

Murderous
FIRE
BRAND:

S.S. FREUD

SERIAL KILLER

by

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Freud (age 21): “Here it is so inhumanly hot that all the juices of pious thought have curdled(!) in me all the bilious and poisonous constituents of my Self have begun to seethe. This very letter is a kind of crisis intended to rid me of morbid matter. I wish for all the rabble found on this earth to be struck down by heavenly thunder and the world to become so depopulated that one would encounter just one human being every three miles. . . I have not enough hate to express my feelings and only console myself with the knowledge that they are digging their own graves. **In times like these one is tempted to turn into a fire-bomber.**”

Except from Freud's letter to E. Silberstein
The Freud/Silberstein Correspondence

FOREWORD

The following brief remarks are sufficient, it is believed, to "make the case" that S.S. Freud (Sigismund Schlomo Freudt), the world-famous creator of psychoanalysis was a serial killer. Evidence presented herein establishes the fact that Freud's psychological profile perfectly fits that of the serial killer. Moreover, Freud personality shows itself to be, in many regards, more vicious and nihilistic than most other serial killers who have been studied in recent decades. Much more evidence will follow.

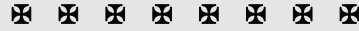
The author herein submits a resume of the evidence establishing Freud as a serial killer type. Here I am restrained to present only the briefest of examinations of Freud's condition and the evidence attesting to it. Consequently, I have adopted use of the F.I.B.'s "Golden Triangle" descriptions. The Golden Triangle is simply a term to designate the three legs of the Serial Killer Syndrome: Enuresis, Pyromania, and Brutality to Animals. There is a very high propensity for serial killers to exhibit at least two of these conditions in a marked manner in early age. Further, use is also made herein of another fundamental factor in the understanding and description of the serial killer. I refer to the fact that most serial killers exhibit a repetition compulsion in their murder mania and are inclined to murder in their imaginations the same victim over and over. In other words they suffer from an *idée fixe*, or an obsessional need to re-murder the same victim in repetitive homicidal fantasies.

In another work the author has indexed Freud's symptomology with a wide range of diagnostic indicators and correlations with the murdering mind, as conceived by the F.I.B. Department of Forensic Science, under Dr. Hazelwood and specialists in the "murdering mind," such as Dr. Abrahamson, Joellel, and others..

There is undoubtedly a mass of additional evidence of Freud's condition still hidden in the Freud Archives in the Library of Congress and in the files in various Freud organizations in the United States and abroad. Freud wrote scores of letters which have undoubtedly been totally censored and concealed. Indeed, it is a fact that many persons in the psychoanalytic fraternity, in particular, are involved in unethical and probably criminal acts of concealment, fraud, false promotion, and forgery. The entire contingent of psychoanalyst from Vienna and Nazi Germany came with Freud to the United States. A number of them were provably directly involved in concealing Freud's criminal activities.

With the publication of the Silberstein letters my earlier prediction that Freud's earliest letter would undoubtedly contain evidence that Freud's had a murderous personality. That prediction was fully confirmed in December of 1991, when a copy of the Silberstein letters was first sent me by the publisher -- a subsidiary of Harvard University Press. It was necessary to wait until publication of the Silberstein letters to prove out a prediction made in my book *Passion for Murder: The Homicidal Deeds of Dr. Freud*, wherein I first presented the thesis that Freud was a "Homicidal Maniac." The development of the serial killer syndrome by the F.I.B. and forensic psychopathologists, however, provided the template to solve Freud's specific symptomology, which is so strange and freakish. As to the "fit" the readers must judge for themselves. In any case, be it known that the author has herewith fulfilled his civil duty in bringing this matter to the attention of related professionals.

Eric Miller, April 1, 2009



Tell it not in Gath,
Publish it not in the streets of Ashkelon;
Lest the daughters of the Philistines rejoice,
Lest the daughters of the uncircumcised triumph.. .
Jonathan upon thy high places is slain!
I am distressed for thee, my brother Jonathan
David's lamentation over Jonathan's death
(Samuel 11, The Holy Scriptures
(Mesoretic Text))

So, I decided to forget about pharmacology. . . and to repeat this worthy subject quietly after vacation. But on Wednesday afternoon, twenty-four hours before the decision, I thought it over again; the fiendish laughter of Hell yelled in my ears, the clamor in Israel was great, and my best friends sang the dirge, "Tell it not in Ashkelon, publish it not in the streets of Gath" which was sung at the death of Saul and Jonathan. So I decided for twelve more hours into the depths of pharmacology."

Freud's letter to Carl Koller, July 23, 1880
(p.66, Yerushalmi, *Moses*, 1992)

It is strange too that no feeling of shame appeared -- for which, after all, there could well be occasion. Of course I shall not tell it in Dan, nor speak of it in the streets of Ashkelon, in the land of the Philistines, but in your eyes and my own, I have more the feeling of a victory than a defeat (which is surely not right).

Freud's letter to Wilhelm Fliess, Sept. 27, 1897
(p.297, *Freud/Fliess Correspondence*, 1985)



The Death of Brother Jonathan & THE FIENDS OF HELL

CHAPTER ONE

The Murder Clues: Quoting Scripture for His Purpose

When David, the "sweet singer," was informed that Saul and his son, Jonathan, were killed in battle he was terribly aggrieved. He was aggrieved because Saul was his King and Jonathan was his beloved friend of whom he sang that his love was more wonderful than a woman's. David was deeply concerned that the enemies of Israel, the Philistines, might seek advantage over the Israelites if they learned of the deaths. When David was told what had happened to his King and best friend he sang a heart-rending lamentation, considered one of the gifted poet's most beautiful. The death song began with the words, "Tell it not in Gath, publish it not in the streets of Ashkelon. . ."

Gath and Ashkelon were Philistine cities. In his lamentation David meant to warn his people that the deaths of Saul and Jonathan must be kept secret lest the Philistines learn of it, become encouraged, and gain an advantage over the Israelites. The words "Tell it not in Gath," therefore, became an idiomatic phrase in Jewish culture meaning "To keep an important secret" so as not to become vulnerable to one's enemies.

Another Scriptural quotation is hereby offered into evidence. This quotation, too, has become idiomatic. It originally meant to indicate the boundaries of Israel, "From Dan even to Ber-sheeba." - with Dan at the coast and Ber-sheeba far in the North. Dan is both a tribe of Israel and a city; in either case it is a well-known reference to the nation of Israel. Any Jew with the slightest familiarity with Jewish culture would know this. As a young student Freud was required to study religion; he frequently referred to his Biblical studies in letters to his friends and even wrote essay's on Biblical themes.. He makes references to many Jewish holidays and indicates a knowledge of their meaning ¹. Freud's father,² Jacob, allegedly could recite the Seder by heart and his mother came from an orthodox Jewish family. Certainly Freud would have known that Dan was an Israeli city, just as a Christian would know that Judas was the betrayer of Jesus.

In 1897 in a letter to his confidant and beloved, Dr. Fliess, Freud confessed that various psychological theories he had been loudly promoting regarding the etiology of neurosis were actually untenable. Upon the weight of more sober reflection he discovered that his egomaniacally much touted theories had totally collapsed. Freud had given lectures, had publicly proclaimed himself a great scientific discoverer of the source of the neurosis³, and believed because of his theories he would gain "immortal fame" and great riches.⁴ When he discovered he no longer believe in his "*neurotica*" (as he called his theories), he felt he ought to feel a sense of shame. But he did not. Indeed, he *did not even intend to tell the scientific world* that his theories had come to nothing.⁵ Concerning his failed theories, Freud wrote to Fliess that he would certainly "not speak of it in Dan, or publish it in the streets of Ashkelon."

Freud's meaning in quoting from Samuel was to indicate he would not let his enemies (the scientific community⁶) know about the collapse of his theories lest, as David admonished, they rejoice and take advantage of his weakened position. Leaving aside, for the moment, the underlying oddity that Freud, a "scientist," meant to hide the fact of the invalidity of his theories from his medical colleagues, we are faced with another peculiarity. Why does Freud's quote David's exhortation to hide knowledge of brother Jonathan's death to justify his position? Certainly that is odd!

When Freud's incorrectly quoted the Bible and said "Dan" rather than the Biblically correct word "Gath" in his comment to Fliess upon the death of his theories, he included *an Israeli city* as among those from whom the terrible secret must be kept. Thus, intentionally or unintentionally Freud implied that Jew's, too, *along with the Philistines*, must not be told of the terrible secret. Freud's statement that he would not tell his secret in "Dan" (rather than "Gath") was either a "Freudian slip," an intended misquotation, or just a simple error.

The Hebrew scholar, Yerushalmi, in his book *Freud's Moses* pauses briefly over Freud's repeated use of the opening lines of David's lamentation (quoted above), separated in time by 17 years. Freud's first quotation of David's famous words (letter of 1880), "Tell it not in Ashkelon. . ." was also, of course, incorrectly quoted. In that case, however, Freud merely reversed the order and wrote, "Tell it not in Ashkelon, publish it not in the streets of Gath," (rather than "Tell it not in Gath, publish it not in the streets

of Ashkelon"). He did not confuse the enemies of the Israelites with the Israelites themselves. Yerushalmi takes note of Freud's use of Biblical quotation in his letter of 1880 primarily to show that Freud was saturated in Jewish culture and Biblical text naturally and fluently came to his mind. Yerushalmi's purpose was to show how "Jewish" Freud was and how his "Jewishness" penetrated his intellectual and cultural orientations and colored his work. Because of this, he opined that certainly Freud's misquotation of Scripture must have been "a genuine Freudian slip." How Mr. Yerushalmi can tell a genuine Freudian slip from a false Freudian slip, I do not know. Nor is this writer aware of any necessity, logical or otherwise, why the "slip" "must have been" one concealing a psychological conflict, hence a psychological *faux pas*.

Yerushalmi then continues to observe that the error in using "Dan" for "Gath" was noted in the *Standard Edition* but it had to be more than mere error "for Dan does not even appear in the original verse." Yerushalmi informs us unequivocally "The association is to Samson who was himself "a member of the tribe of Dan. Thus the meaning of the slip may be that, unconsciously, in abandoning the seduction theory Freud fleetingly identified not only with David but with Samson, whose hair had been cut off (I need not tell you what *that* means). Yet even Samson had his victory. Though he perished in the effort, he did, after all, pull their temple down over the heads of the Philistines."

Apparently Yerushalmi is referring to Freud's situation as analogous to the cutting off of Samson's hair (i.e., his emasculation), but we can only guess because of Yerushalmi's misguided certainty in our common knowledge about these matters. In any case, I can think of other references to Dan that may be considerably more telling than the mere emasculation of Freud's ambition. Besides, why would Freud compare his situation to emasculation merely because he didn't take another test? While Yerushalmi does not think he needs to tell his readers "what *that* means," obvious associations, not mentioned by Yerushalmi arise. For example, it is because Samson, in a murderous rage, *murdered* thirty Philistines that he was taken prisoner in the first place. It was to put an end to his rampant and unprovoked murderous onslaught that he was taken into custody in the first place and his hair was cut, to deprive him of his strength.

Yerushalmi like many a Freud "scholar" before him, has no difficulty making up his own version of history and then

commenting on it as though it were real, even when his own version is entirely made up and based on conjectures that would be thrown out of court in an instant. So, for example, how are we to know, as Yerushalami confidently informs us, that Freud's "fleeting identification" with David and Samson was "unconscious," -- how does he know Freud was not *very conscious* of what he was doing and saying, very conscious indeed! Surely Yerushalami could not claim to be a mind reader beside his duties as an historian. I will return to this "Samson" identification when Freud's pyromania is examined in the following pages.

Of course, a Freudian slip is the saying of the wrong word due to psychological conflicts that touch upon sensitive association in a person's neurosis. Yerushalami is an historian not a psychoanalyst. Strangely, while he had no problem presuming Freud's misquotation was a "Freudian slip" he completely failed to identify what conflict he believed Freud was suffering from that caused the misquotation. But there is something far more important in Freud's July 23, 1880 quotation of the Scriptures than anything touched on by the Freud scholars to date. It is something ominous, diabolical, and deadly.

In Freud's letter of July 23, 1880, he revealed himself far more than anyone who did not know of the "mysterious disappearance" of his "brother Jonathan" could imagine.⁷ Freud's language in his early letter which refers to a deep inner crisis he was experiencing, the verbal associations he makes with a great wailing (Israel was in a clamor), need for secrets, and his knowledge that it all relates to the "death of Jonathan" invites scrutiny from any point of view.

The obvious question immediately arises: Why does Freud quote a lamentation from the Bible dealing with the killing of *Jonathan* when commenting on his university examination? What strange connection existed in Freud's mind between taking or not taking an exam and death songs of mourning to the death of of a "brother," Jonathan?

Freud was obviously highly anxious about taking and passing his pharmacology examination. He had decided to forego taking the test and to repeat the course later, no doubt as he had presumably done many times before⁸. He then decided to reconsider whether or not to take the examination. As he reconsidered his decision to forego the examination a terrible dread overcame him. To describe it, Freud had to reach for the most extreme language. He said of his experience that "the fiendish laughter of Hell yelled in my ears, the

clamor in Israel was great, and my best friends sang the dirge, 'Tell it not in Ashkelon, publish it not in the streets of Gath.'"⁹ It all sounds rather like an hallucination where the Devil is yelling Biblical text into his ear and screaming with laughter ("The Devil can quote the Scriptures for his purpose.").

A dirge, of course, is a psalm or lamentation sung for a departed soul. The sense of what Freud apparently meant is that his friends were treating his foregoing his pharmacology examination as a kind of "death song" for Freud, perhaps suggesting the idea that he would *never* graduate. As a student he would be "dead" if he did not take the examination. But there is more than a student's "swan song" implied in Freud's comment. Freud said that the Devil's own horrid laughter was "yelled" into his ears and there was a great "clamor in Israel." Undoubtedly Freud's remarks, with its bitter Biblical references, were intended to conjure up more than just the associations of a frustrated student (in taking or not taking the examination). He was explicitly comparing a situation where the central theme was the concealing of deaths, the deaths of Saul and Jonathan! It is the subject of deaths that must be kept secret which is the dominant theme of the opening words of the Biblical quotation "Tell it not in Ashkelon. . ." Indeed, Freud specifically mentions that these words were "sung at the death of Saul and Jonathan," indicating his full knowledge of the context of the quotation.

Again it would be asked: "What does Freud's anguish over his examinations have to do with the death of Saul and Jonathan? What does his examination have to do with the Biblical admonishment that no one tell their enemies about their deaths?" Strangely, it seems it was just this hellish picture in his mind that stimulated and impelled Freud to decide to take the examinations rather than to forego it, but only under the power of threats from Hell itself.

We know Freud's remarks were serious, that he really was very anxious about his examination and that anxiety stimulated recollections of the death-song of Jonathan, and the quotation from the Scriptures. Yerushalami concedes the point, only uses it rather to impress the reader with Freud's alleged facile recall of Scriptural text in general, rather than *that* quotation in particular. Yerushalami acknowledges in Freud's remarks of July 23, 1880 that he "describes his anxieties." We do not need Yerushalami's word for this only, however. In Freud's correspondence with E.

Silberstein (not published until after Yerushalami's book) he admitted to feeling horribly anxious over his examination. On July 24, 1880, *one day after the date of the passage in question*, Freud wrote to Silberstein: "This is to let you know that I have done well in my second theory exam after quite some effort and very great anxiety,¹⁰ since as I did not have enough time for pharmacology I expected to fail in this subject, and so only go down to it on the day before the examination (*ereb*, as the Spanish forebears say). But fortune smiled on me and I am safe and sound. . ."

In this same letter Freud remarks that all the work he had been doing made all of his limbs to ache ("from which all my limbs are still aching"¹¹). Curiously, Freud ended this letter with the close: "I remain, as I always have been your faithful dog at the hospital of Seville and member of the Spanish Academy." Obviously, Freud was exhibiting tensions and anxiety far beyond any normal reaction to a school test. At the age of 41, it will be recalled,¹² Freud said he remembered his father telling him, at the age of 8, that he would never amount to anything. The critique, he said, was "still ringing in my ears."

Obviously Freud had severely abnormal associations with his self-worth. In view of this, Freud's comment that the "fiendish laughter of Hell yelled in my ears" takes on a special significance. There is hardly a Freud scholar who has not acknowledged that Freud was "patricidal" -- had a compulsion *to murder his father*. Invariably this intense father hatred, is presented as an extreme condition of a general Oedipal condition -- as if all the scholars were "little Freuds." A serial killer's corruption of the meaning of the great Greek myth in the minds of countless Western scholars, is a bit more than we should take. Of course, it is only Freud's Oedipus who "lusts" after the murder of the man he knows to be his father. This has nothing to do with Sophocles' Oedipus, who did *not even know* his father. Nor does this have anything to do with the man who sexually falls in love with the woman he knows to be his mother, as in Freud's case,¹³ and the man who did not know this woman was his mother, as in the case of Oedipus. Freud's perverse "just the reverse" con on the leading intellectuals of the Western world is pitiful.

In view of the knowledge that John Freud mysteriously disappeared and that Freud claimed in *Interpretation for Dream* that he wanted to kill him since early childhood, and given the fact that Freud attributed to this "brother" "cousin" or "nephew"(Freud's varying names for the same people) the most

extraordinary powers over the formation of his personality structure, we should be entirely justified in examining all Freud's other letters of this time period (July 23, 1880) in search of indications of Freud's deeper psychopathology that may relate to John and his disappearance. After all, as I contend, Freud murdered Johann Freud in 1875, only five years previously. By Freud's own admission Johann was his great love, his great homosexual lover who was replaced with Wilhelm Fliess in later years as will be later discussed in detail. David's love for Jonathan, however, which was "more wonderful than that of a woman," was, however, of a different nature from Freud's. With Freud "love" meant an "unruly [read savage] homosexuality" because as Freud said "it is only when you're in the feces together do you really get to know each other." (i.e., "Nur wenn wir im *Kot* uns fanden,/So verstanden wir uns gleich.")

Filth and murder secrets became Freud's secret stock in trade¹⁴, just like the devil's of yore. Was John Freud, his half-brother, Freud's "First Primal Victim"? The so-called First Primal Victim is the psychopathological center piece of the serial killer syndrome. The serial killer has a prototype in his mind, the prototype of his first victim or would be victim is fixated in his mind. He plays over and over in his mind a killing scene where he murders this victim and, in the course of doing so, experiences a "terrible" kind of pleasure, a death-orgasm. He may play this over for a short time or turn the same image over and over in his mind for years.¹⁵

A "Not Right Feeling" Of Victory & A Secret Death

In 1897 Freud was in terrible condition. He was suffering intensely from hysteria and the symptomology of his neurotic/borderline psychotic condition. Many of the more pronounced symptomology of the serial killer was unmistakably emerging. Even Freud could not deny to himself that he was in a dangerous state of mind. He was seeing Satan in the children's playground¹⁶, wanted to experiment with his children by spoon feeding them feces¹⁷ (like the Devil himself), He was in a state of "intellectual paralysis¹⁸" and admitted he was in a deeply "neurotic¹⁹" state of mind. He was confused, had "states incomprehensible to Cs [consciousness]²⁰, he was haunted with "twilight thoughts²¹." His interests turned to devil worship, horrid acts of mutilation. "Something from the deepest depths of my own neurosis set itself against any advance in the understanding of the neurosis and you [Fliess] have been involved in it²². He finds that

his symptoms coincide with specific dates and he found himself especially attracted to the grotesque. "One savors the strange kind of beauty and the enormous creative urge; at the same time my inclination toward the grotesque, perverse-psychological gets its due." He admitted he was traveling to Italy to find a punch made and drunk by the dead from the river of Hell. In short, he was experiencing that strange metamorphosis that is often referred to in the literature on serial killers. He was transforming into an insect, a strange beast whose actions were unpredictable. "I believe I am in a cocoon, and God only knows what sort of beast will crawl out."²³

It is in the context of the following description of Freud's state of mind that he summed up, once again, the biblical quotation regarding Jonathan and the secrets of his death. On September 21, 1897 Freud wrote the words that stand at the head of this chapter. "It is strange, too, that no feeling of shame appeared -- for which after all, there could well be occasion. Of course, I shall not tell it in Dan, nor speak of it in Ashkelon, in the land of the Philistines, but in your eyes and my own, I have more the feeling of victory than a defeat (which is surely not right)."

Once again, we cannot pass by idly. Why would Freud, after declaring that his theories had all collapsed, summon up a Scriptural quotation having to do with the killing of Jonathan, the "brother." What does that have to do with a failed theory? Why would Fliess also have "more the feeling of victory" in his eyes, too, like Freud, when he also must have known there was cause for shame. "Which is surely not right." What is Freud talking about here?

Less than two weeks after Freud's confession of the collapse of his theories *via* "I shall not tell it. . ." he *admitted that Johann was the source of all his problem, always had been and always would be.* First he conjurs memory of the death of his brother, Julius, and states that his death left the "germ of blame in me"²⁴. "This nephew and this younger brother [Julius] have determined, then, what is neurotic, but also what is intense, in all my friendships. You yourself have seen my travel anxiety at its height"²⁵. This "friendship" to which Freud refers is actually a "*fiendship*" for, as Freud reveals in *The Interpretation of Dreams*, Freud only refers to John in the context of his desire to murder him. In the *Interpretation of Dreams* Freud further confesses that memory of John was "unalterably fixed as it was in my subconscious memory."²⁶ Of course, Freud conceals why it was that John was

fixed in his "subconscious memory" rather than his "conscious mind."

Another good question arises. When did Freud's primal image of John become indelibly fixed in his unconscious mind? Chronology becomes important in matters such as these. Was it before he went to England, or after? If it was in 1875, why that would have been the time John mysteriously disappeared! Was it then that David's Death Song of Saul and Jonathan would have been impressed on his mind—so that five years later, it readily came to mind? If so, then Freud improbably knew something that no one else in the Freud family, those who created the genealogy records, for example, knew -- that Jonathan was *dead*, not merely disappeared. Certainly, John did not suddenly become unalterably fixed in Freud's unconscious mind after he left England at the age of 19, did it? And if so, what could have caused, his "unconsciousness" or "repression," if you prefer? The matter is simple enough, Freud murdered John and to conceal the crime, had to clear his mind of any memory of him; indeed, he had to act as if John *never existed*. And Freud confessed that that was exactly his situation in his famous dream, *Non Vixit-- his story about people who could be made to disappear, if it pleased him*. It is, of course, in the *Non Vixit* dream that Freud confesses that he had a life-long compulsion to murder John. John is Freud's primal victim, his "returning ghost of the dead," his haunting ghost, his "*revenant*."

Another Song Of Another Dead John Pursues Freud Relentlessly

Freud frequently hinted at the murder of Johann in a hundred ways, but the clues were all missed by the Freud scholars. I have already indicated Freud considered himself "neurotic," an "hysteric," given to obsessions, superstitions, and strange rituals. Example after example can be cited to demonstrate this -- indeed, Freud's entire body of work from his personal letters to his professional writings. This "neurosis" that Freud always knew could be traced to Johann crops up again and again. But here is one example, of great interest, which shows how Freud, the "riddler"²⁷ referred again to the death of Johann. This time I quote from a letter of August 20, 1893. The letter was not included in the authorized version of Kriss translations of the Fliess correspondence. Masson, the recent translator of the Fliess correspondence, informs us that he did not believe Kriss even knew of this letter, as he claims to have found it

in Freud's desk. (Would it really have been so difficult to discover, if anyone else looked into the desk?). Freud wrote in this letter of August 20, 1893, "For the rest, the etiology of the neurosis pursues me everywhere, as the Marlborough song follows the traveling Englishman." Freud is indicating here that like the Avenging Flies of the ancient Greeks who pursued the guilty everywhere, the riddle of the neurosis "pursues" Freud wherever he goes. But what has this to do with Johann?

Masson's footnote to this statement of Freud's is worth quoting in full:

4. *Songs of Many Wars*, edited and arranged by Kurt Adler (Howell Soskin, 1943), p. 36, tell us that "an unknown Frenchman wrote this song after Marlborough's victory at Malplaquet in 1709, when word came that the English general had fallen in battle. The fact that Marlborough was very much alive did not keep the ballad from achieving wide popularity. The melody was originally a hunting song of the 17th century; since then it has served almost every nation in the world at one time or another." Schroter points out that Freud is here citing Goethe's *Romische Elegien* 2,9 ff.

What Masson does not state is that Goethe's name is *Johann* Goethe and that Marlborough's name was also *John*, John Churchill Marlborough! John Marlborough was an ancestor of Winston Churchill who wrote a five volume biography of him. The "Song of Marlborough" celebrated John Marlborough's *death*. The situation is of the same class of concepts as the lamentation of the death of John in the Scriptural "Tell it not in Gath," which has been discussed. Only in this case, John was not actually dead, he was only thought to be. Freudian writers who are so fond of using psychoanalytic terms would certainly be justified (if there is any validity at all to the vocabulary) in saying that Freud's remark was doubly if not triply *determined*. This by virtue of the fact that Freud's source for the quote was *Johann* Goethe, the subject was *John* Marlborough, and the book from which it was derived was Goethe's *Romische Elegien* (i.e., *Roman Elegy*).

Neurotic Rome

As indicated above Freud made an identity between his own case and his desire to find the secrets of the neurosis. The solution of the etiology of the neurosis allegedly involved Freud in a quest to discover the neurotic roots of his own psychopathology. Thus, the etiology of the neurosis pursued him everywhere. We need not doubt this at all. Freud frequently indicated that "the chief patient is myself."²⁸ Indeed, it will be remembered that Freud's vaunted self-analysis allegedly provided the basis for his penetration in the depths of the human mind giving rise to the entire development of psychoanalytic theory. Therefore, Freud's remarks concerning his own neurosis, if it is really founded upon his murder of John should be traceable to John in every instance. In other words, Freud's murder of John became the "primal scene" which he compulsively reenacted. That the serial killer frequently has a first "acquisition" who serves as the prototype for all future murders is well known to forensic psychopathologists. The same is true of Freud. If this is true, then Freud's entire "journey into self-knowledge" is a fraud. Freud's neurotic associations with Rome, then, (as indicated above) should also lead us directly to John. Does it?

Freud well knew that he murdered John; he did not need to "rediscover" the fact. Indeed, he only pretended to psychoanalyze himself in order to give a basis for a partial confession which he was driven to make and conceal. The question arises is there a detectable connection between Freud's assertion that the Song of Marlborough was pursuing him everywhere other than the latent or hidden association with Johann Goethe's mention of it in his *Roman Elegies*?

Only a few months after Freud let slip his remark that his collapsed theories of the neurosis would not be revealed to the medical establishment and that he would not tell it in "Dan" or "Gath," Freud confessed that his relationship to Rome was indeed neurotic. On December 3, 1897, in another letter to Fleiss, we learn the simple truth, that Freud knows the truth but must keep the "death secret" to himself. Obviously, he could not openly admit the truth. So he tried to link what he knew was psychopathological in himself (his murder mania) with its root (the sexual) and the normal operations of the psyche. A slippery slope, indeed! "Every now and then ideas dart through my head which promise to realize

everything, apparently connecting the normal and pathological, the sexual and the psychological problem, and then they are gone again and I make no effort to hold onto them because *I indeed know* that *neither disappearance* nor their *appearance* in consciousness is the real expression of their fate. . . everything in me is very quiet, terribly lonely. I cannot talk about it to anyone, nor can I force myself to work, deliberately and voluntarily as other workers can” [Italic added]. What can Freud possibly mean that neither the “appearance nor their disappearance “of his ideas is a real expression of their fate? He knows it doesn't matter whether he “remembers” this idea or that regarding his theory. He knows the facts behind his ideas, that he is a murderer. And Freud ends his letter with, once again, using the quote from *Johann Goethe's* devil in his play about *Johann Faust*, “The best of what you know/cannot be told to ‘the boys.’ (Das Beste was Du weisst./Darfst Du den *Buben* doch nicht sagen.)

An important point needs to be made here to prove out the point made, beyond reasonable doubt. In ID Freud, *using the same quote but not exactly the same words* makes the point that his murder secret is bound up with the quote from *Faust* just given. Freud wrote: “The politeness which I practice every day is to a large extent dissimulation [i.e., lying] of this kind; and when I interpret my dreams for my readers I am obliged to adopt similar distortions [concealment of the truth]. The poet [actually the Devil, Mephistopheles] complains of the need for these distortions in these words: Das Beste was du wissen kannst, Darfst Du den Buben doch nicht sagen.

The editorial footnote gives the following comment on Freud's use of *Johann Goethe's* quote put in the mouth of the Devil, Mephistopheles:

[Mephistopheles, in Goethe's *Faust*, Part 1 [Scene 4]: “After all, the best of what you know may not be told to boys.”—These were favorite lines of Freud's. He uses them again on p. 491 below. He had already quoted them in letter to Fliess of December 3, 1897 and February 9, 1898 (Freud, 1950a. Letters 77 and 83); and, towards the end of his life, on the occasion of his reception of the Goethe prize in 1930, he applied them to Goethe himself (Freud, 1930e)]

The above cited letter 83 (2/9/98) further emphasizes with the same quote the need for absolute secrecy regarding the true meaning of his dreams and interpretations of them. (“ . . . I had a

fascinating dream on the subject; unfortunately it is unpublishable, because its background, its deeper meaning, shuttles to and from between my nurse (my mother) and my wife. . . Well the best that you know, etc.”).

Now in the *correct* quotation from Goethe, repeatedly correctly written the first line is “Das Beste das Du wissen Kannst” but Freud wrote “Das Beste was Du weisst” instead. The second line is the same throughout. Was this a simple error, a repression, or a code message to Fliess—who would be expected to know the correct quotation. Simply Freud has changed the quotation “The best that you can know” – to “The best that you know” – not, in other words what you “can” learn but what you “already know.”

The widely heralded translation of Baynard Taylor of Goethe’s Faust instantly clarifies the “sense” of the passage and the “tense.”

The best thou learnest in the end
Thou dar’st not tell the youngsters—never!

So, that, in essence we have by transposing Freud’s meaning, context, and literal meaning:

The best thou already know’st
Thou dar’st not tell the youngsters—never!

And, to finally appreciate the obvious mad genius of Freud’s verbal tricks and murder confessions we must know only one thing more: That the term used by *Johann* Goethe in his play about *Johann* Faust is that the term translated as “youngsters” by Taylor is actually in Goethe’s German, “Buben.” It is not in italic in Goethe’s play, *but it is italicized in Freud’s letter to Fliess*, i.e., *Das Beste was Du weisst, /Darfst Du den Buben doch nicht sagen.*

And, by an italicizing one word in his letter Freud, so-to-speak, literally hangs himself and condemns himself for murder. “Buben” is a literal translation of “Jacks” which translates into English as *Johns* (i.e., ordinary lower class men)!! (i.e., “The best that you know you dare not ever tell Johns!” It is in death that John who is constantly referred to as his “superior” became his “inferior.” The OED gives as its etymological explanation of “Jack” the following: “A pet name or by-name, a familiar equivalent of John. A familiar for a peasant, a man of the lower order.” And, as Freud habitually harps on, people are mostly trash and those of the lower order can be got rid of if one wished. It must be recalled that Freud, as a

serial killer, and by his own admission repeatedly murders “Johns”—for John is Freud’s Primal Murder Victim. One of the surest symptoms of the serial killer is a horrid sense of loneliness. But it is not an ordinary loneliness which can be communicated to friends and family. It is a loneliness which the serial killer recognizes as one of the most horrid indications of their condition. Freud's very next sentence (in the letter quoted above of December 3, 1897) reveals the fact: "On such quiet days as yesterday and today, however, everything in me is very quiet, terribly lonely. I cannot talk about it to anyone, nor can I force myself to work, deliberately and voluntarily as other workers can. I must wait until something stirs in me and I become aware of it. And so I often dream whole days away."

In such a state the serial killer develops a sense of longing and it is in this state of longing that his "trolling" phase is triggered, the time when he ordinarily begins looking for another victim. It is not surprising in this context that Freud next tells Fliess that he had a dream of "walking the streets" of a foreign city. Freud again well knows the associations and immediately comments: "Thus the dream had fulfilled my wish to meet you in Rome rather than Prague. *My longing for Rome is, by the way, deeply neurotic.* It is interesting that Freud said that he knew his "longing" was deeply "neurotic." And here we must pause.

If we are correct in the direction of our investigation of Freud's states of mind, we would fully expect then that this "deeply neurotic" stirring to wander in foreign parts would be directly connected with Freud's murder of John, that he will not be able to admit that, and yet he will not be able to totally conceal the association. He will be driven to refer to John indirectly. As we shall soon see, Freud quotes *two* John's in this regard -- *Johann* Goethe, the author, and the character in his play by the same name *Johann* Faust. Freud continues with his letter with the statement, already quoted: "My longing for Rome is, by the way, deeply neurotic." But how is his longing for Rome connected to Johann. Simply *via Hannibal*. "It is connected [his deep neurosis] with my high school hero worship of the Semitic Hannibal, and this year in fact I did not reach Rome any more than he did from Lake Trasimeno. Since I have been studying the unconscious, I have become so interesting to myself."

Freud's very next sentence of the same letter Freud shows that we are correct in our assumptions, once we know that he is a serial killer: "A pity that one always keeps one's mouth shut about the

most intimate things." One always keeps one's mouth shut about the most intimate things? Why I thought Freud was the Great Revealer, struggling in the depths of his soul to reveal the origins of his neurosis. What is this—that he *must keep his mouth shut about the most intimate things*? This does not sound like a secret he is keeping from himself, but rather a secret he is keeping from others, a secret linked to that "terrible loneliness" that he cannot tell anyone. It is not a person who keeps a secret from himself who speaks thus; it is the criminal who keeps the secret from others. In Freud's essay on psychoanalysis and the law, he stated: "It is the neurotic who keeps the secret from himself; it is the criminal who keeps the secret from others." The secret riddle is solved, as discussed above with his quotation from the Devil (in *Johann Goethe, Faust*): "The best that you know. . ."²⁹ It is the Devil who speaks for Freud. The implication is that secrets must be kept, they must not be revealed; the Devil well knows he cannot tell what he is really up to.

That there is a diabolical significance in what Freud is confessing to by saying it simply cannot be revealed is further emphasized in Freud's very next paragraph. There he goes on to say that Breslau is somehow involved in his diabolical experiences. As another hint he says that his secrets also involve memories he had from when he was three years old when the family moved from Freiberg to Leipzig, "and the gas flames which I saw for the first time reminded me of spirits burning in Hell." A three year old sees gas lamps burning and he is reminded of "souls burning in Hell." Really!

Certainly, Freud is telling Fliess something here, even though he *should* keep his mouth shut. He cannot help himself. He has to tell more. His next sentence says, "I know a little of the connections." Only a little? I think not. I think he knows a lot more about it. Indeed, in the following sentence he finally lets it out. "My travel anxiety, now overcome, also is bound up with this?" What is the "this" that Freud is referring to? Obviously, it is not his memory of the "souls burning in hell" that he is keeping his mouth shut about. What could it be, the significance of his mention of his travel phobia?³⁰ But before turning to further probe the gas flame and the horrid nightmare of souls burning in Hell which Freud allegedly had at the age of three, let us turn to Freud's psychotic identification with the Semitic general *Hannibal* bearing in mind that Hann, in German, like Jack in English, is a diminutive of Johann or John.

The Horrors Of Hannibal

Virtually every major commentator on Freud's biography highlights and discusses Freud's hero worship of Hannibal. The reason is that Freud gave the issue such prominence in his "reconstruction" of his past which supposedly fueled his vaunted self-analysis. The centerpiece of that self-analysis is almost universally recognized to be Freud's patricidal relationship to his father (i.e., his desire to murder him). Freudian biographers and scholars speak of Freud's intense hatred of Freud's father and his desire to murder him as though it were the most natural thing in the world. This is precisely so because it was Freud who indoctrinated them with the idea that it is natural to want to kill one's father and have incest with one's mother *via* Freud's famous Oedipus complex.

The origins, in Freud's background, for his murder-hate for Jacob is invariably fixed in a story which Freud tells about when he was about "ten or twelve" and his father used to take him for walks in the Prater and counsel him on the wider ways of the world. The story is well known. In brief, one day as they were walking Jacob told little Freud the story of how he was forced off the streets by an anti-Semite in Freiberg, Freud's birthplace. The anti-Semite knocked the caftan off Jacob's head and told him to make way for him by walking in the street. Jacob's purpose in telling Sigmund the story was to counsel him that in such matters it was better not to oppose the powers that be but to accept the *status quo* as one of the odious facts of life. It is here that the plot thickens.

Upon hearing his father tell him the story Freud relates that he "fired up." He did not think that it was at all heroic of his father to submit to the attack and he was stimulated to thoughts of murderous revenge. In the *Interpretation of Dreams* Freud wrote: "I contrasted this situation with another which fitted my feelings better: the scene in which Hannibal's father Hamilcar Barca, made his boy swear before the household altar to take revenge on the Romans. Ever since Hannibal had had a place in my phantacies." A few simple facts need be borne in mind regarding this incident and the importance attached to it by Freud and his lame "scholars."

Krüll (1986) points out that Freud's school records indicate that Freud got this story of the swearing of a murder pact from the Latin author Livy and that it was in the school curriculum when

