fall of the following year disciples gather round Freud (Gay, 1988, 136), and he is on his way to preparing the ground for his Promised Land-- and this former Jew-boy from the miserable streets of Vienna is well on his way to becoming FREUD.

Six years later, on April 15, 1908, fifty years to the day of Julius Freud's death, the six-year-old Psychological Wednesday Society is re-named—on Freud's carried

motion—the Vienna Psycho-analytic Society (Nunberg and Federn, 1906–1908, 373); in this manner he secretly dedicates to the memory of Julius the psychoanalytic movement which, if all goes according to plan, would institute his Promised land, an enlightened secular world in which *der Kinder* can move across frontiers freely, develop their talents, and satisfy their needs.

- I wish to thank my illustrious collaborators: Luca Signorelli, Wolfgang Amadeus Mozart, and Michaelangelo di Lodovico Buonarroti Simoni.

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