Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649576036

The Erotic Motive in Literature by Albert Mordell

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd. Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ALBERT MORDELL

THE EROTIC MOTIVE IN LITERATURE



ij.

BY

ALBERT MORDELL

AUTHOR OF "THE SHIFTING OF LITERARY VALUES,"
"DANTE AND OTHER WANING CLASSICS,"
ETC.

LONDON
KEGAN PAUL TRENCH TRUBNER & CO., Ltd.
BROADWAY HOUSE, 68-74 CARTER LANE, E. C.

Copyright, 1919, By Boll & Liveright, Inc.

> Pirst printing, May, 1919 Bound printing, July, 1919

Printed in the U.S.A.

CONTENTS

											PAGE
INTRODUCTION			ī×	٠		•	38		•		1
EROTICISM IN	LIFE		7.			•	S.		8		20
DREAMS AND I	ITER	ATUE	Œ		•	•		•	•		31
THE CEDIPUS	Сома	LEX	A	ND	THE	B	ROT	HER	A	ND	
SISTER COM	PLEX			٠	•	٠		•	•		51
			0.572	NC	DNSC	tot	BLY	IN	E	Lis	
											63
Unconscious	Cons	OLAT	OR	Y l	MECE	TAN	(ISM	S IN	A	U-	
THORSHIP			•						٠	٠	83
AS WORK OF	THE	UNC	ON	SCI	OUS						97
GENIUS AS A I	RODU	CT C	F	HE	UN	XOX	SCI	ous			107
LITERARY EMO	TIGNS	AN.	D I	HE	NET	RO	SES		*5		118
THE INFANTIL	E Lo	VE I	IF	5 0	F TH	E.	Aur	HOE	A	ND	
ITS SUBLIMA	TIONS	7.5	×		•83	*			*:	٠	132
							œ.		ş:		150
CANNIBALISM:	THE	ATR	EU	s L	EGEN	D	÷.		:		172
PSYCHOANALYS	SIS AN	D L	TE	RAJ	RY C	RIT	ICIS	м	15,		170
KEATS' PERSO	NAL I	OVE	P	DEN	(S		-001.com				100 A
							7/2	12.5			
						185	00	8			
	EROTICISM IN I DREAMS AND I THE CEDIPUS SISTER COM THE AUTHOR WORK . UNCONSCIOUS THORSHIP PROJECTION, V AS WORK OF GENIUS AS A I LITERARY EMO THE INPANTIL ITS SUBLIMA SEXUAL SYMBO CANNIBALISM: PSYCHOANALY KEATS' PERSO SHELLER'S PEL PSYCHOANALY THE IDEAS OF	EROTICISM IN LIFE DREAMS AND LITER. THE ŒDIPUS COME SISTER COMPLEX THE AUTHOR ALW WORK UNCONSCIOUS CONS THORSHIP PROJECTION, VILLAI AS WORK OF THE GENIUS AS A PRODU LITERARY EMOTIONS THE INFANTILE LO- ITS SUBLIMATIONS SEXUAL SYMBOLISM CANNIBALISM: THE PSYCHOANALYSIS AN KEATS' PERSONAL I SHEMPE'S PERSONAL SHEMPE'S PERSONAL THE IDEAS OF LAFO	EROTICISM IN LIFE DREAMS AND LITERATURE THE CEDIPUS COMPLEX SISTER COMPLEX THE AUTHOR ALWAYS WORK UNCONSCIOUS CONSOLAT THORSHIP PROJECTION, VILLAIN PL AS WORK OF THE UNCO GENIUS AS A PRODUCT OF LITERARY EMOTIONS AND THE INFANTILE LOVE I ITS SUBLIMATIONS SEXUAL SYMBOLISM IN I CANNIBALISM: THE ATR PSYCHOANALYSIS AND LA KEATS' PERSONAL LOVE SHELLER'S PERSONAL LOVE SHELLER'S PERSONAL LOVE THE IDEAS OF LAPCADIO THE IDEAS OF LAPCADIO	EROTICISM IN LIFE DREAMS AND LITERATURE THE ŒDIPUS COMPLEX ASISTER COMPLEX THE AUTHOR ALWAYS UNCONSCIOUS CONSOLATOR THORSHIP PROJECTION, VILLAIN PORTAS WORK OF THE UNCON GENIUS AS A PRODUCT OF THE INFANTILE LOVE LIFT ITS SUBLIMATIONS SEXUAL SYMBOLISM IN LITT CANNIBALISM: THE ATREU PSYCHOANALYSIS AND LITTE KEATS' PERSONAL LOVE POSHELLER'S PERSONAL LOVE PSYCHOANALYTIC STUDY OF THE IDEAS OF LAFCADIO H	EROTICISM IN LIFE DREAMS AND LITERATURE THE CEDIPUS COMPLEX AND SISTER COMPLEX THE AUTHOR ALWAYS UNCO WORK UNCONSCIOUS CONSOLATORY I THORSHIP PROJECTION, VILLAIN PORTRA AS WORK OF THE UNCONSCI GENIUS AS A PRODUCT OF THE LITERARY EMOTIONS AND THE THE INFANTILE LOVE LIFE OF ITS SUBLIMATIONS SEXUAL SYMBOLISM IN LITERA CANNIBALISM: THE ATREUS L PSYCHOANALYSIS AND LITERAL KEATS' PERSONAL LOVE POEN SHELLEY'S PERSONAL PER	EROTICISM IN LIFE DREAMS AND LITERATURE THE CEDIPUS COMPLEX AND THE SISTER COMPLEX THE AUTHOR ALWAYS UNCONSCIOUS CONSOLATORY MECH THORSHIP PROJECTION, VILLAIN PORTRAYALS AS WORK OF THE UNCONSCIOUS GENIUS AS A PRODUCT OF THE UNCONSCIOUS GENIUS AS A PRODUCT OF THE UNCONSCIOUS THE INFANTILE LOVE LIFE OF THE ITS SUBLIMATIONS SEXUAL SYMBOLISM IN LITERATURE CANNIBALISM: THE ATREUS LEGEN PSYCHOANALYSIS AND LITERARY CONSCIUNTS KEATS' PERSONAL LOVE POEMS SHEILDY'S PERSONAL LOVE POEMS SHEILDY'S PERSONAL LOVE POEMS PSYCHOANALYTIC STUDY OF EDGAR THE IDEAS OF LAFCADIO HEARN	EROTICISM IN LIFE DREAMS AND LITERATURE THE ŒDIPUS COMPLEX AND THE BESISTER COMPLEX THE AUTHOR ALWAYS UNCONSCIOUS WORK UNCONSCIOUS CONSOLATORY MECHAN THORSHIP PROJECTION, VILLAIN PORTRAYALS AN AS WORK OF THE UNCONSCIOUS GENIUS AS A PRODUCT OF THE UNCON LITERARY EMOTIONS AND THE NEURO THE INFANTILE LOVE LIFE OF THE AITS SUBLIMATIONS SEXUAL SYMBOLISM IN LITERATURE CANNIBALISM: THE ATREUS LEGEND PSYCHOANALYSIS AND LITERARY CRITICEST PERSONAL LOVE POEMS SHEILDE'S PERSONAL LOVE POEMS PSYCHOANALYTIC STUDY OF EDGAR ALTER THE IDEAS OF LAFCADIO HEARN	THE CEDIPUS COMPLEX AND THE BROT SISTER COMPLEX THE AUTHOR ALWAYS UNCONSCIOUSLY WORK UNCONSCIOUS CONSOLATORY MECHANISM THORSHIP PROJECTION, VILLAIN PORTRAYALS AND CAS WORK OF THE UNCONSCIOUS GENIUS AS A PRODUCT OF THE UNCONSCIOUS THE INFANTILE LOVE LIFE OF THE AUTHORS SUBLIMATIONS SEXUAL SYMBOLISM IN LITERATURE CANNIBALISM: THE ATREUS LEGEND PSYCHOANALYSIS AND LITERARY CRITICIS KEATS' PERSONAL LOVE POEMS SHELLEY'S PERSONAL LOVE POEMS PSYCHOANALYTIC STUDY OF EDGAR ALLAN THE IDEAS OF LAFCADIO HEARN	EROTICISM IN LIFE DREAMS AND LITERATURE THE CEDIPUS COMPLEX AND THE BROTHER SISTER COMPLEX THE AUTHOR ALWAYS UNCONSCIOUSLY IN WORK UNCONSCIOUS CONSOLATORY MECHANISMS IN THORSHIP PROJECTION, VILLAIN PORTRAYALS AND CYN AS WORK OF THE UNCONSCIOUS GENIUS AS A PRODUCT OF THE UNCONSCIOUS LITERARY EMOTIONS AND THE NEUROSES THE INFANTILE LOVE LIFE OF THE AUTHOR ITS SUBLIMATIONS SEXUAL SYMBOLISM IN LITERATURE CANNIBALISM: THE ATREUS LEGEND PSYCHOANALYSIS AND LITERARY CRITICISM KEATS' PERSONAL LOVE POEMS SHELLEY'S PERSONAL LOVE POEMS PSYCHOANALYTIC STUDY OF EDGAR ALLAN POT THE IDEAS OF LAFCADIO HEARN	EROTICISM IN LIFE DREAMS AND LITERATURE THE CEDIPUS COMPLEX AND THE BROTHER AS SISTER COMPLEX THE AUTHOR ALWAYS UNCONSCIOUSLY IN HORK UNCONSCIOUS CONSOLATORY MECHANISMS IN A THORSHIP PROJECTION, VILLAIN PORTRAYALS AND CYNICE AS WORK OF THE UNCONSCIOUS GENIUS AS A PRODUCT OF THE UNCONSCIOUS LITERARY EMOTIONS AND THE NEUROSES THE INFANTILE LOVE LIFE OF THE AUTHOR AS ITS SUBLIMATIONS SEXUAL SYMBOLISM IN LITERATURE CANNIBALISM: THE ATREUS LEGEND PSYCHOANALYSIS AND LITERARY CRITICISM KEATS' PERSONAL LOVE POEMS SHELLEY'S PERSONAL LOVE POEMS PSYCHOANALYTIC STUDY OF EDGAR ALLAN POE THE IDEAS OF LARCADIO HEARN	EROTICISM IN LIFE DREAMS AND LITERATURE THE CEDIPUS COMPLEX AND THE BROTHER AND SISTER COMPLEX THE AUTHOR ALWAYS UNCONSCIOUSLY IN HIS WORK UNCONSCIOUS CONSOLATORY MECHANISMS IN AUTHORSHIP PROJECTION, VILLAIN PORTRAYALS AND CYNICISM AS WORK OF THE UNCONSCIOUS GENIUS AS A PRODUCT OF THE UNCONSCIOUS LITERARY EMOTIONS AND THE NEUROSES THE INFANTILE LOVE LIFE OF THE AUTHOR AND ITS SUBLIMATIONS SEXUAL SYMBOLISM IN LITERATURE CANNIBALISM: THE ATREUS LEGEND PSYCHOANALYSIS AND LITERARY CRITICISM KEATS' PERSONAL LOVE POEMS SHEILER'S PERSONAL LOVE POEMS PSYCHOANALYTIC STUDY OF EDGAR ALLAN POE

CHAPTER I

INTRODUCTION

-1

This work is an endeavour to apply some of the methods of psychoanalysis to literature. It attempts to read closely between the lines of an author's works. It applies some principles in interpreting literature with a scrutiny hitherto scarcely deemed permissible. Only such suggestions have been set down whose application has been rendered fairly unimpeachable by science and experience.

In studying literature thus, I aim to trace a writer's books back to the outward and inner events of his life and to reveal his unconscious, or that part of his psychic life of which he is unaware. I try to show that unsuspected emotions of the writer have entered into his literary productions, that events he had apparently forgotten have guided his pen. In every book there is much of the author's unconscious which can be discovered by the critic and psychologist who apply a few and well tested and infallible principles.

This unconscious is largely identical with the mental love fantasies in our present and past life. Since the terms "unconscious" and "erotic" are almost synonymous, any serious study of literature which is concerned

with the unconscious must deal impartially with eroticism.

Every author reveals more than he intended. Works of the imagination open up to the reader hidden vistas in man's inner life just as dreams do. As the psychoanalyst recognises that dreams are the realised repressed wishes of the unconscious, so the critic discovers in literary performances ideal pictures inspired by past repressions in the authors' lives. And just as anxiety-dreams spring largely from the anxieties of waking life, so literature describing human sorrows in general takes its cue from the personal griefs of the author.

A literary work is no longer regarded as a sort of objective product unrelated to its creator, written only by compliance with certain rules. It is a personal expression and represents the whole man behind it. His present and past have gone into the making of it and it records his secret aspirations and most intimate feelings; it is the outcropping of his struggles and disappointments. It is the outlet of his emotions, freely flowing forth even though he has sought to stem their flux. It dates from his apparently forgotten infantile life.

We know that a man's reading, his early education, his contact with the world, the fortunes and vicissitudes of his life, have all combined to influence his artistic work. We have learned that hereditary influences, the nature of his relations to his parents, his infantile repressions, his youthful love affairs, his daily occupations, his physical powers or failings, enter into the colouring and directing of his ideas and emotions, and will stamp any artistic product that he may undertake. Thus with a man's literary work before us and with a few clues, we are able to reconstruct his emotional and intellectual life, and guess with reasonable certainty at

many of the events in his career. George Brandes has been able to build up a life of Shakespeare almost from the plays alone. As he said, if we have about forty-five works by a writer, and we still cannot find out much about his life, it must be our own fault.

Again we may deduce what kind of literary work would have been the result if there are given to us not only the hereditary antecedents and biographical data of an author, but a full account of his day dreams, ambitions, frailties, disillusionments, of his favourite reading, intellectual influences, love affairs and relations to his parents, relatives and friends. I do not think it would be difficult for us to deduce from the facts we have of Dante's life that he naturally would have given us a work of the nature of the Divine Comedy.

Literature is a personal voice the source of which can be traced to the unconscious.

But an author draws not only on the past in his own life, but on the past psychic history of the human family. Unconscious race memories are revived by him in his writing; his productions are influenced by most primitive ideas and emotions, though he may not be aware what they are. Yet they emerge from his pen; for the methods of thought and ways of feeling of our early ancestors still rule us. Nor is the idea of unconscious race memories idle speculation or fanciful theorising. Just as surely as we carry in ourselves the physical marks of our forefathers of which each individual has millions, so undoubtedly we must have inherited their mental and emotional characteristics. The manner and nature of the lives of those who preceded us have never been entirely eliminated from our unconscious. We have even the most bestial instincts in a rudimentary stage, and these are revived, to our surprise, not only in our dreams