

Preface

We have standardized all references to the Dora case throughout this book. References, included in the text, are first to the *Standard Edition of the Complete Psychological Works*, translated and edited by James Strachey, 24 vols. (London: Hogarth Press, 1953–1974), abbreviated *SE*, and second to the Collier paperback edition, Philip Rieff, ed. (New York: 1971), abbreviated *C*. Whenever a reference to *The Pelican Freud Library*, vol. 8, *Case Histories I: "Dora" and "Little Hans"* (Harmondsworth: Penguin, 1977) was provided in the original, we have included this additional page number (abbreviated *P*) for the benefit of our British readers. References to Freud's works other than the Dora case are always to the *Standard Edition*. We have generally maintained each author's footnoting style.

Editorial remarks throughout the text are enclosed in brackets.

We had hoped to publish a translation of the dialogue between Catherine Clément and Hélène Cixous that concludes their book *La jeune née* (Paris: 10/18, 1975), to which several of our authors refer, but we could not obtain permission to reprint. A translation by Betsy Wing is scheduled to be published by the University of Minnesota Press in the spring of 1985.

As the length of our bibliography suggests, we had many articles from which to make our selection for this anthology. Certain pieces belonged unquestioningly: Deutsch's because it provides a second psychoanalytic assessment of Dora later in her life; Marcus's because it was the first, and probably is still the best, reading of the case as a literary work; Lacan's because of the reputation of its author and the

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impact of his reading on subsequent interpreters. Erikson's analysis, although less influential than Lacan's, is also a significant contribution by a major figure in the history of psychoanalysis.

Beyond these four articles, our choice became more difficult. Available studies tend to fall into one of two categories: articles by psychoanalysts, most of which have a clinical orientation, and articles by literary critics, most of which have a feminist orientation. Assuming that our readers would have interests similar to our own, we decided not to reprint articles of a technical nature and to give preference to those analyses that question Freud's assumptions about femininity and female desire. This required leaving out a number of articles that we find suggestive and relevant, in particular those by Alan and Janis Krohn, Jean-Jacques Moscovitz, and Hyman Muslin and Merton Gill. Another piece of considerable interest that we had to omit is historian Hannah Decker's study of Freud's overdetermined choice of the name "Dora." She argues that Freud named his patient not only after his sister's nursemaid, as he explained himself, but also after Dora Breuer, Josef Breuer's youngest daughter. Decker notes similarities in both the lives and the symptoms of Breuer's patient Anna O. and Freud's Dora and in the dynamics of transference and counter-transference in the two cases.

Had we had more space, we would also have liked to include one or more of the articles (by Ann Kaplan, Felicity Oppé, Catherine Protuges, or Jane Weinstock) on the experimental film version of the case, *Sigmund Freud's Dora: A Case of Mistaken Identity*. But since we could not count on many of our readers having seen the film, which was designed to be screened to small groups and followed by a discussion with the filmmakers, we decided to omit these cinematic analyses.

Among the feminist rereadings of the case, which constitute a kind of mini-tradition within the recently constituted field of feminist criticism, a number of authors situate their critiques within the context of contemporary French writing on psychoanalysis and feminism. The articles by Suzanne Gearhart and Jacqueline Rose both address Lacan directly and relate his contribution, more or less critically, to the work of contemporary French feminist theoreticians such as Luce Irigaray, Michèle Montrelay, and Julia Kristeva. Jane Gallop's analysis provides

a provocative commentary on the work of Hélène Cixous, her *Portrait de Dora* and her discussions of hysteria with Catherine Clément in *La jeune née*. These three articles thus not only suggest new perspectives on Freud's case but also offer a condensed introduction to some of the most challenging French feminist thinkers.

The remaining five articles display the variety and finesse of the interpretive strategies exercised by contemporary feminist critics. Each offers an original reading of Freud's inscription—through identification, transference, defense, or countertransference—in the drama he is authoring that, both narratively and psychologically, escapes his control.

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