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PANDEMIC ISSUE

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Editorial

In this issue we have two original articles by PANY members that I think you will find of interest and fun to read.

J.J. Steinberg has written about his experience discovering one of the early brilliant figures of psychoanalysis, Geza Roheim, and his wife, Ilonka, in the Woodlawn Cemetary in the Bronx. With it he gives us a fascinating tour through Roheim's life and contributions along with pictures to bring things to life.

Robert Calcaterra has given us a psychoanalytic perspective on a popular film of the early '90's, *A River Runs Through It*, in which he brings an epic film back to life while bringing to it psychoanalytic meaning, focusing particularly on the theme of omnipotence exemplified in psyche of one of the central characters.

I raise this not simply to invite you into the issue, but also to encourage all of you to think about writing something for the PANY Bulletin, something that is perhaps not suited for or ready for inclusion in a journal or book, a work in progress, or an idea very well worth putting on display for your friends and colleagues in PANY, and others who come to read it. Something that can be shorter than a journal paper and perhaps less confined by the rules of scientific publications. Having tried it myself, I can tell you it can be a great deal of fun. And perhaps even a steppingstone to something more formal.

In the last issue of the bulletin, I put out the question, "To be or not to be". All right, not very original wording, but presented to the members and readers as a question about whether in the era of list serves and easy methods of shouting out our ideas and questions to the world the PANY Bulletin is still needed. These contributions certainly pull for "To Be". In fact, I did receive a number of responses from people who did feel they would like to see it continue. I wasn't a quorum, certainly not a majority of readers and members, but it demonstrated that there were enough people who find the Bulletin of value to warrant continuing this over 60 year tradition.

But that raises another question. I have had the real pleasure of being the Editor of the PANY Bulletin for many years, going back to the days when it was in printed form, a member of a priveleged club, that included, among others, Phil Wilson, who is honored each year in September with a scientific meeting in his honor, and my friend, Bill Jeffrey, who encouraged me to become involved in the Bulletin through my interest in psychoanalysis and film. I recall that Phil always treated it as a bond between us.

For several years, I have shared the construction of the issues of the Bulletin with Leslie Cummins, who very successfully fills the role of copy editor, proof reader, and general consultant on style of the issues.

There's room for more.

At this point, I want to ask you to think about starting the process of becoming the next editor, or simply joining the "ediotorial board.". I'm not putting a timeline on it. I'd be happy to bring others in on the creation of future issues with the hope of moving the line along.

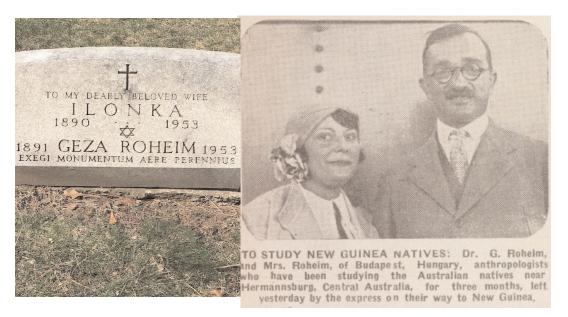
If any of you think you might be interested in starting to work on the PANY Bulletin, I'd be delighted to talk with you about it. I realize that process might be easier when the pandemic has receded enough to allow people to discuss things together in a small room, and we all are hoping that day will come soon.

Think about it and feel free to contact me.

HHS

On finding Freud's anthropologists, Geza & Ilonka Roheim, in Woodlawn Cemetery, the Bronx NY

by J.J. Steinberg



Geza & Ilonka Roheim, Woodlawn Cemetery Location: 40.880900, -73.871100

On a tombstone: *Exegi monumentum aere perennius regalique situ pyramidum altius*

"I have erected a monument more lasting than bronze, loftier than the royal landmark of the pyramids, which neither ravenous Rain nor wild Wind can destroy..."Horace

Goal: to visit the Roheims at 40°52'51.2"N 73°52'16.0"W & Woodlawn Cemetery

Context: Geza Roheim was trained in Leipzig, Berlin, and Budapest. After completing his doctorate and applying psychoanalytic techniques powerfully applied to ethnopsychology in fieldwork, he studied culture as personality, particularly the Oedipus complex amongst indigenous peoples of Australia - the aborigines - and the American west with a grant from Marie Bonaparte and supported by Sigmund Freud. Freud's support came during his expansion and application of psychoanalytic principles to the broader universe of social sciences and further unto history, literature, and politics (partially motivated by the tragedy & suffering of World War I) - all areas that cause concern and irritation even schism in psychoanalysis even today. By all accounts, the adventurous Roheim couple were the founders of psychoanalytic anthropology that resonates even to this day, with followers like the too recently deceased Paul Rabinow from Berkeley, his friends Michel Foucault & Paul Hyman, doctoral mentor Clifford Geertz, Gananath Obeyesekere, and phenomenologic & philosopher Hubert Dreyfus. Added to this would be Erik Erikson, controversial unto today, and further overlap to psychiatric anthropology.

This serendipitous & haphazard discovery (I was initially searching for Theodore Reik, said to be buried at Woodlawn but apparently cremated and interred in a cemetery in Westchester) of the Roheim gravesite was a function of confluence of interests & underscores a recommendation of this brief travelogue & that psychoanalysts should visit Woodlawn, cemeteries and the Roheims, for the emotional reality grounding & perspective that this activity provides.

Background: As a physician at Montefiore and Einstein whose responsibilities included

Geza and Ilonka Roheim Steinberg

overseeing morgue operations (and many of the issues related to the deceased), I had a working knowledge of most funeral homes in the Bronx & lower Westchester. Hence, I was aware of numerous burials in Woodlawn cemetery. Woodlawn is within blocks from Montefiore Medical Center. My walks through Woodlawn became a regular activity and an escape from the stress and trauma of my daily activities. I view this brief report as the confluence of Geza & Ilonka, anthropology, psychoanalysis, a mediation upon death & a cemetery.

There is an absence of the topic of "cemeteries" in psychoanalytic literature. There are some ~200,000 entries in PepWeb. Only two entries have "cemeteries" in their titles. Some ~700 mention cemeteries within the papers. Not much attention has been directed toward this aspect of death. Indeed it is likely to the point of avoidance - and central to the deathly fear that most humans have about death & dying. The lack of cemeteries' literature indicates our disregard of the topic, though an essential human construct.

Anthropology, psychoanalysis & the theory of social sciences: Freud enters the world of metapsychology in Totem & Taboo 1913, Civilization & its Discontents (with the primal horde) & Moses and Monotheism. He was heavily invested in the symbolism and metaphors of anthropology, archeology & psychoanalysis as a significant aspect of the social sciences. The Florida Institute of Psychoanalysis - Carter Jenkins - notes some 31 Freud papers contain anthropology intent or significant allusions, including fantasy, dreams, phantasies, myth, mythology, incest, exogamy, animism, magic, religious ritual (including paganism), shamanism, and cannibalism. Within this murky universe of human activities includes the Universal Oedipus complex. This brought Freud's metapsychology to Geza Roheim. Anthropology holds dear the proximity of the protohuman evolving & engaging individuals with the familial, communally & socially with the humans at large.

Early 20th-century anthropologists like Clyde Kluckhohn agreed with Freud's undercurrent of anthropology in the Oedipus complex, i.e., the murder of the primal father with all the anal sadistic cannibalistic accouterments one can imagine, e.g., Balinese cockfighting, Alan Dundes & Clifford Geertz descriptions of patriarchy as a structure of family and society and civilization vs. the anthropology school of Franz Boas, Bronislaw Malinowski, Margaret Mead with the more natural aspects of the biology of the family.

Who was Geza Roheim (1891-1953)? Many biographical vignettes are accessible on Geza Roheim: born to an affluent Hungarian family in Budapest in 1891; it is said when Géza was only eight years old, he read The Last of the Mohicans by James Fenimore Cooper. This introduction to primitive cultures fascinated him from the very beginning; educated in geography and anthropology Leipzig, Berlin, and Budapest; and received his Ph.D. from the University of Budapest in 1914; influenced by the works of Sigmund Freud, and one of the first to successfully apply the Freudian psychoanalytical theories to the analysis of primitive cultures; professor of anthropology at Budapest until 1938, when he fled to the United States to escape World War II; in Budapest, he became a member of the Budapest Society; Róheim started studying psychoanalysis with Sandor Ferenczi and later with Wilma Kovacs. The work of Melanie Klein was influential. He met Freud in 1918. In 1921, Freud presented Roheim with an award for a paper he wrote the Oedipus complex as viewed through culture.

From 1928 until 1931, Roheim did fieldwork in central Australia. In this study, financed by Marie Bonaparte (Princess George of Greece), Roheim applied psychoanalytical theory to the aborigines of central Australia, and later expanded his work to the southwest United States, Melanesia, and Somalia. His work Geza and Ilonka Roheim Steinberg

focused on the individual, rather than the entire culture. Some of the techniques he used were dream analysis and analysis of children's play activities. This study helped him develop an ontogenetic theory of culture.

The Roheims conducted their fieldwork near Alice Springs at Hermannsburg-a Lutheran mission to the Western Arrernte and Loritja people of remote central Australia. Freud encouraged and assisted Róheim's work at Hermannsburg as well as in Melanesia, Somaliland, and Arizona. Róheim subsequently wrote about the Arrernte and Pitjantjatjara people and was applauded as the first ethnologist to interpret culture psychoanalytically.



Figure: Analytical interview in the field

In 1938, Roheim immigrated to the United States and worked briefly at Worcester State Hospital in Massachusetts before he entered private psychoanalytical practice in New York City in 1939. He lectured at the New York Psychoanalytic Institute. The Roheims took short trips to the southwest to study the Navaho Indians. Geza and Ilonka (officially his photographer) Roheim both died in New York City in 1953 within weeks of each other. Geza Roheim (1891-1953) Ilonka Roheim (1890-1953) were buried in Woodlawn Cemetery and a mountain in Hungary is dedicated to the Roheim memory.

The Cemetery: Established in 1863, Woodlawn is an active, 400-acre non-sectarian cemetery - an oasis. More than 310,000 individuals are interred on its grounds, and it attracts over 100,000 visitors from around the world each year. Recognized as one of America's historic cemeteries, Woodlawn was designated a National Historic Landmark in 2011, joining a rarified roster of 2,500 sites nationwide. Described by the National Parks Service as "a popular final resting place for the famous and powerful," the cemetery is distinguished by memorials that "represent the largest and finest collection of funerary art in the country."

On any given day, fewer than 265 people visit the 400 acres of Woodlawn Cemetery over the seven hours it is open. I would rarely see anyone except for those that care & curate the grounds. It's an extraordinary peaceful environment. Numerous bird species, e.g., hawks, owls, wild turkeys can be found on her grounds. Further, it is also a National treasure for botanicals, e.g., surely has more azaleas than anywhere else in NYC & all varieties of magnolia trees, It is a meditative haven.

In summary: The Roheims are worth a visit. General References & Readings:

Bak, Robert, C. "Géza Róheim 1891-1953." Bulletin of the American Psychoanalytic Association 9 (1953): 758-760.

Balint, Michael. "Géza Róheim 1891 1953." International Journal of Psycho-Analysis 35 (1954): 434-436.

Róheim, Géza. "Freud and cultural anthropology." The Psychoanalytic Quarterly 9.2 (1940): 246-255.

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Robert Redford's 1992 film, "A River Runs Through It" has received acclaim as an idyllic coming of age portrait, as an ode to the natural beauty of Montana, a veneration of flyfishing, and as a haunting tale of the arc of a family over generations. It is also a meditation on the eternal, as seen through the timelessness of nature admixed with Biblical wisdom. Both are embodied in the patriarch of the Maclean family, a minister fond of infusing biblical quotes into his sermons and homespun wisdom throughout his fishing philosophizing. His son Paul comes to personify the ideals of perfection, with its accompanying omnipotence, traits that fuel much of the film's power and pathos. The film makes a significant contribution to the understanding not only of the genesis of narcissistic pathology, but its transmission across generations.

We first meet the Maclean family when their two sons are very young; Norman, the film's narrator and serious older brother, and Paul, younger but fearless, charismatic, already the focal point. In one telling scene, Paul refuses to eat his porridge, and is sentenced to sit at the table until he capitulates. Hours go by with Paul unbowed, determined to oppose the rules of both house and reality. Rather than resenting him for it, Paul's parents seem to relish his spirit, subtly encouraging him and eventually acquiescing. There are other examples of Paul's eschewing the demands of reality, as when he takes on much older kids in fights. Later, this develops into a nonchalant defiance of laws and rules; the stash of whiskey imbibed at work, or his amassing huge debts at a notorious, local card game. When adult Norman is summoned to retrieve

his brother from jail, the police captain shares, "We're picking your brother up too much," followed by an ominous warning about Paul's falling behind at the card game. Though Norman is alarmed, Paul seems to revel on the edge, his escape a certification of his omnipotence.

It is during the boys' adolescence that we witness a scene that becomes a harbinger for later glory and tragedy. Paul dares his peers to take a midnight ride over the rapids in a rickety, stolen boat. Faced with the stark power of the roaring river and falls, the friends bow out, acceding to the demands of reality. Norman reluctantly agrees, and we are treated to a hair-raising sequence in which a tracking camera captures the sheer, unbridled power of the rapids, as the Maclean boys plunge over the falls, narrowly escaping a watery demise.

Though adolescents frequently employ counter-phobic maneuvers to manage age appropriate fears, this episode reveals Paul willing to go well beyond the usual, in an assertion of omnipotence: " I can gamble and beat the rules of reality, such is my greatness". Later in the film, lethal consequences will claim Paul's life, the result of a double gamble on the high stakes card game in a dangerous, cutthroat setting.

The film develops a contrast between brothers across the years. While Norman is able to separate and go east to college, Paul stays home, developing a local persona as the "fisherman newspaperman". Norman progresses into a career as a professor of literature, and is able to explore the wider world for career opportunities. Paul craves action and the thrill of the moment, recounting colorful stories to

continued from page 6

Roheim, Geza. "Women and their life in Central Australia." The Journal of the Royal Anthropological Institute of Great Britain and Ireland 63 (1933): 207-265.

Róheim, Géza. "The Oedipus complex and infantile sexuality." The Psychoanalytic Quarterly 15.4 (1946): 503-508.

Ultan, Lloyd, and Shelley Olson. "Woodlawn Cemetery: Beauty for Eternity." The Bronx. Rutgers University Press, 2015. 54-58.

Ultan, Lloyd, and Shelley Olson. The Bronx. Rutgers University Press, 2015.

Ultan, Lloyd, and Shelley Olson. "Why Visit The Bronx?." The Bronx. Rutgers University Press, 2015. 1-2.

Goodman, Fred. The secret city: Woodlawn Cemetery and the buried history of New York. New York, Broadway Books, 2004.

his adoring parents, and by extension his readers. He declines Norman's exhortation to come with him to Chicago, "the big pool", with a wistful, "Oh, I'll never leave Montana, brother." This haunting line not only suggests Paul's need to remain a big fish in a small pond, but his preconscious grasp of his foreshortened future.

On a deeper level, for Paul, Montana represents the lure of symbiosis and shared omnipotence. Reinforced unconsciously by his adoring parents, Paul does not fully progress, first to resolve the rapprochement crisis; the disillusionment and painful but essential awareness around his smallness, and his concomitant need for support. Instead of moving forward to ambivalent, but full, complex relationships, Paul remains in a split universe, whose prime directive is to prop up his grandiose self. Progress to the Oedipal struggle, with all of its painful elements, is truncated, another opportunity to bolster reality testing and develop moderated but adaptive standards missed. In contrast, Norman works through and mourns the lost ideal, freeing himself to both live and write creatively. We see evidence of this in a poignant scene when Norman comes upon his father in his study reciting lines from a Wordsworth poem, and joins him, the two in sync, "... though nothing can bring back the hour of splendor in the grass...we will grieve not, rather find strength in what remains behind. ..." It is as if Rev. Maclean is two different fathers to each of his sons; modeling solid, reality based values for Norman, while unconsciously delegating Paul as the carrier of his own unmourned, grandiose dreams.

As Norman courts his girlfriend Jessie, Paul confines himself to more casual encounters, as with his relationship with a rather notorious Native American woman, Monasita. In an evocative scene, Paul defies a speakeasy's attempts to bar the woman, by barging in, later, dancing boldly and provocatively, leaving white patrons aghast. Here Paul's grandiosity leads to an ecstatic, transient triumph over bigotry. This moment recalls other of Paul's high points, set against the more mundane march of "Norman time". Biblically named Paul stands a God, while " stick-to-it" Norman plods boringly along. Director Redford uses several silhouettes of Paul framed by the river to evoke the eternal aspects of his character. The river also links two aspects of time, the everyday and the eternal. It often flows in the background, mirroring the flow of our everyday lives, while at other times framing the peak moments, which punctuate our existence. It gives life, providing sustenance and power. Characters can immerse themselves in it, or draw near to drink in its resources, momentarily merging with its eternal source. As with Paul and Norman, the raw power of the river reflects our instinctual core; fuel if channeled, destructive if left to flow unchecked.

Setting the film in an area of pristine, natural beauty enhances the sense of timelessness. There is excitement in the promise inherent in such awesome resources, as in the nascent talents of a young child. Life amidst such an environment breeds a kind of simple strength suggested by the film's characters' tacit acceptance of the basics of life. Brothels and the general store stand side by side on Main Street; taking a punch is as accepted as copulating in this milieu. Human beings live close to the animal world, feeling deep respect for its denizens as in the Maclean's admiration of trout.

Reverend Maclean, a wonderfully complex character, exemplifies the tension between the mundane and immortal. As a Presbyterian minister we are told he appreciates the messiness of humanity, seeing faith as a means to contain it. He infuses his household with fundamental principles and discipline, which he exemplifies, retiring dutifully to his study in painstaking preparation for upcoming sermons. Yet we see a freer, more uplifting side, centered on his passion for fly-fishing. He regards it as an art form, and instills his sons with reverence for propertechnique, "a four part rhythm" which must be mastered for maximal enjoyment.

When Dad and his boys go fishing, they enter another universe; one of abandon, competitiveness, and the sheer joy felt in the whoops of pleasure upon hooking a fish.

Another, complex side of Reverend Maclean is revealed in this setting, where one is permitted to revel in sensual pleasure, while striving for the immortal in the pursuit of perfection as a fisherman. Paul comes to embody this ideal, progressively extending his skills until he develops an innovative casting technique. Here fishing becomes a life-giving process, inspiring creativity and sublimating grandiose wishes into the development of talent Yet owing in part to the unconscious yearning of his father, Paul is compelled to construct his entire identity on greatness. In a form of splitting, Paul must be preternatural in all areas; he must be the handsomest, toughest, and most popular of men, always standing out He is cozy with judges, bouncers, cops and bartenders alike. With his charm he can overcome any barrier insuring continual success. Norman often encounters Paul holding court at work or in a bar. His charisma shines through, whether regaling childhood chums with saucy tales, or mesmerizing his parents with the details of his interview with the president Reverend Maclean's deification is seen in bold relief following Paul's death, as he doggedly reconstructs the portrait of his exceptional son. When an exasperated Norman asserts, " Maybe all we know about Paul is that he was a fine fisherman", the reverend retorts, "We know more than that-he was beautiful!" This superlative evokes the father's idealization of Paul, more poignantly revealed after his loss.

This posthumous interplay illuminates an elusive quality of Paul's. Seen through Norman's eyes, he seems to be forever leaving abruptly, heading for some mysterious destination. There is a sense that we are just getting a taste, a wisp of his charismatic self. We want him to linger, to share himself with us. We see this reflected in his mother's pained expression as she clears a quickly ended dinner table after Paul abruptly exits. Paul seems to be constrained from partaking in the mere mortal pursuits of companionship and conviviality, as if extended exposure might diminish his mystique.

Ironically, Paul is increasingly restricted to seedy surroundings to maintain the veneer of

greatness. Through gambling, he can assert his greatness as a winner, blessed with good luck. More and more of reality is sacrificed at the altar of omnipotence; backbreaking debt, perilous danger from distantly shot thuggish types, and the erosion of his connection to real objects.

The film weaves in a more comical version of these themes in the person of Neal, Jessie's brother. Visiting from California, Neal drapes himself in the trappings of glamour, dropping famous names while stealing glimpses of himself in the mirror.

When a dutiful Norman takes him out, Neal quickly reveals himself as the most shallow of narcissists, reduced to spinning fables to a barely interested local legend of ill repute. Following a comically, disastrous fishing junket with the drunken pair, Jessie voices a recurrent and poignant theme of the film: " Why is it that the people who need help most won't take it? "As with Paul, the answer is found within a fragile inner self, shielded by omnipotence, that regards acknowledging any need as admitting to a mortifying weakness.

When an exasperated Norman poses a similar question to Paul, he sagely responds: "Well maybe what he likes is somebody trying to help him." In a nuanced way, a door opens into deeper understanding of both the film's characters, and our more difficult patients. Omnipotent defenses often underpin sadomasochistic pathology.

Patients invite enactments, using great suffering as an inducement to reach out, only to summarily reject us. The province of omnipotence lies in absolute control, even if it means guaranteeing a painful outcome. When Norman finally grasps the gravity of Paul's gambling losses, he offers money to bail him out, not realizing that the problem was much deeper, well beyond resolving a single situation. His unsurprised reaction when police inform him of Paul's death, attests to Norman's grasping of the ingrained, dark side of omnipotence, with its tragic inevitability.

As the narrator, the audience experiences the story from Norman's perspective. He oscillates between character and observer of the Maclean saga. This brings the audience

right into the action, as on the rapids joyride where we viscerally experience the high of an omnipotent triumph, along with the terror of its inherent dangers.

Similarly, during the climactic fishing scene, through the watchful eyes of Norman, we enter the river with Paul, imbued with his will and daring, as he strains to reel in his iconic adversary. Later we exhale as he emerges from his plunge over the falls, rod still in hand. As Norman focuses the shot of a beaming Paul, we smile inwardly as well, basking in the glow of victory.

Yet just as poignantly, bathed in moving music and Norman's heartfelt narration, we feel the ache etched in his words, that the splendor of the moment cannot last, yielding to our inevitable mortal limits.

Norman's seamless movement between roles mirrors that of the therapist, entering the patient's living experience, playing within it, eventually stepping back via interpretation or linkage to overarching themes. We ourselves function as narrators, underscoring and stitching together often-disjointed aspects of patient accounts.

We share Norman's unconscious quest to lend meaning to the fragmenting traumas of our and our patients lives.

The film's concluding sequences exude a power, melding moving music, stunning natural vistas, and the heartfelt voice of Redford, speaking as Norman, as he narrates the denouement of the family epoch. Flashbacks to boyhood punctuate the pain of loss, as Norman notes the deaths of beloved family members, including Jessie. Echoing his father's final sermon, Norman asserts that despite their loss, "We can still reach out to them", signaling the living on of an inner relationship. The words of Norman and his father capture the haunting quality of objects lost, especially those like Paul, "whom we do not understand or know what part of ourselves to offer", in a thwarted attempt to connect.

Water again serves to tie together key themes around mortality and the lifelong struggle of every human being to find meaning in light of transience. In the film's final sequence involving Paul, the Maclean men go off on what turns out to be their final fishing day. The sequence is a feast of contrasts; the father's determined competitiveness against the conviviality of quiet moments by the shore; Paul's wish to "fish together" with his brother, coupled with his singular pursuit of a prize fish; the river itself providing coves for restful, recharging along with a roaring, relentlessly powerful current, into which Paul descends, merging triumphantly far downstream, after a suspenseful, frightening interlude. Norman narrates over the simple yet precious after moments, in which we see the Maclean men laughing together by the river's side. Noting that the vision of preternaturally handsome Paul beaming, gigantic trout in hand, was both eternal and temporary, Norman says, "I knew I was witnessing perfection ... he stood suspended above the earth, free from all of its laws like a work of art".

The next lines reveal a key difference between Norman and the other Maclean men, the ability to mourn, which mandates facing and accepting reality and its limitations: " ... and I knew just as surely and clearly that life is not a moment and a moment could not last." While we know unequivocally that Paul cannot accept reality, we find a lacuna in the psyche of his father, who otherwise embodies recognition of life's truths. Embodied in his admiring, transfixed gaze of Paul, played out in the years of struggle to make sense of his death, we find a holding onto a fantasy of omnipotence. How could Paul have succumbed to the venal, and perished in such a common way? Rev. MacLean appears to gain a measure of solace in the knowledge that Paul fought valiantly, reflected in the post-mortem fact that all of the bones in his right hand were broken. This normally thoughtful, reflective man cannot fathom the grandiosity behind Paul's reckless, risk taking. He could not possibly connect Paul's need for bravado to his own split off wished for perfection.

Redford closes the film by joining its seminal themes of nature and time. Narrating over aged Norman, fishing in the river, lit by a soft, late afternoon sunlight, itself evoking the eternal, he rejoins the beloved objects and experiences of his life in "the big waters", "though

some friends say I shouldn't". Flashbacks to childhood scenes of mirth on the river accentuate the flow of time, linking past and present. Clearly contemplating his own death, Norman evokes the spirit of his father, reaching back to the "beginning of time", and the role of river cutting through the rock," in the basement of time." Though "all things merge into one," we all leave our mark, our lives seen as "words etched as droplets of water," underneath the foundational rock of the eternal. Norman and Redford representing all of us, struggle to reconcile our own tiny smallness in the vast expanse of time, a larger rapprochement. The film suggests that meaning and significance lie in the acceptance of that paradoxical reality, which then frees us up to live with gusto and creativity. In fishing and writing, Norman reflects a life still mortal, yet liberated. In contrast, the denial of our limitations and clinging to the omnipotent lead to a damning up of talent and potential, symbolized by Paul, and the inevitable losses that flow from it.

PANY Scientific Meetings Fall 2021-Spring 2022

September 13th 8:30 to 10:00

Wilson Lecture Kathryn Zerbe, MD Title: Aches, Pains, Rumbles, Restlessness: Embodied Countertransference Reactivity in Clinical Sessions

October 23rd from 2:00 to 4:00.

Title: Playfulness in Adult Psychoanalysis Panelists: Christine Premmereur, MD., Ph.D James Herzog, MD Dr. Stefano Bolognini Moderator: Dr. Marina Mirkin

November 6th

Faculty Seminar from 1:30 to 3:00 Presenter: Stefanie Newman, Ph.D Discussant: Theodore Jacobs, MD

November 13th from 2:00 to 4:00

Candidate organized meeting Title: Training in the Time of Covid. Moderator: Adam Siroky, LCSW Presenters: Julia Morrison, MD Stefany Fortin, LCSW Discussant: Lena Ehrlich, PhD

December 11th

Title: The Meaning of the Adjustments in the Psychoanalytic Frame in Response to COVID" Chair: Steven H. Cooper, Ph.D. Panelists: Lucy B. La Farge, MD Mitchell Wilson, MD

January 24th

Arthur C. Nielsen, MD Clinical Associate Professor of Psychiatry and Behavioral Sciences Feinberg School of Medicine Northwestern University Title: "Healing from Extramarital Affairs: Insights from a Psychoanalyst Couple Therapist"

March 7th

Jonathan Lear Roman Family Director, Neubauer Collegium for Culture and Society John U. Nef Distinguished Service Professor Committee on Social Thought / Department of Philosophy The University of Chicago Title: Gratitude

May 14th

Michael J. Diamond, Ph.D. THE TRIADIC NATURE OF TRAUMA: REVIS-ITING DISSOCIATION AND THE PSYCHO-ANALYSIS OF THE TRAUMATIZED MIND

Authors

Honors

Desirée Santos, LCSW-R

News and Notes of Members

Speakers

Powell, Dionne R. (2021) Race Matters in Psychoanalytic Education: How American psychoanalysis needs to examine its attitudes and approach to racial trauma, discrimination and prejudice. *Psychoanalysis Today:* Issue 14: Racism, Caste, Class, Faith

Wheeler Vega, J. A. (2021). A Case for Lear. *The International Journal of Psychoanalysis*, 102(2), 379-398.

PANY Members Please send your information for News and Notes to herberthstein@gmail.com or by snail mail to Herbert H. Stein, M.D. 425 East 79 Street New York, NY 10075

was appointed to Chair of the APsaA Graduate Education Social Work Committee on February 26, 2021 and was invited to become Teaching Faculty for the "Bridging Psychoanalysis in the Community" course for the APsaA DPE section on Psychoanalysis in the Community. She and the community workgroup members are planning to expand the outreach of this course to various areas of the country. Currently, courses are being offered in Oregon, Washington-Baltimore, and New York.

Erreich, A. (2021, April). Unconscious fantasy and the priming phenomenon, 25th Annual Meeting, Korean Association for Psychoanalytic Treatment, Seoul, Korea.

Erreich, A. (2021, April). The Enactment of an Obsessional Defense in the Analysis of a Five-Year-Old Boy, 25th Annual Meeting, Korean Association for Psychoanalytic Treatment, Seoul, Korea.

Erreich, A. (2021, April). Discussion of case presentation, 25th Annual Meeting, Korean Association for Psychoanalytic Treatment, Seoul, Korea.

PANY Members

Dear Friends of the Florence Symposium on Psychoanalysis and Art,

With deep regret we must announce that the organizing committee no longer feels confident that we will be able to offer an 8th Florence Symposium in the foreseeable future. The pandemic remains a serious threat in Italy and elsewhere in Europe and so it is not possible to make definitive plans for another symposium.

We want to express our deep appreciation to those of you who participated in and supported our past symposia. They were lively and stimulating because of the high quality of the presentations and the responsive engagement of the audience. Once the world knows that it's "all clear," we remain hopeful the Florence Symposia will return.

With our best wishes and thanks, Laurie Wilson, Nellie Thompson, J.David Miller, Anita Bryce If you have something to say, this may be the place to do it. Send in articles about interesting work you are doing with your psychoanalytic skills, insights and psychoanalytically inspired commentaries on a variety of subjects. Send us poetry you've written. This is your Bulletin, to read and to write.

Dr. Jennifer Stuart will be happy to hear from PANY faculty and candidates interested in reviewing books for JAPA.

Bulletin of the Psychoanalytic Association of New York