PSYCHOANALYTIC SOCIETY OF NEW ENGLAND, EAST

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NEWSLETTER

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EDITOR'S NOTE

Sheldon Roth, M.D. was appointed to the PINE Faculty in 1977 and became a training and supervising analyst in 1985. Since that time, he has served, variously, as Faculty Chair and as Chair of the Progressions, Education, Curriculum and Program Committees. In March, 2009, he retired from PINE, from his practice of psychoanalysis and, in fact, from residing in Boston. He and his wife, Cora, have moved to Los Angeles, where their three grown sons make their homes.

In honor of Dr. Roth, a PINE cocktail reception was held on February 7, 2009 at the Sheraton Needham Hotel. On this occasion, Dr. Roth gave a paper entitled "The Romantic Quartet: Love Between Men and Women." Prior to this, Axel Hoffer, M.D. spoke in his honor. While we are unable to reprint "The Romantic Quartet," in the Newsletter, we are glad to include Dr. Hoffer's appreciation. Indeed, the major part of this issue is devoted to tributes to Sheldon written by grateful colleagues and students.

We regret that many months have elapsed between the last issue of the Newsletter and this current one. Several articles which we had hoped and planned to include had to be cancelled due to other pressures and time commitments on their authors. Particularly in light of this, we are appreciative of Robert Labaree's extremely interesting article on improvisation, change and memory. While focused on music, the concerns discussed in this article are pertinent to our own as analysts. Responses to the article would be welcome. We are also very glad to publish Cathy Loula's report on the presentation and discussion of Dr. Ana-Maria Rizzuto's paper "A Negelected Object in Psychology: The Relationship to the Divinity."

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The Music of Frozen Circumstances: Improvisation, Memory and Change

Robert Labaree, Ph.D.

..to force the frozen circumstances to dance, you must play to them their own melody.

--Karl Marx, *Capital*

Perhaps it is the enlivening qualities of music -- its ability to set resting bodies in motion or to mysteriously engender a change of mood -- which leaves musicians and non-musicians alike so disposed to accept the idea that music might provide the antidote to "frozen circumstances." These words of Karl Marx carry William Congreve's more familiar metaphor of music's power -- "Music has charms to soothe the savage breast" --beyond the individual soul into the domain of social movements and world-historical forces. Marx's musical metaphor slips unapologetically beyond the personal into the social dimension, with no further explanation. We are left to chew on his improbable suggestion that sound leaping from a bowed string, more than simply inspiring love or banishing care, actually belongs in a discussion of cause and effect in the real world of human interactions. Specifically, in the context of Marx's overarching concern for freeing the oppressed, music is associated here with liberation – a heavy responsibility for any metaphor to carry.

Some years earlier, on the opening page of his *18th Brumaire of Louis Napoleon* (1852) Marx elaborated on those "frozen circumstances" in another famous image: "Men make their own history, but they do not make it as they please; they do not make it under self-selected circumstances, but under circumstances existing already, given and transmitted from the past. The tradition of all dead generations weighs like a nightmare on the brains of the living."

Marx's two images, different as they are and written decades apart, work in tandem to illuminate each other, but they also present contrasting perspectives with empty spaces between which require attention. The musical image, taken by itself, suggests a static dualism of the frozen and the unfrozen, the unfree and the free, which requires magical intervention from a kind of musical *deus ex machina* to begin the melt. And yet, that magic, we are told, must somehow draw its power from the very petrification itself: from "its own melody." In the earlier image of the nightmare, this wishful dualism is nowhere to be seen, nor is music or any other specially-endowed agent called upon to cast its spell. But the image of the dead weight of past generations on the brains of the living suggests what the image of dance and melody does not: that the circumstances of human society are not monoliths which are either immobile or mobile, but layers of history and tradition, canons of learned behavior immobilized by our own investment in their perpetuation.

As a philosopher whose work was anchored in economics and history, Marx's nightmare image of fixity and change provided him enough to go on for a lifetime. But the image of melody, dance and frozen circumstances implicates social change with art and with the world of feeling, human interaction and the psyche. The nightmare, the weight and the brains of the living I believe rightly identify the mechanism of immobility in society as *memory*, by which the past seeks to replicate itself. This striving toward self-replication, present not just in human culture, but in nature itself, is Marx's nightmare. His hope for relief from it is represented by the possibility that we can play it the right tune, that is, the one which belongs to it -- is "its own." This is where the history and memory of Marx's nightmare metaphor intersect the musical metaphor. He chooses not to pursue the connection between the two images, so I will. Music, and especially the music we call our own -- our musical tradition -- is the creature of memory. To fill in the empty spaces between these two powerful images of tradition and change, we must turn to music history.

The musical metaphor, tradition and change

Speaking as a musician and ethnomusicologist and not as a clinician or social scientist, I believe music can provide insight into real human problems. In what follows, I hope to demonstrate that there is more to be learned from music than is suggested by Marx. If we are looking to music as a metaphor and even as a model for change, I suggest we look at this: music itself has its own fixities. Music, like individual humans and human society, must negotiate with what it has inherited from the past in order to recreate itself in a form which resonates authentically in the present and future. Replication and memory are as crucial to musical practices and events as they are to human psyches and institutions. So what does a musical negotiation with inherited traditions look like and what can we learn from it?

Going beyond a simple verbal metaphor, any musical system I know of places value on the continuation of existing practices (for example, methods of composition) and the replication of particular musical events (that is, compositions). The passing on of both practices and compositions is usually accomplished through some combination of performance, pedagogy and notation. Though the average listener

may not be aware of it, the sensuous pathway our ears follow through any musical event traces a course through a terrain of invariability. What we are hearing is often, in large part, a rearrangement of conventions, "given and transmitted from the past," as Marx says. Conventions are what creators and listeners share, giving musical events much of their communal resonance and meaning, which is why we get so invested in them: we will play tomorrow what we played yesterday because we know it worked. This is to say that, from the perspective of the music creator, we may make our own music, but not exactly as we please. From the listener's perspective, whatever it is we think we hear in music -- freedom, for example -- is the product of processes which are as unfree as they are free.

Marx's dichotomy of the frozen and the unfrozen requires a magically musical catalyst to produce social movement. And yet, I want to emphasize here that music itself does not depend on such magic, or even such dichotomies, as it negotiates the fixities it has inherited. If we want to get more mileage out of the musical metaphor for our thinking about how both individual humans and human society change, we must go deeper into musical traditions themselves. In doing so, we will discover that Marx came by the dichotomy of constraint vs. freedom honestly, since it is no less common in musical discourse itself. Nowhere is this problematic dichotomy more apparent than when the conversation turns to "improvisation."

The troubled legacy of 'Improvisation'

In contemporary parlance, the word improvisation has become the standard bearer of music in its role as the antidote to frozen circumstances. Musician or non-musician, what do you do when you are stuck, up against it, without a game plan, at a dead end? You improvise. In music it has become the word we use when we cannot find a score, as the musicologist Leo Treitler has put it. But this way of speaking is a relatively recent development, and a culturally specific one. Its history is instructive.

In Europe some two centuries ago, the ability to fashion music more or less spontaneously and to adapt the details of pre-existing music (either notated or retained in memory) to a given situation was understood to be part of the default tool kit of the music professional -- an aspect of both craft and of audience expectation. The big picture on improvised music (I personally prefer the more cumbersome term "performer-controlled music") is that, since about 1800, its role within European concert music saw a steady decline in prominence and status until well into the 20th century, when the African-American art of jazz re-introduced the word as a new, even exotic, idea. The 19th century decline of improvisation was less an end in itself than a by-product of a larger development: the general improvement of music's status from subservient craft, the handmaiden of religion, poetry and entertainment, to free-standing art on a par with painting and literature. Throughout the 19th century, emphasis shifted steadily from music as an event controlled by on-stage performers to music as a collection of more or less permanent museum-grade works created by a separate musical class of composers. (The role of composer was not new, only newly-revered). By the end of the 19th century, the hyphen had all but disappeared from the time honored role of performer-composer, for whom the creation of new music and the replication or re-arrangement of received music had been all in a day's work. In its place were now two separate classes of performer and composer which tended to observe a strict separation of the creation and replication functions. There was also room in this scheme for a hyper-athletic specialist performer modeled on figures like the piano virtuoso Franz Liszt and the violin virtuoso Nicolo Paganini who could – miraculously -- "improvise."

When Jazz entered as a relative latecomer into this history of concert music, it took its place, along with Liszt and Paganini, in that minority category of extraordinary music-making known as improvisation. During the Civil Rights era, African-American artists also began referring to jazz as a language of liberation, both as an improvised music and as the music of an oppressed minority. The hyphenated racial identity of jazz further complicated the identity of improvisation in the larger musical discourse, making it somewhat exotic, since it tended to link playing off the written page with the music of The Other.

This link between improvisation and the exotic was actually not new. In the 19th century, long before there was jazz or a Civil Rights movement, passages or whole pieces written in a non-strict or variable tempo *(tempo rubato)*, sometimes with the instruction *quasi-improviso* (as if improvised), were often associated with exotic expressions -- exemplars of The Other's music. Once again, some virtuosic quasi-improvisational compositions of Liszt and Paganini imitated the so-called "Hungarian" style which celebrated the presumed freedom of lifestyle enjoyed by the Roma people (the so-Called "Gypsies"), especially the virtuosic but unschooled Roma musician. Besides hinting at a realm of "natural" music-making (which Liszt, the Romantic, felt the Gypsy musicians embodied), the exotic associations in such music also hinted at a world of alternative moral codes. The rhythmic and melodic wildness of the Hungarian Rhapsodies of Liszt and Brahms suggested elements of subversion and disruption of settled middle class norms, elements which were at home with the at times rebel-

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lious profile of 19th century Romanticism in general. Jazz, like *Zigeuner Muzik* (Gypsy-style music) before it, supposedly operated outside the rational sphere represented by written music, emphasized spontaneity rather than replicability, and carried with it a suggestion of life on the fringes of rationality and morality.

This, then, is the problematic legacy of improvisation within the history of Western music. The associations of improvisation with irrationality and alternative morality, with the hyper-individualism which comes with being one-of-a-kind events, and with the supposed otherness of The Other, as well as the presumption that improvisation was an alter ego to composition (the rational and replicable Dr. Jekyl to improvisation's Mr. Hyde) leaves us with troublesome baggage that inevitably accompanies improvisation as a model for change. In short, improvisation's peculiar history has left it a somewhat compromised term, and because of the importance improvisation has assumed within the overall identity of music in contemporary thinking, it has, at the very least, muddied the music metaphor itself. However, in the long run, rather than leading us to dismiss the musical model as irrelevant to society, improvisation's troubled identity may actually help deepen its potential as a social model. Some examples will illustrate this.

Beethoven, Boulez and Koranic Chant

Ludwig van Beethoven (German, 1770-1826), Pierre Boulez (French, b. 1925), and Kani Karaca (Turkish, 1897-1943) -- three distinct musical figures who illustrate the spectrum of historical and cultural negotiations with the fixities of tradition. I offer them and the particular musical examples I have chosen to discuss not as extraordinary cases, but as representatives of types which were common within their respective periods and cultures. Taken together, they contribute to a more complex profile of performer-controlled music and therefore of the musical metaphor itself.

1. Beethoven, Piano Concerto No. 3 in C minor, Movement I, the cadenza.

At the end of the 18th and beginning of the early 19th centuries, when the soloist emerged from the orchestra's cadential chord at the pause near the close of the first movement of a piano concerto, the so-called *cadenza* he played tended to be spontaneous, unscripted and non-replicable. By the time Beethoven himself premiered this concerto in 1803, the tradition of inserting a performer-controlled solo at this very spot in the concerto form had been established for more than a century. The cadenza was expected by the audience, and in creating it the performer was also exercising a well-understood craft and following well-established conventions. Preserved cadenzas of the time bear strong resemblances to each other, and many instrumentalists (Mozart and Beethoven included) actually notated, but did not publish, sketches of cadenzas which they considered successful in their own public performances of these pieces. The musical language in the cadenzas -- their harmonies, melodies and rhythms -- are clearly drawn from the same pool of harmonies, melodies and rhythms as other music of the time.

Even more importantly, the concerto cadenza was one of many ex tempore practices which were expected of instrumental soloists of the time: within notated compositions, short connecting passages between sections and short flourishes at moments of pause; elaborations on music framed by repeat signs; complex keyboard accompaniments fleshed out from a simple notated bass line; preludes to composed pieces; wholly improvised variations on familiar melodies, and so forth. Cadenza, like these other instances of performer-controlled performance, was not subversive or disruptive. As an unscripted soloistic statement, it offered a welcome contrast to the relatively frozen structure of the fully-scripted orchestral score, but it was not a moment when the individual stood up against societal pressures and shook free of convention.

At the time of this concerto, the cadenza's indeterminacy was fast becoming a thorn in the side of the very figure which was coming to matter most in music, the composer. The aesthetic intrusions of cadenzas inserted by random pianists seem to have been considered less of a threat to the integrity of the museum-grade musical work in 1750 than in 1850. By 1825, composers were regularly absorbing what had been cadenza into their scores, and when playing famous concertos of the past, performers tended to replay composed cadenzas by famous pianists of the past. Today, it is the rare performer who plays his own cadenza in a concerto (Robert Levin and Steven Lubin come to mind as exceptions). The gradual subversion of the performer's role in the cadenza by composers may be seen as more of a declaration of independence than the conventional cadenza ever was, a conscious claiming of individual control -- the off-stage composer's control -- over what had been a default social norm.

2. Pierre Boulez, Third Sonata for Piano (1961).

This piece and the Beethoven concerto cadenza can be considered the bookends of our discussion of the history of performer-controlled performance in Western concert music. Born in 1925, Pierre Boulez inherited a bifurcated musical world of composers who created and performers who executed. Improvisation, no longer the responsibility of craftsmanly performer-composers, or even gymnastic specialists of the Liszt mold, was now associated exclusively with popular music, jazz and non-western music.

Exact replicability of a piece of music had come to be a cherished quality, and the lack of variability in the piece from performance to performance -- even down to its finest details of dynamics, phrasing and tempo -- was proof of the piece's enduring value and the emblem of the composer's authority.

Boulez and other avant gardists sought to re-inject elements of indeterminacy into music, this time through consciously constructed randomness, practices often referred to collectively as *aleatory*. In this sonata, Boulez's dense and highly complex score visually resembles a large menu, offering short discrete segments of highly dissonant and largely unpredictable music to the eye and to the ear, which the performer would play in whatever order he or she liked (tempered by additional conditions set by the composer), perhaps deciding on the spur of the moment. Even greater latitude was provided for the performer in other aleatoric works, including scores consisting only of graphic shapes or events determined by the throwing of dice. From control by a performer according to established musical conventions (as in the cadenza before 1850), followed by the ceding of control to a creator after about 1850, we arrive at Boulez and other aleatoric composers in the 1960s, who injected the idea of relinquishing composerly control. The accumulation of these developments further complicate the issue of fixity and freedom in the word improvisation and in music in general.

3. Hafız Kani Karaca, koranic chant (tilavet).

Like the cadenza in Beethoven's concerto and Boulez' aleatoric sonata, the solo unaccompanied voice in koranic chant *(tilavet)* is purposefully indeterminate, an explicitly non-replicable musical event. Like the Beethoven concerto cadenza, the improvisatory character of tilavet is not a sign of either laxity in attention or of intent to explore the margins of acceptability. But unlike the Boulez, its spontaneity is not a protest against bourgeois norms, a gesture of freedom against constraint or an edgy avant garde project. As in the early 19th century cadenza, the musical language of tilavet (though in Islamic tradition tilavet is not considered music at all) conforms completely to the musical norms of the culture around it, composed and improvised, secular and sacred.

In Turkish music, as in the music of other Muslim cultures around the world, tilavet, with its highly personalized meterless delivery and its strict attention to rendering the Koranic text, is a ritual re-enactment of the moment of Revelation to the Prophet Muhammed in the 7th century C.E., the aural equivalent of the Old Testament's burning bush and stone tablets. For all that Koranic recitation resembles other forms of melodic delivery in Turkish music, aural rendering of the text of the Koran is universally considered to be incompatible with music that is precomposed, metrical or accompanied by an instrument. The sincerity and authenticity of the recitation depends first and foremost on the fact that it is (to use the European word) improvised. The authenticity of this aural reenactment is controlled by the trained reciter (the *hafız,* one who has memorızed the koran) through the rules of *tajwid*, evolved since the 8th century, which attempt to control every aspect of the delivery of the koranic text with legalistic precision, governing its delivery in all details: prolongation and division of syllables, accent, nasalization, glottalization, phrases, pauses, etc. The improviser works under severe restrictions and his creations are expressions of craft, orthodoxy and communal value, but the performance cannot (should not) be replicated, though the traditional method (the art) of recitation is strictly replicated. Its one-of-a-kindness is identified with its sincerity as a spiritual confrontation with the miracle of the Revelation.

Of these three examples of "improvisation," only the Boulez can be understood as an attempt to shatter existing traditions, to shake free of what might be called the nightmarish weight of dead generations. In the case of Beethoven's cadenza and of koranic chant, the spontaneity of the musical creation is key to how those events are received and understood, but the spontaneity itself is entirely traditional, a gift and even a requirement transmitted from the past. The Boulez example is significant historically, coming after more than a century during which the on-stage performer's control of an event's variability had been all but replaced by the control of the composer. The self-conscious revolution in the indeterminacy of Boulez's piece and many others like it seems to be addressed to the dead generations. If not exactly a manifesto on the overthrow of the Old Regime, it is at least a single nail in its coffin. And yet, the elements of randomness in aleatory's alternative to composer-control would probably disqualify it as improvisation, in the sense in which most people now use the word.

* * * *

The discourse about improvisation within music does not match what actually happens in the music itself: in the real world of music-making, the dichotomies of bondage and freedom are not embedded in the sounds themselves, but in the ideas we may choose to attach to them. In the Beethoven and the Koranic chant examples, what appears to be free in spontaneous performance is also a scrupulous re-enactment of tradition. In the Boulez, conscious avoidance of tradition is accomplished by embracing a certain degree of indeterminacy required by the composer. Things are not what they seem to be.

Any change requires the negotiation of inherited fixities, and music turns out to be no exception. Certainly, the indisputable ability of music to move us and to get us moving re-

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mains central to the potency of Marx's often-quoted image of the melody, the dance and frozen circumstances. But the potency of the image goes beyond this. In these three examples, musicians and listeners approach the fixities they have inherited and generate new meaning. This is, in my opinion, the usefulness of music as a model of human interaction: rather than a cartoon realm where frozen circumstances may magically melt, music is itself a constantly evolving social and cultural practice of working through what we have received -- what we cannot forget -- to make something that is fresh and meaningful. This is how the dance of circumstances is accomplished.

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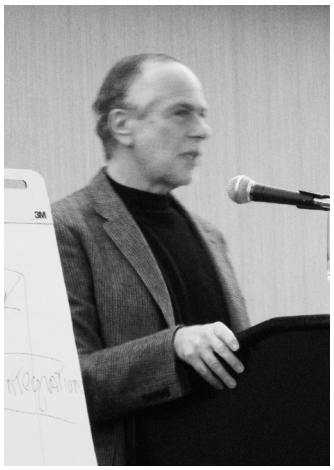
TRIBUTE TO SHELDON ROTH



MUSINGS ABOUT SHELDON AND CORA

Axel Hoffer, M.D.
February 7, 2009

I was asked to say a few words about Sheldon. Let's call them "Musings about Sheldon and Cora." I am going to miss them terribly. Marty Miller asked me how long I've known Sheldon. Responding to him, I recalled that his analyst, before he even analyzed Sheldon, was my mentor in medical school. So I have the feeling that I knew Sheldon "before he was born." I can't say who his analyst was for reasons of confidentiality. (Sheldon said, "Go ahead". He was John Nemiah, M.D. Professor at Harvard Medical School, now Emeritus Professor at Dartmouth, former Editor of the *American Journal of Psychiatry.)*

I want to say why I will miss them and what we will all miss. Where to begin? My wife and I met Sheldon and Cora many years ago at the "The Psycho" which is what the Massachusetts Mental Health Center was then lovingly called. Being at "The Psycho" brought us together the way soldiers become buddies in the trenches. He became Chief Resident of the Day Hospital there when day hospitals were just being invented. He was taught by Elvin Semrad whose genius was in his exquisite familiarity with feelings – his own, and those of his patients and his students. Semrad, as you all know, is a legend in Boston. Many mental health professionals have been trained by him and many of them are here at PINE.

I first saw Semrad when I was a second year medical student walking across the quadrangle. He had an unforgettable smile. It conveyed a deep understanding of people. It was not condescending as "What fools these mortals be." It was "I know what you are feeling because I have felt that too. I see you and I want to know all of you."

Sheldon has a similar smile. Sheldon, like Semrad, has charisma. Shel-

don is centered, and like Semrad, he feels like a rock, who is immoveable no matter how intense the feelings confronting him. Sheldon learned from Semrad but he brought his talent with him. When Sheldon enters the room, you feel his presence. And Sheldon, also like Semrad, has a hearty belly laugh when something strikes him as really funny. I will miss that.

Sheldon and Semrad have a similar comfort with all human feelings, especially feelings of aggression and sexuality, and the shame and embarrassment, feelings with which everyone struggles. He is not afraid of aggression, and knows how to work with it and tame it as necessary. You have just heard, in his talk, about his understanding of love and libidinal energies. Could it be that, as the Dalai Lama is the reincarnation of the Dalai who preceded him, in Sheldon we have here in our midst the reincarnation or embodiment of Semrad? For those of you who never had a chance to see Semrad, take another look at Sheldon.

We who are staying here in PINE will lose a great teacher when Sheldon goes to California. I will remember his generosity, as will PINE. He knows how to love, and he has demonstrated his love for PINE. He is irreplaceable. I look forward to seeing who here at PINE will carry on his tradition.

Sheldon's being in touch with feelings and his body make the unconscious, revealing itself through dreams, his playground. For him, the unconscious is his comfort zone. Seeing and feeling it is natural for him, and his understanding appears effortless. Sheldon wrote a book, *Psychotherapy: The Art of Wooing Nature*, which already had his stamp on it. He taught about dreams which became his specialty. That's what he is now best known for. I learned recently from the grapevine that some of his students, appreciating his brilliant insights about patients, have a private name for him --"The Wizard of Waban." He IS the compleat analyst.

I remember Cora when she was not yet a famous, successful artist. She was then focusing on being a Mother for Eli, Gabriel and Adam, but she was even then thinking seriously about art. I remember an early exhibit of hers (was it her first?) on Newbury Street. My son, about ten at the time, asked her what a particular painting of hers meant. Without hesitation, she said with feeling "It means what it means to you." He was fascinated and still remembers his first encounter with a real artist.

Many of you know Sheldon as analyst, supervisor or teacher. Perhaps some of the newer candidates have not had a chance to see him before today. I cannot reveal what he is really like as an analyst for reasons of confidentiality. But I would like to share one story about Sheldon that hints at what he is like as a therapist. We were leaving St. Petersburg, Russia. As we went through security at the airport, an agent found in my luggage an antique knife from Georgia which I had bought for my son. The agent wanted to confiscate it. Upset, I kept repeating, "No, that's not a knife. It's a souvenir." Sheldon, who was ahead of me in line, saw what was happening and wanted to help me. As he might with an upset or psychotic patient, he began by calmly saying, first to me, "No, Axel, that IS a knife, "offering me desperately needed reality testing. He then turned to the agent and told him who we were and what we had been doing for Russia. Suddenly, before my eyes, Sheldon had taken on the manner and authority of a Russian KGB Commissar. The agent immediately backed down. Intimidated by Sheldon's tone of authority, the agent responded deferentially to Sheldon and helped me bring the knife safely to my son. Sheldon responds to affect.

Sheldon has studied and speaks Icelandic. When their son, Eli, filmed his movie "Hostel 2" in Iceland, the Roths have so many friends in Iceland, it was like old home week for them. He also learned Russian. With regard to Russia he traveled there many times to teach, sometimes with Gary Goldsmith, sometimes by himself. He told me he took great pleasure in supervising Vitaly Zimen for three and one half years, weekly, face-to-face, on Skype. He is now so pleased to have played a role in Vitaly's recent graduation as the FIRST pure-bred Russian analyst.

I will miss going to Eli's brilliant but to me terrifying movies sitting safely between Sheldon and Cora, hugging my popcorn for dear life. Sheldon now answers the late night phone call from his son's friend and mentor, Quentin Tarantino, to give Quentin the interpretation he needs to go back to sleep. And he and Cora are going out to Hollywood to be with their sons and grandchildren. Sheldon says he is not sure what he is going to do. He sees so many possibilities. But I find it hard to imagine him not seeing patients himself. Analyst to the stars, as Ralph Greenson was. This is what I imagine. Perhaps doing couples therapy with Brad Pitt and Angelina Jolie. (But maybe that's really not Sheldon's dream now, maybe just mine.)

Sheldon and Cora, we wish you a safe and happy journey to be with your children and grandchildren. You know how much we have loved being with you and how deeply we will miss your presence. PINE has lost a landmark. We have lost both an anchor and a sail.

Farewell *Tovaritch*
(Comrade in Russian)

Axel

TRIBUTE TO SHELDON ROTH

Jacqueline Olds, M.D.

I always feel deeply indebted to Sheldon for starting me out in psychiatry with a sense of light-hearted enjoyment of learning about the human psyche. I was one of six residents in the MMHC Day Hospital (with David Reisen, David Speigel, Stephen Green, Bessel van der Kolk, and Jerry Missel) and we were surrounded by some really scary patients who looked like they had emerged from the same place as the people Arlo Guthrie describes in the song "Alice's Restaurant." They were scary, crazy, and not predisposed to liking untrained first year psychiatry residents who were full of themselves, but knew very little, of life or psychiatry. Steve Sharfstein was the chief resident, Sheldon was the "super-chief" or attending. The interplay between the two of them, even in community meeting, was like a very psychology- laden comedy show. Even the patients, who were in no mood for comedy, could be lightened up by these two! And we residents began to believe that psychiatry could be fascinating and fun. We all had offices near the main Day Hospital large room, so we'd file out of the day room, with our assigned scary patients, and soon we almost felt like doctors. Who knew what we filled the psychotherapy sessions up with? Certainly, we didn't quite understand what psychotherapy with psychotic people was supposed to be yet. But because Sheldon could make each patient's story come alive for us, we started to understand the notion of an existential encounter between two human beings. And we stopped being so intimidated by the fact that our patients were more than just a tad psychotic.

Now during the year, Sheldon often had to rein us in. Many of us didn't quite realize how ignorant we were. I remember once when Shelly (as we called him back then) explained that actually we didn't know our asses from our elbows yet. This was a matter for great dismay amongst some of my male colleagues, but it was downright reassuring to me. It made me realize that it wasn't so bad that I understood practically nothing about this formulating business yet. It made me more tolerant of my fraudulent "analytic technique" (impassive face and weighty silences) which was based on having no clue. I became more optimistic in the face of this down-to-earth view that eventually the details of my ass being different from my elbow would be clearer to me.

Toward the end of the year, we had all become very good friends, and Steve and Sheldon didn't stand on ceremony. There was lots of good teasing between us all. I remember one time when a resident teased Sheldon that he based his world view and the teaching of it on his own narcissism. Instead of getting defensive, Sheldon took it in stride and asked what was wrong with that? Why didn't it work as well as anything else? No rapping on the knuckles for this resident's incredible impertinence to this valued teacher who had gotten us all to love psychiatry from the get-go. It was a good lesson for me in non-defensiveness (which I'm still working on to this very day!)

I have always attributed Sheldon's balance and wisdom to his happy family life. I think he and Cora have done a fantastic job of helping each other to grow in creative directions while enjoying the fruits of bringing up their boys together. Now that I have two grown-up children, I realize what a huge job it is to bring up three children when each parent has some ambition for their career. Cora and Sheldon are great examples of how you can be energized by doing a superlative job of child rearing while gathering your energy for another career burst after the children are "on their way." My admiration for their success is part of why I feel indebted to both of them. It is very helpful to have role models who are able to achieve so much in the areas of both family and career!

So, thank you to Sheldon for starting me off "on the right foot." My left foot has occasionally gotten the best of me, but my love for the field was started by my enjoyment of learning at a great teacher's knee!

TRIBUTE TO SHELDON ROTH

Susan Rosbrow-Reich, Ph.D.

A gifted clinician and original thinker, Sheldon Roth has had immeasurable impact on generations of PINE analysts. His keen intellect and eloquence, his passion for learning and willingness to engage enthusiastically with those who sought his help, gave him great influence with patients and candidates. Sheldon rarely talked about pathology. His mission, as I experienced it, was to assist us, his students and supervisees, in learning to appreciate our patients' thoughts and dreams, their longings and secret wishes as well as their fears. His curiosity about human nature was often contagious. His irreverent sense of humor made learning most pleasurable.

The title Sheldon chose for his beautiful book – *Psychotherapy: The Art of Wooing Nature* -- conveys much about his approach to clinical work. A master gardener of the psyche, he enjoyed plunging into his patient's inner world, pulling out weeds, undeterred by dirt or mess, intent on enabling nature, unhindered, to have its way. Without judgment, he explored and attempted to make sense of his patients' fantasies and behavior, however outrageous or upsetting. Sheldon's ability to decipher and understand the meaning of patients' dreams was well known. He taught us that, like a ripe piece of fruit, a dream should be savored and enjoyed. Afterwards, it can be approached as a pathway to the dreamer's inner world.

Sheldon believed strongly in the power of the unconscious and of psychoanalysis as a unique process that could help people grow. He inspired many of us with his confidence that even very troubled patients could change and, with help, find their voices. He taught us that only the truth could set one free. Listening to a session in which I had been unusually talkative with a patient, Sheldon recognized my interventions as attempts to protect us both from her intense sadness. In somewhat of a parallel process, Sheldon pulled out his Winnicott and read me several lengthy quotations, arguing for my patient's need and ability to experience her true sadness. He was right.

With the zeal of a Zen master, Sheldon was tireless in urging me and others to recognize and appreciate our own emotions so that they did not interfere with the work. Throughout the course of the analysis, Sheldon taught us, the task remained the same – to seek to understand our patients' experience as fully as possible and to share that understanding with them. And finally, we needed faith to leave the rest to nature.

THE INTERPRETATION OF SHELDON

Morris Stambler, M.D.

For many years, Sheldon Roth and I taught the dreams seminar at PINE. Working so closely with Sheldon was a very special privilege for many reasons both academic and personal. In the introductory course, we always read *The Interpretation of Dreams* from cover to cover. Of all his works, Freud was most proud of *Dreams*. First published in 1900, the book was constantly revised by Freud, going through eight editions, the last of which was in 1930. In 1931 Freud called it "the most valuable of all the discoveries it has been my good fortune to make." He went on to say "Insight such as this falls to one's lot but once in a lifetime." Sheldon was unique in adhering to this close reading of the dream book that most institutes have abandoned. Going over the book with him multiple times gave me a unique view into Sheldon's way of working with dreams.

His approach was strongly influenced by his work with Elvin Semrad at the Mass. Mental Health Center. Semrad's students joked that Semrad was an anagram of dreams. Semrad had been my first analyst. Unfortunately he died 3 1/2 years into a deep and intense analysis that changed my life. I felt particularly close to him and incorporated his style of focusing on affect not by pursuing the affect, but rather the details that inevitably elicited affect. "Just the facts ma'am," the droning response of Sgt. Joe Friday of Dragnet, was one of Semrad's favorite refrains. As one would expect, with the sudden loss of Semrad, there were aspects of my relationship with him that were unresolved. A good deal of the chemistry between Sheldon and myself had to do with connecting with Elvin, which also connected with Freud and in particular the dream book. I think for both of us, teaching the course had to do with remembering Elvin and trying to transmit a point of view to the candidates in the seminar.

Sheldon had a mastery of the text that was dazzling. The book itself, read in English, has a number of problems. Many of the dreams and their

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interpretations make more sense in German than English. In spots, the translation fails to convey the pithy and direct nature of Freud's writing in German. And some of the early chapters read without guidance are about as exciting as watching paint dry. But Sheldon could bring them all to life and always did.

In working with dreams, Sheldon would always tune into the affect. Affect, Freud tells us can only be increased, decreased or reversed; it cannot be disguised. Using the Semrad/Joe Friday technique of going over "the facts" of the manifest dream almost always brings the affect into focus. We would do this with many dreams brought into the seminar. Candidates would bring the dreams of their patients, and Sheldon and I would bring in dreams from cases of our own.

One year, I mentioned the biblical dream interpretations of the prophet Daniel. Daniel's work as a dream interpreter is less well known than Jacob's famous interpretation of the Pharaoh's dream. Daniel interpreted the dreams of King Nebuchadnez'zer. Nebuchadnez'zer had a troubling dream and demanded of the wise men of the kingdom that his dream be interpreted. Suspicious and mistrustful, he refused to reveal the dream. Just to sweeten the deal he added "if you do not make known to me the dream and its interpretation, you shall be torn limb from limb and your house shall be laid in ruins." (Daniel 2:5) I think you can see why I had thought of this dream somehow in association to a hostile and demanding patient who had been presented.

Daniel interprets the dream as a herald of the downfall of Nebuchadnez'zer's kingdom. Later in the story, after having visual hallucinations which are again interpreted by Daniel (the writing on the wall) and another troubling dream, the King goes stark raving mad; "he was driven from among men, and ate grass like an ox, and his body was wet with the dew of heaven till his hair grew as long as eagles feathers, and his nails were like birds claws." (Daniel 4:33)

We asked; what could we make of the King's dream? (No threat of dismemberment this time, PINE is a modern institute). The Bible reports that the King's "…spirit was troubled, and his sleep left him." (Daniel 2:1) I will paraphrase Daniel's dream report but you can find it in Daniel 2:31. The King saw a great image of "exceeding brightness" with an appearance that "was frightening. The head was of fine gold, its breast and arms of silver, its belly and thighs of bronze, its legs of iron, its feet partly of iron and partly of clay." A stone "cut out by no human hand" smashes the idol starting at the feet, proceeding to the torso and limbs. The pieces were smashed until they "became like the chaff of the summer thrashing floor; and the wind carried them away, so that not a trace of them could be found."

Sheldon's approach to the dream started with the affect. This was a nightmare. The affect was fear and, judging by the King's threat of dismemberment, most likely terror. In the dream, the idol is made of gold at the top but as we proceed downward, the metals become of decreasing value until we reached the clay feet. This is an image of a crumbling foundation. The combination of an affect of terror and an image of dismemberment is consistent with the dream of a person struggling against an imminent psychotic break. The notion of breakdown is further expressed in the disintegration of the statue into chaff that is blown away as a metaphor for the dissolution of the ego. Read the biblical text further and you will see that the King becomes increasingly paranoid and experiences this affect of fear even more dramatically in his subsequent dreams. We concluded that the dream report contained in the book of Daniel seemed to be an actual pre-psychotic dream. So even going back into biblical time, the usefulness of affect in dream interpretation can be demonstrated.

Sheldon and I had many other interests in common. We were ex-New Yorkers and we shared aspects of the experience of Jewish New York, Jewish mysticism, cantorial music and Yiddish radio and film. All of these interests also had a strong connection to affective experience. I consulted Sheldon about many of my cases, and always found his input extremely helpful. His focus on affect as a lens to guide the interpretation of experience will stay with me as a memento.

TRIBUTE TO SHELDON ROTH

Bliss Rand, M.D.

I am writing this mini-remembrance as a former participant in the Dreams I seminar which was co-taught a few winters ago by Sheldon Roth and Al Margulies. In addition to Sheldon and Al, the group consisted of a talented and highly imaginative collection of candidates (no false modesty here) who were mostly unknown to each other and mostly unknown to the instructors as well. The atmosphere was charged with excitement. We had this big seminal work at hand with the key to the unconscious locked inside it? The setting, Sheldon's home, was equally expansive and, on close inspection, full of possibilities. As others of you may know, Sheldon sat in a large armchair at the end of the room at a respectable distance from but visually under a large portrait of himself which was, I think, above a fireplace. Weapons were on the wall on each side of the fireplace (this is a detail added by another participant; I must admit, I did not notice these items.) I do remember that there was a very large stuffed animal, a tiger, I believe, which was partially visible behind Sheldon's chair. A grand piano covered with framed photographs occupied the other end of the room. A large glittering item was hung on the wall across from where I sat. We all had our places on two couches facing each other across the large room. In front of each couch a coffee table was invariably laden with special cookies, fruit, probably cheese, chocolates and napkins. They were a pair (one in front of each couch) of still lifes, really.

Sheldon began the evenings weaving history, memory, and salient points in a charming introductory monologue. Frequently Al sat on the couch where I sat; I could see the many post-it notes waving from between the pages of his Standard Edition, baby blue. He twinkled as he talked. But then it was our turn. I have described this to Sheldon in his gift book and to a few others, but I can't refrain from telling the community at large that it was an experience like none other. It was an ice dancing spectacle -- Sheldon leading the way, swooping and swirling gracefully, jumps and foot work impeccable. His dance complete, he would invite the rest of us out onto the ice and we, too, pirouetted and dazzled. At the end of the evening, our imaginations freed and loose, we would leave the floor, pleased with it all. What a dream!

CALIFORNIA DREAMER: GOING TO OCEANS THAT NEVER TOUCH THE ICE

Michael I. Good, M.D.

As we bid Sheldon Roth a fond farewell upon his migration to Los Angeles, most of us at PINE know him as a superbly wise and sensible analytic teacher, supervisor, clinician, scholar, and author who has been a leading member of the PINE community since its inception in 1975. My own familiarity and that of some others in PINE with Sheldon goes back to somewhat earlier days as residents at the Massachusetts Mental Health Center (MMHC), where he had completed his residency and subsequently was one of the hospital's "super chiefs" (see photo). Each unit or ward had -- in addition to psychiatric residents, psychologists, nurses, social workers, occupational therapists, and mental health aides -- a chief resident and a "super chief" who worked closely with the staff in an advisory and supervisory role. The "super chiefs" had completed psychiatric residency and often had done an advanced psychiatric fellowship or a stint at NIMH. They were the senior clinicians of the unit. Starting as a "super chief" in the early 1970s, Sheldon was the Sage of the Day Hospital. (Similarly, Axel Hoffer was a "super chief" on one of the full inpatient units.) Although MMHC had a large professional staff representing various clinical perspectives, a large number of the senior hospital staff had had psychoanalytic training, and an analytic perspective had a paramount role in clinical teaching. Sheldon was intimately familiar not only with severely troubled patients but also with a psychoanalytically-oriented experiential framework for understanding what these patients were up against in their lives. The Director of Training was Elvin Semrad, himself also an analyst, who in a homespun sort of way emphasized the patient's experiences and affects -- and ways of dodging them (e.g., see Good, 2006). Often referring to Elvin Semrad and matters of the heart, Sheldon likewise teaches the crucial importance of identifying and following the patient's experience, affect, and defenses. It is perhaps not surprising that the tradition Sheldon carries with him involves dreams and Semrad, since the word "dreams" is an anagram for the name "Semrad."

Regarding affects, in the dream seminar at PINE Sheldon would note how — when a patient's dream is

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unclear or confusing -- one needs to examine the affect of the dream. Unlike metaphor, affect can be altered only in quantity or quality; it is "like a beacon" that points to meaning. Dreams can be such powerful communicators of what a patient is struggling with. The enthusiastic ways in which Sheldon shines light on clinical essences -- in an engaging, practical, common-sense manner -- have served as invaluable pearls on which to scaffold the intricacies of therapy and analysis. He is a master of the art of teaching complex matters of the mind and heart in a straight-forward, usable, experience-near way -- teaching not a science but "the art of wooing nature" (W.H. Auden, in Roth, 1977, p. 269). We shall greatly miss him, his insights, and his infectious laugh!

Since Sheldon is going to California, some excerpts from the song "California Dreamer" (Wolf Parade) strike a chord at PINE:

California dreamer
Tell me why did you go
I carved your ever fading figure
In to the ever dying snow.
....
And you were dreaming of Los Angeles
While I was singing songs you wrote
You quietly gave away the winter
clothes I made for you
While I made angels in the snow.
....
You dream of seasons that never die
You go to oceans that never touch
the ice
You dream of seasons that never die
You go to oceans that never touch
the ice.

Our heartfelt best wishes to you and yours, Sheldon!

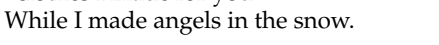

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Photo credit: Atlantic Photo Service, June 1974, outside Southard Clinic at MMHC. ("Where's Sheldon!?"...with current and former PINE/PSNE members, including row 7/8: Jacqueline Olds, David Reisen; row 6: Carl Brotman; row 4: Sheldon Roth, Elissa Arons; row 2: Michael Good; row 1: Axel Hoffer, with Elvin Semrad, second from Axel's right.

ON SHELDON ROTH AND BEING KNOWN

Nina Avedon, LICSW

I first heard that Sheldon was leaving us for the West Coast at the retreat this past November. I remember feeling a sense of shock and betrayal; like a child convinced of being the last one to know. In truth, I hadn't had much contact with Sheldon since I graduated from PINE some ten years before. So why my strong reaction? Who was Sheldon Roth to me? I wondered.

When I had asked Sheldon to be my supervisor, it had been based on scant personal contact. I had heard of him of course; I had heard him speak at several colloquia, had read his book, but that was all I had to go on. What was it about Sheldon that made me want to present myself and my first analytic patient to him? I'm not sure I quite knew why then, but perhaps now, with the benefit of both hindsight and analysis, I can put some words to my mostly unconscious choice.

Axel Hoffer in a discussion recently of Lora Heims Tessman's paper on love said about our patients that they want, "to be known but not found out." That pretty much captures what it was like for me to be in weekly supervision with Sheldon for some six plus years. I felt that Sheldon "got me" yet I never felt exposed or shamed. And, of equal or more importance, he also got my patient in ways that often dazzled me. How did he know so much? How did he know her so well? The supervisory sessions with Sheldon opened and illuminated my work. I would leave his office feeling I had learned something invaluable about

my patient, about myself, about how to do this work called Psychoanalysis.

Sheldon is a straight shooter and because of that I could trust him; trust him to let me know when I was missing the mark with my patient… and sometimes even when I wasn't. I could "cop to" a blunder or a blind spot. I could risk asking a foolish question. I never had to guess what Sheldon was really thinking about me or my work. I would know because he told me. It was also okay to disagree with him, something that one of the site visitors pointed out after sitting in on a supervisory hour -- an event that strangely didn't evoke an anxiety state in me. I trusted that Sheldon and I would do just fine; that we didn't have to put on a show for our guests, that how we usually worked together was strong enough to carry the day.

I also had the opportunity to have Sheldon twice as a teacher for the continuous case seminar. The same comfortable in-his-own-skin-ness, the familiar respectful but challenging approach, his sui generis sense of humor was evident in this role as well. He pushed and we could push back. Something else I remember that may sound trivial but which struck me at the time was that on one particular wintry evening, our group tromped into Sheldon's living room, pairs of shoes messy with fresh snow. One thoughtful candidate looked at the light and beautiful rug and asked if we should remove our boots. With a smile and a slight shake of his head, Sheldon reassured us not to worry. Rugs were to be walked on, after all, he implied.

There are other moments with Sheldon that stand out for me. I was to present a case at the ATP conference at BPSI. It would be my first time ever giving a paper, and I asked Sheldon to read it beforehand. I had begun with some famous passage and the only comment I recall Sheldon making was to say that I didn't need the quote. Later, at the last supervisory hour before the weekend of the paper presentation, I left Sheldon's office and quipped, "Aren't you going to wish me luck?" Sheldon's decree of, "You don't need any luck, you've done the work, now just enjoy," was revelatory to me. The message I took from both of his interventions was that I could trust my own words; that my efforts had earned me the right to play.

I will close with one final memory. I was distraught about a personal matter and though I hadn't planned it, spent the better part of a supervisory hour talking and crying over it. If I had ever wondered what it would have been like for Sheldon to be my training analyst, if I had ever envied (and I had) some of my classmates for this, now I had the opportunity to experience him in this role too. Sheldon didn't coddle me. He didn't toss me a box of tissues. Rather he listened in his usual manner of intense engagement and reflective observation, commenting when he had something to say. I remember leaving his office and emerging into real time, walking out into daylight a bit disheveled, a bit disoriented from this transition, still tender from having revealed so much. I walked the several feet to my car in an altered state. I was aware that something at once quiet and profound had taken place. I was semi-conscious of a sense of wonder and gratitude. Looking back, I now think that what I experienced so acutely that day in his office, what I experienced cumulatively over the years in his presence was nothing more – and nothing less – than the liberating power of being known by Sheldon Roth.

SHELDON ROTH, A REMEMBERANCE

David Reisen, M.D.

When I was a second year resident at the Mass. Mental Health Center, in 1972-1973, Dr. Roth (then known to us as "Shelly" -- "Sheldon" came with his growing distinction) convened a weekly meeting of the six second year residents who had been together the previous year in the Day Hospital where he had been the Super Chief (read: attending psychiatrist). Our goal was to discuss our most egregious treatment failures to see what could be learned through such a process. We were an enormously competitive group and the process of baring ourselves was not at all inviting. The trust Sheldon had earned during our first year fueled us and we launched into energized, illuminating (if often embarrassment-filled) discussions of our cases. What emerged was not only the mutual support and compassion to be expected if such a group goes well -- and because of Sheldon's warmth and wit it did -- but also some surprising findings.

It became clear that we all were struggling to find the beginnings of a professional identity as psychiatrists and in the process, unconsciously picked patients with whom to identify. It may have been a shared reli-

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gious belief, a similar position in the family, a struggle with conflicts like our own, but, whatever the nature of the tie, we found that we had had one -- and a strong one -- between our worst failure patients and ourselves. What we seemed to be hoping was that by "curing" these patients -- and, thereby, ourselves --we would be confirming our identities as competent clinicians and be welcomed into the fraternity. Of course these patients were quite ill, often chronically so, and, we postulated, sensed at some level that they were being used to satisfy a personal agenda of our own. As we dissected process notes week by week what emerged was our anger at our patients for not getting well at our pace and also our resentments and anxieties that their illnesses posed to our narcissism. We began to quietly manifest these feelings by canceling sessions, arriving late for appointments, becoming bored, mishearing, and, in general, sending the message that if these patients weren't going to recover at our bidding and on our time schedule, they might just as well be gone. And so they did depart, often leaving the hospital precipitously, often against medical advice.

The experience of the seminar was illuminating and chastening. Nothing in my training taught me so well the dangers of over-identification, of rescue fantasies, and of using patients for narcissistic ends, valuable lessons all. I think that only a gifted, supportive, wise, calm and riotously funny clinician like Sheldon could have put us so at ease that such self-revealing frankness could have emerged. However much we learned from these failures we never felt like failures. Thank you, Sheldon. We will miss you.

❖ ❖ ❖

A Neglected Object in Psychology: The Relationship to the Divinity

Open Scientific Meeting, December 13, 2008

Presenter: **Ana-Maria Rizzuto, M.D.**
Discussants: **Lucy LaFarge, M.D. and Randall H. Paulsen, M.D.**
Moderator: **Frances Lang, LICSW**
Reporter: **E. Catherine Loula, M.D.**

Dr. Ana-Maria Rizzuto began her presentation briefly reviewing the developmental and dynamic processes that contribute to the formation of representations of God in the individuals mind. Referencing her book, *The Birth of The Living God: A Psychodynamic Study*, she noted that whether a believer, agnostic, or atheist, all have certain mental representations of the divinity with antecedents in both parental representations and other affectively significant early objects. Dr. Rizzuto asserts that for a patient who believes in a divinity and for whom the divinity is an active part of his or her psychic life, there is no choice but to deal with the divinity as an object that enters the analytic field in its own right.

Dr. Rizzuto then discussed in detail the psychoanalytic treatment of an obsessive, histrionic man in his 30's, deeply attached to his parents and deeply involved in a conflictual relationship with God. She limited the presentation to the aspects of the analysis in which God appeared as a significant presence in transferential moments, difficulties with himself, and predicaments with his parents.

In the time after Dr. Rizzuto's first vacation, the patient acknowledged suffering during the separation, becoming suicidal and needing the comfort of his pastor and requiring the pastor to contact Dr. Rizzuto. In the aftermath of this separation, the patient, without guilt, revealed a sexual fantasy involving his mother, acting as though God had given him permission and without any awareness of sexual desire for his analyst.

Dr. Rizzuto silently noticed the successful manipulation of the pastor which replicated childhood manipulations of his parents to confirm their love for him despite his secret hostile and sexual wishes of them. Dr. Rizzuto did not interpret this early in the analysis in order to facilitate the patient's ability to deepen the work. Of the patient's superego, Dr Rizzuto commented, "It was very harsh when he thought that he had failed as a man and shown himself to be nothing more than a fumbling child. On the other hand, it was always ready to permit him full satisfaction of forbidden wishes if he went through a dramatic enactment of his miserable condition until he found an adult, frequently his mother, and, at times, his father who would give in to his pleading to satisfy his disguised wishes." God became an accomplice when reassuring him of love in the face of the patient's sexual wishes for his mother.

Enactments followed in sexual relations with married women symbolizing his victory over another man's woman. He openly expressed fears of his father's death despite his father's good health. An hour during this time emphasized his feeling that he was only a child and not a man, unable to perform at work. When his associations took him to his successes, they were God's successes. Dr. Rizzuto called attention to his refusal to accept responsibility for his own accomplishments. He felt ashamed and guilty about his success. "At this moment, when [the patient's] performance at work had placed him on an equal footing or higher than his father, his guilt about being better than his father and the shame of having exposed his desire to be superior interfered. He could not accept the praise he has always craved."

Dr. Rizzuto noted that in the analytic situation the patient expressed the contradictory aspects of the relationship to his God, "one that would punish him severely and another that had to be placated to help him, something that… meant getting his own way." These were all aspects of his enmeshed relationship with his parents. Later in the analysis, it became clear that they had not known how to deal with his internal chaos and external tantrums, either conceding to his desires, even if these were corrupt, or asking him to change. In the transference, the patient, when overwhelmed by his own chaos and tantrums, would calm immediately when Dr. Rizzuto, "gave him a direct and clear interpretation of his wishes while indicating that they could not be fulfilled in analysis… It seemed clear that the God who did not want to deal with his chaos had at least a partial origin in the parental couple's inability to place limits on him or to want to know what he really wanted."

The Oedipal aspects of the analysis came out into the open; god had created him to be a child, not a man, in order to protect his father from his murderous wishes. God the accomplice. The patient explored his narcissistic need to be the center of his girlfriend's world. Dr Rizzuto noted to herself that

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it seemed he wanted to be adored as the only God. Over time in this segment of the analysis, Dr Rizzuto helped the patient see that he created other idols and gods for himself. She made the connection that his God, wanting all the attention for himself, sounded much like the patient's mother. The patient, having internalized Dr. Rizzuto as a loving, boundaried, ethical object, noticed that the difference is that his mother wanted to "take him over, deprive him of his freedom, but God…wanted [the patient's] own good and had the [patient] in mind." There was now a new aspect of God entering the analysis, a God seeing him as good and desiring for him a good life.

As the analysis progressed and the patient's symptoms diminished, the experience of God changed as well. As the analysis neared its end, "he felt that God wanted him to be himself and that it was his religious duty to be himself. This God stood for the opposite of his corrupt superego. God aligned with the superego demands of honesty, integrity and attention to the best aspects of [the patient's] own self."

Dr Rizzuto then suggested, "it is the analyst's task to remain completely committed to understanding the dynamic and transferential motives for God's appearance at a particular analytic moment… the persistent examination of the component elements of the God representation are indispensable for the working through of the fixation to parental figures as well as beliefs and convictions about God that were formed during childhood at the service of psychic compensation or defense." Dr. Rizzuto reminded analysts to abstain from making any comments about his or her own beliefs about God or religion. These unnecessary self-disclosures disrupt the patient's freedom to discover his or her own internalized God. The task is analytic exploration of the uses of God as defense, as displacement, and externalization. Dr Rizzuto asserted, "the religious life of the patient in actual life is broader than our explorations and reaches beyond what we are able to examine with our analytic method." We must proceed with "profound respect and tact" exploring religious beliefs. To do so is to "facilitate the patient's progressive acceptance of his/her psychic life as the necessary, even if difficult and painful, process of accepting the person the analysand is and the God/s he believes in or has chosen to reject."

Dr. Lucy LaFarge began her discussion by thanking Dr. Rizzuto for drawing attention to a neglected aspect of psychoanalytic thought. She noted the ubiquity of silent compacts enacted in the transference and countertransference regarding what subjects of analytic inquiry will be addressed and what will be avoided. Dr. LaFarge stated, "In calling our attention to an area of the analytic conversation that is frequently omitted, Rizzuto draws our attention as well to the larger question of areas that are left unspoken in analysis." She wondered what is the function of the silent areas analytic pairs wordlessly agree on.

Dr. LaFarge turned to Dr. Rizzuto's case presentation and acknowledged that the patient's experience of God "draws on representations of both parents and arises from many developmental levels." She briefly reviewed some important aspects of the analysis. Initially the Divine Figure derives from representations of the seductive abandoning mother a well as the condoning father, an "accomplice God" who allowed the patient whatever sexual gratification he wanted. Later in the analysis, God became a repository of the patient's potency and effectiveness allowing the patient to avoid facing the conflict of Oedipal triumph. Dr. LaFarge noted that Dr. Rizzuto's interpretive thread leads to significant changes in the God representations and parental representations as the patient finds in Dr. Rizzuto one who can tolerate and clarify the internal chaos of his anger and intense wishes, something his parents and hence his God turned away from.

Dr. LaFarge then turned to other transference themes, notably aggression, that she proposed have been left unaddressed. In noting the patient's primitive organization, LaFarge observes that, "it seems likely that the God narrative siphons off a level of primitive aggression that might otherwise have made [the patient] unanalyzable. God serves as a kind of transitional area for the analytic dyad where the origin of aggression can remain ambiguous and never fully assigned."

Dr. LaFarge then wondered, however, if the God narrative was used at times to close off exploration of aggression as when the patient has his pastor call Dr. Rizzuto during her absence to let her know this absence is a problem. If "emergency room" were substituted for "pastor," Dr. LaFarge asserted that it would be readily understood that the patient "intends to hurt Rizzuto by showing the pastor how poorly she is treating him. And by having the pastor call her, he is forcing her to submit to what he intends to be a scolding… [this] has shifted to a fetishistic use of God…[and] has become something that one party silently and sadistically forbids the other to address."

Dr. LaFarge closed her discussion with some wonderings about subjects that remain silent—that these may be "the repositories of perverse fantasy and the foci of perverse enactments."

Dr. Randall Paulsen began his discussion by noting that this patient was indeed a very fortunate man to have Dr. Rizzuto as his analyst – providing a relational matrix in which he could resume development. Dr. Paulsen summed up her effectiveness: "Dr. Rizzuto provided her analytic self as

a challenging, interested, thinking, caring alternative to [the patient's] parents' collusions. They arrived at a place where she states a meaningful 'no' to [the patient], which provides a line in the sand out of which his 'Living Self' begins to grow." Dr. Paulsen saw the analysis as helping this patient find his way out of a fundamentalist-like narcissism and understands the very nature of fundamentalism to be evidence of profound developmental arrest. He asserted that Dr. Rizzuto's example of the Canadian journalist Scott Taylor, who at the point of being beheaded by his Muslim extremist captors, wanted to recite the Lord's Prayer, is evidence of not only Mr. Taylor reviving the protective presence of his parents, but also "seeking to surround himself in the protectiveness of early narcissism – a timeless, invulnerable, reality-trumping self-state." This reflects the desire to "connect and encase" and is "one of the eternal ironies of God – it can be both a connection and a shutting out."

He then addressed some of the details of the treatment. Dr. Paulsen saw the enactment with the Pastor and Dr. Rizzuto as an essential transition in which the patient begins to bring his "narcissistically encased inner psycho-religious system" into a relational world with his analyst. The enactments in the treatment were essential – maintaining the omnipotent corrupt status quo and simultaneously entering the relational world with Dr. Rizzuto. In this early phase of analysis, the patient's stormy tantrums sought to repeat the "cycle of childhood that alternated fear of punishment with successful stratagems of manipulation." Dr. Rizzuto's calm, empathic, experience-near presence and her interpretations gave the patient a boundaried relationship that could not be manipulated or corrupted. "The boundary between self experience, feeling and the surrounding real world is established in the analytic dyad. Here we see that in resuming development, people in religious cocoons need to accept the limits of the other's omnipotence (parent/God/analyst) as well as the limit of their own omnipotence."

Dr. Paulsen mentioned a quote attributed to Foucault: "One becomes a Self by telling the truth to someone one holds in awe." He noted that awe contains love, reverence, as well as fear. The patient came to hold Dr. Rizzuto in awe. He had feared God's retribution, came to fear Dr. Rizzuto's but instead received from her a steady insistence that they get to know the "chaos" inside him. No one will be manipulated or destroyed in this process. "[The patient] rails against her when she does not gratify him, but he settles when she interprets how she hears his requests." In her calm reflective presence God became, "almost a third presence in the mutative shared language" the two have co-created. "Triadic related consciousness has replaced dyadic hell."

Dr. Paulsen saw Dr. Rizzuto's language as psychoanalytic and object relational in describing her theory, so applicable to this case, that God representations are built up from early childhood residues of parents. He saw this treatment also from a relational perspective. These two experienced the analysis together, finding a shared language of understanding through enactments that brought the chaos to articulable consciousness.

Towards the end of his discussion, Dr. Paulsen came back to the issue of religious fundamentalism by bringing up the case discussed in Jon Krakauer's book *Under the Banner of Heaven*. Fundamentalist murderers seeking the insanity defense ran into a psychiatrist who testified that the murders were the product of narcissistic rage. Dr. Paulsen commented, "Unmitigated narcissism is one of the persistent evils in the world. And we do have our hands full. The antidote is to foster thinking selves through relationships. Fundamentalism seeks to silence the thinking self, to instead surround the person with a divine purpose, and receptivity to commandments that come from outside. These commandments promise fulfillment and gratification in an afterlife and play to powerful urges to be recaptured in the early states of merger. Dr. Rizzuto's work and the work of all of us, seeks to liberate trapped people and disrupt entrapping systems."

These discussions were followed by Dr. Rizzuto's responses. Dr. Rizzuto agreed with Dr. LaFarge that the patient had difficulty with hostility and it was important to help moderate the aggression to navigate the analysis. She had kept in mind that one needs to treat the patient where they are. She was aware that in this paper there was a risk in focusing only on God and reiterated that she had selected the parts of the analysis where God was referenced and that the analysis was certainly broader and not limited to the topic of God. She acknowledged that there were times when the patient's manipulation and hostility were present, hidden as with the interaction with the pastor but she made a technical decision in the service of deepening the treatment not to interpret the aggression in his actions in the early phases of his analysis.

Dr. Rizzuto was grateful that Dr. Paulsen mentioned the development of the self and how our conception of self follows our conception of God. Seeing that for Scott Taylor reciting the Lord's Prayer was also for self-sustenance is very important. She then reflected on Dr. Paulsen's comments on her use of religious language in the analysis. Knowing the language of religion and using it subtly in an ambiguous manner allows for dual meaning – simultaneously living in the reality of the outer life of the patient and the inner psychological life. She also noted that in analysis

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it is a difficult task to move in two directions simultaneously – deeper into the details of fantasy and within the boundaries of reality.

Open Discussion

A participant asked why psychoanalytic training was not better at addressing religious themes. Dr. Rizzuto responded that psychoanalysis was still suffering from a prohibition established by Freud himself. In her book *Why Did Freud Reject God? A Psychodynamic Interpretation,* Dr. Rizzuto proposed that Freud rejected God because of personal motivations whose sources included his relationship with his mother. Freud's essay "Future of an Illusion" is a manifesto claiming that we psychoanalysts don't need religion. We are mature and don't need to be children relating to God. This has left psychoanalysis with the legacy of superego prohibition to not talk about God.

Dr. LaFarge agreed that the historical antecedents have left a blind spot in our education and literature. She was struck by how much difficulty we have as analysts looking at the boundaries that we analysts face. What is conflictual? What is non-conflictual? What is external reality brought in versus internal reality projected out?

Dr. Paulsen said it is important to distinguish the experience of the open religious mind and the closed religious mind. This happens in psychoanalysis as well. There are those who close down with psychoanalytic theory and those who remain open.

Another participant noted that when the patient exclaimed to Dr. Rizzuto, "My God, my God" his thoughts went to "why have you forsaken me." To which she responded that it was indeed a prayer of accusation. He then asked how Dr. Rizzuto would deal with religious holidays and the patient not wanting to attend those appointments. Dr. Rizzuto felt respect was most important in dealing with religious holidays and like all else, one must go back to the psychodynamics, examining motivations, ordinarily analyzing – these are technical issues.

Next a participant thanked Dr. Rizzuto for illustrating that one's relationship to God changes over the course of an analysis. Dr Rizzuto added to this: If one finishes an analysis and the patient's relationship to God is the same as at the beginning, the analyst has not done her job since the representations of God are imbued with representations of early mother and father. These change over an analysis and so to would God representations. It does not necessarily have to be explicitly addressed. An example was a patient who had no religious education (though Jewish). Upon completion of her analysis, she decided she wanted to be somewhat religious and so invented her own version of Judaism. The analyst doesn't need to bring it up if the patient doesn't, but if the patient brings up religion, it is a dynamic issue.

Another participant gave the example of a schizophrenic patient who had tremendous anger at God for allowing his son to be killed. The therapist thought the patient's anger was displaced from her anger at her own father. Dr. Rizzuto felt this was a technical consideration. God is one of us as a psychic object and needs to be treated as any other psychic object. There is no need that we spare God the anger of the patient. One must measure the patient's level of tolerance and help her articulate the full extent of her anger. It would not be surprising if it has to do with some childhood event. One must remain with psychoanalytic technique. Dr. Paulsen added that Dr. Rizzuto's paper illustrated a nice evolution of how God is treated technically. Early God figures as a transitional object and toward the end, part of a more triadic relationship. There was a shift where towards the end of the analysis, Dr. Rizzuto was asking very direct questions about God and what he was up to – it allowed the patient to think more clearly about it.

The next participant commented that God and religion are such an important part of so many people's lives and imagined that it would come up often in analyses, why isn't it an important part of all analyses? Dr. Rizzuto responded with an anecdote of her own history. In 1965 when she arrived in the United States from her homeland of Argentina, a more senior academician took her under his wing and suggested immediately, " In this country you don't talk about politics or religion. We don't like tampering with politics or religion."

Finally another participant stated that what Dr. Rizzuto presented was not about belief, but about technique. Early experience becomes manifest as a transcendent God, or an intermittent God, or an Absent God. We all have belief systems and for some people, God is central in these systems. Dr.LaFarge wondered how often we address or even notice associations to God. Dr. Rizzuto said that in the first several meetings with a new patient, the analyst asks about the patient's life. She herself always asks what kind of religious life the patient had in the family growing up. It gives the message that "I'm interested."

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NEWS & NOTES

Rodrigo Barahona, **Psya.D., LMHC** presented a paper entitled "Forgetting Margarita: Shared Unconscious Fantasy and Resistance as an Artifact of the Analytic Interaction" to the faculty and candidates of the Center for Psychoanalytic Studies in San Jose, Costa Rica, on February 2, 2009.

Fred Busch, **Ph.D**. participated on a panel titled "Clinical Psychoanalysis: An International Perspective," for the Brazilian Psychoanalytic Society of Porto Alegre in July, 2008, in Porto Alegre, Brazil. In Paris, France in December, 2008, Dr. Busch presented "Can You Push a Camel through the Eye of a Needle: Reflections on Unconscious Communications in Psychoanalysis" to the French and Paris Psychoanalytic Societies. At a meeting of the European Psychoanalytic Federation in April, 2009, in Brussels, Belgium, Dr. Busch presented a paper entitled "On Creating a Psychoanalytic Mind."

David B. Diamond, M.D. has been appointed Director, Program for Psychoanalysis and the Humanities at Brigham and Women's Hospital. At the Winter Meeting of the American Psychoanalytic Association in New York, Dr. Diamond presented a paper "'O quanto amaor!': Between Fathers and Daughters in Verdi's Operas."

Michael I. Good, M.D. was invited to discuss his paper "Perverse Dreams and Dreams of Perversion" (Psychoanalytic Quarterly, 75:1005-1044, 2006) and to discuss a case at the Fall ATP course on Advanced Character Pathology at the Boston Psychoanalytic Society and Institute on October 16, 2008. On January 16, 2009, at the Winter Meeting of the American Psychoanalytic Association in New York, he presented a scientific paper entitled "Telescoping Versus Screening of Traumatic Memories: Are They Clinically Equivalent, Different, or Indistinguishable, and How Does It Matter?"

Maida Greenberg, Ed.D. presented a paper entitled "The Use and Meanings of Adoption in the Analysis of a Five Year Old Girl" at the Association for Child Psychoanalysis in Seattle, Washington on May 1, 2009. Dr. Greenberg graduated from the BPSI/PINE Child Adolescent Analytic Training Program on December 30, 2008. She attended the annual graduation ceremony of BPSI held at Wellesley College on May 15, 2009.

Howard B. Levine, M.D. presented the paper "Reflections on Catastrophic Change," gave a seminar on the clinical implications of the work of Bion and Ferro, and chaired a clinical case conference at the Bion conference of the Russian Psychoanalytic Society in December, 2008. In January, 2009, he presented the paper "Time and Timelessness. Inscription and Representation" at the Winter Meeting of the American Psychoanalytic Association in New York.

Alfred Margulies, M.D. was named a "Distinguished Fellow" at the May 2009 Meetings of the Massachusetts Psychiatric Society and the American Psychiatric Association.

Siamak Movahedi, Ph.D. presented "What do Postmodern Feminists Want from Freud and Psychoanalysis?" A Response to Elisabeth Young-Bruehl's presentation of Third Wave Feminism and Psychoanalysis, at the Annual Meeting of the Center for Modern Psychoanalytic Studies on Sex and Psyche, New York, December 6, 2008. Dr. Movahedi presented "The American Ego Psychology and French Lacanian Psychoanalysis: A Case Study in the Sociology of Knowledge" at the Paul Roazen Group for the History of Psychiatry and Psychoanalysis on January 23, 2009. At the 79th Annual Meeting of the Eastern Sociological Society in Baltimore on March 19, 2009, Dr. Movahedi presented "Unconscious Re-enactment through Language."

Jacqueline Olds, M.D. gave talks at the Cambridge Forum, Massachusetts General Hospital Grand Rounds, and Porter Square Bookstore on the book titled *The Lonely American*, which she wrote with her husband Richard S. Schwartz, M.D. The book was published on February 13, 2009. Reviews of the book appeared in Utne Reader, "O," Newsweek.com, San Francisco Chronicle, American Scientist, and Tikkun.

Paul Ornstein, M.D. presented a paper "How I Became the Psychoanalyst I am Today" at the Viennese Circle for Self Psychology in Vienna, Austria, on March 18, 2009. He presented a paper titled "Evil: Reflections on its Origins and Meaning" as a public lecture at the Yom Ha'Shoa commemoration at Skidmore College on April 19, 2009.

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