

List of Illustrations

- Title page. Freud on the Adriatic Riviera during the 1920s (Ricci 1994)
- Figure 1. Freud, *On the Interpretation of Dreams*, Fig. 3 (1900a) 10
- Figure 2. Freud, diagram of the “Architecture of Hysteria” (1897) 11
- Figure 3. Freud, diagram of the ‘contact barrier’ and the binding of psychic ‘quantity’ (1895) 11
- Figure 4. Chronological table of Freud’s visits to Italy 23-25
- Figure 5. Birth of Priapus, Museo d’Aquileia (Haddad 1995) 32
- Figure 6. Winged Phallic Monster, Museo d’Aquileia (Haddad 1995) 32
- Figure 7. Scene associated with the cult of Priapus, Museo d’Aquileia (Haddad 1995) 32
- Figure 8. Freud’s Secret Committee 46
- Figure 9. Laboratory of the Zoological Experimental Station in Trieste (Photo: Greti Mainx) 52
- Figure 10. Facsimile of two pages from Freud’s letter of April 5, 1876 (Freud/Silberstein 148) 53
- Figure 11. Freud, diagrams from Freud’s letter of April 5, 1876 to Silberstein (Freud/Silberstein 143, 145 and 147) 56-59
- Figure 12. Freud, drawing of section of the spinal ganglion of *Petromyzon ammocoetes* (1878) 60
- Figure 13. Freud, drawing of nerve cells of the crayfish (1882) 60
- Figure 14. Serge Pankejeff, drawing of the dream of the wolves, from Freud’s ‘From the History of an Infantile Neurosis’ (1918b) 61
- Figure 15. Charles Darwin, diagram of natural selection showing ‘divergence of character’ and ‘extinction’ from *On the Origin of Species* (1859) 64
- Figure 16. Ernst Haeckel, diagram of the descent of mankind, frontispiece to *Anthropogenie* (1874) 64
- Figure 17. Freud, diagram of the structure of repression in the forgetting of the name of Signorelli (1901) 81
- Figure 18. Freud, diagram of the ‘word concept’ in aphasia (1891) 82

- Figure 19. Freud, diagram for the ‘binding’ of nerve fields in the medulla oblongata (1886) 83
- Figure 20. Freud, diagram of the structure of Emma’s ‘hysterical repression’ (1895) 84
- Figure 21. Diagram of the structure of repression in the forgetting of *aliquis* (modeled after Freud [see Figure 17]) 86
- Figure 22. Schema of decoration of the Cappella di San Brizio, Orvieto Cathedral (Reiss 1995 a and b) 91
- Figure 23. Resurrection of the Dead, Cappella di San Brizio, Orvieto Cathedral, (Signorelli 1499-1504) 92
- Figure 24. The Damned, Cappella di San Brizio, Orvieto Cathedral (Signorelli 1499-1504) 93
- Figure 25. Coronation of the Elect, Cappella di San Brizio, Orvieto Cathedral (Signorelli 1499-1504) 94
- Figure 26. Portrait of Dante, Cappella di San Brizio, Orvieto Cathedral (Signorelli 1499-1504) 95
- Figure 27. Rule of Antichrist, Cappella di San Brizio, Orvieto Cathedral (Signorelli 1499-1504) 97
- Figure 28. Rule of Antichrist (detail: Antichrist, Satan, and allies), Cappella di San Brizio, Orvieto Cathedral (Signorelli 1499-1504) 98
- Figure 29. Rule of Antichrist (detail: Antichrist and Satan), Cappella di San Brizio, Orvieto Cathedral (Signorelli 1499-1504) 99
- Figure 30. Rule of Antichrist (detail: the usurious Jew), Cappella di San Brizio, Orvieto Cathedral (Signorelli 1499-1504) 100
- Figure 31. Rule of Antichrist (detail: the Temple of Solomon), Cappella di San Brizio, Orvieto Cathedral (Signorelli 1499-1504) 102
- Figure 32. Rule of Antichrist (detail: destruction of Antichrist’s armies), Cappella di San Brizio, Orvieto Cathedral (Signorelli 1499-1504) 103
- Figure 33. Rule of Antichrist (detail: Signorelli, Fra Angelico), Cappella di San Brizio, Orvieto Cathedral (Signorelli 1499-1504) 104
- Figure 34. Freud and Fliess in the 1890s 108
- Figure 35. Drawing of structural elements of Signorelli’s Rule of Antichrist fresco in the light of Freud’s diagram of the Signorelli forgetting (Figure 17) 114
- Figure 36. Freud letter to Wilhelm Fliess, diagram of the visual presentation of words in the ‘Via Secerno’ dream (1897) 121

- Figure 37. Arnold Böcklin, *Villa by the Sea*, 1864 (Bayerische Staatsgemäldesammlungen, Schack-Galerie, Munich) 122
- Figure 38. Diagram of the structure of repression in the 'Villa Secerno' dream (Davis 1995, 108) 123
- Figure 39. Diagram of the structure of repression in the 'Breakfast ship' dream 127
- Figure 40. Diagram of the structure of repression in the 'Dissecting my pelvis' dream 131
- Figure 41. Ferdinand Becker, *View of Bridge and Castel Sant'Angelo*, early 19th century 134
- Figure 42. Freud's plaster reproduction of the classical relief of Gradiva (original in the Vatican Museums) 148
- Figure 43. Pompeii, street with stepping stones 149
- Figure 44. Freud's desk in Vienna, his antiquities arranged like an audience, 1938 (Photo: Edmund Engleman) 151
- Figure 45. Freud's study in Vienna, 1938 (Photo: Edmund Engleman) 152
- Figure 46. Sphinx, South Italian, 5th-4th century BC (Freud Museum, London) 154
- Figure 47. Eros, Greek, Hellenistic Period from Myrina, c. 150-100 BC (Freud Museum, London) 154
- Figure 48. Reconstruction of Hadrian's Tomb superimposed on Castel Sant'Angelo 157
- Figure 49. Reconstruction of Roman Forum superimposed on Palazzo Caffarelli 157
- Figure 50. Freud's study with couch and plaster cast of Gradiva, Vienna 1938 (Photo: Edmund Engleman) 160
- Figure 51. Ingres, *Oedipus and the Sphinx*, Louvre, Paris 161
- Figure 52. Figures frozen in molten lava, Pompeii 162
- Figure 53. Pompeii, street with stepping stones and collage of Gradiva 169
- Figure 54. Leonardo da Vinci, drawing of the sexual act seen in anatomical sagittal section (reproduced in Freud [1910]) 175
- Figure 55. Leonardo da Vinci, drawing of sexual act seen in anatomical sagittal section (Royal Picture Library, Windsor) 179
- Figure 56. Leonardo da Vinci, anatomical drawings on folio page of drawing of the sexual act (Royal Picture Library, Windsor) 181
- Figure 57. Egyptian hieroglyph of a vulture 183

- Figure 58. Vulture, Egyptian, 716-332 BC, bronze (Freud Museum, London) 184
- Figure 59. Leonardo da Vinci, Study for an Aerial Screw (Helicopter) French Institute Library, Paris 185
- Figure 60. Leonardo da Vinci, *The Virgin, Saint Anne, and the Christ Child*, Louvre, Paris 186
- Figure 61. Oskar Pfister, drawing of unconscious picture-puzzle of vulture in Leonardo da Vinci's *The Virgin, Saint Anne, and the Christ Child* 187
- Figure 62. Engraving of a kite, 17th century 195
- Figure 63. Leonardo da Vinci, sketches of birds in flight, Madrid Codex II 197
- Figure 64. Leonardo da Vinci, *Mona Lisa*, detail 198
- Figure 65. Diagram of the continuity between Saint Anne and the Virgin in Leonardo da Vinci's painting of *The Virgin, Saint Anne, and the Christ Child* 200
- Figure 66. Leonardo da Vinci, Study for The Holy Family, cartoon, National Gallery, London 201
- Figure 67. Leonardo da Vinci, Sala delle Asse, Castello Sforzesco, Milan 202
- Figure 68. Leonardo da Vinci, Sala delle Asse, detail of ceiling, Castello Sforzesco, Milan 203
- Figure 69. School of Leonardo, Knot engraving, c. 1483, London, British Museum 204
- Figure 70. Leonardo da Vinci, *Mona Lisa*, Louvre, Paris, detail 205
- Figure 71. Leonardo da Vinci, Study of links, Royal Picture Library, Windsor 205
- Figure 72. Leonardo da Vinci, a page of rebuses from the notebooks (Marinoni 1954) 206
- Figure 73. Leonardo da Vinci, rebus from notebooks (Marinoni 1954, 178) 208
- Figure 74. Artists ears and hands from Giovanni Morelli (1892) 221
- Figure 75. Michelangelo Buonarroti, *Moses*, Tomb of Julius II, San Pietro in Vincoli, Rome 224
- Figure 76. Michelangelo Buonarroti, *Moses*, Tomb of Julius II, San Pietro in Vincoli, Rome, detail of right hand 226
- Figure 77. Freud's 'cinematographic sequence' of the supposed movement of Michelangelo's *Moses* 227
- Figure 78. Reconstruction of the project of 1505 for the Tomb of Julius II according to Weinberger 1967 228
- Figure 79. Reconstruction of the project of 1505 for the Tomb of Julius II according to Hartt 1969 229

- Figure 80. Giacomo Ronchetti, copy of the project of 1513 for the Tomb of Julius II, Berlin, Dahlem, Kupferstichkabinett 230
- Figure 81. Reconstruction of the project of 1513 for the Tomb of Julius II according to Panofsky 1937 231
- Figure 82. Reconstruction of successive projects for the Tomb of Julius II according to Hartt 1969: a) 1513 project; b) 1516 project; c) 1532 project 232
- Figure 83. Michelangelo Buonarroti and assistants, *Tomb of Julius II*, San Pietro in Vincoli, Rome 233
- Figure 84. Worm's eye view of a plaster cast of Michelangelo's *Moses* (Rosenthal) 235
- Figure 85. Michelangelo Buonarroti, vestibule Laurentian Library, San Lorenzo, Florence, detail of marble columns 237
- Figure 86. Michelangelo Buonarroti, *Tomb of Julius II*, San Pietro in Vincoli, Rome, detail of volute 238
- Figure 87. Michelangelo Buonarroti, vestibule Laurentian Library, San Lorenzo, Florence, detail of volute 238
- Figure 88. A View of the Acropolis, 1904, black and white print in Freud's possession (Freud Museum, London) 256