

A CASE OF SCHIZOPHRENIA (DEMENTIA PRÆCOX).

AN ANALYSIS.

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A. St., 20 years old, law student and journalist, was admitted to my service in the clinic of psychiatry, Zurich, on January 22, 1908. His friend and colleague stated that patient was a Hungarian journalist who came to Zurich to study law. He was considered very diligent and brilliant but somewhat eccentric. He seemed to have been depressed for some time, remaining in bed for days, taking very little nourishment, but for the last two days he showed some improvement. He attempted to shoot himself at about 12 noon. He discharged five shots and beyond grazing his shirt, maiming a candle standing near his bed, and a picture of Ibsen on the opposite wall, he did no damage. The reason for the attempted suicide was supposed to be unrequited love. In the beginning of December he made the acquaintance of a lady student with whom he soon became infatuated. His love was not reciprocated so that he became despondent, neglected his work, and uttered pessimistic and gloomy ideas. The informant stated that as soon as the shots were heard he ran into the room and found patient lying in bed in a delirious condition; he was confused, murmured to himself, and asked meaningless questions, repeating, "Where are the white horses?" The last question he also repeatedly put to the physician who was called in soon after the shooting.

An anamnesis was also obtained from patient's father about a week later. He denied any psychic abnormalities in the family, but he himself was neuropathic, and it was afterwards learned that one of his daughters was hysterical. He stated that patient

was always somewhat delicate but developed normally. As he grew up he was "indifferent, cold, seclusive, and obdurate, but very bright"; he was always at the head of his class. His teachers referred to him as a prodigy, and his professors predicted a great future for him. At a very early age he manifested a great talent for writing, and since his fifteenth year he had supported himself by journalism. His feuilletons are sought for by the leading Hungarian journals. Due to the divorce of his parents, he had lived apart from them since his fifteenth year; he however kept on corresponding regularly with his father, and even paid him an occasional visit.

On admission patient was exceedingly apathetic, and took absolutely no interest in his surroundings. When addressed he showed some confusion, he seemed to be unable to comprehend the questions, and his answers were monosyllabic and laconic. He did not care what would happen. "Do what you please," he would say. In appearance he was under-developed and small, his head seemed to be too big for his body, probably due to his long, black hair hanging over his shoulders. The physical examination revealed nothing in particular. In the ward he was quiet and indifferent; he lay on his back motionless, either keeping his eyes shut or staring vacantly into space. He expressed no desires, and when an attempt was made to draw him into conversation he became mute. He took but little nourishment, and this only after much urging. When seen the next morning he was essentially unchanged. The nurse reported that he slept well, but paid absolutely no attention to anything.

The main features were dullness, apathy, and somnolence, and probably hallucinations, as shown by his asking for white horses. This condition continued for four days, after which he gradually became brighter, and at the end of a few days more he was apparently his former self.

He was discharged, on January 31, to go to Vienna with his father. Diagnosis: Schizophrenia.

We have here a precocious youth, slightly burdened by heredity, who, having been disappointed in love, loses his mental equilibrium and merges into Schizophrenia. He makes an unsuccessful attempt at suicide, and later he is delirious and hallucinatory, uttering senseless stereotyped sentences. This is followed by a short

period of apathy, mutism and dullness, after which he gradually improved.

In hospitals where individual psychology is not considered, where beyond Kraepelin there is nothing in psychiatric achievements, the above abstract would be quite sufficient. To be sure the case could be elaborated upon, a detailed description of the various incidents could be given, but no matter how extensive and detailed it might be made, if we followed Kraepelin, the personal factors would be very meagerly, if at all, considered. Indeed, Kraepelin, in all his works, gives very accurate and faithful descriptions of his cases, but he does not go beyond that. It makes no difference what the nature of a special case may be as long as it fulfills certain conditions as regards the emotional status, morbid perceptions, delusions, mannerisms, etc., in other words, Kraepelin totally ignores individual psychology.

The Zurich school was the first to break away from the Kraepelinian limited paths. Based on experimental psychology, and on the new and invaluable psychology of Freud, all amenable cases are thoroughly analyzed and the relations between cause and effect are shown. In this manner every case presents its special interests and individual grouping. Following those methods an effort will be made to analyze the above case.

As soon as conditions were favorable an attempt was made to draw patient into conversation so as to have him explain some of the obscure points, but, as is generally the case, nothing of importance could be elicited. He was suspicious or simply unwilling to enter deeply into the questions. A hundred associations were therefore taken and analyzed by the Freud psychanalytic method. The words employed are the usual 100 words used for analytic and diagnostic purposes; some of the words, however, were changed and others bearing directly on the incident were inserted. For those unacquainted with this method the following brief explanation will suffice:¹

The stimulus word is uttered by the examiner, and the patient is told to answer the first word suggested to him by the stimulus. The reaction time is measured on a $\frac{1}{5}$ -second chronometer. After all the 100 words are gone through the process is repeated without however measuring the time. The average reaction time is generally taken as 2.4 seconds. On giving a number of test words

it is soon found that not all stimulus words are reacted to with the same smoothness and facility. We may have a prolonged reaction time, a lack of or faulty reaction, or a failure of reproduction. All these are complex indicators, they show that the stimulus word has touched a complex, and thus retarded or totally inhibited the reaction. In his "Diagnostische Assoziations Studien," Jung shows that all apparently adventitious mistakes in the association experiment have a definite reason, and that contrary to the belief of the test person, his answers are not at all arbitrary, but generally betray his most intimate secrets. The value of this experiment is quite obvious, whereas the patient may refuse to enter into conversation he is quite willing to answer the first word which the stimulus evokes, as he is totally unaware of its import, and if the association is correctly interpreted by the examiner the resistance is invariably broken, as the patient readily recognizes the superiority of the examiner and generally begins with such an expression as, "Since you seem to know it, I will tell you the whole thing." To be sure this is not as simple as it seems; above all it requires much experience, and a knowledge of Freud's method is indispensable. No psychology, to my knowledge, exposes the mind as do Freud's "Psychopathologie des Alltagslebens" and "Die Traumdeutung."

The following are some of the associations obtained from the patient:

Stimulus word.	Reaction.	Time.	Reproduction.
4, to suppose	freedom	3.8".....	+
5, pain	bad	2.2".....	+
6, lazy	early	1.8".....	+
7, moon	sun	2.6".....	+
12, to frighten	epilepsy	3.4".....	+
14, tired	rest	2.0".....	+
15, intention	evil	2.8".....	+
16, to dance	Polish	3.0".....	+
17, eye	eye	3.8".....	+
19, to aim	I	3.8".....	candle

R. 4, to suppose—freedom—refers to his complex of confinement; he supposes that he will soon be discharged from the hospital. R. 5, pain—bad—explains that he had much pain over this

love affair, but as shown by the reaction time it provoked no emotion whatever. R. 6, lazy—early—refers to his being lazy, never likes to rise mornings, also recalls that he was too lazy to commit suicide in the morning and waited until noon. R. 7, moon—sun—is explained as follows: While walking one day with Mina (his beloved) they stopped to look at a photograph representing a man and woman riding on a crescent (moon). At that time the position of the two young persons on the crescent rather pleased him, and he remarked to her that he would like to ride with her on the moon—then recalls things which he does not wish to explain—probably some erotic thoughts. R. 12, to frighten—epilepsy—refers to an incident in the ward; an epileptic had a fit which frightened him, as it was the first time he ever saw any such thing. R. 14, tired—rest—have been—refers to his state before admission to hospital. R. 16, to dance—Polish. This reaction is explained as follows: "Saturday eve, December 7, I went to the Polish dance where I met my three lady acquaintances, Heda, Mina, and Dina. My main object in going there was to gather some material for an article on the life of the Russian and Polish students in Zurich." He stated that when he got there he saw Miss Dina, whom he had known some time, in the company of some gentlemen. He was not indifferent to her; he always found "something pleasant in her"; she impressed him differently from the others because she was rather outspoken. On a number of occasions she did not hesitate to tell him that he was only a poser, etc., a thing which rather wounded his vanity, but yet he does not know why she continued to be of more interest to him than the others. For some reason when he noticed her at the dance, he purposely turned in another direction, but did not lose sight of her. On that evening he felt some change coming over him. Of a usually cynical and taciturn disposition, he suddenly became very cheerful and loquacious; the music exerted an unusual influence on him; he said and did things which are still enigmatical to him; the women especially pleased him, and realizing this the words of Mephistopheles recurred to him: "Du siehst mit diesem Trank im Leibe, Bald Helenen in jedem Weibe." Many women seemed to make advances to him; they sent him all kinds of notes and made flat-

tering remarks about him. One elderly lady made such remarks as "Just see this handsome boy," etc.; another lady, totally unknown to him, sent him a senseless note about "loving, human, and erring." Another sent him a gillyflower. On later losing his necktie he stuck this flower into his collar and wore it thus for the remainder of the evening. Another peculiar action was this: Everybody was requested to wear numbers, which were distributed to all present, and the gentleman and lady drawing the same numbers were supposed to exchange souvenir cards. When he received his number he scratched it out and wrote on it a big "I," and this he wore the whole evening. He further recalled that he was very restless for a few days previously; he spent money uselessly, went to many concerts, felt freer than usual, and thought of traveling. R. 17, eye—eye—refers to his own eye; he thought that his left eye was somewhat smaller than his right, and this he considered a sign of paresis. This gave rise to a number of hypochondriacal and depressive ideas. In a letter written to his father long before this suicide episode took place, he signed himself "Candidate for Paresis." R. 19, to aim—candle—explains as follows: "At the moment that I grasped the revolver I felt some fear but aimed it at my breast. The discharge confounded me. I was convinced that I struck myself and dropped the revolver, but I immediately grasped it again and fired four times. I seemed to look for something to aim at. I remember distinctly aiming at the candle standing not far from the window, and at a picture of a bust of Ibsen on the opposite wall." More of this later.

Stimulus word.	Reaction.	Time.	Reproduction.
22, modest	violet	3.2".....	+
23, ground	seed	4.6".....	onanism
27, death	accidentally	3.0".....	+
30, bad	very	3.2".....	night
34, pretty	fairly	2.0".....	+
40, to crack.....	arms	2.0".....	+
47, weapon	unskilled	3.6".....	+
48, forget	love	3.0".....	+
51, to dare	to win	3.8".....	+

R. 22, modest—violet—is explained as follows: "The violet is a symbol of modesty. Miss Dina always repeated that I was not

modest. Many people reproached me for the same thing, but I always sought refuge in Goethe, who says, 'Only scamps are modest.'" R. 23, ground—seed—onanism. By way of explanation he quotes the Bible: "He (Onan) spilled it on the ground lest that he should give seed," etc. When asked whether he masturbated he at first denied it, but when told that the associations gave distinct evidence of it, he said: "Well, since you know it, I may as well tell it. I began to masturbate when I was 14 and continued it up to about a year ago; I then knew what harm it did me and I stopped it." When asked in what way it affected him, he said that he read or was told that one is liable to get paresis and many other diseases from it. R. 27, death—accidentally—refers to his attempted suicide. He fitly remarks: "I could have died through accident." R. 30, bad—very—night—refers to the night of January 15, which he claims to have passed very restlessly. He was frequently terrified by his rocking chair, the coverings on which made him think of the dying Bajazzo. On the 12th Mina and the others went to see Bajazzo. He was to have gone, too, but at the last moment he changed his mind and remained at home. This also recalls a conversation with Dina. She told him that his mania for originality, etc., was simply a desire to pose. He retorted by saying: "But don't you think that there is something tragic even in the poser, in the comedy-playing Bajazzos? If they really perceive the real feeling, such apparent comedies may sometimes lead to tragedies." R. 34, pretty—fairly—refers to Mina. R. 40, to crack—arms—means the revolver with which he attempted suicide. This recalls his friend R., concerning whom he read that he blew his brains out. This happened some time before the Polish dance, and on the day of the dance he received a letter from him describing the attempted suicide, and stating that it concerned a woman, and that he was well. R. 47, weapon—unskilled—refers to himself. He said, "I never in my life used any firearms, and when I made up my mind to kill myself I selected a pretty little revolver." R. 48, forget—love. He said, "I am trying to forget my love." R. 51, to dare—to win—was not explained; he began to speak about courage and daring, and he suddenly stopped not wishing to continue.

Stimulus word.	Reaction.	Time.	Reproduction.
54, quick	.....to press	.....2.4".....	+
55, child	.....big	.....3.2".....	+
56, enjoy	.....life	.....2.2".....	+
61, stone	.....to cast	.....2.2".....	+
80, to understand	.....saying	.....3.6".....	+
83, sofa	.....to sit	.....2.8".....	girls
87, snake	.....Eve	.....3.4".....	+
94, to write	.....feuilleton	.....3.2".....	spirit
95, horse	.....ghost	.....3.0".....	Rosmersholm

R. 54, quick—to press—refers to his suicide; he was frightened when he grasped the revolver, so that he quickly pulled the trigger. R. 55, child—big. Mina often called him a child, which greatly offended him, as he considered himself a man "in every sense of the word." R. 56, enjoy—life. He said, "I was tired of living and wanted to die, but now I would like to be discharged so as to enjoy life." R. 61, stone—to cast—recalls the sentence, "He that is without sin among you, let him first cast a stone." He always condemned people who committed suicide; he never liked a play or book where the heroes ended their lives; he thought of writing a different ending to Ibsen's Rosmersholm. R. 80, to understand—saying—"the saying is, 'To understand all is to forgive all,' that is what she said to me when she rejected my proposal. Her friend told me afterward that she was abnormal, and was unable to love any man." R. 83, sofa—to sit—girls—refers to a dream which he had while in the hospital, in which the three girls were sitting on a sofa, etc. R. 87, snake—Eve. "A snake was the cause of Eve's fall; a cat and a snake are symbols of falsehood." Snake made him think of penis. R. 94, to write—feuilleton—spirit—he explains thus: "When I decided to commit suicide I immediately thought of writing a number of articles, one a dialogue, a witty interview between A. St., the collaborator of the Pesti Naplo, and his spirit. I also intended to write to Dina that just as Tshepurnoy (refers to Gorky's "Children of the Sun") saved the honor of the veterinary surgeons by committing suicide, I saved the honor of 'the posers.'" R. 95, horse—ghost—Rosmersholm—referred to the white horses which play such a part in Ibsen's Rosmersholm.

A brief examination of these associations shows that most of them belong to the erotic complexes, a thing usual not only in

the psychopathic, but also in the normal. This is especially true of women in whom, according to Freud, all reveries are of the erotic nature. Let those who disagree with that view analyze their own day dreams and every day actions and see whither it will lead them. We are also struck by the slight emotivity manifested in the associations directly concerned with the love episode; this is especially striking when all the 100 associations are examined. Indeed, whereas the associations evoked very interesting and valuable points, they give us very little information about the principal episode, the supposed cause of this whole drama. The widest emotional excursions are connected with complexes extraneous to this episode. From the 29 associations given 12 (7, 16, 19, 27, 34, 40, 47, 48, 54, 56, 80, 83) bear directly on the drama, and on examination we find that the arithmetical average of the reaction times is 2.8 seconds, a very minimal increase over the normal, and furthermore, there is only one failure of reproduction, and that in association 19. This last, however, does not *sensu stricto* belong to the episode, as we shall see later, so that this reduces still more the average. Translating this into association language we say that the so-called complex indicators are entirely absent where you would most expect them. Indeed, when I reviewed the 100 associations originally taken, I found that the 29 selected are the only associations that in any way concern the case, the other 71 belong to entirely different complexes. This simply indicates that there are perhaps other more forceful factors than the mere love affair, that some invisible psychic undercurrent may play a greater part than the supposed cause—love.

If we orient ourselves on the incidents appertaining to this love affair, we find that long before patient became infatuated with Mina he was acquainted with Dina. In his katamnestic account patient says: "I was attracted to her—Dina—by more than mere sympathy; she was outspoken and called me a poser, but I always liked to be in her company." Some time after he met Mina and Heda, who did not make any particular impression on him, and it was not until the Polish dance that he really became acquainted with them. The first part of the evening he had no predilection, but as the night advanced Mina attracted him more than her friend. On going home the next morning

he walked with Mina, and he still was in the "Hellenic state," very cheerful and frolicsome, but nothing was said of love; there were, however, some allusions to "waltzing through life together," but that was said jocosely and in company. The "Hellenic state" he described as follows: "It seemed to me that I had no ponderance; I felt infinitely light, ethereal, and contrary to my wonted cynicism. I then was infinitely good, well wishing to everything and everybody; I felt neither desire nor wishes, it was a drop of the blessed sea of eternal contentment." This apathetic euphoria continued until Sunday afternoon, when he again met the ladies in the company of a gentleman. For some reason he immediately took a dislike to this man, and his euphoria disappeared.

On returning to his room he felt "confused and could not account for my actions of last night and to-day." He tried to repose for a few hours, as he had an appointment with his friend to take the girls to the theater in the evening, but he was exceedingly restless and unable to remain in his room. That evening he went to theater but did not enjoy it at all. The following days continued uneventful; he frequently saw Mina and her friend in the boarding house, but had no serious thoughts. On the contrary he recalls that on one occasion the thought of love came to him and he immediately suppressed it, saying to himself, "Do not delude yourself, be careful lest you lose your liberty, it would be like committing suicide." It was not until a few days before she was to leave Zurich for her Christmas vacation that he was cognizant of the fact that he was in love. He, however, doubted it. She left on the 20th, and it was then that it became clear to him that he loved her. He was distracted, indifferent to everything, and suddenly conceived the idea to take to his bed. Before doing so he wrote her a letter, in which he told her all and asked for a categorical answer. He remained in bed for three days in succession, during which he ate but little and slept less. He was sure that she would reject his proposal, wept much and was obsessed by anxious thoughts. He then got up and immediately visited Dina. She again accused him of being a poser, and he said, "I am really a thorough poser, I can delude even myself. I could commit most terrible acts, such as marrying or committing suicide." Following this visit

he felt better. Mina's answer was rather equivocal; she "did not know what to say," etc. She returned on the 4th of January, "and strange to say when I saw her not only was I not surprised, but I even seemed to be indifferent." He continued to see her regularly, but they never broached the subject. From the 10th he was very excited and had some fever and spent most of the time in bed. "On the 14th Mina visited me, and during our conversation she told me that she did not think she could be capable of loving anyone. She left me at 11 p. m., the rest of the night I slept fairly well, but dreamed about Dina."

The following days he was very depressed and restless, took no interest in anything, ate and slept but very little. On the 17th, while walking about aimlessly, he suddenly decided to commit suicide, and at the same time he was speculating on the interesting and original letters that he would write before shooting himself. He did not know what he would write to Mina, but thought of writing to Dina, and also a dialogue, an interview between himself and his spirit. He decided to buy a revolver, but "the money that I expected did not come. I then went to see Dina. I wanted to hear her repeat that I was nothing but a poser, but she was not at home." A few hours later he again tried to visit her but she was not at home. The following day—18th—he again called on her, and again missed her. Sunday he passed restlessly, but was watched by a colleague who suspected him. Monday, just about 12 he made the attempt. He waited until he saw Mina and Heda go into the dining room, and then he ran into his room, undressed, went to bed, but did not lock the door, and then attempted suicide, as described above.

ANALYSIS.

Strange as it may seem the psychanalysis shows that the love affair played very little if any part in this whole syndrom. No matter how a person may try to conceal things he cannot hide his emotions and unconscious actions. The associations, like dreams, never lie. The complex indicators never fail to show the complex, that is, the emotionally accentuated presentations which are usually split off from consciousness and repressed in the unconscious. On superficial examination it may seem that the psychosis was caused by the love affair, but as soon as we

enter more deeply into the question we are struck with the marked disproportion between the exciting cause and the reaction, and we ask ourselves why should an insignificant love episode produce a psychosis in a young man who has made his way in the world since his fifteenth year as a student and a journalist, and who, from his own account, has had similar experiences before this. To be sure there are those who maintain that just this incongruity between *noopsyche* and *thymopsyche* is characteristic of *dementia præcox*, but one of the greatest achievements of psychoanalysis is the fact that it conclusively shows that in neither the psychoneuroses nor psychoses proper is there such a thing as incongruity between *noopsyche* and *thymopsyche*.⁶ Wherever a thorough examination is possible it is always found that the reaction is quite adequate, and that it simply appears incongruous to us because we cannot or do not enter into patient's psyche. Moreover, when we examine our patient's past we find that long before this last experience he was depressed and listless, remaining in bed for days at a time, and evinced many peculiar actions. All this distinctly shows that the love episode was only one of many contributing exciting factors.

On reviewing the 100 associations we find that they refer to four principal complexes, namely, love, vanity, death, and onanism. Of these 35 belong to the death complex, 20 to the complex of onanism, 12 to the vanity complex, and 12 to the love episode. In other words, death and onanism are of paramount importance, while the love episode plays only a subordinate part.

The love complex we have already discussed, and of his vanity, both he himself and his father state that he was always very vain and of an independent nature. He stated, "I am not of an emotional nature, my parents reproached me with being heartless, vain and cold, saying that my blood was as cold as that of an Englishman, and that I was too independent." The wounding of his vanity is always associated with his suicide. In his *katamnestic* account he stated, "I was suddenly struck with the idea of committing suicide, and I immediately tried to find Dina so as to evoke from her the oft-repeated statement that I was a 'thorough irremediable poser.'" He was also chagrined by Mina because she called him "child"; he insisted that he was a man in the fullest sense of the word.

Psychoanalysis of the complexes of death shows that for some inexplicable reason the patient had for some time, both consciously and unconsciously, occupied himself with the problem of death. When asked to associate freely to the word "death," he gave the following reactions: "When we dead awaken"—recalls his friend the actor, who was supposed to have blown out his brains,—Rosmersholm. On further analysis we find that "when we dead awaken" refers to Ibsen's drama of that title. He stated that for some time this play strongly appealed to him, but since hearing Rosmersholm the latter had exerted a great influence over him. He, however, did not like the last act, and thought seriously of rewriting the play, giving it another ending. He despised people like Rosmer and Rebecca for committing suicide. "They are not people of this world, they belong to the morbid, fanatic and romantic nations." While in the hospital he wrote to the author: "Do I perhaps suffer from neurasthenia, or am I in the first stage of paresis? If so, I will see that it will not progress." In a letter, which he sent to his father long before this love episode occurred, he signed himself "Candidate for Paresis." Moreover, for the last year or so he signed his feuilletons with the following pseudonyms, "Schakal," "Sansdieu," "Enfant Terrible," and "Sansculotte." Those who are unfamiliar with Freud's "Psychopathology of Every Day Life" may consider our patient's use of the pseudonyms as purely accidental, but we have it from Freud that nothing is adventitious or arbitrary, just such trivialities show us the real unconscious activity. These pseudonyms are the equivalent for "I am a jackal, godless," etc., that is, they represent delusions of self-accusation.

All that clearly shows that long before the love episode patient was hypochondriacal and restless. He entertained a number of delusions of a depressive, somatopsychic and self-accusatory nature. He made a number of unsuccessful attempts to stop masturbating, for he thought that it would produce paresis, and when he finally noticed a slight difference in the size of his eyes he became firmly convinced that he was a paretic. He also heard and read much about paresis, and, as we have shown, he soon began to occupy himself with the problem of death, therefore anything referring to it interested him. It was while in that state of mind that he fell in love with Mina, and for a brief

period there was a reaction, the "Hellenic state." This, however, soon disappeared, and long before he knew that his love would not be reciprocated he again became depressed. This love episode was simply the last "straw to break the camel's back," that is, the conflict probably existed for years until finally a compromise formation took place and the result was the suicidal episode.

The situation, in brief, was as follows: "I am suffering from an incurable disease—paresis—which I brought upon myself by masturbation, and as I will become insane I had better commit suicide." Added to that there was the wounding of his vanity by both Dina and Mina. Against all this, however, there was the inherent desire to live. In the language of Jung, the long-existing conflict in a personal predisposition finally produced a splitting of consciousness, or Janet's *abaissement du niveau mental*, thus allowing the repressed complexes to rid themselves of the domination of the ego complex and manifest themselves in the different automatisms of the syndrom.⁴

Let us now examine the psychic constellations of the individual symptoms. In the first place we may ask why patient chose this method of suicide? This was directly suggested to him by the shooting episode of his friend, the actor. He, himself, had never before handled any firearm, and there was absolutely no reason why he should have deferred this affair as he did for the purpose of getting money with which to buy a revolver. He had numerous other means within his reach; he could at any time have resorted to hanging, drowning, or poisoning, which would have been easier to accomplish, still he selected a method which was entirely foreign to him. When he bought the revolver he had to ask the storekeeper for instructions as to its use. I have it from Dr. M. S. Gregory, who has devoted considerable time to the subject, that suicides invariably follow a definite procedure. Thus soldiers and others who are accustomed to firearms always select pistols or revolvers for suicidal purposes; physicians, druggists, and chemists invariably use poison, while ordinary people always follow some method suggested by suicidal incidents read in the daily press, or they imitate some relative or friend. The same day that he attended the Polish dance he received a letter from his friend telling him that he was alive and well, though he attempted to blow his brains out on account of a woman.

According to Freud,¹ all delusional formations and actions are the results of a compromise. There are two psychic streams opposing each other, and finally each yields a part of its demand and a mutual accommodation results. Our patient's suicidal attempt was simply symbolic, he really did not wish to terminate his life, though he wished to die. He simply wished to annihilate that part of himself which was most repugnant to him, and which was responsible for his malady.

Association 19 shows that patient aimed directly at the candle. On being asked to associate to candle he gave the following: "It recalls to me a picture of a big candle, a big white candle on a dark background. Candles always make me feel disagreeable. I used to avoid passing a certain store where there was a show case filled with candles. The burning candles with the dripping tallow which I used to see in churches and temples nauseated me. That recalls a girl called 'Baby S.' whom I used to know—that's all." When asked about this girl he showed numerous blockings and then continued: "She was anæmic, and they used to say that, that—she candled herself." Again blockings, but after considerable urging he stated that a candle with the dripping tallow recalls the penis after masturbation, a thing which always inspired him with disgust. The resistance was broken, and he frankly added, "That has been the bane of my life, I have not done it for a year because I was told that it would cause paresis."

The candle as we see is simply a symbolic representation of the penis. This is a familiar and widespread symbol, both in this country and abroad. The general popular belief that a virgin can relight with her breath a candle recently extinguished² probably owes its origin to the same symbolic expression (relight with her breath a candle—reawaken lost sexual powers).

Thus we see the reason for his aiming at the candle. In destroying the candle he kills that part of himself which is at the basis of all his trouble.

Why did he aim at Ibsen's picture? In order to understand this it is necessary to cite a fragment of a long dream which patient had while in the hospital. It was as follows: "I got a harp and played something melancholic, and the doctor stood there watching me, and then exclaimed, 'Behold a lion's head arising on a feeble body,' and then wishing to hide his feelings

he turned away." According to Freud,⁹ whenever one hears some speech in the dream it generally signifies that the dreamer has heard at some time the exact or similar words. The words which he puts in the doctor's mouth he actually heard from the doctor. On seeing the patient for the first time, while he was still in the somnolent state, I was struck by the size of his head, and I remarked to the supervisor, "He looks ill and is under-developed; his head seems too big for his body." In the dream this is changed to a lion's head. On analyzing the expression "lion's head," we obtained the following: Head of a lion—Max Lieberman, a German painter, made a picture of a sphinx with the head of Ibsen on it—it looks like a lion's head—thinks of his own head, which he believes "perhaps resembles Ibsen's head." On further analysis he identified himself directly with the great poet, and stated that he noticed the resemblance between himself and Ibsen, and that is why he bought the picture. We can now understand why he shot at the picture, for in doing this he again symbolically shot himself. We also know that for over a year he took great interest in Ibsen's works, especially in "When We Dead Awaken" and "Rosmersholm." This, too, as mentioned above, is a symbolic action. The title of the former play appealed to him because believing that he was suffering from an incurable disease, and that he would soon die, he naturally speculated on "When We Dead Awaken." Such symbolic actions are frequently observed in every day life.¹⁰ Only within a few days the daily press reported the case of a New York embezzler who was discovered by detectives in a Philadelphia public library. The book which he was reading at the time of his arrest was entitled "Will I Ever Go Back?" Rosmersholm, too, appealed to him because he directly identified himself with Rosmer, "the happy nobleman who goes to death," but as the "will to live" always predominated in him, he at first dislikes the suicide of the lovers and even thinks of rewriting the last act.

What was the origin of the stereotype "Where are the white horses?" Those who have read Ibsen's drama will recall that whenever a death occurred in Rosmersholm the white horse was sure to make its appearance. As our patient identified himself with Rosmer, and lived through the tragic end of the "happy

nobleman," he looked for the white horse in his delirium, and hence the stereotyped question, Where are the white horses?

Thus we see that there is nothing mysterious or senseless in our patient's actions, all his actions and utterances have a reason and follow the same course as that of any normal individual. Indeed, those who make use of the psychoanalytic method are well aware of the fact that whenever the patient's mind can be entered he ceases to be an enigma, and his "senseless actions and utterances" cease to appear senseless, on the contrary we are often struck with the purposeful, nay ingenious construction of the whole scheme. Moreover, we are always sure to miss—that "garbage can" of mental diseases—the "dementia," which is supposed to be the main characteristic of the disease. I have not seen a single analyzable case of dementia præcox that showed any dementia. Those cases whose minds we cannot penetrate merely because the patients refuse to co-operate with us, we are hardly justified in calling "demented." Every careful observer will recall that now and then a "dement" who has been noted for years with the familiar formula, "No change, dull, stupid, and demented," suddenly loses his dementia and acts in a perfectly rational manner. I can now recall three cases of dementia præcox that I observed in the Central Islip State Hospital which were "demented" two, three, and five years, respectively, and then fully recovered, which led me to believe in the truth of the statement that dementia præcox is often "neither a dementia nor a præcox." The works of the Zurich school, and of other investigators, have amply demonstrated these facts, and it is for these reasons that my former chief, Prof. Bleuler, to whom I am indebted for this case, repudiates this meaningless term, dementia præcox, and uses Schizophrenia.

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