



Enactment of Transference Neurosis at the 36th International Audio-Visual Symposium on the Science of the Metapsychology of the Unconscious

AUDIO-VISUAL PRESENTATION

7 OCTOBER 2016, 37th International Audio-Visual Symposium on the Science of the
Metapsychology of the Unconscious, Hotel Le Cantlie Suites, MONTREAL

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Annotated references

OPENING AND CLOSING MUSIC

The Doors (1967) *The End*

Excerpt from the soundtrack to Francis Ford Coppola's motion picture *Apocalypse Now*
(1979)



ILLUSTRATION 1

Jacques-Louis David (1805-06) *The Emperor Napoleon I Crowning Himself, The Pope Seated Behind Him*

This graphite drawing was for a commemorative painting that was never executed. The work, which hangs in the Louvre, was mentioned by Dr Davanloo in his opening remarks on the first day of the 2015 symposium (Monday October 5) as an illustration of Napoleon's malignant character.

	magic ⇒ religion ⇒ science	
	“free will”	determinist
Individualist	implicit in regulations of modern secular society (e.g. justice system)	Freud’s concept of <i>metapsychology</i>
pluralist	poly-theism (several competing gods)	Heraclitus’ social philosophy
monist	mono-theism (God’s will or God’s plan)	Marx’s concept of <i>economic determinism</i>

TABLE 1

This table positions social pluralism (championed here by the pre-Socratic philosopher, Heraclitus) in contrast to (a) the non-determinist (“free-will”) positions of magical and religious thought, and (b) the determinist but unsophisticated positions of individualism and monism. The most thoroughgoing delineation of social pluralism is found in A J Baker (1997) *Social Pluralism: A Realistic Analysis* (Wild & Woolley, Glebe). A pdf version, albeit with numerous errors of transcription, is available at <http://setis.library.usyd.edu.au/anderson/contributors/price/Social-Pluralism.pdf>



ILLUSTRATION 2

Jacques-Louis David (1808) *Sacre de l'empereur Napoléon Ier et couronnement de l'impératrice Joséphine dans la cathédrale Notre-Dame de Paris, le 2 décembre 1804.* (Coronation of Emperor Napoleon I and Coronation of the Empress Joséphine in the Notre-Dame de Paris, December 2, 1804)

The commemorative painting which was executed by the artist, where Napoleon crowns Joséphine himself. This work, which also hangs at the Louvre, was also mentioned by Dr Davanloo in his opening remarks on the first day of the 2015 symposium.

The “worship and sacrifice of a sacred king”

This is a reference to one of the central motifs in James George Frazer’s (1906 – 15) *The Golden Bough: A Study in Magic and Religion*. The twelve-volume third edition was republished by Cambridge University Press in 2012.

It is also the subject of the fourth¹ and final chapter to Sigmund Freud’s (1913) *Totem and Taboo*.

Its enactment is the climax to Francis Ford Coppola’s (1979) *Apocalypse Now*.

¹ Not the third, as erroneously stated in the presentation.