Biographical Studies of Suicide, 1991, Volume 2

ARTISTS WHO HAVE COMMITTED SUICIDE

David Lester

Cutter (1983) has provided a list of artists who have committed suicide:

Francesco Bassano	1549-1592
Oscar Bluemner	1867-1938
F. Borromini	1599-1667
Patrick Henry Bruce	1881-1937
Cagamas	c1900
Edward Dayes	1763-1804
Nicolaus DeStael	1914-1955
Dominic Elwes	1931-1975
John B. Flanagan	1898-1942
G. Fuchs	?-1905
Richard Gerstl	1883-1908
James Gillray	1757-1815
Arshile Gorky	1904-1948
Baron A. J. Gros	1771-1835
B. R. Hayden	1786-1846
E. L. Kirchner	1880-1938
Herman Kruyder	1881-1935
Max Kurzweil	1867-1916
Ernest Lawson	1873-1940
Wilhelm Lehnbruck	1881-1919
Francois Le Moyne	1688-1737
Alfred Maurer	1868-1932
Marie Constance Mayer	1778-1821
Parmigianino (Francesca Mazzoula)	1503-1540
Jules Pascin	1885-1930
Erik Paulsen	1749-1790
Marc Ricci	1676-1730
A. B. Rosso (Fiorentino)	1494-1540
Mark Rothko	1903-1971
Jacques Louis Sauce	1760-1788
Robert Seymour	1798-1836
Octave Tassaert	1800-1874
Pietro Testa	1607-1650
Henry Tilson	1659-1695
Cavallerre Tiberio Tinelli	1586-1638
Pietro Torrigiano	1427-1528

Vincent van Gogh	1853-1880
Pieter van Laer	1620-1642
J. Wiedewilt	1731-1802
Emanuel deWitte	1607-1692
Jacob deWolf	1635-1685

I found it hard to find a great deal of biographical material about these painters which made me marvel even more at Cutter's tenacity in compiling such a list!

Francesco (Da Ponte) Bassano

Born: January 26 (?) 1549, Bassano, Italy
Died: July 4 1592, Venice, Italy

Bassano's father, Jacopo (Giacomo), was also a painter, and all four of his sons became painters too. Francesco was the eldest and worked with his father at first, often jointly signing paintings with his father. He married in 1578 and moved to Venice in 1579. He had two daughters. Initially he painted biblical and pastoral scenes but later switched to historical themes. He helped in the decoration of two rooms in the Palazza Ducale in Venice after the fire of 1577. His paintings tended to be crowded and he followed his father's chiaroscuro style. After his father's death on February 23 1592 he became depressed. He became ill with consumption, and this fed into his hypochondriacal anxieties and his depression. He killed himself by throwing himself out of a window in 1592.

Oscar Bluemner

Born: 1867, Hanover, Germany
Died: January 12 1938, South Braintree, Massachusetts, USA

Bluemner trained as an architect and portrait painter in Germany and emigrated to the USA in 1892. He worked as an architect, but his plans for the Bronx Borough Courthouse were stolen by his partner. He won sufficient money from the resulting legal suit to enable him to devote the rest of his life to painting. He became known for his expressionist and irrational use of color in his geometrical landscapes, but he rejected pure abstractionism. He moved to Massachusetts twelve years before his death. He killed himself on January 12, 1938, at the age of seventy. He was found by his daughter, and he was survived also by a son.

Fransesco Borromini

Born: September 25, 1599, Bissone (near Lugano), Italy
Died: August 3, 1667, Rome, Italy

His father was a builder and architect, but he trained as a stonecutter and ornamentalist, first in Milan and later in Rome. He collaborated with Bellini on the Palazzo Barberini until 1633. He then was commissioned to design and build a small church, the S Carlo alle Quattro Fontane (1638-1646). His finest building is considered to be the S Ivo della Sapienza (1642-1650). Early in the 1660s both his patron and devoted disciple died. He became increasingly withdrawn and depressed. He had long been plagued by jealousy over the success of others (especially Bernini), and in the 1660s this depression worsened. His hallucinations have led

modern commentators to suspect schizophrenia. He burned his drawings and had 'fits'. His physicians forbad him to work in an effort to cure him, but he became angry at this constraint. One night, during a fit of anger over this, he stabbed himself with his sword. As he lay dying, he became lucid, wrote a will and received the sacraments.

Patrick Henry Bruce

Born: March 25 1880, Campbell County, Virginia, USA
Died: November 12 1937, New York, USA

Bruce was raised in Virginia, studied at the School of Art in New York City and at the Virginia Mechanics Institute. He married in 1905 (separated in 1919) and had one son. In 1907, Bruce settled in Paris, working at first in Matisse's studio. He later joined the Orphist movement. He painted mainly assemblies of colored and contrasting planes with a palette knife but met with little success. From 1920, he painted in isolation. In 1933 he destroyed all his canvases except for fifteen which he left to a friend. He was described as a purist both in his painting and his self-esteem. He returned to New York in 1936 and killed himself in 1937.

Cagamus

no information

Edward Dayes

Born: 1763, London, England
Died: 1804, London, England

Dayes was a water-colorist and mezzotintist. He liked to create portraits, landscapes and street scenes and is mentioned in some histories of engraving and etching.

Nicolas de Stael

Born: January 5 1914, St. Petersburg, Russia
Died: March 16 (or 18) 1955, Antibes, France

Nicolas fled from Russia as a child after the revolution to Danzig where his parents died. His nurse took him to be raised in Belgium. He settled in Paris in 1938 and served in the French Foreign Legion. He married in 1940 and had one daughter. At first he painted still-lifes and portraits of his wife, but in 1942 his work became abstract, a synthetic cubism. Nicolas and his wife lived in poverty, and she died in 1946. Nicolas became a French citizen in 1948. He grew increasingly ambivalent about the direction of his style, and he killed himself at the age of 41 with a gun.

Dominic Elwes

no information

John Flannagan

Born: April 7 1895, Fargo, North Dakota, USA
Died: January 6 1942, New York City, USA

Flannagan studied at the Minnesota Institute of Arts from 1914 to 1917. He focused on carving, beginning in wood and later (after 1928) turning to stone. He preferred field-stone, carving small, rough and unfinished animal images. His work was acquired by the Metropolitan Museum of Art and the Museum of Modern Art in New York City. In 1939 he suffered a near fatal accident which made it difficult for him to continue carving. He turned to drawing and water colors. He had four brain operations in 1939, and he suffered from continual head pain. He sent his wife to visit her relatives in Boston for Christmas and New Years at the end of 1941 and killed him with domestic gas on January 6, 1942.

Gustave Fuchs

Born: 1936 (?)
Died: November 10, 1905, New York City, USA

Gustave Fuchs, a successful painter and sculptor, killed himself in New York City in 1905 at the age of sixty-nine in the boarding house in which he lived. His wife had separated from him five years earlier partly because he was so consumed by his art. He had inherited some money from Germany and got into cigar manufacturing in Chicago, but again his involvement with art had led him to neglect the business so that he had financial difficulties. He was also in ill health.

Richard Gerstl

Born: 1883, Vienna, Austria
Died: November 4, 1908, Vienna, Austria

Gerstl was a difficult child and insubordinate at school which necessitated his transfer to a private school. His parents, however, were well-off and supportive of him. He entered the Vienna Academy in 1898 but left in 1901. He lived at home and rented a studio to work. In 1904, he returned to the Academy but was expelled after two semesters. He was quiet and withdrawn and had few friends, though he shared a studio with Victor Hammer for a while. He could have have more fame than he achieved, but he rejected attention. For example, he refused to exhibit at one gallery because he disliked the other art work hanging there, and once he destroyed a painting of his own because it was praised by someone he disliked. He became friends with the composer Arnold Schonberg and in 1908 ran off with Schonberg's wife. Anton Webern persuaded the wife to return home, and this devastated Gerstl. On November 4, 1908, Gerstl destroyed most of the contents of his studio and was discovered the next morning dead, with a rope around his neck and a knife in his chest.

James Gillray

Born: August 13, 1756, Chelsea, England
Died: June 1, 1815, London, England

After being apprenticed as a teenager to a publisher of bank notes and maps, Gillray joined a group of strolling players. Eventually he came to London, studied painting at the Royal Academy and became a caricaturist, specializing in political cartoons. He lived with a Miss. Hanna Humphrey for most of his life, a publisher and print-seller, and they thought of marrying each other on several occasions but never did so. Toward the end of his life he became

psychiatrically disturbed and stopped working, committing suicide in 1815.

Arshile Gorky

see *Biographical Studies of Suicide*, 1990, Volume 1

Jean Antoine Gros

Born: March 16 1771, Paris, France
Died: June 26 1835, Bas-Meudon (mear Paris), France

A painter of French history, he was encouraged to become a painter by his parents who were minor artists. At the age of fourteen, he went to study with the famous painter Louis David. His father died in 1791. In Italy in 1796, Napoleon posed for him, and he soon became Napoleon's official painter. The fall of Napoleon, the death of the Empress Josephine, and the exile of David in 1816 were traumatic for him, but the Bourbon monarchy continued to support him and made him a Baron. After David's death in 1825, his disciples deserted him, and his work was increasingly attacked by critics. By 1835, although he was made a professor at the Academie, he was dissatisfied with his accomplishments and depressed, and he drowned himself in the river Seine.

Benjamin Haydon

Born: January 26 1786, Plymouth, England
Died: June 22 1846, London, England

Haydon trained at the Royal Academy in London but quarrelled with the faculty there. He painted mainly historical scenes and saw himself as a great painter. However, critics did not think so highly of his work, and he fought continually with them and other painters, alienating the art community. He was never elected to the Royal Academy. He had financial difficulties all his life and was in debtor's prison in 1827, 1830 and 1835. He committed suicide by cutting his throat and shooting himself.

Ernest Kirchner

Born: May 6 1880, Aschaffenberg, Bavaria
Died: June 15 1938, Frauenkircher, near Davos, Switzerland

The son of a paper expert, he trained as a printmaker and painter. He went to Dresden to study architecture, but became interested in painting and found, along with some friends, a group of expressionist painters called Die Brucke. In 1911, the group moved to Berlin. In 1914, Kirchner joined the artillery, but he had a nervous breakdown and was discharged. He entered a sanitarium and in 1917 moved to Switzerland. He continued painting, but in 1938 he was depressed by his reoccurring illness and by the Nazis declaration that his work was decadent. In the midst of this depression he killed himself with a firearm.

Herman Kruyder

Born: 1881, Lage Vuursche, Netherlands
Died: 1935, Amsterdam, Netherlands

He studied painting in Haarlem, starting with a realistic style but changing to a decorative semi-religious expressionist painter of landscapes and figures. He committed suicide by jumping from a window.

Max Kurzweil

I could find no information.

Ernest Lawson

Born: March 22 1873, San Francisco, USA
Died: December 18 1939, Miami Beach, USA

Lawson studied in Kansas City, at the Art Students League in New York City in 1890, and in Paris from 1903 to 1904. In his early days he painted in the Impressionist style. In America hee was a member of the Group of Eight, and he became known for his realistic scenes of Manhattan. He was elected to the National Academy of Arts and Sciences in 1917. At the age of sixty-eight he was found fully clothed in the ocean near where he had lived with a friend for three years in ill health. His wife and daughter lived apart from him in New Mexico.

William Lehmbruck

Born: January 4 1881, Meiderich (Duisburg), Germany
Died: March 25 1919, Berlin, Germany

The fourth of eight children and the son of a miner, Lehmbruck was a quiet and introspective youngster who was talented at carving in chalk and plaster by the age of fourteen. Encouraged by his mother, he studied in Dusseldorf in 1895-1899 and 1901-1907 and moved to Paris in 1910. He was quite successful from the first, managing to obtain portrait commissions and selling bronze copies of statues as souvenirs. At the art academy, he was considered by his teachers to be outstanding at drawing . In Paris, he was made a member of the Societe National des Beaux-Arts and was one of the most highly thought-of German artists. He felt at home in Paris. He married and had three sons. At the outbreak of the First World War he returned to Germany with his family, working as a nurse in a military hospital in Berlin. His work was not well liked there. He had always been melancholic and, after he moved to Switzerland in 1917, he could not stop grieving over the misery brought by the war. He killed himself in 1919 not because he had failed as an artist (the Berlin Academy had just made him a member), but "Because he sought to escape from physical and psychic pain which his sick body was no longer able to bear" (Hoff, 1969, p.45).

Francois Lemoine

Born: 1688, Paris, France
Died: 1737, Paris, France

Lemoine rose to become one of the most highly regarded painters in France during the Regency Period. He was appointed first painter to the King in 1736. His health began to deteriorate, and he experienced several fits of insanity. He killed himself at the age of forty-nine.

Alfred Maurer

Born: April 21 1868, New York City, USA
Died: August 4 1932, New York City, USA

Alfred was the son of Louis Maurer (1832-1932) a lithographer who opposed his son's desire to become a painter. Alfred went to Paris when he was twenty-nine to paint. He began copying Whistler's style but later switched to a cubist/expressionist or Fauvist style. The First World War forced his return to America where financial difficulties led him to live at home with his family who disliked his paintings. By the 1930s, his father's works were more highly valued than his own, and he was increasingly depressed. He fell ill and in 1932 was slow to recover from a serious operation. His centenarian father died, and Alfred committed suicide fourteen days later.

Marie-Francoise Constance Mayer (Lamartine)

Born: 1775/1778, Paris, France
Died: 1821, Paris, France

A painter with an independent income, Mayer went to study with Pierre Prud'hon when she was twenty-eight (he was seventeen years older than she was). They became lovers but, when their relationship deteriorated and he declared that he wanted to marry someone else, she stood in front of a mirror and cut her throat.

Girolamo Francesco Maria Mazzuoli Parmigianino

Born: January 11 1503, Parma, Italy
Died: August 24 1540, Casalmaggiore, Italy

Parmigianino's father died when Parmigianino was young (in 1505), and he was raised by uncles who were painters. He painted his first known works at the age of sixteen. He painted in the Mannerist style, heavily influenced by Corregio, but was also a remarkable portrait painter. In 1524 he moved to Rome and painted for Clement VII and, after the sack of Rome in 1527, moved to Bologna and then Parma. He was obsessed with alchemy to the neglect of his art, and he was dismissed from work on the Steccata Church in Parma. He wasted his wealth on the pursuit of the philosopher's stone and fled Parma to avoid lawsuits. He died of a fever at the age of thirty-six, and I could find no mention of suicide.

Julius Pascin (Pincas)

Born: March 31 1885, Vidin, Bulgaria
Died: June 1 (5) 1930, Paris, France

Born Julius Pincas, Pascin (an anagram of Pincus) was the son of an Italian-Serbian father and a Spanish-Jewish mother. He left home in 1902 and did his early work in Vienna, Berlin and Munich where he worked for satirical magazines. He went to Paris in 1905 and painted compositions on Biblical or mythical themes and sensitive studies of women (mainly prostitutes). In 1914 he traveled to the USA where he became a citizen, but he returned to Paris in 1920. He left for Palestine in 1926 but abandoned his voyage in Spain. He hung himself (or

slashed his wrists) on the eve of a one-man show in Paris.

Erik Pauelsen

Born: October 14 1749, Bygom, near Viborg, Denmark
Died: February 20 1790, Copenhagen, Denmark

He studied in the Copenhagen Academy and, after travels abroad, returned to join the Academy in 1784. He painted portraits and scenic views. He killed himself in Copenhagen during a fit of melancholy by throwing himself from a window.

Marco Ricci

Born: 1676/1679/1680, Belluno, Italy
Died: 1729/1730, Venice, Italy

Marco was seventeen years younger than his uncle, Sebastiano Ricci, also a painter, and they worked together. Marco went to Rome where he painted picturesque views and architectural scenes, but he was obliged to leave Italy after a brawl. In 1708 he went to England to work on stage designs for Italian operas. Two years, back in Venice, he persuaded his uncle to go back to England with him, but his uncle left England in anger because he lost commissions to a rival artist. Marco introduced landscape painting to the Venetians, and he was also an outstanding etcher. His life is not well documented, but he is supposed to have been wild and eccentric. He may have tried to starve himself to death. While recuperating, he perhaps changed a prescription he had been given into a lethal poison which he used to kill himself.

Giovanni Battista di Jacopo Rosso

Born: March 8 1495, Florence, Italy
Died: November 14 1540, Paris, France

Rosso matriculated in the painter's guild in Florence in 1517 and trained in the studio of Andrea del Sarto where he worked on commissions from churches. He went to Rome in 1523. He was captured and tortured during the sack of Rome in 1527. In 1530, Francis I of France invited him to work at Fontainebleau. He painted in the early Florentine mannerist style and founded the Fontainebleau School of painting in France. He killed himself in 1540 after being subjected to libelous accusation.

Mark Rothko

A full biography is in a later issue.

Jacques Louis Sauce

I could find no information

Robert Seymour

Born: 1800, London, England
Died: 1836, London, England

He was apprenticed to a silk designer. He painted historical portraits and illustrated

books, mostly comic ones. He discovered the little known Charles Dickens and was Dickens's first illustrator. He quarreled violently with Dickens and shot himself in 1836 the morning after the first issue of *The Pickwick Papers* appeared.

Nicolas Francois Octave Tassaert

Born: July 26, 1800, Paris, France
Died: April 22, 1874, Paris, France

He studied in the Ecole des Beaux Arts and under Girard and Lethiere and painted portraits and historical subjects. He led a life of misery, and his paintings are melancholy. He killed himself by inhaling carbonic acid gas.

Pietro Testa

Born: 1607/1611/1617, Lucca, Italy
Died: 1650, Rome, Italy

A pupil of Pietro Paolini, he went to Rome in 1630 to study. He became an engraver and etcher. He was morose and made enemies easily. He drowned in the Tiber.

Henry Tilson

Born: 1659, Yorkshire, England
Died: 1695, England

He studied with Sir Peter Lely and went to Italy in 1680 where he stayed for seven years, painting portraits in oil and pastels. He mind became deranged and he shot himself at the age of thirty-six.

Cavaliere Tiberio Tinelli

Born: 1586, Venice, Italy
Died: 1639, Venice, Italy

He studied under Giovanni Contarini and Leandro Bassano. He is famous for his small portrait paintings. He was knighted by Louis XIII. After becoming despondent and suffering from domestic afflictions, he killed himself in 1638.

Pietro Torrigiano

Born: November 24 1472, Florence, Italy
Died: 1528, Seville, Spain

An Italian sculptor, he studied in Florence. He had a quick temper and broke Michelangelo's nose in a fight. He left Florence in 1492 and traveled to the Netherlands, England and Spain, introducing the painters there to the Italian Rennaissance style. He painted commissions for Henry VIII. He quarreled with the Duque d'Arcus in Spain and, after smashing a statue of the Virgin for which he did not think he had been paid enough, he was brought before the Inquisition and imprisoned. He starved himself to death while imprisoned.

Vincent Van Gogh

A full biography is in a later volume.

Pieter van Laer

Born: 1592, Haarlem, Netherlands
Died: 1642, Haarlem, Netherlands

Van Laer was the founder of the Bamboccianti group of artists who painted still-lifes, street scenes and landscapes. He went to Italy in 1623 and returned to the Netherlands in 1638. He killed himself when depressed over the declining popularity of his work.

J Wiedewilt

I could find no information

Emmanuel deWitte

Born: 1617, Alkmaar, Netherlands
Died: 1692, Amsterdam, Netherlands

An architectural painter, mainly of church interiors, he began painting in Delft where he studied with Evert van Aelst and moved to Amsterdam in 1652. He was always poor and forced to indenture himself in return for keep.

Jacob deWolf

I could find no information

References

Bryan's Dictionary of Painters and Engravers. Port Washington, NY: Kennikat, 1964.
Canaday, J. E. (1969). *The lives of the painters*. New York: Norton.
Cutter, F. (1983). *Art and the wish to die*. Chicago: Nelson-Hall.
Encyclopedia Britannica. Chicago, Encyclopedia Britannica, 1986.
Encyclopedia of World Art. New York: McGraw-Hill, 1968.
Falk, P. H. (1985). *Who was who in American art*. Madison, CT: Sound View Press.
Hoff, A. (1969). *Wilhelm Lehmbruck*. New York: Praeger.
Kallir, J. (1981). *Austria's Expressionism*. New York: Galerie St. Etienne/Rizzoli.
McGraw-Hill Dictionary of Art. New York: McGraw-Hill, 1969.
Naylor, C., & P-Orridge, G. (1977). *Contemporary artists*. London: St. James.
New York Times
Praeger Encyclopedia of Art. New York: Praeger, 1971.

PAUL KAMMERER

David Lester

Paul Kammerer went for a walk on September 23, 1926, on an Austrian mountain path. He sat down against a rock and shot himself in the head. His suicide note bequeathed his body to a university for dissection and said, in part, "Perhaps my worthy academic colleagues will discover in my brain a trace of the qualities they found absent from the manifestations of my mental activities while I was alive."

Paul had been accused of fraud in his scientific work. And his suicide, in part, seems to have been motivated by the stress of these accusations and by anger at those who had accused him. His suicide had the result, however, of convincing most of those involved that he must have been guilty of the fraud.

Arthur Koestler (1971) has written a fascinating account of Paul Kammerer's life, an account which focuses upon the scientific discoveries and the controversy surrounding them rather than the personal life of Paul. It is story of fascinating power struggles, English Darwinians versus an Austrian Lamarckian.

The Darwinians believed that evolution proceeded through genetic mutations (and of course your genes are fixed at the moment of your conception), while the Lamarckians believed that characteristics that you acquire during your life can be passed on to your offspring. According to Darwinians, if you are very intelligent, it is because your genes predispose you to be intelligent. Your offspring will probably be very intelligent too because they inherit your genes. The Lamarckians believe that, whatever your genes, if you develop your intelligent abilities during your life prior to having children, your children may be high in intelligence because they inherit this acquired intelligence from you. Lamarckians could not propose any mechanism to account for the transmission of the acquired characteristics through the fertilization of eggs by the sperm, and so it was viewed as a superstition rather than a theory.

Of course, the power struggles have an extra layer of complexity, since the free world adopted the Darwinian idea while the Communists, newly in power in Russia, adopted the Lamarckian idea. (When he killed himself, Paul was packed, ready to go to Russia to pursue his research there.) And today, Christians in parts of the USA try to suppress Darwin's ideas in school textbooks because it conflicts with their ideas of the appearance of humans on earth, ideas based on the bible. Darwin's ideas have clearly aroused intense emotions and conflicts between believers and nonbelievers.

Koestler tells us that Paul was, "....one of the most brilliant and unorthodox biologists of his time. He was forty-five when the joint pressures of an inhuman Establishment and his own all-too-human temperament drove him to suicide." Is this true?

Paul's Career

Paul was born on August 17, 1880, of Saxon ancestors who now lived in Austria. His

family was prosperous, for his father, Karl, was the founder and co-proprietor of a factory for making optical instruments. After twenty years of marriage, Karl divorced his wife and married a Hungarian widow, Sophie. (It was her third marriage and she had two sons from previous marriages, while Karl had one.) Paul was born with three step-brothers, aged eighteen to twenty, who adored him.

In this setting, Paul developed into a bright child. His childhood seems uneventful, and he began by studying music at the Vienna Academy. He composed songs that were performed in Vienna and counted among his friends Bruno Walter, later a famous conductor, and Gustav Mahler, the composer. Paul then switched to reading zoology at the University, and some biologists always held his interest in music against Paul. They saw him as a dilettante.

Paul had grown up with an interest in and an affinity for animals. His early articles were on reptiles and amphibians and published in naturalist journals. These articles were read by the eminent biologist Hans Przibram who was founding an Institute for Experimental Biology, which was a new branch of research, a break from the theoretical and descriptive zoology currently in vogue.

Paul began by organizing the aquaria and terraria and proved to be very successful in keeping the animals alive in these unnatural conditions. This point is of importance to the story because others could not replicate Paul's experiments to see if they would get the same results as he claimed because none of them could keep the animals alive in the laboratory. (Indeed, Koestler claims that no one had repeated Paul's experiments with proper care even by 1971.)

In 1909, Paul received a scientific prize for his research on salamanders. He also conducted research on the sea-squirt. Koestler argues that this research was much more pertinent to the Lamarckian hypothesis than the research that Paul conducted on the midwife toad. Yet it was this latter research that became the battle-ground. The research in question was published between 1906 and 1919 in three major papers.

(Interestingly, Paul also gave popular lectures on biology in general and on his research in particular which were very popular. These too were frowned upon by leading academics because it an unwritten rule that serious scientists do not seek popular fame.)

The Controversy

The battle over Paul's research was fought in England and published mainly in the scientific journal *Nature*. The major accuser was William Bateson. Interestingly, Bateson had started by believing in the Lamarckian hypothesis. But after a fruitless expedition to Central Asia to search for confirmation, he switched to believing Darwinism. (Bateson named his son after the Russian geneticist Gregor Mendel, whose work contributed an important element to Darwinian theory.)

Bateson visited Vienna in 1910. He already thought that Paul's work was fraudulent, and his belief was confirmed when Paul could not produce specimens of the midwife toad to show the acquired characteristics. (Koestler explains that these characteristics, pads on the forearms of

the toad, appear only in the mating season, and Bateson was not in Vienna during the toads' mating season.)

The problem of verifying Paul's work was made complicated by the First World War, which led to the destruction of many of the specimens in the Institute. Most of the animals died during this period. Paul himself was excused from military service because of a heart condition, but was assigned to military (censoring the letters from Italian prisoners) and so could not continue his research. Following the war, the inflation in Austria led to the ruin of many, including Przibram and Kammerer. The Biological Institute was taken over by the Austrian Academy of Science.

All that remained to show sceptics were some slides and specimens preserved in jars. In 1920, the Institute sent Bateson some slides of the pads on the midwife toad, but he regarded them too as frauds, probably cut from a different species of toad. Once Bateson had made up his mind, Koestler argues, nothing would change it.

In 1923 Paul was invited to visit England to lecture on his research. He did so and brought with him a preserved specimen of the midwife toad showing the pads. Interestingly, Bateson did not attend the first lecture, but did attend the second. At the second lecture he did not examine the specimen. Koestler puzzles over this. Bateson, firmly believing that Kammerer has faked his research, refused to examine the evidence. Is this a true scientist? Clearly not. For Bateson, Darwinism had become a religion, and research is irrelevant to religion.

However, after Paul had returned to Vienna, Bateson wrote requesting that the specimen be sent to him for examination! The Institute refused, for it was the sole remaining specimen and Bateson had declined to view it four months earlier. Bateson saw this refusal as proof of the fraud.

Paul resigned from his post at the Institute in order to support his family by journalism and lecturing. He went twice to the USA for lecture tours (in the Fall of 1923 and the Spring of 1924). One unfortunate consequence of his lectures in England and the USA was that the newspapers wrote up his ideas sensationally. Headlines read *Race Of Supermen* in London and *Scientist Tells Of Success Where Darwin Met Failure* in New York. This publicity further alienated scholars in the field. Paul also gave lecture tours in the Soviet Union which led to his being invited to assume the position of Professor of Genetics at Pavlov's Experimental Institute in Moscow.

The final episode occurred in 1926 when G. Noble from the American Museum of Natural History in New York City, went to Vienna, cut the specimen of the midwife toad and found that the markings were due to injections of ink. He published the finding in *Nature*, together with a report by Przibram confirming Noble's findings. Paul shot himself six weeks later.

Koestler examines all the possibilities and concludes that the specimen could not have been faked and escaped detection during the lectures at Cambridge in 1923. (Koestler himself persuaded a biologist to fake some similar specimens, but he could not do it convincingly.) Thus,

Koestler concludes that the faking was done later, probably just prior to Noble's visit, and that the original specimen was genuine. Secondly, Koestler argues, it was unlikely that it was Paul who faked the specimen, since he had retired from the Institute in 1923 and was preparing to take a post elsewhere at the time of Noble's visit.

Koestler quotes Przibram who claimed that it was a madly jealous colleague of Kammerer's who injected the specimen. Koestler suggests that this suspect might easily have been a fanatical Nazi who knew that Kammerer was a pacifist and socialist.

Paul's Personal Life

Paul joined the Biological Institute in 1903 at the age of twenty-three. He got his doctorate in 1904 and became a lecturer at the university in 1906. In 1905 he met the young Baroness Felicitas Maria Theodore von Wiedersperg, fell in love at once, and after the customary year-long engagement was married in 1906. The Wiederspergs shared Paul's interest in music and animals, and so he fitted in well with his in-laws. Paul had a daughter in 1907, and he named her Lacerta after a genus of lizards.

Paul seems to have been a philanderer. Koestler does not tell us much, but we do learn that, after Gustav Mahler's death in 1911, his widow Alma worked as Paul's laboratory assistant and had an affair with Paul.

Soon after this affair, Paul fell in love with a painter, Anna Walt. Felicitas agreed to a divorce on grounds of mutual incompatibility in order to let him marry Anna, but the marriage lasted only a few months. After a row with Anna, Paul swallowed an overdose of sleeping pills but vomited them up. He became depressed, and returned to live with Felicitas. (His marriage to Anna was annulled, and his marriage to Felicitas restored.)

After his return to Vienna from the USA in 1924 he fell in love again. He was attracted to the five Weisenthal sisters and fell in love with most of them before settling on Grete, the oldest. Paul's daughter thinks that at least two of the romances were platonic.

Grete was forty and married and it is not known whether she reciprocated Paul's love. Their liaison was widely talked about in Vienna. However, Grete refused to accompany Paul to Moscow.

The Final Crises

By 1926 Paul's world was in ruin. He had been accused of faking his research. He had popular fame, but scholarly scorn. His collection of specimens had been destroyed. He was poor and unable to support his family (though this was true of many Austrians at the time).

Koestler described Paul in the final years of his life as alternating between depression and mania, but working hard. (In addition to writing and lecturing, he wrote a book on biology based on field trips he took to the Dalmation Isles to study lizards.)

Paul had been offered a position by the Moscow Academy of Sciences as Professor of Genetics and was due to begin his work in Moscow on October 1st. He visited the Soviet legation in Vienna on September 20th with instructions for the packing and transportation of his scientific apparatus. On the day he shot himself, his furniture was being packed for removal to Moscow. In a suicide note addressed to the Moscow Academy of Sciences, he denied participating in the forgery but declined their offer because he no longer felt himself to be qualified for the position. (A newspaper report after Paul's death claimed that he planned to stay in Moscow only a short time and that he hoped that his work there would lead to an offer from a German university. The discovery of the forged specimen made such an invitation extremely unlikely.) Perhaps the final straw was that Grete Weisenthal, with whom he was in love, had refused to accompany him to Moscow. His suicide notes reflect the complexity of the motivations for his suicide, for he wrote notes to the Moscow Academy of Sciences, his wife Felicitas, his lover Grete Weisenthal, and a friend.

Discussion

Koestler's book gives the impression that Paul killed himself primarily because of the controversy over his research. Was it fraudulent and did it support Lamarck? Bateson is portrayed, perhaps legitimately, as a religious crusader, an example of what a scientist should never be. To be sure, for a researcher to be accused of faking his research and to have his life's work denigrated is an extreme stress.

However, there is a suggestion that Paul was, if not mentally ill, at least prone to depression. The one time we hear of a suicide attempt is after the disintegration of his brief second marriage.

Let us grant that Koestler is correct. Paul did not fake his research. Then, at the young age of forty-five, he has a new position, with the facilities to replicate his findings and to move on to new discoveries. If he did not fake the research, he knows it can be replicated. Interestingly, he killed himself, not immediately after the publication of the accusation of forgery, but six weeks later.

It seems more likely, therefore, that it was his personal life that was the most important stress prior to his suicide. If Grete refused him, could he really expect to return to Felicitas once more? And did he want to live without Grete? In this context, the stress over the accusations of forgery may have added to his depression.

If this is possible, then it would be valuable to have more information about Paul's mental history. Koestler alludes to such matters only as an aside to his main thesis, and so we do not learn the details. How severe was Paul's psychological disturbance? What diagnosis would he be given by a modern psychiatrist? How depressed did Paul get and were his periods of excitement really manic? Was there a family history of depression? These are the kinds of questions that we can answer when we study Ernest Hemingway or Marilyn Monroe, but unfortunately not in this case.

A final irony on this case. In 1983, Paul's biographer, Arthur Koestler, killed himself.

Reference

Koestler, A. (1977). *The case of the midwife toad*. New York: Random House.

FREDDIE PRINZE

David Lester

Freddie Prinze, a successful comedian, was only twenty-two when he shot himself. He had performed at the pre-inaugural ball for President Carter only ten days earlier. He was not someone who had been successful and who was now facing a decline. Rather he was a star on the way up. How did he come to kill himself?

The information used here to make some sense of his suicide is taken from the book by his mother, Maria Pruetzel (1978).

Parents And Childhood

Frederick Karl Pruetzel was born on June 22, 1954 in New York City. His mother, Maria, was an immigrant from Puerto Rico and his father, Karl, was Hungarian and an immigrant from Germany. (Karl emigrated in 1934 at the age of 19.) Karl, had been married before and had had three children. (Both Karl and his son Freddie were only children of second marriages and unusually close to their mothers.) During his first marriage, Karl was painting his house one day, and his five year old daughter drowned in the swimming pool. He was too late to save her, and he blamed himself for her death. He drank heavily, though the drinking did not affect his work. His second wife, Maria, felt that this experience reinforced his fear of taking responsibility for his son Freddie. Since Karl also worked nights, he spent little time with his son. Karl and Freddie did things together on weekends and holidays (such as horseback riding). However, Maria writes that she raised Freddie by herself. "Life was not easy for me, but I needed to be strong because Freddie needed me then.....(p. xii)". Maria lived near to her family (her sisters even had an apartment in the same building, and her brother and then her father lived with her for a time), and so all of the relatives helped take care of Freddie and showered him with love. Freddie was the only baby in the extended family, and there is the suggestion that Freddie was pampered.

Maria was younger than her husband. She was devoutly religious. When Freddie was ill in first grade, she prayed. As he lay dying from a gunshot wound, she prayed. Oral Roberts was the focus of her religious faith.

Freddie was also religious, though less so. He carried a bible with him and frequently asked his mother to pray for him. He had a fantasy of becoming a minister in a small town. (He had never lived in a small town!) Later, his mother-in-law was a devout Southern Baptist.

Childhood

Maria notes that Freddie had large numbers of relatives (though Maria mentions mainly the Puerto Rican relatives), but no one in the family was a child. Thus, Freddie had few peers to play with.

In first grade, Freddie became very ill, and his illness was initally misdiagnosed as tuberculosis. Later he was rediagnosed as asthmatic, but the medications did not prevent visits to

the emergency room. Eventually, a third doctor diagnosed the problem as an allergy to the medications that Freddie was being given and switched him to natural medicines. Freddie got well.

Initially, Freddie went to the public schools and suffered from the bullying and extortion. He was fat as a child which may have helped make him a victim. He often cried over the stress of attending the school. Maria describes him as a misfit there, often alone, crying because of his loneliness.

He took four years of piano lessons and then switched to the guitar. Maria bought him a guitar for $150 when he was fourteen, and he worked hard at learning it. (He sold one song for $200.) Interestingly, the pampering is evident in the circumstances surrounding the purchase of the guitar. His mother bought him it in exchange for him painting the apartment. He painted a little and then persuaded his mother to do the rest. She acquiesced.

Toward the end of his stay at the public school, he became the class clown. He skipped classes, and his academic grades declined. However, he lost his childhood pudginess, and he received school awards for his music and dramatic abilities (in June 1970).

In 1968, Freddie's uncle Mango (who was thirty six) was living with them and had just got engaged. He died unexpectedly, and Freddie was very upset. (He was fourteen years old.) Maria describes him as withdrawn and confused, and he cut school for a month. Three months later, Freddie's grandmother died in Puerto Rico, but his mother did not take him to the funeral there.

High School

After he graduated from junior high school, Maria took him to Puerto Rico for a holiday, and he was sociable and happy, dating girls and had fun. In the Fall, he was accepted at the High School of the Performing Arts in New York City, but Maria was anxious at her son becoming independent from her.

Freddie persuaded Maria to give him seventy dollars a week so that he could take a taxi to school. He liked being driven in style to the school in front of the students and teachers. To get more money, he took an ushering job at a movie theater.

In the summer of 1971, he performed in musical shows for the Alliance of Latin Art. He also decided to join a rock band at the school. So he persuaded his mother to get him a job at her factory, where he worked hard and earned enough to buy some drums. (He paid half and, his mother paid half.) In the Fall of 1971, he joined the band as drummer.

(Maria frequently helped Freddie out with bills. For example, she found out in 1973 that Freddie owed a restaurant near his high school $1400. Maria paid it in three installments.)

In his second year at the school, he met his first love, Ann Sadlier. She was a year behind him. Freddie is described as being very domineering with her, yet generous. They broke up in

January, 1973, when Freddie was eighteen, because Ann was upset by his flirting with other girls. Freddie tried to get her to change her mind many times in the next couple of years, but she refused, though they did remain friends. Ann also admitted that she was afraid of Freddie going into show business because then he would not have time for her.

Also in his second year, his friends suggested that he develop his comic skills, and so he began performing at the comedy clubs in the city. In the summer of 1972, he decided to quit the Alliance musical shows and the rock band, and to focus on comedy. (He still worked as an usher at the movie house.) He went from club to club, moving up in status as a comedian. Maria reports, though, that when his act did not go over well with the audience he would feel depressed, and when she saw him he seemed to have been crying.

Academically, Freddie performed badly, failing English, history, economics and Spanish. He refused to go to summer school, and he dropped out of school in 1973.

Career

In 1973, Freddie changed his name from Pruetzel to Prinze and began to focus on developing his career as a comic. His talent enabled him to move up to better clubs, and he acquired a manager, David Jonas. By July, 1973, Freddie was appearing at hotels and clubs

A two-week engagement in Puerto Rico did not go well. He was lonely and sent for his girl friend. The Puerto Ricans felt that his humor was insulting to them, though the vacationing hotel audiences liked him. When he came back from Puerto Rico, he decided to move out from his parents' apartment, but after three days he moved back in with them.

By the end of 1973, Freddie was appearing on television shows (Jack Paar and eventually the Tonight Show). In 1974 he auditioned for and was given a part in Chico And The Man on NBC television. He liked Los Angeles and decided to stay there, but he missed Ann, who still refused to be with him, and he described himself as lonely and depressed. He had developed the habit of using the telephone to keep in touch with people, running up bills of $800 a month. In his diary, he wrote that there was no one there to protect him. He called home nightly.

Success And Disintegration

While in Los Angeles, his producer, Jimmy Komack, found out that Freddie was using cocaine (in addition to valium and quaaludes). He sent him to a physician, Edward Ablon, who continued to prescribe him quaaludes until his suicide.

After Chico And The Man aired, though it was a success, Freddie got anonymous death threats. (Chicanos were upset that Freddie was depicting one of their ethnic group.) In October, 1974, he fired his manager, David Jonas, who then filed a law suit against Freddie. In December 1974, he sent his mother the fare to go to Puerto Rico and, in February 1975, the fare to come to Los Angeles. During that trip, Maria picked out the house that Freddie would buy for her and Karl.

In March 1975, while performing at Lake Tahoe, Freddie met Kathy Barber, a divorced woman, whom he eventually married. Kathy got pregnant in June, and they were married in October. His secretary Diane quit, and Maria concluded that Diane was romantically attached to Freddie and saw his marriage as a rejection. A friend of Kathy's became his secretary. During this time, Maria thought that Freddie was withdrawn and not as open to her as in the past. Freddie seemed to be drifting away from her.

Kathy went to a hypnotherapist, William Kroger, for help in natural childbirth, and Freddie began to see him to cure his drug addiction. In March 1976, Freddie's son, also called Freddie, was born. He said to his mother, "I don't have to feel lonely any more." But by April he was having problems with his marriage. Kathy did not like his drug abuse. There may have been other problems, but neither of them discussed it with Maria.

By November, Maria describes Freddie as distressed, depressed, confused, and exhausted. Also angry - he fired his gun recklessly at times and dislocated his wrist by hitting a wall with it. The legal battle with his manager continued (his contract was upheld by the court for three years), and he separated from Kathy, who filed for divorce. He was arrested for driving while on drugs.

A Psychiatric Evaluation

He described his state as a nervous breakdown. In October 1976, Dr. Kroger gave Freddie the MMPI, and the computer report described Freddie as possibly schizophrenic. It concluded by saying that his responses suggested a major emotional disorder and recommended professional evaluation. His fantasies were almost delusional. He was suspicious and paranoid, avoided close interpersonal relationships and was unable to express his emotions in modulated ways. The report described him as disoriented, perplexed, hostile, negativistic and suspicious. He was described as sensitive to criticism, ready to blame others, and likely to misinterpret the actions of others.

Interestingly, the report described him as alienated from his family and that he perceived little love in his home. He found home life unpleasant. This is in contrast with the picture presented by his mother. The report also described him as excitable, volatile, full of energy, high-strung and unpredictable.

The End

During December and January, Freddie's condition worsened. At various times, his producer, Jimmy Komack, and his hypnotherapist, William Kroger, removed his drugs and his gun. Each time he demanded them back. His secretary describes him as sinking deeper into depression. Off quaaludes he was manic; on them he was depressed.

His weight had dropped from 204 pounds to 165 pounds, and he had chronic diarrhea. He told his father he was bleeding internally. On January 19, 1977, Freddie performed at the pre-inaugural ball for President Jimmy Carter. On the way back, he stopped for a break at Las Vegas and obtained more quaaludes.

During the final few days, his friends kept visiting him, and he kept calling them. He received the divorce agreement from Kathy's lawyers. During the early hours of January 29th, matters came to a head. He called Kathy at 12.15 am on the 29th (it was her birthday) and spoke to her for a few minutes. His secretary was there, and at 1.15 am Dr. Kroger arrived. Carol left. Dr. Kroger left. He called his financial manager, Dusty Snyder, who went to be with Freddie. Freddie shot himself in the head in front of Dusty. Thirty-three hours later he was declared dead.

Discussion

Freddie Prinze was addicted to drugs. He took valium, marihuana, cocaine and quaaludes. He tried to end his drug abuse by visiting a hypnotherapist, but with how much motivation we do not know. Apart from his drug abuse, he appears to have had virtually no criminal involvement outside of traffic violations. (For example, he was in trouble for driving without a licence when he was sixteen and for driving under the influence of drugs prior to his suicide.) Maria gives us little idea of how Freddie got into drugs or when his drug abuse escalated.

Freddie seems to have had many friends once he got to high school. And thereafter he had many acquaintances, girl friends and friends. Yet he appears to have been lonely much of the time. This suggests two things. First, perhaps his social relationships were superficial and not gratifying? He may fit the hysterical personality (or pattern of vicarious living as described by Andras Angyal). In the pattern of vicarious living, the child grows up unliked for himself. Therefore, he assumes a personality that he thinks will get him approval, and he suppresses his real personality. Once this tactic has been adopted, the person needs continual attention and approval from others to support his assumed personality. It also leads to feelings of emptiness because of the suppression of the real self.

This makes sense given Freddie's eventual desire for entertaining audiences and his distress when they did not like his act. The audiences rewarded his act, and his friends were necessary for supporting his personal style.

Since Freddie's mother seems to have loved and liked him, what is the source of Freddie's problems with self-esteem? The answer must lie with his father, the father who feared responsibility for his child, who worked nights, and who is the missing figure in the biography by Maria. It is interesting that his MMPI profile was that of someone who was alienated from his family, in contrast to the impression given by Maria.

Maria describes Freddie as quite domineering. His requests sounded like orders. When he wanted money, he had no qualms about taking it from her without telling her. However, he never denied taking it. Interestingly, in his brief life, he paid her back, as he promised he would, by sending her money for trips and buying her a house in California. Although self-centered, he does not appear to have been selfish, and in fact he was quite generous.

His love relationships were failures. The first woman he loved left him because of his flirting (and possibly because of his domineering ways). His marriage was a brief affair, lasting only a year and a half from the first meeting of the couple to the filing for divorce. His wife

mentioned the drug abuse as a problem, but Freddie's interpersonal style probably contributed to the disintegration of the marriage.

Freddie's mother appears to have pampered Freddie. He was her only child. She sees herself as having raised him by herself and at great personal cost. She allowed him to have whatever he wanted and bailed him out of difficulties. She also seems to have bound Freddie to her, a bond that Freddie himself seems to have had difficulty breaking. As her child, he functioned adequately. Away from her, he disintegrated.

Conclusion

An overweight child, rejected by his peers, chooses a career that will win him the adulation of audiences, alienates those whom he loves and who might love him, and becomes a drug addict. In the last few weeks of his life, the stress increases. His manager wins a law suit against him, his wife files for an expensive divorce, his drug addiction remains uncured, and his success as a comedian is always only as good as the last audience. He sees himself as having a nervous breakdown.

As he comes to the decision to kill himself, which as far as we can tell from his mother's biography was not a long-standing preoccupation, his religious beliefs were not strong enough to deter him and the methods for suicide were close at hand, a gun and pills. He shot himself in front of his financial manager, which suggests anger. However, nothing in the biography explains the anger that Freddie might have felt, unless it was rooted in anger felt toward his rejecting father.

References

Angyal, A. (1965). *Neurosis and treatment*. New York: Wiley.
Pruetzel, M. (1978). *The Freddie Prinze story*. Kalamazoo: Master's Press.

MARILYN MONROE

David Lester

Like Ernest Hemingway, Marilyn Monroe continues to fascinate Americans. Interest in both of them seems to grow with each year. The last few years have seen three major books on Marilyn (by Fred Guiles, Anthony Summers and Gloria Steinem). Most of the facts of her life are as well known as those of Hemingway, but they will be presented here filtered through a psychologist's eyes. I have relied on the biography by Guiles (1984) for details of Marilyn's life.

Marilyn's Background

Biographers have reported very little on her father's relatives. But her maternal grandparents were both psychiatrically disturbed. Her grandmother, Della Hogan, was congenitally melancholic, and her grandfather was mentally unstable. Both died insane. Della was hospitalized at Norwalk State Hospital in August 1927, fourteen months after Marilyn's birth, and died there nineteen days later of a heart attack during a manic seizure.

Marilyn's mother, Gladys Monroe was born in 1900. Gladys was separated from her husband Martin Mortensen when she got pregnant by Stanley Gifford. Gifford's refusal to marry her or take care of her and the baby brought on a profound depression, the first of many in her life.

When Marilyn was seven, Gladys was hospitalized, eventually ending up at Norwalk State Hospital, like her own mother, Della. She remained hospitalized for most of her life and outlived Marilyn. Marilyn perhaps lived in fear of the defective genes that made her mother and grandmother mentally ill. Were those genes passed on to her and would they lead her also to end her days in a mental hospital? (Marilyn believed that her Uncle Marion killed himself, but Marion's daughter said that he simply deserted his family.)

Marilyn's Childhood

Gladys decided not to take care of her baby, whom she named Norma Jeane. Instead, Marilyn was boarded with a family, the Bolenders, across the street from her grandmother. Gladys visited Marilyn regularly on weekends and took care of her intensively once when she got whooping cough. The Bolenders were fundamentalists and very strict. Marilyn was beaten with a strap for misbehavior. They had an adopted son, Lester, and the two kids were quite close. Marilyn used to call Mr. Bolender her father. At this point in her life, Marilyn seems to have been a lively, curious and adventurous child. The major loss was when her dog, Tippy, was run over.

When Marilyn was seven, Gladys decided to take over the care of her daughter. She bought a house, rented it to a British couple and then rented back a couple of rooms for herself and Marilyn. Marilyn's life became much freer now. She was able to indulge in her love of movies, and she went to them whenever she could. She also fantasized about her missing father a great deal.

After Marilyn had been living with her mother for just over six months, Gladys was hospitalized for depression. (She was taken away while Marilyn was at school.) Marilyn stayed with the British couple for about a year and then, after they left the country, with neighbors, the Giffens. Gladys had a friend, Grace McKee, named as Marilyn's guardian and refused to let the Giffens (who had three kids) adopt Marilyn. When the Giffens moved, Marilyn, now eleven, went to the Los Angeles Orphans' Home Society, where she stayed for twenty one months. Her guardian, Grace, visited her regularly there.

Eventually, Grace married Doc Goddard and rescued Marilyn from the orphanage. However, she placed Marilyn in two foster homes briefly before bringing her home early in 1938. In this home, Marilyn had three other children for companionship and became friendly with one, Beebe, who was two years younger than Marilyn. Here, Marilyn also became close to Grace's Aunt Ana, a widow, and to whom she remained close until Ana's death ten years later. Ana introduced Marilyn to Christian Science.

The Goddards were neighbors to the Doughertys who had a son, Jim, about five years older than Marilyn. The stories about the development of the relationship between Jim and Marilyn conflict. Certainly, Jim picked Marilyn and Beebe up after school and drove them home. He took Marilyn to the high school dance. Certainly the Goddards planned to move to West Virginia, and Gladys would not let her daughter go with them. At this time, Marilyn was livng with Aunt Ana who perhaps saw the seductive ways of the young Marilyn and thought it a good idea to get her safely married.

However it was arranged, Jim and Marilyn married on June 19, 1942. Marilyn was sixteen and Jim was twenty-one. The evidence indicates that they loved each other sincerely and had a good marriage for the first few years.

These first sixteen years have several noteworthy features. Clearly, Marilyn's life was unpredictable for her. Who would keep her and for how long? Would she be put in a orphanage? Would her mother take care of her or would Gladys go crazy and leave her? Who was her father and where was he? How much loss would she suffer? First the Bolenders left, then her mother, the British couple, the Giffens, and now the Goddards. As soon as you got close to someone, they left. Even her dog was run over. Was she loved? Was she liked? If she was likable and lovable, maybe her father wouldn't have disappeared, maybe one of those families would have kept her, and maybe she wouldn't have to had to go into the orphanage.

The two factors most critical for a child are to have a safe and predictable world and to be loved and liked for yourself. Marilyn had neither, but at least now she had a loving husband.

The First Marriage: Transition Years

Marilyn's marriage to Jim Dougherty was reasonably happy. For the first couple of years Jim worked and, since he didn't want Marilyn to work, she stayed home. Marilyn was happy and came to enjoy love-making. However, she still found the attention of other men rewarding, and this would make Jim jealous. Eventually Jim decided he wanted to join the service, but Marilyn

was distraught over this. He joined the Merchant Marine as a compromise and, as his initial posting was to Catalina, they lived together. But then Jim asked to be shipped overseas. His first tour kept him away for one year. Marilyn was probably faithful during this leave.

His first leave was wonderful. Interestingly, just before Jim was due back, Marilyn called her father (Gifford) who hung up on her. Jim's second departure was more upsetting than his first, and Marilyn moved from staying with her in-laws to staying with Aunt Ana. During the two years he was away, Marilyn wrote him about two hundred letters. (Yet years later, she claimed it was marriage of convenience!)

After his first tour, she began work in a factory, and in 1945 an Army photographer, David Conover, noticed her in the plant and encouraged her to begin a career as a model, with Aunt Ana's encouragement too. Marilyn may have slept with Conover. By the time Jim returned from his second tour, Marilyn was busy with her career as a model and had disengaged from Jim sexually and emotionally. He refused to leave the service, and she refused to stop her modelling career.

This episode is interesting. Jim must have known that he would lose his attractive and flirtatious wife if he went off to sea. Yet he went. Marilyn was abandoned by her first love and lover. She was described as distraught by his first departure and even more by his second. The loss must have recapitulated all of the other losses and leave-takings she had experienced as a child. One wonders. If Jim hadn't left and if he had encouraged her career, would her life course have been different?

Marilyn's Career

Marilyn was successful as a model and set out to break into movies. She began by divorcing Jim in Nevada (in May 1946) since movie studios did not like married women. She started with Twentieth Century Fox (where she chose the name Marilyn Monroe) and began the stress of trying to build a career in movies.

She was cut by Twentieth Century Fox after two six-month contracts and by Columbia after one. She, like others, called her agent all the time, hoping for a part or an engagement, dealing with the disappointments of having nothing to do or getting only minor assignments. She was poor. In 1948 she fell in love with Freddie Karger, but he would not marry her. However, she did remain close to him and his family. In that year Aunt Ana died. Marilyn lost an important mother figure, but found another in Natasha Lytess, the head drama coach at Columbia. Marilyn lived with Natasha for a while and developed her acting skills with Natasha's guidance.

Marilyn was taken over by Johnny Hyde, a good agent, who devoted the last few years of his life to establishing Marilyn's career. Marilyn moved from Natasha's to Johnny's house and become his lover. He wanted to marry her, but she told him that, though she loved him, she was not in love with him.

By the time he died in 1950, Johnny had persuaded Twentieth Century Fox to give Marilyn a seven-year contract, and she had two good roles (in *The Asphalt Jungle* and *All About*

Eve). However, when he died, his family ordered her out of his house, and she went back to Natasha's. She was very depressed and took thirty Nembutal tablets, but she was discovered and rescued by Natasha.

Twentieth Century Fox wanted Marilyn to be a sexual object in movies. Natasha saw greater acting ability and wanted Marilyn to search for better roles. Yet Marilyn doubted her ability. Marilyn continually took lessons to improve her skills, with Natasha, with Lotte Goslar to learn mime, and with Michael Chekhov and Lee Strasberg to improve her acting. Yet she needed her coach with her all the time, especially on the movie set. First Natasha and then Paula Strasberg accompanied her all the time, continually coaching and reassuring her.

In 1950, Marilyn had plastic surgery on her nose and chin. (She had previously used a retainer to pull in her front teeth a little and had switched from dirty to light blonde.)

By the end of 1951, Marilyn was becoming well known. She had met and become attracted to Arthur Miller (who was married and lived on the East Coast). Again, she tracked down her father and tried to visit him, and again he refused to see her. In 1951 too, Marilyn's lateness began to become a problem. She became increasingly concerned about her looks and would take two hours or more in front of her dressing room mirror trying to perfect her appearance before coming out. Natasha had destroyed Marilyn's trust by tricking her on two occasions financially, but Marilyn continued to be dependent upon her presence as a coach.

In 1952, Marilyn met Joe DiMaggio. They had little in common and had a stormy relationship. She was doubtful about marrying him, but finally did so in January 1954. The marriage was over by September 1954. He opposed her career, objected to her public sexuality, and was violent on occasion. But nonetheless, she was very upset at the break-up.

However, Marilyn remained committed to her career. If marriage to Jim and now to Joe meant that she would have to leave her career, then marriage was out. Her career would go on. She started an independent company (Marilyn Monroe Productions) to purchase and produce films for her.

By the end of 1954, Marilyn had made other changes in addition to her break with Joe. Natasha was replaced by Paula Strasberg as her coach on location. She decided to leave Hollywood and move to New York City (which facilitated her relationship with Arthur Miller), began to study with Lee Strasberg and entered psychoanalysis with Marianne Kris.

She was also well established as a star (appearing in *The Seven Year Itch*), and becoming much more assertive about the films she made. Her new contract with Twentieth Century Fox greatly increased her pay and gave her control over the choice of directors.

She moved back to Hollywood, living with Milton Greene and his wife. (Milton Greene was her business partner in Marilyn Monroe Productions). Miller divorced his wife in 1956 and married Marilyn.

Marriage To Miller And The Decline

Soon after her marriage to Arthur Miller, Marilyn and Miller went to Great Britain to make a film directed by Lawrence Olivier. Miller was in conflict with Milton Greene (Marilyn's business partner) and Paula Strasberg (her coach). He wrote critical things about Marilyn in his journal which she found. After Marilyn read Miller's comments on her, she was distraught, and her psychoanalyst flew over from New York to help calm her down. Marilyn had severe conflicts with Olivier, but the film was made.

In the years of marriage to Miller, Marilyn had two miscarriages and made several suicide attempts. The first was in the autumn of 1957 with barbiturates, though while Miller was at home. He got medical assistance for her.

She made two movies (*Some Like It Hot* and *Let's Make Love*), but she was becoming increasingly difficult to direct in movies. She was anxious about being on camera and angry with people connected with the movie. She was often late to the set and temperamental as are many stars. However, in 1959 she received minor awards for acting (from France and Italy) and performed with the classes at Lee Strasberg's Acting Studio. But by 1960, Miller had virtually stopped writing and was spending his time trying to keep Marilyn together.

During the making of *Let's Make Love*, Marilyn had an affair with her co-star Yves Montand. For much of the time Miller and Simone Signoret (Montand's wife) were away, giving Marilyn and Montand freedom. When Miller eventually flew back to Los Angeles, it was clear that the marriage was over. But Marilyn and Miller agreed to stay together while his screenplay, *The Misfits*, was filmed with Marilyn in the lead.

During the shooting of the movie, Marilyn was taking uppers (Benzedrine) and downers (Nembutal). She spent sleepless nights, screaming at Miller, or drugged. Her lateness on the set continued. At one point, she was flown to Los Angeles under the supervision of her psychiatrist Ralph Greenson to withdraw from Nembutal and to switch to a milder drug.

As soon as the movie was finished, Miller moved out of Marilyn's Los Angeles house, and they disentangled their possessions in New York and Connecticut too. Clark Gable, Marilyn's co-star in *The Misfits*, died soon after the shooting was over, and his wife blamed his heart attack on the stress of working with Marilyn.

Back in New York, Marilyn was emotionally and physically ill. She tried to persuade herself to jump out of the window of her apartment (but failed), and her analyst in New York hospitalized her in the Payne Whitney Clinic. The clinic horrified Marilyn, especially her status as a suicide risk and the presence of other disturbed patients. She eventually managed to call Joe DiMaggio who checked her out and moved her to Columbia Presbyterian Hospital.

Returning to Los Angeles in 1961, she began to rely on her psychoanalyst there, Ralph Greenson. Greenson invited Marilyn to come and live with his family and, when she declined, had a friend of his, Eunice Murray, become her housekeeper. In May and June she had minor surgery (to remove her gall bladder and part of her pancreas). She was befriended by the "Rat

Pack", a group including Frank Sinatra and Peter Lawford, and they moved Marilyn into the social life of the Kennedy's. She had an affair with John Kennedy and later became involved with and very attached to Robert Kennedy.

In 1962, she bought a small house, similar in style to Greenson's and moved in. She continued to visit New York (where she saw her New York psychoanalyst and John Kennedy). In April shooting began on *Something's Got To Give*, and Marilyn became Robert Kennedy's lover. However, her inability to work on the set led to her being fired by Twentieth Century Fox.

In July, Marilyn had an abortion and was very depressed. She began to see Greenson daily. In July, too, Robert Kennedy began to disengage himself from his relationship with her.

Marilyn killed herself early on Sunday morning, August 5th, with an overdose of Nembutal and chloral hydrate. Greenson had visited her on Saturday night, and Eunice Murray had stayed over. Robert Kennedy was visiting San Francisco with his family that weekend.

There is speculation that Robert Kennedy visited her that Saturday, that the Kennedys had Marilyn killed and that the Mafia had her killed. But perhaps it doesn't matter what really happened in her final weekend. Marilyn was disintegrating rapidly. It is hard to imagine that she could have survived much longer.

Analysis

Family Disturbance

The mental illness in Marilyn's mother and maternal grandparents suggests that Marilyn may have had an affective psychiatric illness with a genetic basis. Of course, the existence of psychiatrically disturbed parents does not prove a genetic cause for the disturbance. Crazy parents create a disturbed childhood experience for their children as well as passing on their genes.

However, Gladys seems to have done both. The childhood she created for Marilyn was the worst possible kind for someone with a genetic predisposition to depression.

What is especially noteworthy is that Marilyn lived with the fear that she would end up disturbed like her mother and grandmother. So the fear of becoming crazy may have been as potent a factor in her eventual disintegration as the actual genes that she may have inherited.

Marilyn's Disturbance

Interestingly, Marilyn appears to have few psychiatric symptoms in her early years. Only a mild stutter and painful menstrual periods are noted. In adulthood, there is evidence of headaches, excessive alcohol intake and drug abuse (especially uppers and downers). There is a history of depressive episodes, most of them occurring soon after the loss of a love or lover, and attempts at suicide. (Interestingly, the two attempts documented in detail by Guiles both occurred with someone close at hand.) There are three psychiatric hospitalizations, one for drug abuse and two for depression.

Back in the 1950s and 1960s, there were few good psychiatric treatments for depression. Antidepressants were not readily available, and Marilyn was spared electroconvulsive therapy. Marilyn's depression remained untreated. (We do not know what type of psychotherapy was conducted by her analysts Kris and Greenson and whether it was appropriate.)

Mother And Father Figures

Marilyn had two major types of figures in her social network. To substitute for the mother she never had, Marilyn usually had a close relationship with a female, usually a coach or mentor, first Natasha Lytess and then Paula Strasberg. In childhood, there were a succession of mother figures, but only Aunt Ana seemed to have provided the basis for a good relationship (in particular, with no rejection).

Marilyn's missing father seriously affected her life choices. Her two attempts to contact her father, rejected by him each time, only fueled her feeling of deprivation. She would look for and be attracted to father figures, and there were a succession of them in her life: from Johnny Hyde her agent to Arthur Miller. But men, especially confronted with a woman whose sexuality is so prominent, can hardly expected to fulfil the role of a father.

The Search For Approval

Because the little girl Marilyn was shuttled around from family to family and abandoned by most of them, Marilyn probably concluded that she was not very likable or lovable. Thus, she entered into the common pattern of suppressing her real self and adopting a false social self that would get her approval.

For Marilyn, who developed physically quite early and who was very pretty, sexuality was an easy choice. Aunt Ana noted the tight clothes and seductive behavior in Marilyn's early teens. After her first marriage at age sixteen, Marilyn still needed the attention of men. If men responded to her, then perhaps she was all right, a likable and lovable person.

Unfortunately, if you attract the attention of men, you also stimulate their sexual desires. So many of the men eventually became her lovers. Toward the end of her life, especially with the Kennedys, we have to wonder whether John or Robert really cared about Marilyn. By then, she was disintegrating, chronically depressed and taking drugs heavily. Their relationship with her must have been based primarily upon her fame and availability for sexual intercourse.

Not only, therefore, would the men in her life disappoint her, by abusing her and abandoning her, but they would not provide the unconditional love that she needed immediately and had needed even more urgently as a child.

Marilyn adopted, therefore, the tactic of getting attention by her looks and sexual style. Her lateness may have been caused in part by her depression and drug abuse, but it was also a result of her insecurity (will people really like *me*?) and her reliance on her looks for attention.

She had her teeth straightened and minor plastic surgery and took incredible care getting

ready for a social appearance. Marilyn's looks had to be perfect because the little girl she once was, the real Marilyn, was far from perfect as proved by all of those adults who abandoned her.

Marilyn's Emotional States

We have discussed Marilyn's depression and hinted at her insecurities. In all likelihood, she soon developed a fear of abandonment and the loss of love. She attempted suicide after losing Johnny Hyde and killed herself when Robert Kennedy was about to discard her. She could never trust people, and unfortunately her life experiences appeared to prove that she was right to distrust others.

Socially, she often appeared to be shy, especially in groups. She had a fear of meeting strangers (perhaps they would see her inadequacies?), and her directors and co-stars were aware of her insecurities as an actress. (It is interesting that she never appeared in a play on stage. She performed in only one or two scenes from plays at the Actor's Studio.)

Guiles also noted her anger. There appears to have been strong inner anger that led to angry outbursts and displays of bad temper. At the end of her marriage with Arthur Miller, she spent nights screaming curses at him.

Clearly this inner anger stemmed from the anger at her mother and father for abandoning her. Every betrayal and desertion thereafter would feed into this anger, and it would be felt toward the new rejecting person and also be renewed toward her parents.

Distorting The Past

One habit of Marilyn is of particular interest because she shares it with Ernest Hemingway who also killed himself. Marilyn distorted the past. She claimed that her dog was killed by a neighbor. (It was run over accidentally). She claimed horrible mistreatments at the orphanage that appear to be false. When she was young she claimed that Clark Gable was her father. She claimed to have been smothered by her grandmother (but at an age when she could hardly have remembered) and raped by a boarder (except that she never lived with anyone who took in boarders).

Like Hemingway, Marilyn moved on, abandoning old friends and locales, and like him she distorted the past, making it usually worse than it was. Is it that she wanted to arouse sympathy or that she thought that Marilyn's real life was boring and needed embellishing?

Intelligence

Marilyn is described as being intelligent, but she was poorly educated, leaving school at sixteen. She seemed to have been bothered by this. She tried to read good literature, but Miller noted that she dipped into books and rarely finished them. She was shaky about the names of the authors and their characters.

Her lack of education may have added to her doubts about her worth. Having decided

(consciously or unconsciously) to get attention by means of her looks and sexuality, she feared perhaps being seen as a dumb blonde. Yet her intellect was not developed.

Related to this, she had never received training as an actor. Here, however, she was willing to take classes, though she would become over-dependent upon her coach because of her self-doubt over her acting ability.

Social Resources

It is worth noting that Marilyn usually lived with or was very close to families, most of which gave her affection. (The list includes the Bollenders, Goddards, Doughertys, Kargers, DiMaggios, Greenes, Strasbergs, Millers, and Greensons.) She always had friends and affection. But none of these families and friends was enough. Because none of them could take the place of mom and dad.

Final Stresses

At the end of her life, Marilyn had lost her job. She had been fired from a movie for the first time. She was about to lose her current lover, Robert Kennedy. Her addiction to drugs was greater than ever and her depression as bad. She had analysts in Los Angeles and New York to respond to her needs daily. (She seems to have been terrified to be without a therapist close at hand.)

What was in store for her? The decline of her fame as a movie star. Abandonment by her lovers. Aging was making it more difficult to appear in public as beautiful as she once thought she was. Marilyn was nothing but a beautiful women on screen and an attractive sexual object in bed. Age changes that.

Like Hemingway, Marilyn was close to the end of her life as she defined it, just as Ernest was at the end of his life as he defined it. Both, in fact, had arrived at an existential choice point. To create a new existence or to end the old one. Both chose to end the old one.

Reference

Guiles, F. L. (1984). *Legend*. New York: Stein & Day.

JODY WHITE

David Lester

Jody White shot himself at the age of seventeen, and his story is told by his mother (White-Bowden, 1985). His mother Susan had married secretly when she was fifteen to John White, eight years her senior. They had two children, both girls, and then Susan became pregnant again. John did not want a third child and pushed Susan to have an illegal abortion. (Legal abortions were not possible then.) She refused and had the child, Jody, on March 8, 1960. Majorie was then four and O'Donnell seventeen months old.

The family lived in a house that they had built on Susan's family farm. The marriage soon deteriorated. Indeed, Susan realized that she had made a mistake on the honeymoon, but she did not ask her parents to get the marriage annulled. (She had hoped *they* would suggest it to her.) Susan and John disagreed about everything, and John dominated the decisions. John had several affairs, and there were several separations before a final divorce. Susan describes her sex life as good but felt a lack of open and honest communication between her and John. John had a management job for a construction company and worked weekends on his own airplane.

Early Years

His mother describes Jody as a placid, easy and happy child. Jody had a speech impediment in which he left off the initial consonants of words. His father tried to correct him quite harshly, preventing him from eating, for example, until he correctly pronounced the words. After Jody was ridiculed at school, his mother took him to a speech therapist who helped Jody correct the problem.

Susan and her daughters spoiled Jody, except on the rare occasions when John was home. John wanted his son to be strong, unemotional and mature. He forbade everyone in the family to hug and kiss Jody and punished Jody for giggling and crying.

However, when Jody was eight, he and his father began to get close. Jody wanted a minibike, and his father told him to save his allowance for one and then helped him buy one. They rode together and fixed the bikes together. Soon Jody was competing in bike races and winning them. His father was still punitive though, screaming at Jody when he lost.

After The Divorce

Jody's parents got divorced when he was fourteen, after four years of separations and reconciliations. His mother had already begun working, and at the time of the divorce had established herself as a reporter for a local television station. This meant quite long hours, and she could not leave work until after the early evening news. She had also fallen in love with a fellow reporter there (Jack Bowden).

Jody's father refused to accept the finality of the divorce. He often came over to the family's house and tried to push for another reconciliation. One day in November, 1974, John

White was home when Susan arrived. John tried once more to persuade Susan to let him return, telling her that he could not live without her. After dinner, while Susan was taking a bath, John shot himself in her bedroom with a handgun.

In retrospect, Susan feels that she didn't share her feelings with her children and get them to talk about their feelings after this trauma. (Jody did not cry at the funeral.) She didn't think of getting counseling for the family. (O'Donnell and Majorie went for counseling later in their lives.) But they coped and tried to get on with life. Jody and O'Donnell went back to school, and Majorie took a year off before going to college. Jody continued to race his bikes, and his mother took up bike riding and accompanied him to the race meetings on weekends. Jody did not seem depressed at all.

Jody was successful at his bike riding, had a good group of friends and some admiring women. He was shy though, and hated talking on the telephone. His shyness seemed to worsen as he entered adolescence.

About three months after the father's suicide, Susan had to go to a party at the television station and, since O'Donnell was also going out, Jody had to stay home by himself. He got upset, hung up the telephone when his mother called him from the party, and Susan rushed home to see what was wrong. She expected him to have killed himself, and she was relieved to find him alive. But she felt guilty over abandoning him and promised him not to do it again. (She also felt guilty that she bought Jody whatever he needed, especially bikes and cars, whereas his father would have made him work for them and earn them to some extent.)

When he turned fifteen, Jody moved up to the next class in bike racing and didn't win so often. Yet Jody seemed quite happy that year. He and his mother seemed close, and they would often ride bikes together just for fun. Majorie went off to college in New England, and the family seemed to be coping well. Jack Bowden visited frequently with his son, Christopher, aged six.

Jody had a girl friend that year, a thirteen year old who also rode bikes, but by the time he was sixteen Jody had fallen in love with Lauren, a girl who at first chased Jody, but then rebelled against his possessiveness and caused him a lot of anguish. When she would refuse to go out with him, Jody would sometimes wait outside her house to see if she went out with someone else, in the same way his father had when dating Susan White.

At the end of the school year, Jody messed up some library book cards and unscrewed some fixtures at the private school he attended. Since he at first denied doing so, the school expelled him for breaking the honor code. However, Jody told his mother that he hated the school, and so he quit before the notice of expulsion. He enrolled in a polytechnic institute for his final two years of high school.

That summer too, Susan White and Jack Bodwen decided to get engaged, though their fears about whether it was a wise decision led them to postpone the actual marriage. However, they did sleep together now when the children were at home. When his mother told Jody about her engagement, he said, "I don't care." Susan wondered if Jody was jealous of the attention she gave Jack's son Christopher.

The polytechnic school had thousands of students instead of the hundreds at his private school, but Jody seemed to be doing well. In February, 1977 Jody crashed his sister's car while high on marihuana. At the confrontation with his mother, Jody told her he had been smoking it since May 1976. He said he needed it to feel better and to study. Susan asked him not to drive while high and to try to cut down on its use. Jody agreed. (In retrospect she wished she had forbidden him to use it and had sought counseling for him.)

Since his mother didn't get home till about 8:15 every night, Jody would come home to an empty house at four o'clock (O'Donnell was now at college too), go to a friend's house to do his homework and arrive home after eight for his mother to fix dinner.

By April 1977, Jody's relationship with Lauren was causing him a lot of pain. In a race that month, Jody ran well but was weak because he hadn't raced since Christmas (when he broke his arm in the driveway after crashing into a friend's bike). He came in second in the first race but kept crashing in the second race. He seemed depressed at his performance (Lauren had been there to watch him), and it turned out to be the last time he raced. Susan tried to get him to work on a fitness program to get his strength back, but he seemed uninterested.

On May 9th 1977, Susan got a telephone call while she was getting ready for the evening news program from Majorie who was at home. Jody had shot himself with a rifle in his bedroom. He left a suicide note saying it was because of Lauren, and later conversations with Lauren revealed that he had threatened to kill himself if she didn't go back with him. Just before he killed himself, he had called Lauren to tell her he was going to shoot himself and to say goodbye. (He had told some other friends a month earlier that he was going to kill himself because Lauren didn't love him just as his father had.) Susan White found The Little Prince on the desk in his room, a book in which the hero commits suicide and whose author committed suicide soon after writing it.

Discussion

Jody's suicide seems remarkably like his father's. Both shot themselves in their bedrooms because the woman they loved had rejected them. Both killed themselves in such a way as to maximize the guilt in their loved ones. Jody's mother notes how similar her son's behavior in the face of Lauren's rejection was to that of her husband when he was trying to get her to marry him.

Jody certainly did not work through the feelings he had after his father's suicide. His mother notes that she was not used to communicating feelings and that she preferred to pretend things were fine. She calls herself a 'Susie Sunshine.' She says that she ought to have obtained grief counseling for the family and drug counseling for Jodie. She ought to have spent more time with Jody and communicated her love for him.

Jody eventually became close to his father. The similarities between his behavior and his father's shows that Jody identified strongly with him. His suicide was modelled closely upon his father's. Thus, the father seems to be the critical person influencing Jody's life. (It is noteworthy that, so far as we know, Jody's two sisters have not been suicidal and have not imitated their

father's suicidal behavior.)

Jody does not appear to have been psychiatrically disturbed, and his drug use does not appear to have been extensive. (He used only marihuana as far as we know.) His problems with girl friends are typical of teenage dating life. His expulsion from school seems to have served his goals. Although his father was dead, Jody's close identification with him may have led to an internal need to excel in performance so that failure (to win a bike race and perhaps even in academic pursuits) may have been particularly stressful for him. However, it was his relationship with Lauren that seems to have precipitated his suicide, but this stress may have been made harder to cope with given his poor performance in the bike racing. (We are not told how he was doing at his new school.)

So, in conclusion, the striking feature of Jody's suicide is the imitative aspect. What makes it interesting is that the imitation followed so soon upon the father's suicide. (Ernest Hemingway and John Berryman, for example, did not kill themselves until entering old age.)

Reference

White-Bowden, S. (1985. *Everything to live for*. New York: Poseidon.

VINCENT VAN GOGH[1]

David Lester

Vincent Van Gogh's parents lived in Zundert, in the Netherlands, where his father Theodorus was a pastor. Theodorus and his wife, Anna, had a stillborn son. They registered the birth, named the child Vincent after his grandfather, and buried him in the graveyard at Zundert.

Anna grieved a lot over the death of the baby. She wondered whether the death of her child was a punishment for her sins. Within a year, in 1853, Anna was pregnant again, but Anna was fearful that this child, too, would be born dead. She waited for the birth with foreboding.

The child was born on March 30, 1853. He had red hair and freckles, with blue-green eyes. He was born exactly one year to the day after the dead Vincent, the number of his birth certificate was the same (twenty-nine), and his parents named him Vincent also. Vincent was followed by a sister Anna two years later, and then Theo, Elizabeth, Wilhelmien and Cornelius.

Vincent grew up lonely and isolated. Anna was preoccupied with her subsequent pregnancies and babies. She seemed not to like him and rarely showed him any warmth. His father had little understanding of people and was no help to his son.

Vincent had been named after his dead brother, and every Sunday, his mother marched the children off to the graveyard to put flowers on the dead child's grave. Vincent grew up feeling unloved and rejected and constantly reminded that his mother wanted the first Vincent and not this second one who came later.

Vincent soon developed his mother's quick temper and nervousness. He would defy his mother and seemed almost to enjoy provoking her. For example, he played with the rough lads in the village against his mother's wishes, and he took little interest in being clean or tidy. His speech was rough sounding and spasmodic. However, he admired his father, enjoying the sermons and accompanying him on his parish duties, and he soon decided that he too wanted to become a pastor.

As a child, Vincent spent a lot of time by himself, wandering the countryside, and he developed an early interest in drawing. (His mother, though good at drawing herself, gave him no advice or encouragement.) Vincent shared a bed with his younger brother Theo, who worshipped Vincent, and the two grew very close. Vincent had an uncle, also called Vincent, who was an art dealer and who, when he visited, seemed to like Vincent and take an interest in him.

When he was eleven, Vincent was sent to a boarding school, but he felt out of place there. He was loutish compared to the other boys, and his speech was almost a stammer. The other boys rejected him, and Vincent withdrew from them after his initial efforts to be friendly, even eating by himself in a corner of the dining room. Vincent spent five years at the school and

[1] This chapter is based on the biography by Honour (1967).

did not make one close friend.

While there, however, he did acquire a love for reading, and he continued his drawing. But his loneliness made him hostile, and his hostility increased his rejection by others. He was argumentative with his fellow students and with his teachers.

Vincent's Early Career

Vincent left school at the age of sixteen. His parents ignored his wish to become a pastor like his father, and Uncle Vincent got him a job in an art gallery. Vincent did not protest and left in the summer of 1869 for The Hague.

Once there, Vincent changed his style a little, dressing neatly and keeping tidy, though he still looked like a peasant. He was unattractive, still with spasmodic speech. Separated from his brother Theo, he began his habit of writing regularly to him. He would often include sketches to Theo, but though he drew and worked in art galleries for several years, Vincent did not recognize that he had a talent for art. He still hoped one day to become a pastor.

In 1872, when Theo was fifteen he visited Vincent. Vincent discussed his desire to become a preacher, and Theo began his efforts to push Vincent into a career as a painter. In 1873 when Vincent was twenty, his firm transferred him to London. (Theo began work at the Brussels branch.) Vincent visited the art galleries and museums of London and kept sketching. However, he also read the Bible a great deal and went to church often.

He became quite friendly with the family with whom he was lodging, a French family who ran a boarding school. Vincent, now twenty-one, helped with the boys. The family had a daughter, Ursula, with whom Vincent fell in love, but when he finally found the courage to tell her of his love, she rejected him coldly. Vincent would not accept her rejection, and he continued to pester her until the family asked him to leave.

After a vacation back home in the Netherlands, his family sent his sister Anna to accompany him back to London. Anna got a job as a teacher at a girl's school and, when she saw how miserable Vincent was in London after his rejection by Ursula and how bad tempered he was at work, she persuaded their mother to get him transferred to Paris. Vincent was furious over his mother's interference and so difficult that he was transferred back to London after two months. But the London branch could tolerate him no longer, so they sent him back to Paris. After Christmas, 1875, the art gallery and Vincent could no longer tolerate each other, and so they parted company.

On the day he finally left the firm, Vincent received a letter from the principal of a boys school in England offering Vincent a month's trial. In the spring of 1876, Vincent arrived to find the school soon moving from Ramsgate to London. The school would not pay his fare, so Vincent walked there, taking two days. The school then told him that they had no salary for him. Vincent tried to get a job as a missionary for the poor in London, but he was turned down because he was too young. He heard that a Methodist minister needed an assistant, and Vincent got the position. Vincent was at last to realize his dream, teaching Bible School and occasionally

preaching. Even though he was unpaid and often hungry, Vincent was happy.

From Preacher To Painter

The congregation found Vincent's accent and stammering speech difficult to follow, but he drove himself until his health collapsed. He decided to return home for Christmas and he arrived thin and haggard, clothes in rags, sick and exhausted.

Uncle Vincent came to the rescue again and found him a job with a bookseller in Dordrecht in the Netherlands. Vincent started there in January 1877. But after three months Vincent quit to begin training in Amsterdam for the ministry.

Vincent's personal style soon alienated his teachers there. They decided that he would never pass the examinations, and Vincent quit after a year. The minister Vincent had worked for briefly in London helped Vincent gain admission to a training program for missionaries, but again Vincent's style led the school to refuse to graduate him. Vincent's father appealed to the program to let Vincent work for them for free. They agreed, and Vincent went off to Le Borinage, a mining area in the south of Belgium in December 1878.

He worked well there and by January was given a salary for a six-month trial. Vincent, however, showed a lack of self-control. He moved into a shabby hut and gave away everything he had. He lived worse than the miners he was supposed to minister to, and his superiors ordered him to dress and behave like a proper missionary. He refused and in July was given three months to find another position.

Finally, Vincent reflected. He liked working with the poor people at Le Borinage, but he had failed at every career he had tried. What if he tried drawing? He returned to Le Borinage and, subsisting on a little money sent to him from time to time by his family, sketched the peasants.

Vincent's life as painter from 1879 until his death was marked by poverty. He rarely had enough money to buy food or to pay people to model for his painting. His paintings were not popular, and his brother Theo had difficulty selling any of them. However, his work was also characterized by a driven quality so that he painted and painted and neglected all other activities. Even if Vincent had had sufficient money, he still would have neglected his diet.

Vincent continued to have difficulty getting along with others: fellow painters, his family, and the instructors at art institutes where he enrolled for classes. Vincent wandered from Paris, to Brussels, to little towns like Drenthe, and back home where as usual he got into fights with his parents about his life style.

Vincent's Loves

Vincent had fallen in love with Ursula Loyer, the daughter of his landlord in London, without her being aware of it. In 1881, a similar incident happened while he was living at home with his parents. A cousin, Kee Vos, who was widowed with a son, came to stay, and Vincent

fell in love with her. When he finally screwed up the courage to tell her of his love, she was horrified and rejected him. As before, he pursued her even though it was clear that she could not stand him.

He followed her to Amsterdam, where her parents refused to let him see her. In frustration, he put his hand into the flame of an oil lamp, demanding to see her. They maintained their refusal. Although Vincent's life-style can be seen as self-destructive in a very general sense, and his neglect of his food and health was damaging to him, this was the first incident of a deliberate impulsive act of self-harm.

In 1882, Vincent moved to The Hague and worked with a painter there, Anton Mauve. Missing Kee, he met a vagrant, Christine, who drifted around with her mother, and moved them into his apartment. He decided that he was in love with Christine and that she would be his wife. Soon, however, Christine grew to dislike Vincent's ways, and she walked out on him.

In 1884, Vincent was again back with his parents, having nursed his mother through her recovery from a broken hip.[2] The family next door had a daughter in her forties, ten years older than Vincent, shy, plain and never married. Gradually Vincent and she became friendly and fell in love. This time, Vincent's love was appropriate, and it was returned. But when Vincent asked Margot's father for permission to marry her, he refused. Margot attempted suicide with poison, and her family sent her away and refused to let Vincent ever see her again. This time, the failure was not Vincent's fault, but rather that fault of Margot's possessive parents. Vincent's parents, who had suffered a lot from their son's lifestyle, did not sympathize with him at all in this crisis.

The End

Vincent's father died in 1885, and soon his father's village told Vincent to leave. Vincent again wandered from town to town. He was thirty-three and had sold no paintings, only a few drawings.

His health began to get worse. During a six-week period in Paris, for example, he ate only three hot meals containing meat. He smoked to quieten his hunger and tried to get by on bread and coffee. He had pains in his abdomen. His teeth broke.[3] He slept little and suffered from headaches and nightmares. He feared a breakdown but did little to prevent one.

In 1886 he moved in with his brother Theo in Paris (and it was at this point that Vincent bought himself a revolver, as had most of his fellow art students). After one argument between the art students and the instructors, Vincent went home to get his revolver to kill the director of the art school, but when he returned the director had left.

During the next year, Vincent began to drink more. He quarreled with everyone and was frequently in trouble with the gendarmes. The painter Paul Gauguin was back in Paris, and Vincent was able to meet him. Vincent tried to persuade Gauguin to move to the south of France

[2] Interestingly, Vincent performed this task well. He took control of the family, provided support for everyone and nursed his mother back to health much more quickly than had been thought possible.
[3] Theo had Vincent's teeth fixed in 1886, replacing them with dentures.

with him and set up a school of painting.

At first Gauguin refused, and so with Theo's aid Vincent moved to Arles by himself. He was happy there at first, though his lonely life style continued, together with his neglect of food and sleep. The people of the town thought him very odd and refused to pose as models for him. Eventually he became exhausted. He had terrible headaches and stomach pains.

Theo finally persuaded Gauguin to go and join Vincent in Arles, and after many delays Gauguin arrived in October 1888. Gauguin was clean and fastidious. Under his guidance, the studio was cleaned, and meals were regular. But soon Vincent and Gauguin began quarreling, mostly about art and painters. Gauguin claimed to have woken up in the night twice to find Vincent creeping toward his bed. Gauguin considered returning to Paris, and by Christmastime, Gauguin was ready to leave. Two days before Christmas, Gauguin was out on the street when he turned to find Vincent coming at him holding an open razor. Vincent fled to the studio, whereupon he cut off part of his right ear. He tied a scarf around his head to stem the bleeding, put the piece of severed ear in an envelope and gave it to a girl in the street whom he knew slightly.

After his hospitalization, living alone, his exhaustion returned. He began to have hallucinations and to think that the people in the town were persecuting him. (In fact, the children and even the adults did jeer at him and harass him.) In February he was hospitalized again and soon a third time. In May 1889 he agreed with his doctors to move to an asylum in the neighboring town of Saint-Remy.

While there, Vincent continued to paint and, surrounded by psychiatric patients, he lost his fear of madness. In April 1890, Vincent went back to Paris, where Theo had found him lodgings in the nearby town of Auvers with a heart specialist named Gachet who was interested in art.

Theo was now married, had a child and was preoccupied with his own affairs. This upset Vincent on his visits to Paris. Back with Gachet, he began to quarrel and, after one fight, he pulled his revolver out, aimed it at Gachet, but did not fire it. He went back to his rooms and wrote a letter to his brother, walked out into the countryside and shot himself.

The bullet hit him in the abdomen, and Vincent was able to stagger back to his rooms. Theo arrived the next day to be with Vincent, who died the next morning, July 29, 1890, at the age of thirty-seven.[4]

Discussion

It is easy to classify Vincent as psychiatrically disturbed but difficult, looking back a hundred years later, to diagnose him accurately. For most of his life, Vincent was a loner, difficult to get along with, with a seemingly uncontrollable temper (though perhaps Vincent *chose* not to control it). In all of his activities, he seemed driven, neglecting his health and

[4] Theo had a stroke soon after his return to Paris and also had a mental breakdown. He died in January, 1891.

welfare simply to preach or to paint.

We call a chronic maladaptive life style a personality disorder, and Vincent clearly had, at the very least, such a disorder. Vincent was angry. He quarreled with everyone, but because of his inferior status in life, most of those he quarreled with were his superiors or, eventually, his rivals in the art world. Where does this anger have its roots? In his childhood, of course.

Vincent was treated cruelly by his parents, and especially his mother. She was too preoccupied with her own guilt and depression and her subsequent children to provide Vincent with the love he needed. She constructed a life for him in which he could feel only that he was an unworthy replacement for the elder brother, dead at birth, whom his mother really wanted. Vincent was led believe that he had no right to exist.

So this anger, rightfully felt toward his mother, expressed itself as childhood rebellion, developing into anger at any authority figure. It is interesting that he remained so dependent upon his parents. Children who develop a healthy sense of self eventually disengage themselves from such pathological parents. But Vincent always came back. As a teenager, in his twenties and in his thirties, he returned home to quarrel.

Yet Vincent was not devoid of social skills and relationships. Theo loved him and perhaps his other siblings had some positive feelings for him. Margot, the neighbor with whom he fell in love, might have made him a good companion. But his mother had betrayed his trust as an infant. How could he trust anyone now?

Vincent's self-esteem must have been low. Unwanted as a child, not encouraged in anything he tried to do, a failure as a preacher, rejected by women he loved, ridiculed and persecuted by neighbors, and a failure (at least in his life-time) as a painter, Vincent accomplished nothing that brought him praise, love or any kind of reward. Theo loved him. And his paintings were good. But no one thought his art worth purchasing.

Toward the end of his life, he may have become psychotic. Possibly he had delusions and hallucinations. Certainly he was put in an asylum.

Vincent's suicide (and indeed his self-mutilation at Arles earlier) were both after he had been about to attack someone else. Each time, his attack was aborted when he confronted the person. Each time, the person was only the most recent irritant in his life. The Freudian view of suicide is that it is anger felt toward someone else, suppressed or repressed and directed against the self. Vincent's anger at his parents was expressed toward them, but perhaps never sufficiently to be satisfying. The anger toward his peers and superiors was expressed verbally, but again perhaps never sufficiently to be cathartic. The well of anger was still full, and Vincent had a life-style that made him enemies and caused him frustrations that kept filling up the well of anger. Perhaps Vincent feared that he would one day indeed kill someone, and he killed himself for fear of that?

In one way, Vincent is the saddest of the famous suicides for most of the others were accorded some recognition for their talent during their life-time, and some were even recognized

as exceptional. Vincent's talent was recognized only after his death.

Reference

Honour, A. (1967). *Tormented genius*. New York: Morrow.

CHRISTOPHER JENS

David Lester

Chris was born on February 24, 1944, the second of three sons. He killed himself on May 10, 1970, and his mother wrote his biography, including in her book many letters written to him and by him (Jens, 1987). Compared to biographies written by those unrelated to the suicide, the information in this kind of biography is often not as objective and complete as it might be. Chris's mother is intensely involved with popular variants of psychological theory (in particular Jungian ideas) to an obsessive degree. This colors her writing, but nonetheless some clues exist as to the reasons for Chris's suicide.

Chris's Parents

In 1943, the year before Chris was born, his mother sought psychiatric help. She had suicidal and sometimes homicidal thoughts, seemed to be unhappily married, and was trying to free herself from neurosis by reading books such as those by Karen Horney. She describes herself as having phobias and obsessions but does not specify what they were. Her psychiatrist said that it would be fine for her to have another child.

Chris had an uneventful birth and childhood, except for two bouts of pyloric spasm soon after birth and at six months of age which was very painful. He was breast fed at first but sucked the two middle fingers of his right hand till he was five years old. He seems to have been a happy child. He went off to kindergarten quite happily and loved school from the start. His younger brother was born when he was six, and he never showed any jealousy of the new baby.

When Chris was eight, his mother noted that he was crying less and showing less anger. When he was twelve, she noted that his outbursts were improving. He had lots of friends, was enthusiastic about sports, was doing well in school, and starting several collections (butterflies and stamps). In seventh grade, his mother noted that he was becoming a conformist and was sensitive, and she gives an example of having him come home for lunch so as to be able talk away the hurts of the morning.

Thus, in most respects, Chris's childhood seems ordinary. But there are these hints of a rather disturbed mother. Lee Jens appears to be obsessed by self-analysis and psychobabble. She reprints letters in which she lectures everyone, including her husband (whom she refers to as "Dad") and her mother, on what is wrong with them and how healthy she now is. It seems possible that she sensitized Chris so that he too became obsessively concerned with his inner psychological states just as she was. Almost all children manage to endure childhood without having to talk about the hurts twice daily. Chris was unable to endure childhood most likely because of his mother. Lee Jens was not necessarily disturbed herself. Rather she is what we call a schizophrenogenic mother, one who makes her children disturbed.

High School

Chris had no major problems at high school. His grades were good, and he was popular.

He worked in a drug store for extra money. However, from his letters to friends, we see the beginning of this obsessive self-analysis. For example, to one girl friend he talked about his effort to stop smoking, yet he continued to smoke when depressed or bored. Then he quit again in disgust and wondered whether he was a phoney.

In junior high school he began to rebel, and in the summer of 1961 he set off hitchhiking to California (from Illinois). His parents worried but felt that it was best to let him go. There are few hints of any trouble. His mother mentions that Chris's only brush with the law was over selling alcohol to minors (when he was a minor himself), checking to make sure that his piece of dessert was larger than anyone else's (it does appear that he was jealous of his brothers), and having talks with his mother about how he has a low opinion of himself. It worries him when others like him. He hates being seen as good or perfect when he is so aware of his faults. He was also embarrassed because he perspired so much under the arms.

College

In 1962, Chris went off to Cornell University. He quickly became involved with a very shy girl named Betty, and his mother thought that they were too dependent on each other. Imitating his mother, Chris had adopted the role of helping Betty with her "problems". His grades were fine, but he was rejected by the only fraternity he tried for. He was somewhat nonconformist, his long hair and beard anticipating the hippies of the later sixties.

During his first summer home, Betty went out with another man, and Chris was devastated. His sophomore year began with pain and loneliness. Interestingly, to reassure him, Lee wrote her son that she wished she had run into someone like him when she was in school. She would have looked past his weaknesses, she says. Lee is aware of the possible incestuous feelings (Oedipal complex) that Chris might have had for her, and she seems to have had similar feelings for her son. (She and her husband had separate bedrooms.) What is also interesting is that she cannot resist emphasizing that Chris has weaknesses. (She says in the same letter that Chris is neurotically in need of a girl. She also sent him a copy of a letter written by the author James Agee saying that he will not kill himself.)

During his sophomore year, he is still smoking (about ten cigarettes a day) and still trying to quit. He also seems to have had a car accident. He broke his fist in a fight with a fellow student and so still had outbursts that were difficult to control. He became interested in the possibility of psychotherapy but seems not to have ever visited a therapist. Lee worried that he might kill himself by throwing himself into the gorge on the Cornell campus. He became enamored of Freudian ideas and began to argue a lot with his mother over their different psychological belief systems. He also began to criticize her for everything, even her cooking, refused to kiss her anymore and switched his admiration to his father. During the summer, his father bought Chris a motorcycle, which angered Lee, and she imputes an infantile desire on the part of her husband to ride a motorcycle as the motive.

In his junior year, Chris began to get very interested in his psychology courses. He was influenced by Hobart Mowrer and the behaviorists. He classified himself as a cycloid personality, with highs and lows. He saw himself as manic this year rather than manic-depressive

as in his sophomore year. In 1965 he became attached to a girl, Karen, whom he saw as superior to himself, so that his relationship with her made him feel so much more inferior. (It is interesting to note that Chris appears to have only two roles with women, that of therapist or that of patient. He obviously learnt these roles from mother.) In journal writings, Chris talks of his anxiety (and his excessive perspiration), his anger over his anxiety, his fear of rejection, and his need to impress people. He decided to resolve this last problem by getting rid of the conflicting images he tried to project and to settle on one consistent image to use in public. (It did not occur to him to be himself.)

His grandfather died in the Spring of 1965, and the relationship between Chris and Karen broke up. (Perhaps Karen grew tired of Chris's continual self-absorption and to being his "guru"?) Chris took the examinations for medical school and set himself a schedule involving classes, guitar and Russian study, and work, leaving six hours for sleep. He reported periods of apathy (rather than depression).

During this third summer, he worked on a Cornell University project in Nova Scotia with the poor. He got involved with another girl while there, Margie. In his senior year, Chris switched to ecology as a major. He had fights with his father now, mainly about financial support, but his father continued to pay his expenses while requesting him to stay away from home. Margie got pregnant but had an abortion, and they did not get married. Chris graduated in the June of 1966 and spent the summer at home making furniture for the family before going off to graduate school at the University of Texas in ecology, still supported to some extent by his father.

Graduate School And Breakdown

By Christmas time, he had come to dislike his professors at the University, and he was depressed. In January 1967, he visited the university counseling center but seemed not to find what he wanted there. Margie and he broke up, and she quickly married someone else. Chris began reading about Scientology.

At the beginning of his second year, Chris came home unexpectedly. He was difficult to live with, arguing about everything with his parents. He went back to Austin, but dropped out of graduate school in November. Over the telephone, he told his mother that he had been reborn and that it wasn't necessary to work because the Lord would provide. He decided to walk home from Austin, He was afraid to ride in airplanes because there were evil messages in the noise, and he was afraid to telephone also. He did walk to Dallas, but then flew the rest of the way. At home, he immediately began fighting with his parents, even demanding that his father kick him out of the house. He seemed obsessed by the devil and confessed to being very depressed.

As an illustration of his psychotic behavior, he went out one evening with a girl he had met, a former psychiatric patient, stayed up all night with her and told his mother in the morning that great things had happened and that he now had no need to kill her or himself in order to get free. He became excited and made aggressive and sexual remarks to his mother. He was hospitalized for the first time in January 1968.

He made two attempts at suicide in the first hospital, trying to push a broken billiard cue into his brain and by diving headfirst into a bathtub. He was hostile toward his family, had periods of catatonia and periods when he believed he was Christ. He was released after four months, but at home he was still hostile and remote. He tried to stab himself in the abdomen with a penknife. One night the police picked him up and, after he yelled for someone to kill him while he was in the cell, he was hospitalized again.

After another three months in the hospital, he decided to go back to Austin. He rented a room there and got a job dishwashing. He spent most of his money buying mystical and occult books and spent a lot of time reading them. After four months, Chris broke down again and was hospitalized in Austin. He was given electroconvulsive therapy, came out of his depression, became manic and then settled down in his religious frame of mind. After his release in the summer, the kitchen refused to hire him back and so his parents paid for his support. He spent his time reading mystical and religious books, attending church, and playing the organ for the Greek Orthodox Church.

He arrived home without warning in April 1970. He seemed to need his family, but he was still very hostile to them. He was thin from fasting and seemed very unstable. His parents hospitalized him the next day. In the hospital he had asked his mother, "Dad would be relieved, wouldn't he, if I chose suicide as my answer?" And later, he put his arms around both parents and said, "I can never be happy until you and Dad get together." After two months, he came home unexpectedly a day early. Once home, he was restless and agitated. He ran to field nearby, poured gasoline over himself and set it alight. Lee put out the flames by beating him with clumps of grass, but he died two days later.

Discussion

Chris was diagnosed as schizophrenic and as schizoaffective, and clearly he was psychotic. It would seem that there was little evidence of psychological disturbance in his early years, though his mother may not be the best reporter of such information. Apparently, his psychosis came on suddenly while at graduate school, with no apparent precipitating cause.

Chris's involvement with his mother was obvious to both Chris and to Lee. It appears that Lee and her husband had a distant relationship, sleeping apart, making Lee all the more available to her son, at least in his unconscious mind, and leading to anxiety with which he could not cope. He was clear at the end of his life that his health might depend upon his parents having a healthy marriage. His turning to religion at the end was perhaps a way for him to deal with his unconscious conflicts and his sense of sin.

Chris seems to have been ill served by his mother. Her obsession with mental health and psychology led to his morbid self-absorption and the development of his two roles with others, those of therapist and patient. However, unhealthy though this may have been, it cannot be the sole reason for his psychosis and suicide. (After all, he could have become a therapist.) It is interesting to note that Chris's hostility was a chronic problem from outbursts as a kid to arguments, sometimes with his father but more often with his mother, as a student. It appears that anger and depression/suicide can coexist.

Reference

Jens, L. (1987). *The jewelled flower*. Aurora, CO: National Writers Press.

WILLIAM INGE

David Lester

William Inge was born on May 3, 1913, in Independence, Kansas, the fifth and last child of the family (Voss, 1981). His father was a traveling salesman who was absent a good deal, and he was raised primarily by his mother, a neurasthenic woman. He became a momma's boy, was teased as a sissy by boys at school, dated little in high school, and became a homosexual. He never publicly admitted being a homosexual but hinted at it in his writing.

He liked recitation as a child, and at high school he enjoyed acting and cheerleading. He got an undergraduate degree from the University of Kansas in 1935 where he studied drama and continued acting. He spent the summers acting in touring vaudeville shows, and he intended to become an actor when he graduated. However, the uncertainties of the profession and the likelihood of failure in becoming a great actor led him to accept a scholarship for graduate study at George Peabody College.

His regret over his choice led him to quit two weeks before the end of his course of study. He returned home to work as a laborer on a highway crew, as a scriptwriter and announcer for the local radio station, and finally to begin teaching English in a local high school. He found to his surprise that he liked teaching, and so he returned to George Peabody College in the summer of 1938 to finish his Master's degree. He then became an Instructor at Stephens College in Columbia, Missouri.

At Stephens College, one of his colleagues was a former actress, and she renewed his interest in theater. He was depressed, began to drink heavily, and had a nervous breakdown. He began to write both for pleasure and to release his tensions, and this developed his skills and gave him confidence. In 1943, he accepted a job as drama critic for the *St. Louis Star-Times* replacing a friend who had gone off to war. He became friends with Tennessee Williams who encouraged Inge to write plays.

When his friend returned from the war, Inge had to give up his job, and he took a position at Washington University in St. Louis. He hated the work, and in 1947 Tennessee Williams introduced Inge to Margo Jones who produced plays in Dallas. She put on Inge's first play, and the response was encouraging enough that Inge continued to write while teaching at Washington University. He also continued to drink heavily, joining Alcoholics Anonymous in 1948 but never really overcoming the addiction. In 1949, his play *Come Back Little Sheba* was produced on Broadway and was so successful that William never had to teach again.

In the 1950s, all of his plays were both critical and commercial successes. *Picnic* won the Pulitzer Prize, and he earned over a million dollars from his plays and the films that were made from them. Nevertheless, his depressions and alcoholism continued. He entered psychoanalysis which seemed to help him a little, but he never could accept his own homosexuality and certainly never acknowledge it the way Tennessee Williams did.

In the 1960s, Inge used up some of his own money to produce his new plays which were

not well received. The criticisms hurt him a great deal, but the films from his earlier plays were successes. He won an Oscar for the screenplay of *Splendor in the Grass* in 1961. Inge had three successive plays fail on Broadway, and he never tried again.

Inge spent the last years of his life in California where he continued to write and to advise the theater workshops at UCLA. He wrote two plays which were performed on the West Coast but never published. He wrote two novels, neither of which was widely acclaimed. He lived his final few years with his widowed sister in Los Angeles who shielded him from interviewers. A few days before his suicide, Inge said that life had always been very ugly to him and that he wanted to write about loneliness and ineffectuality.

Inge attempted to kill himself with barbiturates on June 2nd, 1973. The hospital sent him to the psychiatric unit but he signed himself out the next day. On June 10th, his sister found him dead in the garage at 4.30 am, sitting in his Mercedes-Benz with the engine running.

Reference

Voss, R. F. (1981). William Inge. In J. MacNicholas (Ed.) *Dictionary of Literary Biography*, 7, 325-337. Detroit: Gale Research Company.

THOMAS ADDISON

David Lester

Thomas Addison was baptized in Long Benton, England, on October 11, 1795, and is believed to have been born in that year. He went to school near Long Benton and then to a grammar school in Newcastle-on-Tyne. He could speak and write Latin fluently. His father wanted him to become a lawyer, but in 1812 he went to the University of Edinburgh to study medicine. He graduated in 1815 and went to work in London, eventually joining Guy's Hospital. He was elected a Fellow of the Royal College of Physicians in 1838.

He carried out a great deal of research on such topics as fatty livers, appendicitis, pneumonia, phthisis and xanthoma. He described Addison's anemia in 1849 and a disturbance of the suprarenal capsules, now known as Addison's disease, in 1855.

He married Elizabeth Hauxwell in 1847 but had no children. (His wife had two children from a previous marriage.)

Addison was a sensitive, shy and unhappy man, prone to despondency. After two years of severe despondency, he resigned his position at Guy's Hospital on March 17, 1860, and retired to live in Brighton. His depression grew worse, and he killed himself on June 29, 1860, by throwing himself out of a second floor window even though he was being guarded by attendants. The coroner ruled the suicide as accidental.

References

Benjamin, J. A. (1970). Addison, Thomas. In C. C. Gillespie (Ed.) Dictionary of Scientific Biography, 1, 59-61. New York: Scribners.

Cirillo, V. (1985). The suicide of Thomas Addison. *Journal of the History of Medicine & Allied Sciences*, 40, 214-215.

SIGMUND FREUD

David Lester

Sigmund Freud was born as Sigismund Schlomo Freud on May 6th, 1856, in the Moravian town of Freiberg now known as Pribor, Czechoslovakia. His father Jacob was a wool merchant who was never very wealthy. Jacob married his third wife, Amalia, in 1855 when he was forty, twenty years older than her. Two grown-up sons from his first marriage lived nearby, and Freud grew up playing with his nephew who was one year older than himself. Freud's first sibling, Julius, was born in 1857 but died after seven months. In 1858, when Freud was two-and-a-half, a sister Anna was born. During his mother's confinement, his half-brother had Freud's nursemaid arrested for theft, and so Freud suffered a somewhat more traumatic dethronement than is usual.

In 1859, the family moved to Leipzig and the next year to Vienna. Between 1860 and 1866, Amalia had five more children, four girls and a boy. The family remained quite poor, and during this period Freud's uncle was imprisoned for trading in counterfeit money.

Freud soon began to show signs of academic promise. He became the family favorite, with his own room even though the family was overcrowded in their small apartment. Even when finances improved (assisted by Freud's two half-brothers sending funds from England where they had settled), the family lived in six rooms, though they now could afford servants. (Freud's parents and his six siblings shared three rooms.) When Freud complained that the noise of Anna's piano playing interferred with his studies, the piano was banished.

As a Jew, Freud experienced anti-semitism throughout his childhood. (Freiberg had 130 Jews in a population of 4,500.) Although legal discrimination had been eliminated by 1867, strong anti-semitic sentiments still existed in Austria. In 1885, for example, anti-semitic riots occurred, and the new mayor of Vienna in 1897 was openly anti-semitic. Freud's reaction to anti-semitism was defiance and open anger.

At his gymnasium, Freud was top of his class for seven years running. Freud decided on medicine, after having considered law, but in his third year at university (in 1875) he was still considering a doctorate in philosophy and zoology. He entered university early at 17, but graduated with his medical degree late at 25. While there, he first pursued research on hermaphroditism in eels but then moved to Ernst Brucke's laboratory where he studied the nervous system, first in fish and then in humans, resulting in many publications between 1877 and 1883. It was through Brucke that Freud met Joseph Breuer who became a father figure for Freud and later a collaborator on Freud's early works.

In 1879, Freud had to leave the university for a year of compulsory military service (during which he worked as a doctor). He graduated in 1881, and in 1882 he met and fell in love with Martha Bernays, who was visiting one of his sisters. Two months after their first meeting, they were engaged. This led Freud to reflect on his poverty. He left Brucke's laboratory and took a junior post at Vienna's General Hospital, but he did not feel financially able to marry Martha

until 1886. They were apart for most of this time, and they wrote to each other almost every day. Martha had grown up in an Orthodox Jewish family, while Freud by now was an atheist.

He rose slowly through the ranks at the General Hospital. His research interests focussed now on cocaine, but he missed discovering its anesthetic properties. (Although Freud took cocaine on occasions, there is no evidence that he was ever addicted to it.) Freud obtained a travel grant to study with Jean Martin Charcot, stimulating his interest in psychiatry. On his return to Vienna six months later, Freud resigned from the General Hospital and opened a private practice for nervous diseases. He married Martha on September 13, 1886. His first child, Mathilde, was born in October, 1887. (Freud had six children in all.)

Early Years

Domestically, much time was taken up with his children and their problems. His sister-in-law, Minna Bernays, resigned to spinsterhood after the death of her fiancé, lived with the Freuds and, despite rumors that Freud and she had an affair, Gay (1988) found no evidence for it. Freud's father died in 1896 at the age of 81. (His mother died in 1930 at the age of 95.)

At first, Freud's income was barely enough to support his family, and he was continually passed over for a professorship. (Freud's senior colleagues proposed him for a professorship in 1897, but the Ministry of Education ignored the nomination until Freud decided in 1901 to enlist the support of influential people to push his appointment. Freud got his professorship in 1902 after a seventeen year wait compared to the average wait of eight years.) However, by the end of the Century he was earning enough to live comfortably. Freud turned 50 in 1906 and from then on began to worry about his age. He called himself a "shabby old Israelite" and thought he would be dead in ten years. This concern stayed with him for the next thirty years! In his sixties, he began to complain about fatigue a great deal.

His sexual activity never seems to have been great, and he had periods of abstinence in his late thirties. However, in his personal correspondence he notes "successful coitus" in 1915 (at the age of 59), though his biographer infers from this that there must have been unsuccessful attempts too.

He continued to smoke cigars all of his life, to the point that he seemed addicted to them. He had started smoking them in the 1890s at Wilhelm Fliess's suggestion to help his nasal catarrh. However, his father was also a heavy smoker, as were most of Freud's colleagues.

Freud's early professional life was highlighted by his friendship and collaboration with Joseph Breuer as they discussed the cases that they treated and by his friendship, mainly carried on by mail, with Wilhelm Fliess, an ear, nose and throat specialist in Berlin.

Freud's development of his psychoanalytic ideas was slow. *Studies In Hysteria*, co-authored with Breuer appeared in 1895, nine years after the opening of his practice. By that time, Freud and Breuer were no longer as close as they had been, and Freud's relationship with Fliess was much more important to his intellectual development. Freud began his self-analysis in the mid-1890s, and his first book on psychoanalysis was *The Interpretation Of Dreams* published in

1899. Although he had tested out his ideas on Fliess during these formative years, the two men quarreled at a meeting in 1900, and the close friendship ended.

Freud was sensitive to criticism and would have bouts of depression when his work was not well received and after the publication of an important work (similar to a post-partum depression). He also suffered from a variety of psychosomatic symptoms (such as migraine headaches, fainting spells and intestinal problems). He pressed on with his pioneering work without support from the scholarly community. In later years, he exaggerated the extent of his isolation and rejection during these early years. However, the radical nature of his theories and the fact he was a Jew probably did lead to more scholarly ostracism than for others in Vienna at the time. However, he persisted in his explorations and slowly achieved recognition.

In 1902, a small group of five local physicians and a few interested laymen began to meet every Wednesday night at Freud's house to discuss psychoanalysis. After his book on dreams, Freud began to write prolifically on his ideas, and books appeared with regularity. Between 1899 and 1905 he published two key psychoanalytic texts (on dreams and sexuality), a technical study on jokes, a popular book and a case study. In 1906, Freud turned 50, and the years of fame were about to begin.

Fame

In 1908, the informal group organized itself as the Vienna Psychoanalytic Society, with a secretary (Otto Rank at first), dues and minutes on each meeting. Foreigners were now important members of the group - Max Eitingon and Karl Abraham from Berlin, Ernest Jones from London and Sandor Ferenczi from Budapest became important disciples for the new ideas.

Freud began to work hard at getting his ideas accepted throughout the world. He cultivated particular disciples whom he thought would be ideal at this task, such as Carl Jung, Swiss and non-Jewish. Unfortunately, Freud could not tolerate disagreement over what he considered to be the fundamental principles of psychoanalysis, so that some of these intellectually brilliant disciples eventually broke with Freud and pursued their own ideas. Each of these "defections" upset Freud greatly. Of special importance were the departures of Alfred Adler in 1911, Wilhelm Stekel in 1912, Carl Jung in 1914, and Otto Rank in 1924.

Despite the ridicule and occasional attacks his work received around the world, Freud was invited to the USA for an honorary degree by the President of Clark University in 1909. In 1910 the first International Congress was held, and the International Psychoanalytic Association was formed soon after. In 1912, Ernest Jones organized a tight, almost clandestine committee to be Freud's dependable 'palace guard' in order to preserve orthodoxy in the discipline, which pleased Freud greatly.

The First World War had a dramatic impact on Freud's theories (he proposed the death instinct as an important drive after this war), but only one nephew died in action, and his relationships with his adherents among the allies survived the war. During and after the war, he suffered from the same problems as others - no heat in winter, a shortage of food, influenza epidemics that killed 15,000 Viennese, and so on - but on the whole, as a well-known physician

(with foreign clients paying in dollars and pounds) and with relatives in England sending supplies, he suffered less than most. His daughter, Sophie, pregnant with her third child died of influenza during the epidemic, and this saddened Freud greatly for many years.

In 1917, he was nominated for the Nobel Prize, and he began to wait for it each year. But he never was awarded one. In 1920 his daughter Anna accompanied him to the international congress, and this marked her growing involvement in the psychoanalytic movement. (Freud psychoanalyzed her starting in 1924!) She became a lay analyst and made important contributions to the field of child psychology. She remained very close to her father (she became his secretary, nurse, confidante, and colleague) and never married.

The Last Years

1923 marks the beginning of the end of Freud's life. A niece committed suicide. A four-year-old grandson (the child of Sophie already dead) died of tuberculosis. And Freud was diagnosed with cancer of the palate. The growth was removed, but the cancer continued to plague Freud until his death in 1939. Even then, his physician noted his readiness for suicide. Freud made it clear that he wanted his physician to help him leave the world in a decent manner if his suffering should be intense and prolonged. Freud described his depression that year as the first of his life and, since he had been depressed many times before, this depression must have been severe.

Freud later underwent over thirty operations and had scores of fittings, cleanings and refittings of a prosthesis for his jaw. He retrained himself to speak, but his voice never recovered its clarity. The operations also affected his hearing, making him almost deaf in his right ear. He no longer attended the psychoanalytic meetings partly because of these physical problems. Freud also developed occasional angina. His diary for November and December 1929 notes heart and intestine attacks, anti-semitic riots, and being passed over for the Nobel Prize.

His fame continued to grow and honors were bestowed upon him. His ideas, albeit distorted, had permeated educated society around the world. He was made an honorary member of many societies. Journals on psychoanalysis were formed in most major countries. Translations of his work appeared. Frankfurt awarded him the Goethe Prize in 1930. But sad events also took place, such as the death of Karl Abraham in 1924 at the age of 48, followed by his card partners in Vienna with whom he had played tarok every Saturday night, his mother in 1930, and Sandor Ferenczi in 1933.

The rise of the Nazis in Germany led to further problems. Freud's books were included in burnings in May 1933. Although Freud considered exile, he resisted it until the German take-over of Austria in March 1938. During that Spring, over 500 Austrian Jews committed suicide. Freud rejected the idea of suicide, however, when it was raised by his daughter Anna. Himmler urged that the Freuds be imprisoned, but Goering and the German Foreign Office counseled prudence. Many years earlier, Freud had collaborated on a book on Woodrow Wilson with William Bullit who was now the American Ambassador to France. Through his influence President Roosevelt instructed the American Ambassador in Berlin to watch over Freud's case. Freud refused exile until Anna was taken to the Gestapo headquarters on March 22, 1938. After

that, with friends paying the ransom (Freud's bank accounts had been confiscated), Freud left Vienna on June 4, 1938, arriving in London on June 6th.

In England, he was weak, but continued to see a few patients and to write. He underwent major surgery on his cancer in September and later had some radium treatment. By August 1939, the pain from the cancer was severe and the smell from his ulcerated cancer was so bad that his pet dog would cringe from him. He was extremely weak, and it was hard to feed him, yet he rejected sedation.

On September 21, he reminded his physician (Max Schur, who had also gone into exile in London) of their agreement to end Freud's life in just these circumstances. Schur injected Freud with three centigrams of morphine on September 21, followed by two more injections the next day. Freud died at three in the morning on September 23, 1939.

Discussion

Freud's life is of interest because of the lack of trauma in it that usually characterizes the lives of suicides. There is no early loss, no history of psychiatric illness, and few suicides in his family. There are no signs of psychiatric disturbance in Freud himself. Although he had periods of depression, they do not appear to have been severe enough to warrant a diagnosis of depressive disorder.

In extremely trying circumstances, including severely painful cancer and increasing anti-semitism in Austria, Freud clung to life. He rejected the idea of suicide to escape the German persecution. But, when safe in London and close to death from cancer, he chose to die.

Even at the point of his death, his relatives and friends reported nothing that would indicate psychiatric illness. He had lived as long as he could, and he chose to hasten his death just a little. Freud's suicide appears to the rational act of a rational person.

Reference

Gay, P. (1988). *Freud*. New York: Norton.

JOE ORTON AND KENNETH HALLIWELL

David Lester

Joe Orton was born on January 1st, 1933, as John Orton, in a lower class housing estate in Leicester. His mother Elsie, worked as a machinist until her eyesight failed and she had to become a cleaning lady. His father William worked as a gardener for the local government. Joe was their first child - he had a younger brother and two younger sisters. The family was quite poor. They had no telephone, no car, and no appliances. One of Elsie's treasures was a cheap pink glass dish from Woolworths.

All the children remembered the home as unhappy. The parents bickered, and the home was drab and depressing. William had little to do with his children. Joe felt close to his mother, buying her birthday presents as a teenager, but not his father. (When he returned dutifully for his annual visit, he always brought Elsie gifts, but never lavished money on her as she had hoped. She died in 1966.) Elsie was often brutal to her children, beating them severely, on occasions until they were unconscious.

Elsie complained a lot about William, telling everyone she should never had married him. They never kissed, and once the fourth child was born, Elsie banished William to another room. After 1945, William never had sex with his wife.

Joe had asthma as a child and missed school a lot because of illness. He reported his first sexual encounter at the age of fourteen when a man masturbated him in a movie theater. But Joe was interested in girls for a while during his adolescent years.

Elsie believed that Joe had gifts, so after Joe had failed the eleven-plus exam for entrance to a grammar school, she decided to send him to a private school, not realizing it was a commercial school. Joe attended the school from 1945 to 1947. Teachers there remember Joe as semi-literate and poor at expressing himself in speech or in writing.

Somehow, though, Joe became interested in theater. He joined several local dramatic societies and was thrilled at any part he was given. He decided to try to enter the Royal Academcy of Dramatic Art (RADA) and took elocution lessons to improve his diction and prepare for the examination. He even took jobs to try to save money for the tuition should he be accepted. However, he hated the low level jobs he got, and he was usually fired. Theater gave him his only success.

Joe auditioned at RADA in January, 1951 and was accepted. The Leicester government helped out with the tuition. An attack of appendicitis delayed his arrival until May, 1951. It was there that he met Ken.

Kenneth Halliwell

Ken's father, Charles, was a chartered accountant. The family lived in a neat duplex near Liverpool. Ken was born on June 23, 1926, and his mother, Daisy, was told it would be too

dangerous to have any more children. Ken grew up shy, keeping to himself. He read a lot and liked dressing up and acting. He developed into a mother's boy, always clinging to his mother when company was around. She pampered Ken and was close to him.

In September, 1937, Daisy was stung by a wasp and choked to death in front of Ken. Ken and his father were left together, but the relationship was cold and distant. His father ignored him, and Ken ran away from home many times.

Ken became interested in the theater and joined the local dramatic society in which he was very successful, much more so than Joe later. Although he went to grammar school, Ken stubbornly refused to go to University. From 1942 to 1951, he played prominent roles in twenty productions. In 1944, Ken became a conscientious objector and served in the coal mines at Wigan, Lancashire.

In 1949, Ken's father committed suicide by putting his head in the gas oven. Ken was twenty-three years old. He came downstairs, saw his father, stepped over the body and turned the gas off. After having his morning tea and a shave, he went next door to the neighbors to call the police.

He auditioned at RADA at the same time as Joe, but was rejected. Finally, he persuaded RADA to admit him, and he paid for his own tuition from the small sum of money his father had left him.

Life With Ken

Joe soon moved in with Ken, and they became lovers. In their two years at RADA, surprisingly, Joe did well and Ken poorly. Ken was inhibited and wooden on stage, far too anxious. Joe graduated while Ken received only a Certificate of Merit. Joe worked for a few months as an assistant stage manager but disliked the work. His contract was not renewed. Ken went off to work on the stage for a summer season in Wales, his only work as an actor.

They came back to London and lived together again. Writing was Ken's idea. Together they wrote several novels. Initially, Ken wrote and Joe typed. Gradually, Joe played a more important role, until their works were truly joint efforts. Because they had only Ken's inheritance to live on, they lived an ascetic life. They wrote during the day to limit the electric bill. For three years, they both worked for six months each year at a factory to earn enough to buy a new apartment. A publisher recalls a meal served by Ken of rice with sardines followed by rice with syrup.

Joe worked hard at developing his writing skills. He practiced with lists of words, sentences, word constructions. They began to submit their work in 1955, but it was regularly rejected. However, Charles Montieth at Faber & Faber saw potential and encouraged them. He took them out to dinner and gave a party for them.

In 1957, Joe and Ken began also to write their own individual works, which also met with rejection. In 1958, Joe "invented" Mrs. Edna Welthorpe who wrote letters to the newspapers

and to companies. In these letters, Joe again was practicing his literary skills as well as expressing his hostility. (In one of his first letters from Edna, she requested permission to use the local Baptist Church Hall for a performance of a play on homosexuals called *The Pansy*.) Joe's last novel, *Head To Toe*, was written in 1961 and published only after Joe's death.

In 1959, they started taking books from the public library, pasting in pictures incongruent with the content, writing obscene descriptions of the books and generally defacing them. The changes were funny, but they were also obscene and hostile. In 1962, Joe and Ken were arrested for this defacing of library books. They were sentenced to six months in prison, sentences they served in separate prisons. Ken was repentant after the prison time, but the experience seem to have given Joe a focus for his writing and improved his writing.

In 1962, Joe wrote a play, *The Visit*, which was praised by the British Broadcasting Company and the Royal Court Theater. Thus encouraged, Joe wrote *The Ruffian On The Stair*, which was accepted by the BBC in 1963. It was broadcast in August 1964 to excellent reviews. But by then, *Entertaining Mr Sloane* was already a success on stage, the *Good And Faithful Servant* completed and *Loot* underway. Of course, there were many crises in the production of the plays, and they often opened to bad reviews. But despite this, Joe's fame and prestige grew with each new project. *Loot* was judged the best play of 1966 by the *Evening Standard*, bought for Broadway and sold to the movies.

During this period, Joe's success contrasted with Ken's failures. His manuscripts lay at home, rejected. Joe shrugged off his mother's death, while Ken had never recovered from his mother's death. Joe went around London with important people, while Ken stayed home alone. Joe made sexuality, isolation and rage the topics for his comic writing, Ken was oppressed by his sexuality, isolation and rage. Joe took the ideas he and Ken had created together in their earlier rejected work and now turned them into successful scripts, acknowledging Ken's contribution only in his diary, not in public.

Life After Fame - And Death

The relationship between Joe and Ken began to deteriorate after Joe's success, and soon Joe wanted to extricate himself from the relationship. They bickered and fought. Ken was chronically depressed and jealous of Joe's success. He had gone bald in his twenties and was greatly embarrassed by his physical appearance. (One of the first things Joe had done with his money from writing was to buy Ken a toupee.) Ken disliked himself so much, he could not believe that anyone else could like him. When they went out together, Ken sulked in the background and was generally rude and hostile. Ken was never photographed and never mentioned. When they talked about breaking up, Ken often threatened suicide. Joe wanted to be free from this.

In 1951 when they met, Ken was masculine and assertive. After success came to Joe, Ken turned into a complaining housewife. Initially, it was Ken's inheritance from his father that had supported them. Now it was Joe's financial success from his plays that paid the bills. Joe was gone for much of the time. Whereas for most of their life together, they had been in each other's company almost all of the time, Joe now had rehearsals to attend, producers to meet, and all the

other chores associated with his profession.

Joe encouraged Ken with his attempts at painting. In 1967, Joe arranged a showing at a Chelsea art gallery. But there was no immediate success for Ken. Only Joe's business associates bought any pictures. In 1966, Ken sent a play to Joe's agent who rejected it. Having educated Joe and helped him develop his comic writing skills, Ken now had to face his own failure. He had failed as an actor, he had failed as a writer, and it looked as if he would continue to fail.

Interpersonally, Ken was an outcast. The circle of friends he and Joe had were almost all from Joe's career, and all of them found Ken unpleasant to have around. Ken had considered suicide for a long period. In 1953, at the RADA, he had told a fellow actress that he would probably end up like his father. In 1962 he had slashed his wrists. In a novel he wrote with Joe, *The Boy Hairdresser*, the character based on Ken contemplated suicide.

Meanwhile, Joe documented all of this and more in great detail in his daily diary which Ken read and re-read. Ken's only attempt at a solution was to urge a move out of London, to the suburbs or to Brighton. They did go down to Brighton to look at places, but Joe wanted to stay in London. The most he would consider was to visit Ken in Brighton on weekends. Joe could no longer stand sex with Ken. Joe's friends were surprised at Joe's indifference to Ken's pain.

Ken threatened Joe or many occasions. "You're turning into a real bully, do you know that?.....You'd better be careful. You'll get your deserts" (Lahr, 1978, p. 12).

On their last trip to Morocco, only six weeks before the deaths, while Joe easily and casually had sex with a variety of Moroccan youths, Ken was more timid. Although he was taking librium and valium, Ken was anxious. Finally, three days before leaving for London, Ken physically attacked Joe.

Ken began to suffer from all kinds of physical complaints in 1967. After they had taken a miserable trip to Libya in March, Ken's depression deepened. Spots appeared on his legs, he had heart palpitations, and he had pains in his chest. He went to various doctors, until one told him that he was overly nervous and suffering from guilt over his mother's death and gave him tranquilizers.

Back in London on June 30th, Ken came down with hay fever. Joe finished *What The Butler Saw* in early July, and Ken read it. He made some suggestions which Joe liked and saw that it would be a great success. At a party on July 21, a television producer told Ken, ".....People dislike you enough already.....you - a middle-aged nonentity - it's sad and pathetic" (Lahr, 1978, p. 24). Ken was stunned and dejected, but he continued to bore people with his stories of Joe's casual sexual promiscuity and his psychosomatic complaints. The more Ken needed love, the more he made himself unlovable.

Their biographer comments that the only way left to Ken to make his presence felt, of proving to himself, to Joe and to the world that he mattered was to murder.

In April, Ken had been urged to seek help and had visited a Dr. Douglas Ismay, a general

practitioner. Joe left on August 1st to visit his family back in Leicester, and by the 3rd Ken was acutely suicidal. He visited the suicide prevention center run by the Samaritans. They gave him an appointment for some future time, and so he visited Dr. Ismay without an appointment. Dr. Ismay gave him antidepressants and amphetamines. Ken went back to Dr. Ismay on the 4th and called him in desperation on August 8. Dr. Ismay believed that Ken needed hospitalization. He changed the prescription to stronger antidepressants. Later that day Dr. Ismay called and told Ken that a psychiatrist would call at Ken's apartment the next morning. Ken said that he was feeling better on the new antidepressants, and so Dr. Ismay changed the appointment to the 10th.

The end came between 2m and 4am on August 9th, 1967. Ken beat Joe to death with a hammer. The blows caved in Joe's skull, and brain was spattered on the walls and the ceiling. Ken was covered with blood, and he took off his pajamas. He then took twenty-two Nembutals and died.

Discussion

Ken's life was in many ways the life of a typical suicide. He lost his mother in a particularly traumatic way when he was eleven. His father then killed himself when Ken was twenty three. These experiences are very common in individuals who later commit suicide. In his career, Ken was a failure. He was a bad actor and did not graduate from RADA. He could not get his writing published or sell his paintings. For most of his adult life, Ken was sustained by his close relationship with Joe. Although Joe was incredibly promiscuous, always on the lookout for a casual sexual encounter, these other sexual experiences were casual. Ken remained his only lover.

However, as Joe's success grew, Ken was faced with the contrast between Joe's fame and his own failure. Sensitized by the earlier loss of his mother (and his father), Ken could not face losing Joe. The murder-suicide served to escape from the unbearable pain of his life and to destroy the person he had come to hate.

Joe was a successful comic playwright, but as a human being he seems to have been thoroughly obnoxious. He was alienated from his family. He had few friends, though many acquaintances. He was involved in a long-term relationship with Ken, but continually cruised through the public toilets of London and the beaches of Morocco for casual sex. He was involved, admittedly, with a very neurotic individual in Ken, but Joe does not seem to have the interpersonal skills to build a good relationship. Joe was a self-centered, angry and vulgar person. But what is of interest here is the possibility that he played a role in precipitating his own murder. Was Joe committing suicide by getting someone to kill him?

Ken had threatened suicide many times to Joe, and so Joe knew that Ken was in a state of despair. Joe had refused to have sex with Ken for years, and Joe's sexual indifference to Ken was contrasted by his strong sexual appetite for strangers. Not only this, but Joe documented all of this in his diary which he knew Ken read. In the last few weeks of their life, Ken had in fact physically attacked Joe. In this situation, it would be reasonable to fear for your life. You would take care not to antagonize the other person, and you would try to get out of the situation quickly and carefully. Not Joe. To some extent, therefore, it seems reasonable to conclude that Joe

played a role in precipitating his own murder and that this may have been motivated in part by, possibly unconscious, suicidal motives.

Reference

Lahr, J. (1978). *Prick up your ears*. New York: Knopf.

A CHRONIC SUICIDE ATTEMPTER

David Lester

Mary Savage (1979) has attempted suicide many times in her life. She wrote a brief autobiography in 1975, adding an afterword in 1979, and at that time she was still alive. Perhaps she has killed herself by now, but at the time of writing she felt that she would never attempt suicide again.

Early Life

Mary's grandmother (on her father's side) was a depressive. Married at fifteen, she had three children and then refused to sleep with her husband again. She hated men, marriage and childbirth and withdrew into her own fantasy world. She lived into her 80s, outlasting her alcoholic husband.

Mary's father was also an alcoholic. He was often depressed and often angry. He could be sensitive but also cruel. Mary wanted his love but felt he never cared for her. She felt that he saw her as a nuisance. Her mother had a long-standing heart condition stemming from childhood rheumatic fever. Mary felt ambivalently toward her mother, having been close to her and but also seeing her as the enemy.

Mary's mother was eighteen when Mary was born, and she planned to have no more children. She successfully used do-it-yourself abortions to end many pregnancies, but eventually she gave birth again, nine years after her first. Mary views the birth of her younger brother as having thrown her life out of focus. She suppressed the hatred she felt for him, but she remembers hitting him when others were absent. Seventeen years after Mary's birth, her mother had a third child, again against all the odds, this time a girl. Mary made her first suicide attempt within the year. Mary felt that she learned from her mother that pregnancy was to be avoided at all costs and this idea was deeply engrained in her psyche for, depsite never using contraceptives, she never became pregnant until she was 39.

Mary's childhood involved lots of moves. She was born in a small town in Colorado where her father was a policemen and her mother worked in a laundry. She was cared for by a crazy grandmother who sat with her feet in the oven and hardly spoke for months at a time. Her near-by god parents brewed their own alcohol (this was during Prohibition) and gave it to Mary to drink so that by age three she was often drunk. She sees this as a contributing cause of her later alcoholism. The family was Lithuanian and Catholic, but they lived in a Jewish neighborhood where Mary was the outsider. She often had to beg breakfast from neighbors, and her mother ordered her never to reveal that the bites over her body were from bedbugs.

When she was five, her father went to work for the construction crew of the telephone company and began to move the family about, a new move every three or four months. A series of small towns and unpleasant experiences in small schools. Stability did not arrive until she was twelve.

Adulthood

When she was eighteen, Mary went to the state university where she registered as a pre-med student. She could not sleep, concentrate, eat, converse or think. On school holidays she refused to go home, and in the vacation she stayed with the parents of her best friend in her home town. (She later recalled that her mother beat her with her father's leather belt when she discovered that Mary had lost her virginity.) She began to visit a psychiatrist there who prescribed her phenobarbital for her insomnia. After a month, in 1944, Mary attempted suicide with the pills. She was hospitalized for three months and given insulin shock treatments six times a week for six weeks. Mary remembers that her parents did not pick her up for her first home visit, but sent a friend along to collect her.

After this, she got a job as a lathe operator in a plant making bomb casings. She found the job very stressful and quit after six weeks. Toward the end of 1945 Mary went to New York where she was lucky to find an apartment on the fringe of Greenwich Village. She found a job and went to college by night at New York University. She remembers the next four years as the happiest in her life. She attempted suicide only once, and that was toward the end of the period, with pills again. There the hospital sent her home after getting an injection of caffeine.

Those were happy, she thinks, because she liked living alone and because she liked learning (both on the job and at university). She wrote poetry for the university newspaper, spent her money on books, and lived on tomato soup and cheese sandwiches. She lost weight but felt she was the right size for the first time since puberty. Her first lover was a student at an Episcopalian divinity school.

Her first husband (Henry) was Jewish, and partly to placate his family (but also to find a meaning in her life) Mary converted to Judaism. Her husband, however, did not want her to observe any of the Jewish customs. Henry's grandfather never spoke to her, his father never visited their apartment, and when his mother and sister visited they ate only fruit since the house was not kosher.

The marriage lasted seven years. Most of the time, Mary worked writing and doing research for the Government of Pakistan. Henry flunked out of two law schools and failed in two business ventures. Mary attempted suicide twice during the marriage, once with razor blades (she still has the scar) and once with domestic gas. Neither time did she seek psychiatric treatment, for she feared having to go back to a mental hospital.

She left Henry because she felt stifled and unable to grow. Henry wanted a stay-at-home wife; Mary wanted a career. The divorce was reasonably amicable, though on one occasion Henry came to Mary's apartment and threatened her with a knife. After he left, she tried to kill herself with gas. (She reflects that apparently she preferred to commit suicide rather than let Henry kill her.)

Between marriages, Mary had a lot of lovers. She remembers a suicide attempt with pills after a lover rejected her, an "I'll get even with you" reaction. She worked as an advertising copywriter and had her first novel accepted.

Mary's Family

Dave, the man who rescued her from her first suicide attempt, the step-father of her girl friend, had since remarried and was living in Connecticut. He had become a writer and publisher and visited New York weekly. Although he was 21 years older than Mary, they became lovers and soon a crisis developed as to whether he would leave his wife or not. Dave loved them both and could not decide. Dave moved to California to work on a television series, but soon bought a house in Burbank and asked Mary to join him. His wife and daughter moved to the northern part of California, and Dave commuted between his two families. At the end of the summer, they all moved back to New York, where the commuting continued until Dave finally made the break at Thanksgiving, and he and Mary moved back to Burbank.

Life there was full of happiness. They traveled, they entertained, drank, talked and wrote. Mary had three more novels published.

Although Mary had many unresolved problems, she gives no hint of trouble until her fateful decision to volunteer to take LSD as part of a research program at Stanford University in 1963. Despite the fact Mary told the psychiatrist that she had an alcohol problem (and smoked heavily as well) and about her first suicide attempt (but not the later ones) they admitted her into the program. They began with four sessions of inhaling carbogen gas and then had one session with LSD. Mary's hallucinations began before the LSD session, after the carbogen experiences. The following year was the worst of her life. She lived in fear of the continuing and terrifying hallucinations. She could not sleep without a light on, and often she could not sleep at all. The psychiatrist in charge of the research treated her for six months until he returned East. At no time, though, did she consider suicide.

Stresses crept into the marriage. Dave developed chronic hiccups which Mary sees as resulting from guilt over leaving his first wife. Two years after she had become aware of her fear of pregnancy she had introjected from her mother, she got pregnant (in 1966) and had a son. But Dave had surgery for a diseased gall bladder, and he no longer seemed the same invulnerable man she had married. As he became older and as his vitality waned, she feared that he would die.

Chronic Suicide Attempts

When her son was two, Mary began getting sick. She was tired all the time, dizzy, with no interest in things. Her internist finally suggested that she was depressed. She went to see a psychiatrist under the condition that he would not hospitalize her. She also had joint sessions with Dave, though he was not very cooperative. A year and a half of therapy and antidepressants helped her cope. Three years later, in 1972, her symptoms reappeared. She tried to cut down on her drinking, but this made the depression worse. She returned to her psychiatrist who thought that she might have a cyclical depression. He gave her antidepressants and sleeping pills and they resumed therapy, but now Mary feared that she would never recover. Her depression became more severe and she began to consider suicide.

The day after Christmas she told her psychiatrist that if he did not hospitalize her she would kill herself. At this time, Mary made a contract with Dave and her psychiatrist not to kill

herself. They decided she would write an autobiography to see if putting her life down on paper would help her understand and resolve some of the issues. She went home in January 1973, and on March 18th overdosed with medications and was taken back to the hospital unconscious. She was discharged in the middle of May. She overdosed again on September 16th. Dave was under such stress that he lost his sense of balance and could hardly walk. He fell down the stairs in their house, and he too was hospitalised.

Mary continued to drink heavily, wine mostly, but she took painting and yoga classes. In January she told her psychiatrist that she planned to use car exhaust for suicide, so he hospitalised her and she was given electroconvulsive therapy, eight treatments. As soon as she was allowed home, she indeed tried to kill herself with car exhaust while drinking wine and rum, but apparently drove the car out of the garage and into the town where she was picked up by the police.

At this point, the first part of her autobiography ended. The second part opens with her taking antidepressants, tranquilizers, and Antabuse. She was given lithium for her depression and, though it helped, it had bad side effects and so was discontinued. She felt exhausted physically, and she had problems with arthritis, gout, bleeding hemorrhoids, kidney infections and headaches. Dave did all of the cooking and cleaning. Her son disowned her and began to have temper tantrums. Writing the autobiography had not helped.

In April 1974, she slashed her wrists deeply with a razor blade (she says it was as if she was having a temper tantrum), but Dave heard her and stopped her. That night she took all of her medications. She was unconscious for two days, found to have pneumonia as well, and began to hallucinate again.

Mary views herself as someone who has to be in control. She quit jobs rather than get fired and ended love affairs before the man did. She sees her suicide as still trying to be in control even after she has given up and is powerless. But this attempt was different. She had failed, but in a way that had a psychological impact on her. She says that somewhere deep down in her being she changed course. Her therapist, after some consideration, decided to keep seeing her. She made the decision to stop using medication, and in fact even one aspirin had such profound effects on her that she stopped taking even minor drugs. She turned to an Eastern religion for guidance and began to build a new, ordinary life.

In 1979, she wrote an afterward to her book. Five years without a suicide attempt and without being hospitalised for depression. After a year and a half, the depression returned and her therapist had to give her antidepressants. She felt suicidal again, but this time she fought it. Her son began therapy, and her therapist helped her disengage from the symbiotic relationship with her son. She joined Alcoholics Anonymous. Dave was diagnosed as having lung cancer in 1976 and died at home early in 1977. But it was now 1979, and she had survived.

Discussion

From a medical viewpoint, Mary could be viewed as suffering from a major affective disorder. Perhaps the illness was partly inherited, especially from her father's disturbed side of

the family? Her grandmother was depressed, her father an alcoholic. And she became depressed and an alcoholic too.

But there are other inputs evident. Mary herself notes her anger and how she suppressed it. She talks of anger at Dave and at her therapist and eventually of anger at her mother and how it took her so long to recognize it and come to terms with it. (She tells us toward the end of her book that all she can remember of her mother are the scenes of criticism, ridicule and hurt.) She does not mention her anger at the alcoholic father who dragged her from town to town when she was a little girl or her mother for failing to protect her from her father. Mary recognizes that often her suicide attempts were expressions of anger at others and at herself. Thus, Mary's depression can also be seen as fitting the psychodynamic perspective of depression as blocked and unconscious anger.

Mary gives several cues to other problems in her life. She talks of trying to be a perfect mother with the perfect child. Most of the cognitive distortions she reports are a result of her depression, or at least an accompaniment, but here we see a hint of the irrational thinking that may have facilitated the appearance of the depressions.

She gives clues to the impact of conscious and unconscious learning in her life. Getting pregnant after her realization that she probably introjected her mother's aversion to pregnancy is a remarkable example. But she also reports that once she ran away from home as child, and her mother hardly reacted. She saw her suicide attempts as cries for help that often went unanswered. (Yet she feared psychiatrists and hospitalization, and so it is unclear what reaction she wished to elicit from others.) It would seem that in some way her suicide attempts were rewarded, that they got from others what she wanted. Henry and then Dave found her each time, and Dave would take her for treatment. She became a chronic patient, and he always took care of her. He was the father that she would like to have had. In this context, her fear of his aging and illnesses make sense, for she would lose not only a husband but also a father surrogate if he died.

Most of her attempts were with medications and gas, with two mentioned using razor blades. She never used a more violent method, such as jumping, hanging or firearms. And most of the attempts using medications were with prescribed medications, even when her psychiatrist prescribed them in small amounts so as to prevent her hoarding them.

The role of the LSD experiences looms large. It seems in retrospect to have triggered the major depressions of her life, though she had been suicidal before that. It was perhaps irresponsible to have admitted her as a participant in the study. The experiences appear to have facilitated an awareness of memories and thoughts that she could not handle. Perhaps, had they remained buried, they would still have impaired her psychological health, but her awareness of them clearly caused a major breakdown.

What puzzles is why her last suicide attempt began a conversion experience. Why then did she decide to change course then and not after earlier attempts? There is perhaps no clear answer to such a question but, if we could find clues to why such conversions occur, we could perhaps more easily create them in our clients.

Reference

Savage, M. (1979). *Addicted to suicide*. Cambridge, MA: Schenkman.

VICTOR TAUSK

David Lester

Victor Tausk was a psychoanalyst and pupil of Sigmund Freud. He killed himself in 1919 at the age of forty. Paul Roazen (1969) wrote a biography of Victor in which he accused Freud of causing Victor's suicide. Roazen thinks that Freud wished Victor dead and that Victor killed himself in response to this death wish.

(This phenomenon has been called *psychic homicide* by Joost Meerloo [1962]. In psychic homicide, a person murders another by getting him to commit suicide. The desire to have the person dead must be unconscious and so the psychic murderer denies any murderous intent.)

Eissler (1983) wrote a second biography of Victor in order to refute Roazen's claim. Eissler's aim is to free Freud from any responsibility for Victor's suicide. The facts presented may, therefore, be biased. Eissler is a psychoanalyst. Since psychoanalysts are trained to explore the motives behind behavior, both conscious and unconscious, the study of Victor, therefore, may be especially thorough.

Victor's Life

Victor was born on March 12, 1879, in Sillein, Hungary. He was the oldest child and had five sisters and three brothers. Victor's father had been a school teacher and an internationally famous journalist, before being given a government position. He was restless, frequently away from home, tyrannical with his family and unfaithful to his wife. He failed to provide for his family, and his wife had to borrow money from her mother to get by. Victor's mother was beautiful, self-sacrificing and lenient with her children.

The family moved to what is now Yugoslavia, ending up in Sarajevo, the capital of Bosnia which was occupied by Austria. Victor grew up, then, in a town in which he was doubly a minority, a Jew and German-speaking. In 1897, the family moved to Vienna.

Victor was antagonistic toward his father and in school rebelled against his religious teacher. Victor moved to Varazdin in Hungary where he passed his *Matura* with honors in 1897. He wanted to study medicine but could not afford it, and so he studied law which was less expensive. After flunking his first exam, Victor passed all his exams, was awarded a Doctorate of Law, and became a successful lawyer.

Back in Vienna, Victor had a romance with a Protestant, and eventually she became pregnant. They married in 1900, when Martha was nineteen, and moved to Sarajevo. The baby died at birth, but they had two sons in the next four years. (Incidentally, Victor hated his father-in-law, who hated him in return.) In 1905, Victor and Martha returned to Vienna where Martha longed to live, and they decided to separate. Martha worked for her father, while Victor went to Berlin.

Victor decided to give up law to be writer. But his plays and poems were not very successful, and he was forced to work as a journalist, an occupation which he found degrading.

His lack of success led to financial difficulties for him. He was lonely in Berlin and his self-confidence was low. In 1907 he had an unhappy love affair, soon after which he entered a private hospital with nervous and physical illnesses. Eissler suggests that Victor was depressed and may have possibly had a pulmonary disease. Victor stayed for three weeks. A trip to Italy improved his morale.

Victor read some of Freud's work and wrote to him. Freud encouraged him to come to Vienna to study psychoanalysis. Victor arrived in the Fall of 1908 and began to study medicine. Victor's divorce from his wife on grounds of mutual culpability was granted at this time.

During his studies, Victor was supported by Freud and four members of the Vienna Psychoanalytic Association. He became an MD in January, 1914. Victor was invited to be a member of the psychoanalytic group in 1909 and read his first paper there in November of that year. Interestingly, he had to abandon his talk before finishing it because of confusion and fatigue.

Victor's career as a psychoanalyst was quite successful. He gave regular lectures on psychoanalysis in Vienna, the only other member of the group to do so apart from Freud. He presented nine full-length papers to the group, without ever suffering from fatigue again.

During the First World War, from August 1915 to November 1918, Victor served as a chief physician of a psychiatry ward and as a neurologist in Belgrade.

Eissler summarizes Victor's professional achievements. He authored twenty eight psychoanalytic papers. He had poems published in German newspapers, and he had published a verse dialogue with Spinoza and many essays. Victor seems to have been good-looking, witty, and possessor of a brilliant mind. Woman found him irresistible.

Victor's Psychological Problems

Eissler sees Victor's problems with woman as central to his pathology. First, Victor seems to have felt a lot of anger toward his mother. For example, he remembered piercing a picture of his mother through the heart with a needle, which to Eissler suggests strong murderous desires. The source of this anger is not at all clear. All Eissler can suggest is that Victor was born on the same day as his mother, March 12, which may have led him to think of himself as having a special relationship with her. (Eissler notes that, as an adult, Victor felt himself to be privileged and unique.) The birth of eight children must have deprived him of his mother's attention, and it was perhaps this sibling rivalry which provided the basis for his anger at his mother. (Victor was twenty months old when his first rival was born.) However, Eissler cannot account for Victor's anger at his mother. Rather, Eissler notes that Victor eventually showed a great deal of anger toward women, and from this he infers that this anger was first felt toward his mother. If Victor had not been angry at his mother, his relationships with women would have been less disturbed.

Victor also felt strong hatred toward his father, and this seems to have generalized to any authority figure (his religious teacher, his father-in-law, and perhaps even Freud). As a lawyer, he put this dislike of authority to good use in defending the poor and the downtrodden against

the government, including for example those arrested wrongly and those who deserted the military.

Eissler goes on to speculate about other important symptoms. Because Victor wrote about the orgasm as not being fully satisfactory for many men, and in particular anesthesia of the penis, Eissler suggests that Victor might have had an anesthetic penis. This would have made him a great lover (since he could have prolonged his love-making beyond that possible for the average man) but would have made intercourse less satisfying for him. (Victor's son, Marius, was invited by Eissler to comment on the biography and rejects this suggestion. Furthermore, Eissler does not speculate on the cause of this symptom if indeed Victor suffered from it.)

Victor might also have felt depersonalized, that is, feeling strange and not being himself. Estrangement was combined with guilt too. If I recognize myself, then I must kill myself. Indeed, in a poem, Victor wrote: I know about myself, therefore I must feel contempt for myself, when I am conscious of myself under me.

Eissler notes that, despite his hatred of his father, Victor identified with him. Like his father he became a journalist, abandoned his family, was a poor provider, and was a philanderer.

Victor's difficulties with Freud took a surprising turn. Victor respected Freud and was able to fulfill his desire to study medicine. But Victor repeatedly claimed that Freud stole his ideas. He felt that the ideas he presented at meetings of the psychoanalytic group were later used by Freud without acknowledging their source.

Victor's Relationships With Women

Victor's first major relationship we know of was with his wife, Martha. Eissler presents a brief biography of Martha to show how strong, self-sufficient and healthy she was. (She eventually served as a member of Parliament and was a fine organizer and orator.) Eissler believes that Victor was dependent upon her. He stayed in contact with her after their separation, and his letters to her seem to be attempts to arouse her pity for him.

With other women subsequently, Victor had strong sexual desires and much anger. Roazen lists ten women with whom Victor had affairs. There were three or four broken engagements. Victor seems to be have been quite unethical too. A fellow-student of his has claimed that, when he gave a private course on hypnosis, he used the trances to find out which women would sleep with him. At a public clinic, he stimulated a woman's genitals with electricity to see if she could be sexually excited after removal of her ovaries.

For Eissler, this sexual promiscuity results from Victor's anesthetic penis. Rather than blaming himself for it, Victor was looking for the perfect lover who would finally give him a good orgasm. However, his anger was also apparent. He would tell lovers without warning that the relationship was over and that he could see them no more. The pattern seems to have been that the women became helplessly attracted and dependent on Victor resulting in an abrupt and unexpected separation. One of Victor's lovers told of how he boasted to her of his intimacies with other lovers and of the pleasure he got from humiliating them.

Interestingly, though, many of Victor's cast-off lovers remained attached to him. Eissler notes that Kosa Lazarevic, a Serbian aristocrat whom Victor rescued, loved and rejected, continued to care for his grave after his death.

On two occasions, the pattern was broken. His breakdown in Berlin in 1907 seems to have been brought about by a woman rejecting him. And during the war in Poland, he was depressed and told as friend that it was because his fiancé had slept with one of his patients. This episode too led to a stay in a sanatorium.

A person who fears rejection by others sometimes rejects them before they can reject him. It is less painful for him to hurt others than to be hurt. Thus, Victor's cruel treatment of women may well have been motivated by his fear of cruel treatment at their hands. He had to abandon them before they abandoned him. And on the two occasions on which they were too quick for him, he broke down. This pattern may have been a result of his mother abandoning him to take care of and love her later children.

Victor's sexual behavior also seems uncontrolled. Paul Federn was one of the psychoanalysts who helped Victor pay for medical school, but that did not stop Victor from trying to seduce Federn's wife. And as we will see, it was Victor's uncontrollable sexual desires that perhaps precipitated his suicide.

Precipitating Events

On returning in Vienna in 1919, Victor had to build up his career for the fourth time. He had already been a lawyer, a journalist and an analyst once before. Austria in 1919 was in financial ruin. Victor had to find an income in these circumstances.

He was able to acquire a few patients, some referred to him by Freud. Eissler analyzes Victor's income in detail and concludes that he had sufficient money. He also received parcels of food from time to time which supplemented the meager rations people were allowed (such as one loaf of bread a week). Eissler concludes that Victor was better off than many intellectuals (such as teachers and government employees). He had a private practice, and he would eventually have probably obtained a university position. Though Victor was worried about his financial state, so were all Austrians. Victor made no mention of financial concerns in his farewell messages.

Freud And Victor

In December 1918, Victor asked Freud to see him as a patient. Freud declined but arranged for Victor to be analyzed by Helene Deutsch. Eissler notes, quite correctly, that this request by Victor reflects very poor judgment. Freud would have been a completely inappropriate analyst for Victor for they already had a complex relationship based upon their membership in the psychoanalytic group.

Victor accused Freud of plagiarizing his ideas. Eissler could find no evidence that this ever occurred, suggesting that Victor's claims were an illusion, or a delusion.

Later, Victor requested that Freud take his son, Marius, into treatment. Eissler points out that this implies that Victor did not harbor resentment toward Freud and that he probably realized how inappropriate his own request for treatment was. This request was also inappropriate, however. Marius felt neglected by his mother and had become closer to his father, but Victor's relationship to his son was not healthy. Victor was trying to probe his son's unconscious mind though Marius was only seventeen and global interpretations of a person's unconscious are not appropriate at any time outside of psychoanalytic treatment. Victor described his son to Freud as an 'eminently endowed psychoanalyst'! Victor tried to get Marius to leave Graz just before taking his university entrance exams and move to Vienna. Freud rejected Victor's suggestion, as did Marius himself.

Victor did visit Helene Deutsch for a few months before terminating the treatment. Deutsch was in analysis with Freud, and Victor refused all other analysts except Deutsch. It seems clear that Victor consented to see Deutsch *because* she was in analysis with Freud. It is as if Victor wanted to go into analysis with Freud simply to air his grievances about the alleged plagiarism, and he hoped that Deutsch would tell Freud about them. Deutsch has confirmed that Victor talked mainly about these grievances during his sessions with her. It was soon apparent that Victor's treatment was hopeless and that it was impeding Deutsch's treatment with Freud. Freud and Deutsch decided to end Victor's analysis.

Since Victor did not complain or argue against the termination, it appears that he did not seriously want to be analyzed and that his desire to air his grievances to Freud had been satisfied.

In all of this, Victor's relationships with Freud, with Helene Deutsch and with his son seem greatly distorted by Victor's needs. He cannot get what he desires, and so he thrashes around trying to satisfy his desires in these bizarre ways. Victor seems to have respected and admired Freud, but also felt hostility and rivalry with him. Yet Freud seems to have behaved quite appropriately and maturely in dealing with Victor. (Freud was sixty-three at this time, and Victor's problems occupied only a very small part of Freud's life.)[5]

The Final Events

Soon after his return from the war, Victor acquired a patient, Hilde Loewi. After the first treatment session, Victor became so enamored with her that he seduced her, even though he was engaged at the time to Kosa Lazarevic. (Hilde claimed she was a virgin at the time, and Victor admitted to one friend that he liked young girls and, if possible, virgins. Eissler notes how sexually titillating deflowering a virgin was in those days, and it was preferable not to use a condom in doing so.) Such behavior is totally unethical under any circumstances. Hilde became pregnant, and they went to a medical colleague, presenting Hilde as his sister-in-law and requested an abortion (which was illegal at the time). His colleague tried to induce an abortion but was unsuccessful. Victor proposed marriage only when efforts to abort the pregnancy failed. (After his suicide, Hilde developed a tumor, and the pregnancy was terminated. Eissler suggests

[5] . It has been suggested that Victor treated some patients inappropriately simply to show that psychoanalysis was ineffectual.

that Victor's colleagues decided to provide an abortion and faked the medical justification for one.) Victor killed himself, therefore, knowing he was leaving his fiancé pregnant.

The Final Hours

One of the last people to see Victor before his death was his son Marius. They had supper in Vienna on July 2. Marius perceived nothing unusual in his father's behavior. Victor did not tell his son that he was due to marry the next day (nor did Marius ever meet Hilde). He did mention that he was attending his fiance's concert that evening. (Hilde was an accomplished pianist.)

Victor wrote three letters and a will in the twenty-four hours before killing himself. In a latter mailed on July 2 to his sister, he announced his engagement to Hilde and his marriage the next day. He hoped he was going to be happier in this second marriage than in his first.

He next wrote to Freud to apologise for missing the psychoanalytic meeting on the following day. He told Freud that he was trying to solve an important problem, that he didn't want to ask Freud for help and that he hoped to meet Freud soon, free from neurosis. He did not mention his forthcoming marriage.

At about one-thirty in the morning of July 3, Victor again wrote to Freud. He thanked him and said that Freud's work was authentic and great. He denied suffering from melancholia and said that his suicide was the healthiest, most decent act of his derailed life.

Victor then wrote his will. He said that his life has lost his meaning and he could no longer live with pleasure. He repudiated his talent, saying it was minor. He could not marry Hilde with any joy because he knew he would bring conflict and torment to them both. He asked people to forget him quickly. "I have deceived all of you with a life role to which I was not equal."

Eissler notes that his suicide was *not* the only decent act of his life and that his life had *not* been a lie. In both statements, he exaggerated. Eissler sees a last-hour collapse rather than a last-hour enlargement of self-knowledge.

Why didn't Victor just abandon Hilde as he had abandoned other women? Eissler argues that the pregnancy was a critical factor. To abandon a pregnant woman meant that Victor could have been sued and that he would have been humiliated in the eyes of his sons. The scandal would have forced him to leave Vienna. Victor had no alternative to marriage except death.

Eissler also notes that the punishment he inflicted on Hilde by killing himself and abandoning her in this way was an extremely cruel act. His suicide was an act of revenge for being trapped into marriage against his wishes. If had he waited twenty-four hours, the child would have borne his name and not been illegitimate.[6] The rumor was that when Hilde went to

[6] According to some accounts, the marriage was to be one week later, but Victor and Hilde may have had to appear at the marriage office twice, on July 3 and on the following week for the final ceremony.

Victor's apartment for the marriage ceremony, she found him dead. Letting Hilde discover the body added to the cruelty of his actions.

Eissler proposes one final precipitating event for which he has little evidence. Freud, in commenting on Victor's suicide, mentions impotence as a cause. Eissler reckons that Victor went back to Hilde's apartment after her concert and was impotent for the first time in his life. For Victor to be impotent would have had drastic consequences for his self-esteem which was probably already quite low. This impotence may have been caused by his anger toward Hilde over the forthcoming marriage.[7] Victor drank some alcohol, and then hung and shot himself.

Comments

The analysis of Victor's suicide provided by Eissler's biography is wonderfully rich and full. Although some parts of it are wild guesses based on very little evidence, we get a good feeling for the kind of man Victor was and how he came to kill himself.

Victor was not severely disturbed, for he was able to relate well to others and to build a successful career. However, at the very least, Victor had what we now call a personality disturbance, that is, a chronic maladaptive lifestyle. Victor's accusations against Freud, his rejection of others before they could reject him, and his treatment of his lovers all led to great unhappiness for Victor. He was hopsitalized twice for depression after broken romances.

Eissler shows how Victor had created a situation in his final few weeks in which he felt trapped and for which he saw only one solution, death. He abandoned a fiancé for a passionate affair with a patient whom he got pregnant. He was being forced into a marriage he did not want for, if he did not marry Hilde, his career would be severely damaged. Victor chose death.

There is one major omission in the information we have about Victor. All first-born children have to deal with the birth of younger rivals. Very few end up hating their mother and relating to women the way Victor did. There must have been events in Victor's childhood which facilitated the development of these feelings and began the development of Victor's maladaptive lifestyle, but none have come to light.

References

Eissler, K. R. (1983). *Victor Tausk's suicide*. New York: International Universities Press.
Meerloo, J. A. M. (1962). *Suicide and mass suicide*. New York: Grune & Stratton.
Roazen, P. (1969). *Brother animal*. New York: Knopf.

[7] Hilde reported that Victor was very jealous and objected to her accompanying other artists in her concerts. This jealously suggests an insecurity that would be have been exacerbated by his impotence, especially if he saw his impotence as a chronic problem, bound to reappear.

POVL BANG-JENSEN

David Lester

Povl (Paul) Bang-Jensen worked from 1949 to 1958 in the Secretariat of the United Nations in New York. After being dismissed from his post there, he obtained temporary work at CARE, before killing himself on the day before Thanksgiving in 1959, leaving a wife and five children.

Copp and Beck (1961) are by no means convinced that his death was a suicide. Indeed they tried to find evidence for murder, perhaps arranged by the Russians. But the death remains a probable suicide. Let us look into the circumstances leading up to Paul's death.

Early Life

Paul was Danish. As a child, he didn't like sports much but read a lot. He got excellent grades at school. His older brother was outgoing and autocratic. Copp and Peck did unearth an incident when his brother persuaded Paul to grab the other of a poker in order to get a present. The poker turned out to be red-hot. They suggested that Paul came to expect betrayal by those above him.

Paul became a brilliant lawyer in Denmark and wrote a notable book on price-fixing. He came to the USA in 1939 to study international law. He joined the Danish Embassy in Washington at the start of the Second World War.

After the Nazis overran Denmark in April, 1940, Henrik Kauffman set up a government in exile in the USA. Paul became his right-hand man. He recognized the importance of Greenland and helped keep it in American rather than Danish control. He helped set up underground operations in Denmark. He met an American, Helen Nolan, from New York at an Embassy Party in 1939, Helen proposed to Paul in 1940 (it was leap year), and they married in 1943. They had five children.

He had hoped to be appointed as an Ambassador somewhere rather than go back to Denmark and start in the Foreign Service, but no appointment was offered to him. He turned down academic offers and stayed on at the Embassy. In 1948, Czechoslovakia had fallen to the communists, and people were concerned about the security of Scandinavia. Paul was sent back to Denmark to discuss the problem, and he was judged to have overdramatized the situation so that the government in Denmark believed a Soviet invasion was imminent. That incident helped tarnish his reputation with the Danish government and made it expedient for him to switch to the UN. Paul worked for the Danish Embassy for ten years before joining the UN in July 1949.

He believed in the mission of the UN but disliked the bureaucracy and the endless paperwork. Still he was judged to have performed competently there (for example, on the Palestine Conciliation Commission).

The Crisis

In 1956, the Soviets invaded Hungary to put down the revolution there. The Hungarian government had appealed to the UN for support of any kind, but the organization responded far too slowly to be of any help to the government. After the revolution had been suppressed by the Soviets, a special UN committee was set up to interview those concerned in the events and to write a report. Paul was upset by the lack of action taken by the UN, believing that some immediate response from the organization could have prevented the Soviet invasion. The committee had five members from the delegations, and about seventy members from the Secretariat whose main task was to provide the delegates with whatever support they needed. Paul was made Deputy Secretary, second-in-command.

Paul became overly involved in the committee's work. He came to see it as essential that the final report was absolutely correct in every detail as he saw it. Forgetting that the delegate members of the committee have the power and that the Secretariat staff are there to serve, he protested draft after draft of the report and accused his superior of giving in to Communist pressure, until the Secretary ordered him to absent himself from meetings. At that point, Paul made formal complaints to senior staff, all the way up to the General Secretary, Dag Hammarskjold, where his behavior was seen as hysterical. On August 24, 1957, Paul was relieved of his duties as Deputy Secretary to the special committee.

However, an even more serious crisis occurred when Paul was found to be the only person with the names of the Hungarian refugees from the Soviet persecution who had consented to testify before the committee on condition their identity be withheld. (Quite reasonably, they feared assassination if the Soviets obtained their names, and there was evidence that the Soviets had spies trying to identify the witnesses at the time they testified.) The Secretariat ordered Paul to bring in the names of the Hungarian witnesses. Paul refused. The exchanges of memos and threats continued. On November 22, 1957, Paul was ordered to report the following Monday at the UN Health Clinic for a psychiatric examination. On Friday, November 29 Paul was ordered to deliver the records immediately. On Wednesday December 4th Paul was suspended, and security guards were ordered to escort him from the UN Building.

A group was set up in the Secretariat to discuss this crisis, and the resolution was that on January 24th, 1958, Paul burnt the lists of names on the roof of the UN Building in front of witnesses. Soon after, the group recommended Paul's dismissal from the staff of the UN.

Clearly the crisis at the UN had created enormous stress for Paul, but he had faith in the appeals process. Despite the false rumors circulating that he was mad or an alcoholic, he remained optimistic that he would be absolved.

There were hearings before the Disciplinary Committee, and his lawyers tried to get Paul a fair deal: top severance pay and a position in an overseas branch. But Paul refused a deal. He wanted exoneration. He went to the Appeals Board who refused to hear his case. On July 3rd, 1958, Dag Hammarskjold fired him. The Administrative Tribunal (the Supreme Court of the UN) dismissed his appeal on December 5th.[8]

[8] There is also the possibility that potential defectors from Russia had contacted Paul and that he contacted American officials to see if and when they could defect. Indeed, Paul met Allen Dulles in December 1957, but nothing came of these efforts.

After this, he became seriously depressed. The struggle to find a job deepened his depression. In April, a friend managed to get him hired at CARE as a consultant. He worked well there and continued to look for a job. Vocational guidance tests suggested hotel management. A job at the Danish Consulate in Chicago was discussed. But nothing definite was offered. CARE renewed his contract in the Fall. A colleague there recalls searching for Paul when he failed to come back after lunch one day, finding him sitting on a bench in the airline terminal, staring at nothing.

He was offered a teaching position in Denmark, but he didn't feel qualified. Moreover, his wife and children were Americans, and they all wanted to stay in America. On November 23rd, the General Assembly was due to discuss the Hungarian issue again, and Paul was upset that the truth would not come out even then.

He left home on Monday morning as usual, chatting to a neighbor, and disappeared. He apparently killed himself on Wednesday, but was not found dead until Thanksgiving Day, in a park, shot in the head with his own gun (a 25-caliber colt automatic), purchased June 17, 1941.

Analysis

Paul's Depression

In November, 1957, Paul was ordered to report to the head of the UN Health Clinic. The doctor there decided that Paul was under stress but mentally and physically normal. After the visit, Paul wrote a memorandum to his wife saying that he would never commit suicide and that if he was found dead with a suicide note, even in his handwriting, it would be a fake!

Paul was severely depressed by what had happened and talked about killing himself to friends and to his wife. He stayed in his room on weekends and couldn't sign his own checks. He was gravely worried about the future. Friends recommended that he see a psychiatrist. His minister observed him sitting alone in church, weeping. Paul consulted an industrial psychologist who also did vocational guidance, and they discussed suicide: the high rate in Scandinavia and the likelihood that Paul would ever choose that way out. He also visited a psychiatrist in mid-July with whom he also discussed suicide. He stopped going in September, telling the psychiatrist that he was going to see a Christian Scientist instead.

He saw himself as having failed, having let his wife down and being weak. His worries were made worse by a delay in his application to change his diplomatic visa into a permanent resident visa.

Copp and Peck give us no information about Paul's mental state earlier in life. We do not know if he showed depressive trends in childhood and adolescence or as a young man. Thus, without any evidence to the contrary, Paul's depression seems to be a reactive depression, brought on by the stress and his apparent failures.

Tragedy

Tragedy is created when we bring about our own misfortunes through fine motives rather than stupid mistakes. Paul believed in the usefulness of his work at the UN, and he was opposed to the Communist movement. However, he lacked the skills needed to work for the goals diplomatically within the constraints of the organization. He was a self-opinionated, angry zealot. One can see him cast successfully as a knight of old, albeit one who gets killed, or as an aggressive business man.

As a diplomat, he found no favor in the Danish government or the UN. And during the crisis at the UN which he created for himself, however good his motives, he alienated the delegate members of the committee, his superior in the Secretariat staff, and eventually all of the higher officers up to and including the Secretary General.

He was bound to be fired. He was simply not the right individual for the position he held. Yet he focussed on the purity of his motives and the correctness of his cause rather than his own personal failure to adopt the appropriate style for the job. Like many people who get fired, he blamed the organization.

Paul had a tendency to turn on those he disagreed with. He thought he was always right and that his superiors were wrong. If he took a dislike to someone, he did nothing to hide it. He was a difficult man.

I have often argued that to be able to feel anger toward others may immunize you against suicide. It is when you come to believe that "they" are right and that it was your own fault that this anger will be turned inward upon the self. Perhaps that is what happened to Paul around Thanksgiving in 1959. After all, he had been fired from the UN and clearly no other organization wanted him. Had jobs been offered him, he could have continued to see himself as right and the UN as wrong. But with no job offers, perhaps he came to realise that the fault lay with him. And once he came to that realization, perhaps there was no way left to him save suicide which he had been discussing intellectually for the past few months?

Reference

Copp, D., & Peck, M. (1961). *Betrayal at the UN*. New York: Devin-Adair.

MARK ROTHKO

David Lester

Mark Rothko was born as Marcus Rothkovich on September 25, 1903, in the city of Dvinsk in what would later be called Latvia.[9] His father, Jacob was a wealthy pharmacist. Marcus had a sister Sonya fourteen years older, a brother Moise eleven years older and a brother Albert eight years older. Perhaps he was unplanned?

After his birth, his father became more religious, and, whereas the older children had gone to the public schools, Marcus was sent to the Jewish school. Dvinsk was spared the pogroms against the Jews in Russia, but the fear of persecution led the family to plan emigrating to America. Jacob arrived at Ellis Island in 1910 and went to Oregon to join his brother there. His two older sons escaped to America through the underground (to avoid serving in the Czar's army), and in 1913 Jacob sent the money for his wife and Marcus to come.

They settled in Portland, Oregon, as the Rothkowitz's, but Jacob died after seven months. Sonya had a degree in dentistry but could find work only as a cashier. The older sons worked for their uncle until they learnt English well enough to pass the examinations in pharmacy. Marcus went to the public schools and worked hard selling newspapers before and after school.

Mark later recalled that he never had time for play, and his brother Albert remembered him as a tense and sensitive boy who was perpetually hungry. Mark grew to be the giant in the family, five foot eleven tall. He finished high school by the time he was seventeen and developed an early reputation as a defender of labor and radical causes.

In 1921, Mark set off for Yale University on a full scholarship. Mark studied hard and worked, first as a waiter and then in a laundry, to meet expenses. However, after six months, Yale took away his scholarship. (Seldes points out that Yale University discriminated against Jews.) Mark was told that he must borrow the money from Yale if he wanted to attend, and Yale dunned Mark for many years for the money he owed.

After two years, Mark decided that he had had enough of Yale, and he quit. He moved to New York City and got various jobs to get by. He happened to find himself at a drawing class one day when he went to meet a friend there, and he was intrigued. In January 1924, he had joined the Art Students League, and he sampled classes there for the next two years.

During the late twenties, Mark illustrated maps for books but ended up suing the publisher for royalties he had been promised. He lost in court. In 1929, Mark taught part-time at the Center Academy in Brooklyn, and he continued to teach on and off for the next thirty years to supplement his income from painting, much as he disliked teaching.

At the Catskills for a holiday he met Edith Sacher, also from Brooklyn. They fell in love

[9] The information on which this chapter is based comes from the biography of Mark Rothko by Seldes (1978).

and married. It was a mismatch. Mark was a melancholic romantic Russian with the desire to be a painter. Edith was pragmatic and built up a business as a jewelry designer.

The Depression brought rewards, for Roosevelt's programs included the Federal Art Project. Mark had had exhibitions of his work in Portland and New York in 1933, and in 1935 he was hired by the Project. One result of the Project was to bring artists together in a collective group. Mark was part of a group of dissidents who attacked the establishment. They got attention but sold few paintings.

Mark became a citizen in 1938 and in the 1940s changed his name to Marcus Rothko. (He later changed to Mark Rothko.)

Mark had begun painting representational paintings of city scenes and then switched to surrealistic seascapes in watercolor. This early work was successful but sold poorly and was barely noticed by the major art critics. During the Second World War, he and Edith divorced, and in 1944 he met Mary Alice Beistle (known as Mell), an illustrator of children's books, Protestant and from Cleveland. They married in 1945.

The Rise To Fame

After the war, the artist's community in New York City remained tightly knit, with Mark belonging to the uptown group. Their life was consumed by art, producing it and discussing it. In 1946, Mark had his surrealistic seascapes on show in San Francisco and Santa Barbara. He also taught at the California School of Fine Arts for two summers.

In 1947, he began to explore new directions for his paintings and produced misty forms of color suspended in space. Eventually, his style of paintings, along with the works of other contemporaries, became known as the New York School of Abstract Expressionism. They opened a school of art and published periodicals. Mark sold his pictures to the Whitney Museum and to the San Francisco and Brooklyn museums. However, his total income from painting and teaching in 1949 was $3935, leaving him $1387 after paying for materials.

In 1950, Mark and Mell went on their first trip abroad (to England, France, and Italy) and Mell got pregnant. Kathy (Kate) was born at the end of the year. At this time, the marriage was happy. Mark's moodiness and cynicism appealed to Mell. To support the family, Mark gave up part-time teaching and joined the faculty full-time at Brooklyn College.

Mark's fame continued to grow. Still angry at the Whitney Museum for their lack of support of contemporary artists in the past, he refused to have his works exhibited there (though he had sold them some paintings), but he was included in a show at the Museum of Modern Art. However, he refused to let his works be shown abroad where he would have no control over how they were hung.

In the 1950s, dissension grew among the artists, and the group broke up, often with bitter feelings between the rising stars jealous of one another's success. In 1954, Mark had more shows and signed up with Sidney Janis as his dealer, yet his biographer notes that he had a take-home

pay of only $2433. Mark was thrown into reliance on sales of his paintings when Brooklyn College denied him tenure. (Mark accepted visiting lectureships at the University of Colorado and Tulane for the following year.)

In the late 1950s, art collecting took off. Millionaires discovered art as an investment and tax shelter. Dealers proliferated, and prices soared. Works by Mark (as well as Willem de Kooning and Jackson Pollock) were mentioned by *Fortune* as good investments. (This led to jealously and broken friendships with painters whose names were omitted from the article.)

But at this time too, just when poverty was ending for Mark, his psychological state began to deteriorate. He had always been an insomniac and moody. But now his melancholic moods turned into depressions, and his moods ranged from one extreme to another. His friends described him as a volcano. Money became a worry to him now that he had some after years of poverty. On one occasion, the theft of his bank statements led to a bout of depression.

His drinking increased, and he developed hypochondria combined with a distrust of doctors. In 1956, he developed a fever and painful swollen joints. After three months in bed, he allowed a doctor to see him (but not take a blood sample). He had gout. When he finally permitted treatment, his doctor also discovered hypertension. But Mark declined to have regular medical checkups.

As his fame as a painter grew, Mark became increasingly concerned about what was written about him. He disliked being identified with the New York School. He disliked the comments made about his work by critics. He began to worry intensely about how his work should best be exhibited, both during his life and after his death.

However, his years of poverty were over. Mark and Mell bought a little cottage in Provincetown and were eventually able to move into better apartments and better studios. Bernard Reis became his financial advisor and worries focussed on taxes and how to avoid them. Mark was very frustrated over the structure of the art profession. Universities, museums and the art dealers all frustrated and angered him. Although some of his anger seemed excessive, abuses were widespread. Favoritism was common, art dealers wrote contracts that exploited the artists, and financial advisers mismanaged their clients. (For example, Franz Kline lived with difficulty on $5000 a year until his death in 1962, although his dealer/adviser had $200,000 in account for him.)

Despite the abuses of the system, Mark's income increased dramatically during the 1960s. He bought a house for $75,000 on East Fifty-Ninth Street. He found a good studio (in the East Sixties). And he sold paintings both through dealers (eventually working with Frank Lloyd and Marlborough Galleries) and independently. In 1961, he was invited to the Kennedy inaugural. His paintings were fetching $20,000. And he had a retrospective at the Museum of Modern Art: fifty seven paintings.

In 1962, Mark became acutely depressed. His brother Albert had cancer, and the art world was turning to "Pop" art as the new fad. In late 1962, at the age of fifty-nine (Mell was forty-one), he had a son, Christopher.

In 1964, John and Dominique de Menil commissioned Mark to paint murals for a new chapel in Houston. This project occupied him for the next few years. When he finished in 1966, he had painted fourteen murals and eight experimental studies. The project dominated his life and drained him emotionally and physically. Visitors to his studio described him as pompous, self-centered, and hostile. He banished friends who failed to praise him sufficiently. One visitor recalls being criticized by Mark for conversing with him rather than immediately going to view the new paintings.

Mark continued to be successful financially. He limited sales of his paintings to keep their prices high, and for those he sold personally he demanded cash. In 1968, his murals for the Houston Chapel were ready, and the Tate Gallery in London had purchased an earlier set of murals he had painted. But then one day he felt a pain in his back, and his legs went numb. He had suffered an aneurysm of the aorta, brought on by arteriosclerosis and hypertension. He stayed in the hospital for three weeks, and, though he recovered physically, he remained psychologically upset by this illness.

His depression intensified, his health became an obsession. His egotism turned into self-pity, guilt and doubt. The mistrust he had for the art world became paranoid. His alcohol abuse worsened. His anger began to focus more on Mell, and the marriage deteriorated. (Although he loved flirting with other women, his biographer reports that he had only three serious affairs during his marriage. Unfortunately, one of his lovers told Mell about her affair with Mark. Thus, the marriage had seen problems all along.) Mell was tiring of tending to this self-centered, drunken genius, and she too turned to alcohol. Mark began to think of separation.

He also began to plan for the Mark Rothko Foundation, the focus of which was primarily to preserve his work and to arrange for its display and prominence after his death. Mark wanted to ensure his fame and prominence in the future, and the foundation was the center of his plan for immortality in the art world. The foundation would keep the works together and arrange exhibits in proper groupings in suitable lighting. However, this work on the Foundation also depressed him since it brought home the imminence of his death.

As his drinking (and cigarette smoking) increased, his depression worsened. Bernard Reis took him to see Dr. Nathan Kline who specialized in tranquilizers and antidepressants. Kline gave him Valium and a new antidepressant in addition to the pills Mark was taking for hypertension, gout and insomnia.

By the end of 1968, Mark had a rebellious teenage daughter (Kate was seventeen), a rambunctious five-year old and an unhappy, alcoholic wife. Mark moved out on New Year's Day, 1969, to his studio. He still supported the family financially, returned for laundry and occasional meals, and checked on his family all the time. He began seeing a widow, Rita Reinhardt, who entertained hopes of marrying him, but it appears that he was impotent in the later years of his life. It appeared also that he feared being finished (impotent) as an artist. Although now a millionaire, he lived frugally, like a pauper.

However, he began painting again, a series of paintings of blacks on grays that many

visitors saw as signs of impending doom. He became more dependent on his friends, needing their approval of his paintings, fearing abandonment. He needed people for lunch and to talk to at odd hours. Friends were forced to disconnect their telephones at night to avoid being awakened. At meals with the family, there would be fights over Rita and the food Mell served him. His daughter found him usually depressed and uncommunicative.

Still successes continued. In June, 1969, there was a Rothko room at an exhibition at the Museum of Modern Art. The price for his paintings reached over $50,000. In October, 1969, the Metropolitan Museum had a show of modern artists including ten of Mark's paintings, but the show angered Mark and exacerbated his self-doubt and fears for his stature in the art world.

During the summer of 1969, his mood worsened. During a visit to a doctor (Alan Mead) he was totally disoriented, disturbed and dazed. Mead cut his dosage of Valium and Mellaril, sent a report of this to Kline, and persuaded Mark to see a psychotherapist. But Mark would not enter therapy. His drunkenness worsened, even to the point of losing control of his bodily functions.

By November, Mark was desperate. He called his regular physician (Dr. Albert Grokest). Kline had given him new pills. Grokest was upset by this treatment that was independent of his own and told Mark not to take Kline's medication. Kline requested a meeting with Grokest, but Grokest refused to meet with him.

On January 27, 1970, Mark visited Mead because Grokest had gone to Mexico. He was taking large amounts of Valium. He couldn't work and felt pressured by his family and girl friend. He was impotent. He could sleep only with the use of chloral hydrate. He had a hernia, gout, and emphysema from chain-smoking. He was worried about his hypertension, but his blood pressure was normal. He was also getting medication from Kline. By February, his worsening eyesight added an extra stress. He seemed to be painting again, though he was demanding friends visit him. They noticed that his memory was deteriorating.

He had agreed to let the Marlborough Gallery enter his storehouse on Wednesday February 25th to select paintings to purchase. He had never allowed people into his storehouse. Mark had always made the selections himself. On Thursday February 19th he dined and fought with his family. Over the weekend, he seemed withdrawn and was seen sitting alone in Central Park.

On Tuesday he kept his appointment with Dr. Mead. His condition seemed a little better, but he was still agitated and depressed. He had an appointment with Kline on Friday. On Tuesday night he dined with Rita. She judged him to be full of rage and frustration over the selecting of his paintings the next day. Rita reassured him that he could refuse to let the gallery representatives see his storehouse.

At 9am on Wednesday, Mark's assistant (Oliver Steindecker) let himself into the studio. In the kitchen, he saw Mark stretched out on the floor. He had slashed his arms in the crooks of the elbows. It was suspected that he had taken barbiturates too.

Analysis

Mark's biographer, Seldes, suggests many motives for his suicide. He had deep self-hatred and rage against the world, his father had abandoned him to go to America when he was seven, and his son was now approaching seven (as was the child of close friend). Perhaps Mark could not accept the good news about his health? Perhaps he was trying to get attention? He was torn between Rita and his family. His memory and eyesight were failing him. He was scared about his position in the art world.

However, what is noteworthy is his chronic depression. He had been melancholic all of his life, and his depression became severe toward the end. Apparently, the antidepressants were not effective in ameliorating it. His alcoholism made this problem much worse.

Second, Mark's insecurity about his prestige as an artist seems central to his state. Despite his fame and wealth from sales of his paintings and exhibitions all over the world, he seemed to fear that after his death his work would be ignored and forgotten. He seemed determined to prevent this, partly by building up his prestige before he died and by setting up a foundation to preserve his reputation after his death.

His deteriorating health, especially given his hypochondria, must have played a part in his suicidal depression. The fact that his psychological state worsened so much after his aneurism supports this hypothesis. Mark must have expected to die soon.

His interpersonal life was in shambles - a lover with whom he was impotent, a family with whom he fought, friends who avoided him, and former friends whom he had cut off or who had cut him off because of competitive jealousies.

In many ways, he resembles the aging and suicidal Ernest Hemingway, save that Hemingway was still married at the time of his suicide. Both were psychotically depressed, in failing health, and facing the end of their creative life. Both chose to escape rather than continue on to an imminent, painful and miserable dying.

Reference

Seldes, L. (1978). *The legacy of Mark Rothko*. New York: Holt, Rinehart, & Winston

DOROTHY PARKER

David Lester

Dorothy Parker attempted suicide at least twice in her life, yet died at the age of seventy-three from a heart attack. I will first present a brief biography of Dorothy (based on Keats, 1970) and then discuss the psychological features of interest about her life. Finally, I will compare her life with those of the famous women who completed suicide, Virginia Woolf, living during the same period but in England, and Marilyn Monroe, a generation later in America.

Dorothy's Early Years

Dorothy was born on August 22 1893 to Mrs. Henry Rothschild. Unfortunately, Mrs. Rothschild was on holiday at the New Jersey shore at the time, and Dorothy was two months premature.

The Rothschilds were not related to the Rothschilds, although Mr. Rothschild had been successful in the garment industry and lived in a good neighborhood in the West Seventies in Manhattan, waited on by servants. Mr. Rothschild was Jewish, but his wife was Scottish.

Dorothy found no love in her home. She had an older sister and an older brother but seems not to have been close to them. Her mother died during her infancy. Her father remarried, but Dorothy never felt close to or liked her stepmother. She also seems to have been terrified of her father.

Her stepmother was Catholic and took pains to have Dorothy brought up as a Catholic. She sent her to nearby Catholic school run by nuns where Dorothy felt like an outsider. Dorothy hated being a Jew. She hated her name, and she grew to hate herself.

Dorothy developed two sides to her personality. Outwardly, she became well-mannered, pretty, with beautiful dark hair and large eyes that seemed close to tears, the feminine dissembler. Inside was an angry, truth-seeking rebellious mind, appraising the world with ruthless accuracy.

For high school, she was fortunate in being sent to Miss Dana's School in Morristown, New Jersey. It was one of the best boarding schools in the nation. Leading women's colleges waived the examination requirement for students from the school. Although after graduation in 1911 Dorothy did not go to college, she acquired a sound education while at the school, not only in classical studies but in current affairs.

The Young Adult

Dorothy's first few years after high school are not well documented. Her father died when she was nineteen. Soon after leaving high school, she found herself a room in a boarding house in Manhattan. She also spent some time writing and supported herself by playing the piano for a dancing school.

She had a poem accepted by *Vogue* in 1916, and the editor gave her a job. Then her days were full. She had two jobs and continued to write and submit her poems. In 1917 she was promoted to *Vanity Fair,* and she also married Edwin Parker.

Edwin Parker worked as a broker in Wall Street. He was an Anglo-Saxon Protestant from an old, religious Hartford family, and they were in love. However, on March 4, 1917, America delcared war on Germany, and Eddie enlisted, ending up in the ambulance corps.

While he was in America, Dorothy visited him on weekends at the camps where he was, or Eddie would come to Manhattan, but eventually he was sent to Europe. Their marriage had consisted of nine months of weekends and then letter-writing. Dorothy wrote to him every day. After the war, Eddie was assigned to occupation duty in the Rhineland.

Meanwhile, Robert Benchley and Robert Sherwood joined *Vanity Fair,* and Dorothy would go with them for lunch to the Algonquin Hotel, starting a lunch group of talented young men and women that over the years became famous (later including Franklin Pierce Adams, Alexander Woollcott and Harold Ross).

This group facilitated the metamorphosis of Dorothy. In 1919, there was no radio or television, and so newspapers were widely read and very influential. Adams's column was one of the most popular newspaper columns, and he began to report on Dorothy's witticisms at lunch (and her evening outings) to his readers. Soon Dorothy Parker had a reputation as the wittiest woman in New York. This reputation, combined with a life-style in which she smoked, worked for a living, took lunch and went unchaperoned to the theater with other women's husbands, also set her apart as one of the New Women.

The Algonquin group did not discuss each other's work. Their conversation was witty and superficial. They went to parties, the theater and speakeasies. Unlike those leading a Bohemian life, the group was not revolting against society - they felt superior to it. Of course, the wittiness was often hostile, especially toward those who were not with the group at the time. The humor turned to banter, and the banter to insult.

Eddie returned in August 1919, after a separation of fifteen months. He did not fit in well with the Algonquin crowd, and he soon began to drop out of the social life of the group. By 1920, Eddie was drinking heavily. He wanted to move back to Hartford, but Dorothy refused. She loved life in New York and felt that her in-laws disliked her for having a Jewish father. She soon moved out to her own apartment. (Eddie permitted Dorothy to divorce him in Connecticut for cruelty in 1926 and to retain his name.)

Dorothy was fired early in 1920 from *Vanity Fair,* and the two Roberts (Benchley and Sherwood) resigned in protest. They soon got other jobs, but Dorothy remained unemployed. She also seemed to have stopped writing. (It always seemed to others that writing was a distasteful chore for Dorothy.) Nothing appeared in 1920 or 1921. But in 1922 she fell in love again.

Unfortunately, she fell in love with Charles MacArthur, a young newspaperman and a womanizer. But now her writing could proceed again. Her pieces appeared in the leading magazines, and she and friends wrote a revue (*No, Siree*!) that ran for a month.

As her relationship with Charles began to ebb, she discovered she was pregnant. She had an abortion, and soon after attempted suicide. She was home in her apartment and asked for food to be sent up. When the waiter arrived, he found her in the bathroom with her wrists slashed. Some of her friends thought she intended this as a gesture; others thought it was a sign of her disorganization and impulsiveness. After this, she began to drink more.

At thirty, Dorothy was still beautiful. She was also neither married, divorced, nor celibate. She lived in a cheap apartment building, with no close female friends. (Later in life, she would be close to Beatrice Ames and a few other women.) She was witty and a good writer, but in 1924 she hardly wrote.

By 1925 she was writing the poems that would be in her first book *Enough Rope*, some sweet and poignant, others flippant and ironic, ranging from black to blue. She also attempted suicide again, this time more seriously. Robert Benchley and others found her in her apartment, comatose from an overdose of drugs.

One of her stanzas from this period is:

If wild my breast and sore my pride,
I bask in dreams of suicide;
If cool my heart and high my head,
I think, "How lucky are the dead!"

Her next lover was Seward Collins, heir to a national chain of tobacco shops, a patron of the arts who adored her. In 1926 they went to France to meet the American intellectuals in Paris, ending up with the Murphy's on the French Riviera. Dorothy and Seward quarelled during the trip, and Seward left for America. Dorothy stayed on till October, arriving home with a best selling book - of poems no less. Soon she was an enormous success, contributing to *The New Yorker* and The Bookman, well-publicized and talked-about.

Dorothy began to tire a little of her group. It seemed trivial; it lacked any meaning. She began to get involved with political issues, supporting Sacco and Vanzetti, anarchists accused of murdering during a payroll robbery. They were executed on her thirty-fourth birthday. In 1928, her second book of poems was published, and she was involved with a businessman, John Garrett. But she was beginning to write the short stories on which her claim to literary stature would be based. "Big Blonde" won the national O. Henry Prize as the best short story in 1929.

She next had an affair with John McClain, a clerk on Wall Street, had an appendectomy which, despite her income, she couldn't pay for. (Dorothy always had to rely on her friends to manage her life.) She pursued gaiety and drank heavily. (She even went to Alcoholics Anonymous for one meeting, and her biographer, Keats, considers Dorothy to have been an alcoholic in the modern sense of the word.)

Life With Alan

In 1932, Dorothy met Alan Campbell. In 1933 she married him. He was twenty-nine and she was forty. Alan was also half Jewish and half Scottish. Alan was a minor actor, aware that his talents were meager. He had hopes of taking Dorothy to Hollywood where they could work together on movie scripts.

Life with Alan soon fell into a pattern. They had fun but quarrelled a lot. They even got divorced for one period but remarried. They worked well together on scripts. Between 1933 and 1938, they received screen credits for fifteen films, including "A Star Is Born" and earned lots of money that they quickly spent. They drank heavily, and Dorothy put on weight.

Alan liked Hollywood, but Dorothy did not. This led to frequent sojourns to New York, followed by trips back to Hollywood. For a while they owned a house in Bucks County, near Philadelphia (where she miscarried after three months of pregnancy), and commuted across country to Hollywood.

Although Dorothy said that she was happy during this time, Keats describes her as ".....living with a fretful husband in a rather oddly furnished house, quarrelling with her friends, allowing herself to grow dumpy in barren middle age, wasting her time on silly scripts, stunning herself with alcohol and sleeping pills....."

Dorothy took up the anti-Nazi cause in the Spanish Civil War, even calling herself a communist. She went to Spain in 1937 to view the war from the Loyalist side. (The result, of course, was the blacklisting of both her and Alan in the 1940s, and even more so in the 1950s during America's hysterical anti-communist witch-hunt.)

Alan joined the Air Force, and Dorothy was both proud of him and scared of him going off to war as Eddie had in the First World War. She followed Alan from camp to camp in America, as she had with Eddie, until he was sent to Europe. After victory, Alan stayed in London. Dorothy told friends he was involved in a homosexual affair. (She had accused him of homosexual leanings throughout their marriage.) She divorced him. But this time, there were no suicide attempts.

Dorothy published nothing in 1945 and 1946. But after the divorce in 1947, she collaborated on a story, a play and a film script with her lover (Ross Evans). In 1949, after being dumped by Ross, she called Alan who had returned to Hollywood, and they decided to get back together.

After they remarried in 1950, they lived in Hollywood, but they separated after two years. Dorothy went back to New York, where she lived at the Volney Hotel with other lonely aging ladies. But three years later, Alan visited her in New York and persuaded her to return to Hollywood to work on a movie script with him. The movie was never produced, and that was the last script they ever worked on. They lived on their unemployment checks (of $300 a month each) until Dorothy was hired by *Esquire* to write book reviews for $750 a month. (*Esquire* continued to pay her this each month until she died, regardless of whether she sent them any

reviews.[10])

After seven years in their small house in a seedy section of Los Angeles, Dorothy woke up one morning, to find Alan dead beside her. June 13, 1963. Dorothy was sixty-nine. She returned to New York, to the Volney Hotel where she stayed until she died.

Her last article appeared in the November 1964 issue of *Esquire*. She visited her old friend, Beatrice Ames, for dinners. Friends visited her but were often appalled by her drunkenness and the squalor of the rooms. She eventually began to lose her sight. She died at the age of seventy-three on June 7, 1967, of a heart attack. Her death merited an obituary on Page 1 and almost all of Page 38 of *The New York Times*.

Discussion

Dorothy's early adult life in Manhattan and her public reputation as a witty liberated woman obscured the other side of Dorothy. Her written work expressed the sadness over her life and her bitterness about the world, especially the lot of women. Despair lay behind most of her actions and writing. Her biographer describes her poems as ".....portraying a woman who said she was suspicious of joy, disillusioned as to love, contemptuous of and sorry for herself, and given to thoughts of death."

Later, after twenty-nine so-so years with Alan, Keats describes her as ".....crouched in silence, writing virtually nothing and drinking more than she ate, talking more to her poodle than with those who would be her friends, discontent with her present and dissatisfied with her memories of the past....." Not a happy soul. Yet, she had a gritty determination to go on and could never quench her hope. Her childhood was miserable; a mother dead early and a home with no love, only a harsh father and an eccentric step-mother; schools where she felt an outsider. (She made no friends from those years, and her family had no place in her life.)

Her two suicide attempts (some friends reported at least five) were in her late twenties and early thirties. Charles MacArthur had abandoned her and left her to have an abortion prior to her first suicidal gesture. Her second attempt two years later was more serious, but Keats gives no immediate precipitating cause. What is more curious is that in later life, romantic loss and living alone did not lead to suicide attempts. Her classic poem on methods of suicide had concluded that "....you might as well live." And so she did. But why?

Virginia Woolf

Elsewhere I have analyzed the suicides of some famous people whose lives are well documented. Virginia Woolf is an interesting person to compare with Dorothy Parker because they lived during the same time period and were both writers. They also were both centers of famous groups: for Dorothy the Algonquin group and for Virginia the Bloomsbury group.

The differences are immediately clear. Virginia had a much more stable home life,

[10] She did review 208 books for them, however.

though she did lose her mother when she was thirteen. She married late in life, but had a stable and happy marriage (asexual though it might have been). Virginia was much more of an intellectual than Dorothy. She wrote serious reviews of literature. She wrote novels that received critical acclaim rather than popular success. The Bloomsbury group discussed intellectual matters and was not simply a social group for witty repartee. Dorothy's was the life of those who ape the intellectuals. The theater, but not the symphony or the opera. Drinking at speakeasies rather than gathering at friends' houses for talk. With her husband, Virginia founded the Hogarth Press which published works such as those by Sigmund Freud. Dorothy and her husband wrote Hollywood scripts.

Yet the most important difference between Virginia and Dorothy was that Virginia clearly had a bipolar affective disorder from an early age whereas Dorothy seemed to be free from psychiatric disorder. The more disturbed of the two made the more serious suicidal act.

Marilyn Monroe

Although Marilyn Monroe lived a generation after Dorothy, it is also interesting to compare her life with that of Dorothy. Marilyn's childhood was much more disrupted than Dorothy's, though at each stop Marilyn probably had more friends and received more affection than Dorothy had in her stable but awful home. Like Dorothy, Marilyn's early suicide attempts were in response to loss of love. Like Dorothy, she drank heavily, but Marilyn abused prescription drugs more.

It is interesting to compare them in their thirties. Marilyn seems to be at the end of her career. She had been fired by the movie production company, she was divorced and about to be abandoned by her lover, Robert Kennedy. Her beauty, which was the basis of her popularity, was going to be harder to maintain. Marilyn was at a choice point. She could not continue the old life and had to choose where to go. The options seemed limited. So she killed herself.

Dorothy in her thirties was at the height of her literary fame. She was between husbands, but Alan was due to come along when she was thirty-nine. She was unhappy, as evidenced by her two suicide attempts. But her life was not at a point like Marilyn's. Dorothy, as far as she knew, was secure as a writer. She had published and would continue to do so. Her future writing might be worse, but it might be as good. Age would not affect her career. Dorothy had to make only minor adjustments.

Marilyn had a grandmother committed to a psychiatric hospital and a mother later committed to the same institution. Marilyn herself was also hospitalized. Marilyn may have had a genetic predisposition to affective disorder, whereas as we have already noted above, Dorothy was not as psychiatrically disturbed.

Conclusions

Perhaps the most surprising finding of this analysis has been the role of psychiatric disorder. Virginia Woolf and Marilyn Monroe were both psychiatrically disturbed. Although Marilyn's life seems to have been more traumatic than Dorothy's, Virginia's life does not.

Virginia killed herself because of her fear of mental illness. Marilyn Monroe killed herself because her life - at least the life she wanted - seemed over. But Dorothy lived on to an old age, not particularly happy but not too unhappy. At least the alcohol could blunt the pain of living, and for most of her middle and old age there was Alan to quarrel with and structure her life around. One *might* as well live.

References

Keats, J. (1970). *You might as well live*. New York: Simon & Schuster.
Lester, D. (1988). *Why women kill themselves*. Springfield: Thomas.

CRAIG AND JOAN

David Lester

Craig Badialis was seventeen when he killed himself and his girl friend Joan Fox on the evening of a Peace Moratorium rally at Glassboro State College in New Jersey on October 16, 1969 (Asinof, 1971). Craig and Joan left twenty four suicide notes, most of which were suppressed by the police. They said they died in order to motivate people to do something peaceful and constructive with their lives. They died as a sacrifice.

Craig and Joan were popular, apparently well-adjusted, long-time sweethearts, clean-cut, good but not brilliant students. Craig was head of the high school dramatic society. Joan was a cheerleader. They had no history of unorthodox behavior.

Craig's Family

Craig was the second and last-born child, with a brother Bernie four years older. The father, Bernard, was fifty years old and worked as foreman of a carpenter's crew in Philadelphia. His father had emigrated from Italy in the 1920s. Bernard had grown up in the Depression, served in the Second World War and continued in the Air Force for twenty-two years before retiring. He met his wife Dolly in Blackwood after the war when home on leave. Dolly's father was also a skilled worker, and his four sons all became tradesmen and union members in Philadelphia. Bernard and Dolly had three children, but the first baby died shortly after birth.

Because of his tours of duty, the boys grew up without seeing much of their father. His retirement was hard for the sons who now had to deal with a traditional military-trained father. He was hard on them, especially Craig because Bernie was clearly his favorite. Bernie was tall, lean and athletic at seventeen and on the high school football and baseball teams, while thirteen year-old Craig was fat and clumsy.

Bernard would bowl once a week with the church league, spend some evenings at the Freemason's Lodge, and liked to hunt. Bernie hunted with him, but Craig disliked killing. Bernard was a Catholic and Dolly a Methodist, so they brought the children up Episcopalian. The family went to church every Sunday morning, and Bernard served on the governing board of the church.

Bernie had spent two years at Brevard College in North Carolina, and five months earlier he had come home with his wife Margaret and a baby. They had moved into Craig's room, and Craig had moved into the basement. Bernie was attending courses at Glassboro State College with the goal of becoming a teacher.

Craig's Early Years

Craig was born in Blackwood, New Jersey. The family moved to Hawaii for one year, but Dolly came back with the children to Blackwood to wait for her husband's return. As a baby, Craig seldom slept well. He cried throughout the nights, but the doctor said that Craig was not

colicky or sick, just overactive.

Craig had some musical talent and played piano, saxophone and finally guitar. His grades were average, and his teachers saw him as lazy and unmotivated. His mother was kind and lenient and tried to soften the strict discipline of her husband. Bernie recalled that there was a lot of hostility between the father and the two sons, with Craig suffering at the hands of both his father and his older brother.

Craig At High School

When Craig was fourteen, Bernie went off to college. Free from the competition with Bernie, Craig developed his own style. He liked girls and became friendly with several. In ninth grade, he discovered Joan and dramatics. Acting in and producing plays for the school became a central hobby for Craig. Craig began to write too, stories, poems, and long letters.

He continued to play the guitar and came to love the music of Janis Ian, Leonard Cohen, Joni Mitchell and Peter Paul and Mary. Although this was not to his father's liking, Bernard did not discourage Craig and even bought him a twelve-string guitar for his sixteenth birthday.

Joan Fox

The Fox's had six children. Andy Jr. was twenty-seven and, after serving in Vietnam, had become a police officer in Blackwood. Myrtle was next and then Linda aged twenty-one. Raymond was nineteen and presently serving in Vietnam, Joan was seventeen, and Ruthie was last aged fifteen. Joan was born in Philadelphia, and moved with her family to the New Jersey suburbs in the 1950s when she was three.

Joan was always boy-crazy. She began dating Craig early in high school. Though they occasionally had arguments and would go off and date other people, they remained together and grew closer. Indeed, Joan became increasingly dependent upon Craig, and her friends saw her as obsessed with him. During one brief break-up in the summer of 1968, Joan wrote to a friend "I get so afraid I'm going to lose him, I don't know what I'm ever going to do..." (Asinoff, 1971, p. 54)

Joan had to deal with a squabbling family at home and the contradictions in her life. The urge to succeed and be popular, which led to her becoming a cheerleader, was at odds with her more serious and thoughtful side.

The Last Year

Blackwood was a very conventional lower class community. But even so there were a handful of thoughtful students who were part of what we now call the 1960s culture. They opposed the war in Vietnam, they smoked marihuana, and they wanted to question the conventional culture. Craig and Joan were friends with these few students as well as those in the mainstream of small town America.

Eventually, both Craig and Joan, but especially Craig began to change their attitudes and to oppose the war and the intolerance and small mindedness of the society. In the fall of 1968, Craig and Joan had marched to Camden to support American soldiers in Vietnam, But soon Craig was visiting Philadelphia to see avant-garde groups and drink in coffeehouses, and his views began to change. As he sought out the few students with modern ideas, he had to deal with the conflict, at home with his family, forcing him often to call friends to discuss issues from a pay phone, and within himself.

Although the arrival of Bernie and his family forced Craig out of his own room, he seemed to enjoy the company of both Bernie and Margaret. Bernie saw that Craig needed to get away from home, but a plan to go to North Carolina for the summer fell though. On his seventeenth birthday, his father bought Craig a 1962 Falcon.

In the summer of 1969, Craig and Joan worked at the Haddonfield Music Fair and had fun at first, but soon got depressed by the superficiality and pettiness of the world of show business. Joan worked also in a program for kids at the Methodist Church, and they both began to consider joining the Peace Corps after high school. Craig spent a lot of time that summer reading and writing poems and reflections in his notebooks that indicate a growing confusion and sadness.

Asinof presents a gloomy picture of the Highland High School in Blackwood. Blackwood is a town which has produced no distinguished Americans. It is run by building contractors, and the richest men in town were a building contractor and a funeral director. The school was newly built in 1967, but by 1969 the walls were cracking and the floors buckling. The school administration was concerned with discipline rather than education. It had twice as many gym teachers as social studies teachers, as many shop teachers as English teachers. One year after the school opened, the students spontaneously revolted and picketed the school. As a result the five minute period between classes was extended to eight. The school rewarded compliance. In 1968, a straw poll among the students gave George Wallace 38 percent of the votes and Nixon 34 percent for President. The student body sent CARE packages to American soldiers in Vietnam.

Craig was without direction. He liked the theater but was aware of his limitations. He could go to Glassboro State College but to do what? He had no special talents or inclinations. The Peace Corps seemed the only thing to do. His friends noticed how much more serious he had become. He kidded around much less that Fall.

Craig and Joan now became inseparable. (They had become lovers earlier that Spring.) Craig seemd to really want her, and Joan needed him. Friends thought that she was beginning to lose her self-identity. Joan was now a cheerleader, and Craig was planning a production of *The Mouse That Roared*, but they began to withdraw from their friends. Craig stayed in his room a lot by himself, depressed, writing sad poems.

When the idea for Moratorium Day on October 15 1969 was first publicized, Craig and Joan were enthusiastic, though the school administrators forbade any demonstration and threatened to punish any students who cut school that day. Craig talked about it a lot at home and tried to win over his parents.

On the Sunday before the Day, Craig fixed the tail pipe on his car and snapped at Bernie for borrowing it. Bernie was surprised because Craig never got angry at little things like that. On Tuesday afternoon, Craig was writing letters and cleaning out his room. He cleaned out his desk and burnt all of his notebooks in the incinerator in the back yard, together with all the posters off the walls of his room. He had already given his sister-in-law his loose change as a gift for his nephew.

Craig and Joan went to the rally at Glassboro State College on Wednesday, but the lack of organization and lack of real feeling depressed them. They drove home in the mid-afternoon. He dropped Joan off home and planned to collect her again at seven.

Instead of driving to the candlelight march at Glassboro, they drove to a wooded lane and Craig connected a vacuum cleaner hose to the tail pipe and then through a hole in the floor of the car that he had drilled.

Discussion

Most observers felt that the decision to die was Craig's. He was depressed over life in general and the Vietnam involvement in particular. He wanted to die, and Joan said she wants to die too if he did. Certainly Craig had been depressed in the months before his suicide, though the focus of his depression was unclear.

Bernie thought that Craig suffered because Bernie was clearly his father's favorite. Bernie stole the glory in the family, and the things that Craig liked to do were seen as sissy-like. Craig had been a fat kid, while Bernie was a fine athlete. When Bernie came home to stay, he drove Craig out of his own room. Perhaps Craig felt that he wasn't really loved?

In one letter that was revealed, Craig wrote to a friend

> .....My life is complete except all my brothers are in trouble - war, poverty, hunger, hostility. My purpose is to make them understand all this trouble. Maybe this will start a chain reaction of awakening, love, communication. I've been so down, so goddam down, I can't get up. Not even pot helps.....(Asinof, 1971, p. 123)

In a letter to her mother, Joan said that they wanted to be martyrs. She did not think that what they were planning was cowardly or that they were copping out. They believed deeply in what they were doing.

A puzzle. For Craig and Joan did not show any signs of psychiatric disturbance prior to their suicide. Craig was depressed, but no evaluation can be made as to how severely depressed he was or the exact psychiatric nature of his depression. Their stated motive for dying was for the cause of peace. But could they really believe that their death would achieve peace? Was their death a rational suicide or not?

Reference

Asinof, E. (1971). *Craig and Joan*. New York: Viking.

JAMES FORRESTAL

David Lester

James Forrestal is the highest ranking government official in America to have committed suicide. So far.

In the early hours of Sunday May 22, 1949, Forrestal tied one end of his dressing gown sash to a radiator and the other end around his neck. He then jumped from the window of a kitchen on the sixteenth floor of a building at the Bethesda Naval Hospital where he had been hospitalized for psychiatric reasons. The sash broke, and Forrestal fell to his death on the roof of a third floor passageway.

Forrestal was no longer an official of the government. He had resigned from his position as Secretary of Defense and left office on March 28th. But his personal problems had begun much earlier, and so it is clear that he was mentally disturbed while in office. This raises the fascinating problem of what would happen if such an affliction ever occurred in the President of the nation. The stuff that novels are made of.

But let us see what we can learn of Forrestal's life. In this, I am relying on the biography by Rogow (1963).

Forrestal's Childhood

James was born in the small town of Matteawan in New York State on February 15, 1892. (Matteawan is about sixty miles from New York City.) He was the third child of James and Mary Forrestal. His mother's father, Mathias Toohey, had settled in Matteawan in the 1840s and soon owned a large farm. The first Catholic service in the town was held at his home. His daughter Mary became a school teacher. Forrestal's father, James, arrived in 1857 from Ireland at the age of nine to join his mother (who was in service with a family) and his step-father. He became an apprentice carpenter, and in 1857 he organized his own construction company. He became a Major in the National Guard and was active in Democratic party politics.

The force in the home was Mary Forrestal. She was a strict disciplinarian and closely supervised the education of her three sons. If they misbehaved, she punished them with a strap or by sending them to bed without supper. She was a staunch Catholic and insisted that the family attend Mass regularly. She did not tolerate swearing, jokes or pulp magazines. Her hobby was music.

Her oldest son, Will, stayed close to her. He became an accomplished musician, did not mix much with his peers, never played sports and stayed single. He died before James' suicide.

Henry, the second born, was a star football player at school. He never went to college but entered his father's construction business, becoming head of it after his father's death in 1923.

James was sickly as a child and, in addition to the usual childhood diseases, had a severe

case of pneumonia. He looked frail, and later in life he made an effort to build himself up physically through sports and exercise. At the age of twenty five he was five feet nine and a half and weighed one hundred and fifty pounds.

He started in a parochial school and moved to the public high school. He graduated in June 1908 at the age of sixteen and then worked as a journalist for three years. In 1911 he entered Dartmouth University, but transferred after a year to Princeton University. Six weeks before graduation, he withdrew and so never received his degree. He refused to attend the lectures in one course and, when threatened with failure, decided to withdraw rather than retake the course in the following year.

His parents had wanted him to be a priest and so were disappointed by his choices. It was as if Mother had Will, Father had Henry, and so God could have James.

Although his family gave him financial support, James was continually in financial distress. His friends at Princeton did not know of his family's contributions and believed him to be from a poor home. James did not want to accept money from his family and felt guilty about it when he did.

Rogow argues that there was little love or affection from James's parents which probably made it hard for him to establish close and warm relationships with others. The home was restrictive, and James came to reject the Catholic and parochial attitudes of his family. He became estranged from his family and in later life was moody, taciturn and withdrawn. When at Princeton, he rarely visited his home. Although he wrote to his parents and brothers, he did not confide in them. He rarely discussed his family with friends, and many did not know where he came from. His two sons did not meet their Matteawan relatives until after their father died.

His parents, and particularly his mother, never forgave him for rejecting the priesthood and the Church, and he suffered from guilt too. In 1925 he rented an apartment in New York City for his mother and bought her a fur coat. But she accepted neither gift and died in October that year.

An interesting childhood, but not unusual for families in those days. It does not seem to be especially traumatic, though we cannot sense whether and to what extent James felt rejected and unwanted by his parents. But it is not a childhood that we would expect to lead to depression and paranoid ideas of persecution later in life. Perhaps there is much that we don't know?

James's Early Career

James transferred to Princeton because he had aspirations and thought that Princeton would advance his career more than Dartmouth. In his senior year, he was editor of the *Daily Princetonian* and was voted by his class as the man most likely to succeed.

He had three brief jobs before beginning to work for Dillon Read as a bond salesman in 1916. By 1919 he was head of the sales department in New York City (despite a break during the First World War for training as a naval aviator), by 1923 a partner, by 1926 a vice-president, and

in 1938 at the age of forty six he became its president.

The 1920s saw him sharing an apartment with three other bachelors. His lifestyle reflected ambition, drive and dedication. He had little social life, but worked long hours. He dressed expensively, went to the Philharmonic, and lived well.

Rogow titilates us by telling us that James had a love affair that was ended by the woman, but he provides no other details. For James, estranged from his family and unable to show warmth and affection, rejection by his first lover could have been extremely traumatic.

He chose Josephine Ogden to be his wife, divorced and an editor at *Vogue*. They were married in October 1926. A Thursday. His colleagues at Dillon Read had no warning of the marriage, and James was back at work on Monday.

James believed that husbands and wives were entitled to lead separate lives, and he did not want children. In a few years he had constructed such a marriage. The sociable, gay and witty Josephine could not get on with the workaholic James. As the years passed, they spent less and less time with each other. Together, they seemed cold and distant. At the time of her husband's hospitalization, just ten days prior to his suicide, Josephine left for Paris.

But they did have children. Michael born in 1927 and Peter born in 1930. The two sons saw little of their father during their childhood and adolescence. He sent them to boarding schools in America and abroad, and the two children were raised primarily by the servants. James was often away and, when he was at home, he would send for them on Friday evenings to find out about their week. They recall that these weekly meetings were nerve-wracking for everyone. He was stingy with them and believed in forcing their independence, even in crises. James not only kept physically distant from them, but he showed them no affection. Only in later life did he show any interest in their lives.

So here we have James in a cold relationship with a wife and a cold relationship with his sons. James does not seem to know how to relate closely or warmly to his family, or perhaps he did not want to. He lacks either the necessary social skills or the motivation.

Was he schizoid? It is hard to say. None of those who remember him describe him as being hard to understand, suspicious or manifesting any psychiatric symptoms. And his success both in his Wall Street career and later in politics make it unlikely that he was psychotic or pre-psychotic at this time. Eccentric perhaps.

To give one example of his success at Dillon Read, it was James who arranged for his company to purchase Dodge and later sell it to Chrysler at a profit. In 1933, he was investigated by a Senate committee for his financial dealings (in which he had netted nearly a million dollars profit for himself and avoided paying taxes), but in those days there was no regulating agency (such as the Securities And Exchange Commission), and he was never found to have behaved unlawfully.

Government Service

From 1940 to 1944, James was Under Secretary of the Navy, from 1944 to 1947 Secretary of the Navy, and from 1947 to 1949 the first Secretary of Defense.

His government career started off well. The country would soon be at war and, as Under Secretary, James gathered a competent staff and began to reform the methods by which the Navy ordered and purchased material. However, as he worked longer and longer in the government, James seemed to antagonize more and more people, perhaps inevitable for a bureaucrat who wants to change things.

As Under Secretary, he had disagreements with the Fleet Commander in Chief, Ernest King, who never forgave James for fighting his reorganization plans that would have given the Fleet Commander increased power over the civilians (the Secretary and the Under Secretary of the Navy). King lost that fight.

James's biographer, Rogow, notes that James always had trouble dealing with authority figures. (James would have problems later with President Truman too.) But there is no hint of this problem in James's business career. Perhaps in business, success in your financial deals is the measure of skill rather than the negotiation and compromises necessary for bureaucratic success.

As James moved on and up in his government career, he developed a distrust of the communists and of the Russians. In fact, he eventually began to see the Russians as a dangerous enemy. He worked long and hard to convince others of this. He also encouraged attempts to root out communist infiltration in the labor movement, academia, the government and the media. James wanted the USA to be militarily ready for any eventuality. James's office became the clearinghouse for information related to the communist influence in the world.

James was competent. It was his reorganization of the Navy Department that facilitated the production of the ships and material that led to the victories at Midway and Guadalcanal in the War. When the Secretary of the Navy died in office in 1944, Roosevelt had no hesitation in nominating James for the position.

However, as Secretary of the Navy, James soon had to deal with President Truman, for whom he had less respect and with whom he agreed less than President Roosevelt. He also had to deal with peacetime rather than war.

His positions brought him into increasing conflict with Truman. On the one hand, as a member of the cabinet, he was supposed to support Truman. On the other hand, in speeches and in front of congressional committees, he was asked for his opinion. And his opinion was usually more hawkish and more anti-communist than Truman's.

In particular, he took an anti-Zionist position because he saw the oil in the Middle East as vital for the USA and he felt that we should not antagonize the Arabs. This led to James being seen as anti-semitic as well as anti-Zionist.

As James became increasingly at odds with other members of the administration and government, he began to become suspicious of the motivations of those opposed to his positions. At the same time, more and more people began to attack James for his positions. These attacks had begun even while he was Under Secretary. For example, in 1940 he, along with others, was accused in the press of wanting to establish a complete military dictatorship. (Even his wife was criticized for her appointment as an unpaid civilian adviser to the Waves.)

During James's years in office, the Russians indeed fulfilled his expectations. In May 1947, a communist government took over in Hungary, and in February 1948 the Czechoslovakian President appointed a pro-Soviet cabinet.

The decision to unify the services under a Secretary of Defense also led to a great deal of fighting over different proposals. Although he was initially opposed to this, James eventually saw it as inevitable and sought to shape the new office. He did not approve of the proposal being considered by Truman, and his lobbying against it bordered on insubordination. He expected to be asked to resign as Secretary because of his strong opposition. But the request never was made. He was accused of stifling dissent in the Navy, the unit of which he was the civilian head.

However, when the new department was created, James was nominated to be the first Secretary of Defense, though he was not the first choice for the position. (Robert Patterson, the Secretary for War, declined the position.) Though there was criticism from liberal groups, most of the media praised the decision. When he accepted the position, James made many statements that this would be his last position and that he might only stay another year. Most of his friends ignored these protestations and assumed that James eventually wanted to become President. He had already been asked whether he would run for Governor of New York and whether he would stand as a candidate for Vice President.

During 1948, James's relationship with Truman was deteriorating badly. They differed on many political issues. In the election of 1948, James was thought by Democrats to be supporting Dewey rather than Truman, and he made it clear that he would like to serve as Secretary of Defense or State under Dewey. After Truman's victory, James submitted his resignation which is traditional upon the election of a President, and he expected it to be accepted. Surprisingly, Truman wanted him to continue, and James was pleased.

In contrast to his success as Under Secretary of the Navy, James felt that he had failed in his attempts to unify the services as Secretary of Defense. He was also exhausted, both physically and mentally. Some of his friends urged him to resign, but he would not.

James's Mental Breakdown

By 1948, James was losing weight and had little appetite. He had digestive disturbances, insomnia and chronic fatigue. His aides noticed nervous habits, such as dipping his fingers in his water glass and moistening his lips. He picked at one part of his scalp which consequently became quite irritated. He began to postpone decisions and to worry about those already made. He would revise and re-revise speeches. He had memory slips and made mistakes in identity. (In

his own house, James had asked the butler where the butler was.)

Truman found out about this and ordered the Secret Service to investigate. They discovered that James had acquired a large quantity of sleeping pills and made out a will. James was also showing great suspiciousness. He was worried who might be at the door whenever the bell rang. He suspected that the communists and the Jews were out to get him fired and that Stuart Symington, the Secretary for the Air force with whom he had had serious disagreements, was spying on him.

The Secret Service concluded that James was suffering from a psychosis with suicidal features. But most of his colleagues and friends did not realize the severity of the breakdown and put James's behavior down to fatigue.

There is some disagreement about James's resignation. Rogow feels that James was told in January that Louis Johnson would succeed him on or about May 1st. On March 1st, Truman summoned James and asked for a letter of resignation. James seemed to be stunned by the suddenness of this request. James slept little that night and arrived at the office the next morning haggard, depressed and exhausted. He finally composed a satisfactory letter and resigned as of March 31st. He was vague when asked by reporters about his future plans. He denied that he was to be President of Princeton University or that he planned to write a book. The press did report that James and his wife planned to travel to England, and reservations were made on the *Queen Mary*.

James was present on March 28th when his successor was sworn in. On March 29th James received various honors and plaudits from members of the government. Later that day an aide found him in his office, sitting rigid, with his hat on. He seemed to be unaware that someone had entered the room. He was bewildered to find he longer had a limousine at his disposal. His aide arranged to get him driven home and called a friend, Ferdinand Eberstadt, to come over and stay with James. Eberstadt found James agitated and depressed. James told Eberstadt that he was a complete failure and was considering suicide. He attributed his firing to Jews and communists, and he suspected that they were in the house right then. He even searched the house for them.

Eberstadt called the new Secretary of Defense who arranged to have James flown to Florida to stay with his wife and friends. An Air Force plane flew him down that evening. His first words as he stepped off the plane were, "Bob, they're after me."

During the next few days, James made at least one suicide attempt, and as a result all knives, razor blades, and belts were hidden. His family made sure that James was accompanied at all times, whether shaving, swimming or simply out walking. James told one friend that the metal holders for beach umbrellas were wired and that everything said was being recorded. He believed that the communists were about to invade the USA and at times talked as if the invasion had already occurred. He believed that he was targeted for assassination.

He also recognized that he needed psychiatric help. Dr. William Menninger flew in on March 30th to talk to James, and Dr. George Raines, chief psychiatrist at the Bethesda Naval Hospital, flew in the next day. Menninger concluded that James had a severe depression seen

usually in soldiers with operational fatigue. It was decided to hospitalize James, and he was flown to the Bethesda Naval Hospital on April 2nd.

James was sedated for the flight, but he was nonetheless very agitated. He talked of suicide and his enemies. He wondered whether he was being punished for being a bad Catholic and for marrying a divorced woman. On the way from Washington airport to the hospital, he tried to leave the car, but was restrained. He said that he did not expect to leave the hospital alive, but it is not clear whether he was referring to suicide or to assassination.

Raines diagnosed James as having involutional melancholia, a psychotic depression in middle aged people. James spent seven weeks at the hospital. He was given narcosis[11] during the first week, followed by subshock insulin therapy[12] and daily psychotherapy. Raines noted that the depression got worse toward the end of each week.

James showed some improvement. He gained weight, and his depression seemed less severe. At the beginning of May, James was given more freedom. He was allowed to visit other patients on the floor and to use the kitchen. His brother visited, as did President Truman and Secretary of Defense Johnson.

Raines stopped the daily psychotherapy on May 14th and left for a professional association meeting in Montreal on May 18th. James's wife left for Europe on May 12th and his son Michael for Europe on May 13th. (His son Peter was working in Washington.)

On Friday May 20 James seemed fine despite the fact it was the end of the week. On the evening of Saturday May 21st James declined a sedative and sleeping pill. At 1.45 am on Sunday May 22, he was observed to be copying a poem by Sophocles. Shortly afterwards, he jumped from the window of the kitchen.

Discussion

In the last few months of his life, James was depressed and suicidal and had delusions of persecution. He was clearly psychotic. According to Rogow's biography, this psychosis was not apparent before 1948. (James registered a Smith & Wesson revolver with the Washington police in September 1947, one week after becoming Secretary of Defense, the earliest hint of paranoia.)

During his government career, James had rationally been concerned about the intentions of Russia and communists toward the free world. He suspected them of imperial desires and he was, on the whole, correct. In his psychotic delusions, this rational fear was translated into a fear of personal persecution by his enemies, both anonymous (Jews and communists in general) and known opponents (such as Stuart Symington).

Those who admired and agreed with James's views saw his suicide as brought about by the hostile journalists who had attacked him, especially in the few years prior to his death

[11] Sleep induced by narcotic drugs.
[12] Mild seizures induced by insulin, a procedure eventually replaced by electroconvulsive therapy.

(including Drew Pearson and Walter Winchell). James really was attacked in the public media and in this sense had real enemies. James was hurt by these attacks, which were not only on his political beliefs but also on his personal honor, integrity and courage. Just as Ernest Hemingway's biographer (Jeffrey Meyers) pointed out, even paranoids can have real enemies. Certainly, these attacks may have nourished his delusions of persecution.

Our problem is that we see only hints of this eventual disintegration in his youth: lack of warmth from his parents, their rejection of him, hostility toward his career choice, estrangement from his family; a strange relationship with his wife and with his sons. But nothing in the reports of those who knew James back then suggests psychosis or even a personality disorder that might develop into a psychosis.

A loner, an insulated man, with success on Wall Street and initial success in government, who eventually ran into people who disagreed with his world view and under whose opposition he seemed to break down. He lacked the self-confidence to withstand opposition and hostility, and he had never developed the social relationships, especially with a wife, that would help him survive rough times. A colleague recalls him calling one Christmas Day to suggest a game of golf, as if he did not know that people spent Christmas with their families.

Rogow points out that toward the end of his tenure as Secretary of Defense, because of his strange behavior, he was consulted less and involved less in decisions. This exclusion increased his anxiety and sense of failure, which in turn led to him being excluded still more.

It is interesting to speculate on what might have happened if James had stayed on Wall Street. There were no signs of deterioration during his career there. Would that environment, one in which he had been very successful, have protected him from disintegration? Or was his psychosis quietly developing, getting ready to bloom when he reached middle age?

Reference

Rogow, A. A. (1963). *James Forrestal*. New York: Macmillan.

JUDY GARLAND

David Lester

Judy Garland rose to become a famous movie star and singer. For all of her adult life, she was addicted to drugs, and she made numerous suicide attempts. Judy died from an overdose of sleeping pills in London on June 22, 1969. Her daughter, Liza Minelli, and her biographer (Frank, 1975) both believe that Judy's death was accidental. But this seems unlikely. We will see that Judy was very likely to kill herself and that in all probability she did.

Childhood

Frank Gumm had been born in Tennessee and his wife Ethel in Michigan. They worked together entertaining movie audiences. After their first two daughters were born, Mary Jane (Suzy) on September 24, 1915 and Virginia (Jimmy) on July 4, 1917, Frank decided to settle down, and he leased the movie theater in Grand Rapids, Minnesota, supplementing his earnings with a job on the local newspaper. Ethel, helped him, selling tickets and playing the piano during the silent movies. Her daughters sang for the audience during the intermission.

When Ethel got pregnant again, she and Frank decided to have an abortion, but their friend, Marc Rabwin, studying to become a doctor, persuaded them that it was too dangerous. They hoped for a son, but Judy was born two weeks overdue on June 10 1922, named Frances Gumm. Judy knew that she wasn't wanted, that her parents wanted a son and that she was overdue. Clearly her parents told her of their desires and attitudes, and this must have shaped her negative self-image.

Judy's childhood was reasonably happy. The household was cheerful, and relatives were always around. There was lots of music and singing. And Judy, known as Baby, was the pampered child. When she about a year old, Judy fell ill with a fever and was unable to hold any food down. She recovered after a month in hospital, but nearly died. After this, Judy was seen as delicate and fragile, and this increased the extent to which her family indulged her. Judy was self-willed, she demanded whatever she wanted, and "she was spoiled rotten." A friend of the family who saw Judy when she was five decided she was a tyrant, and wondered how Judy would ever meet disappointment. (Ethel even served Judy's breakfast in bed!)

When she was two-and-a-half, Judy made her stage debut at her father's movie theater, and soon the parents had created an act for the three Gumm sisters. In June 1926, the parents moved to Los Angeles, where their friend Marc Rabwin was now a doctor. Frank leased a movie theater in Lancaster, north of Los Angeles on the edge of the Mojave Desert.

The family lived there for the next six years, from Judy's fifth birthday to her eleventh. Almost as soon as they arrived, Judy fell ill again with a fever. She also suffered from bad hay fever there. Frank and Ethel's marriage deteriorated during this period. Ethel became involved with a married friend, and in fact married him after both of their spouses had died. There is also the possibility that Frank had homosexual tendencies. All that the children knew then was that their parents quarreled a lot and often threatened to separate.

Ethel devoted much attention to her daughters' careers. She enrolled them in the local dance school, she gave them music lessons, and she had them sing. In late 1927, she enrolled them in a dance school in Los Angeles which had been a springboard for many stars. Judy liked this, but she also missed the fun of childhood and disliked the early morning hours and continual lessons. Eventually Suzy and Jimmy dropped out of the weekend lessons in Los Angeles. Ethel took Judy for auditions and was the typical pushy stage-mother. Judy, however, began to enjoy the enthusiastic response of an audience.

The Gumm sisters still performed as an act together, and word began to spread (even in the press) about the child with the incredible voice. They didn't earn a lot from their performances, and this drained the family's earnings. In 1933, the financial problems forced them to give up the movie theater, and they moved to Los Angeles.

Judy was enrolled there in a school for professional children. The Gumm sisters, now called the Garland sisters, continued to perform in the Los Angeles area and elsewhere (including Lake Tahoe). Several people tried to get Judy, as she was now called, a movie contract. She sang for Joe Mankiewicz, she sang for Ida Koverman who worked for Louis B. Mayer (the head of Metro-Goldwyn-Mayer), and soon she sang for Mayer himself, who signed her without a screen test in September, 1935, when she was thirteen.

Early Years At Metro

Metro continued and enlarged upon the pampering and special treatment that Judy had already experienced. Metro's Special Services Department was one of the most extraordinary finishing schools in the world. It provided her education, even building a small classroom near the set when she was working on a movie. She had a voice coach, was given dance lessons, diction lessons, drama lessons, make-up lessons, and deportment lessons, and had a physical therapist and specialists to help her lose weight.

Metro was a factory, designed to turn out fifty-two movies a year to send to their theater chain (Loew's). Three thousand people worked in Culver City making this possible. But, of course, this led to intense scrutiny and competition between the actors. Judy was short, plump, with scoliosis (a slight curvature of the spine which ran in her mother's family). Her teeth were crooked and her nose a problem. (Judy had to wear removable caps on her teeth and rubber discs in her nose on screen.) She also had to continually fight excessive weight above her waist. Judy was humiliated by all of these judgments and by comparison with her peers. Judy soon came to believe that she was not physically attractive or sexually desirable to men, and certainly inferior to the other teenagers there (who included Lana Turner, Elizabeth Taylor and Hedy Lamarr). Ethel would remind Judy that she was signed for her voice, but that was not enough for Judy.

Judy's voice coach, Roger Edens, worked with her intensively and developed her skills as a singer. And Ethel came to the studio every day to rehearse and accompany her. But seven weeks after she signed with Metro, her father died without warning (of a massive hemorrhage of the mastoid). Judy took the pillow her father had lain on and slept on it for many nights, resisting all efforts to wash it. His death was a profound shock for her, and she spent much of her life

looking for a father figure to replace him. Most of her close friends were males, and she was truly happy only when she was in love.

Her first two roles were in a short movie *Every Sunday* with Metro and a small part in *Pigskin Parade* for Twentieth Century Fox. Her first major movie role was in *Broadway Melody of 1938*, and for this movie the studio began giving Judy benzedrine and phenobarbital to help her lose weight and to sleep at nights. These were new wonder drugs for the movie colony in California, and no one was aware of their addictive potential. For Judy, their use for *Broadway Medology* began her life-long dependence on drugs.

Broadway Melody was released in the Fall of 1937, and the reviews of Judy's performance were enthusiastic. After several more movies, usually with Judy cast as the girl who never gets the man she loves, MGM decided to build a movie especially for Judy, *The Wizard of Oz*.

Work on *The Wizard of Oz* began in mid 1939. Judy showed a need for privacy on the set of this movie. She stayed in her dressing room a lot, even taking her three hours of school lessons there rather than in the teaching cubicle usually built on the set. The movie was released in August, and Judy went on a publicity tour with Mickey Rooney. Before one performance, Judy collapsed backstage and couldn't go on, the first of many such collapses in her life as a performer.

In November, Ethel eloped with Will Gilmore, her long-time lover now recently widowed, to Arizona where she married him on the fourth anniversary of Frank Gumm's death. Judy never forgave her mother for this.

Although Judy had had several crushes, her first love was Artie Shaw, in his late twenties and twice divorced. She confided to him her self-doubts. She saw herself as homely, fat and ugly. She was well aware of the vibrato in her voice that could get out of control. Artie was never aware that Judy was in love with him. He never thought of Judy as someone to love or make love to. In February 1940, Judy read in the newspapers that Artie had eloped with Lana Turner (who was one of Judy's rivals at Metro). Judy had seen him three nights before his elopement and had no idea that he was in love with anyone else. Although they remained friends, she felt that he had foresaken her, just as her father had almost five years earlier.

Judy's adolescence was drawing to a close. In the Spring of 1940 she received a special Oscar for the best juvenile performance (in *The Wizard of Oz*). Later that year, Louis Mayer gave her an eighteenth birthday party at his house, and raised her salary from $750 to $3000 a week. She fell in love with David Rose, the leader of an orchestra, and married him in July, 1941, after fights with her mother about her affair with him. It was Judy who pushed for the marriage. She loved him, but she also wanted to get away from her mother's control.

And thus begins the end.

Judy's Life

It seems strange to see Judy's life at age nineteen as beginning its decline. Although she was a major star already, many of her famous performances were still ahead of her. But her life from now on was simply a repetition. The same events, catastrophes, and breakdowns simply keep reoccurring again and again, except with increasing seriousness. Let us look at the major themes.

Her Mother

Ethel had shaped Judy's life and continued to try to maintain control. She was opposed to most of Judy's loves and lovers. Ethel's marriage to Will increased the alienation Judy felt, though that marriage lasted less than four years. After a serious row in 1949, Ethel moved to Dallas to live near her daughter Jimmy. She moved back to Los Angeles eventually to try to help Judy, but Judy refused to see her. She left word with servants not to admit Ethel even to see Liza or Lorna. Ethel died in January 1953, in Los Angeles after a heart attack in the parking lot of the factory where she worked for $61 a week. Judy, of course, went to the funeral and felt grief and guilt in addition to the anger she had long felt toward Ethel.

Later in 1962, Judy had a bad argument with her sister Jimmy, and they were never reconciled.

Marriages

Her marriage with David Rose was soon over. Their careers kept them busy and apart. They had different life styles, and Judy's dependence on the drugs was a problem. They separated in the Spring of 1943 and divorced in 1944.

She next married Vincente Minnelli in 1945. Vincente made her feel that she was an attractive women, and he admired her talent as an actress. Liza was born in March 1946, and Judy had problems coping with a husband, a house, a child and a career, especially while addicted to drugs. The marriage deteriorated, and Judy moved out in December 1950. The divorce was final in March 1952.

She married Sidney Luft in June 1952, already pregnant with Lorna who was born in November 1952. (Joey was born in 1955, at which time Judy had her tubes tied.) Sid devoted himself to Judy. He abandoned his career in order to manage Judy's. But marital conflicts grew over the years and in 1958 they separated and began a seven year period of fights, reconciliations and separations. Finally, they were divorced in 1965, whereupon Judy married Mark Herron a younger man. This marriage lasted only six months before they separated. There was then a succession of possible husbands and affairs until she married another younger man, Mickey Deans, in January 1969. Five months later Judy was dead.

Judy's Career

By the time she was twenty-two, Judy had been in nineteen films. For 1943 through 1945 she was voted one of the five most popular screen actresses. However, Judy's drug and emotional problems began to interfere with her work. She was usually late to work, if she arrived, and temperamental to work with. MGM paid a psychiatrist to be with her on the set in 1947. MGM

had to suspend her frequently and fired her from three movies (including *Annie Get Your Gun*). In September 1950, MGM cancelled her contract, almost fifteen years to the day after they signed her.

Judy had always had little or no ability to handle her financial affairs. Her mother and financial advisers had tried to plan wisely but failed. After her divorce from Minnelli and her firing from MGM, Judy was continually in debt. In 1950, she and Minelli owed $60,000 in back taxes and thousands more to friends. (In 1966, Judy's assets were listed as $12,000 and her liabilities to 120 creditors were $122,000.)

In 1950, Judy was free from contractual obligations. She could do radio, concerts and films at will. During most of this period she was married to Sidney Luft, and he often acted as a business manager for her. Her freedom was, however, superficial. She was in debt so often that she had to work in order to pay her bills. However, her drug addiction and increasing psychological disturbance led her to cancel performances and walk out on contracts, so that often she could not even cover the expenses of the tour she had embarked on.

She appeared in *A Star Is Born* in 1954, *Judgment At Nuremberg* in 1961, *A Child Is Waiting* in 1962, followed by *I Could Go On Singing*. She continued to give concerts, some outstanding and others where she was booed off the stage (as in Australia in 1964), collapsed on stage, or simply went to sleep in the middle of a song.

Drugs And Breakdowns

Judy was addicted to uppers and downers, amphetamines and barbiturates. Severe addiction to amphetamines leads to paranoid symptoms, and Judy developed increasingly severe paranoia. (In her separations from Sid Luft, she was often convinced that he was going to kidnap her children.) In addition, she was an alcoholic. (Judy and Sid attended one meeting of Alcoholics Anonymous and one of Drugs Anonymous but did not like them.) She also smoked heavily, often while drugged, with the result that she set fire to her house on one occasion and to her hotel room on another.

She had frequent stays in hospital and sanitariums, mainly to dry out after a physical or psychological collapse: July 1947, March 1949 where she received six electroconvulsive shock treatments, May 1949, November 1951, and more. Eventually, her alcohol and drug abuse caused her liver to become diseased, and she was frequently hospitalized with kidney and liver problems (for example, in 1959, April 1962, and August 1963) though it is hard to be sure whether she was hospitalized for physical illnesses, to dry out from drugs, or as a result of a suicide attempt.

Judy's Mental And Physical State

Judy suffered from many symptoms, including insomnia, chronic colitis, post-partum depressions (exacerbated by having to dry out during the pregnancy), headaches, and sudden inexplicable fears (a sense of impending doom, an inability to work, and a fear that she might lose her voice). She frequently collapsed on stage (for example, at The Palace in New York in November 1951).

In 1943, she entered psychoanalysis with Ernst Simmel, but, on her own admission, chronically lied to him and so probably got little benefit from it. He died in the Fall of 1947, another loss for her.

Suicide

It had always been known that her father's Aunt Mary had killed herself by pushing her wheelchair off a bridge because she was dying from a mysterious crippling disease and didn't want to be a burden to her fiancé. Judy's mother made at least one suicide attempt after a fight with Judy, taking a lethal dose of seconal and whiskey, and her stomach had to be pumped.

Judy's sister Suzy attempted suicide with an overdose in the Fall of 1962 (an alcoholic, she had been depressed) and finally killed herself with an overdose in May 1964 while Judy lay recovering from an attempt at suicide with an overdose herself in Hong Kong.

Judy made numerous suicide attempts; in July 1947 after a row with Minelli when she cut her wrists while others were in the house; in June 1950 after another row with Minelli and after being fired from a movie, when she tried to cut her throat; after the birth of Lorna in December 1952 when she cut her throat with a razor; in the 1950s she called a friend threatening to kill herself and her son Joey; in 1957 when she slashed her wrists deeply in the presence of her husband Sid; when she tried to jump out of a window in front of a friend in May 1961; in July 1961 when she took an overdose (or had a kidney attack); in July 1962 when she took an overdose in London (and later paid a blackmailer to keep the photographs out of the press); in September 1962 when she took another overdose (or had another kidney attack); in May 1964 when she took a large overdose during a typhoon in Hong Kong and had her stomach pumped; in 1965 when she threatened to jump out of the window in front of Mark Herron; in 1966 when she slashed her face superficially after a row with Mark (and claimed he had cut her); in March 1969 when she overdosed while on a concert tour in Scandinavia; and finally in June 1969 when she killed herself with an overdose. (Judy often seemed to have no memory of her attempts, and her biographer prefers to believe that Judy attempted suicide only under the influence of drugs. She also usually went to the bathroom for her slashings and overdoses.)

At the time of her death she had just married Mickey Deans, a young pianist-singer who had been managing a discotheque in Manhattan. They married in London in January, 1969, and again in March in case there had been a delay in her divorce from Mark Herron. Judy was still giving concerts and went to Scandinavia in the Spring for a series. Judy and Mickey flew to New York in May, where her daughter Liza found her subdued and very thin. A physician called in by a friend tried to take her off seconal and switch her to thorazine. Judy and Mickey flew back to London on June 17th after Mickey's plan to open a chain of Judy Garland Theaters in America had fallen through.

At 2 am in California on the 22nd of June, a friend (John Carlyle) called her in London (where it was 10 am) to talk to her. Mickey looked for her and found her in the bathroom, dead from an overdose.

Discussion

There is much in Judy's life of interest given her eventual suicide - a history of chronic alcohol and drug abuse, severe depressions and suicidal behavior, and problems in her marriages and relationships with friends made worse by her drug addiction. Several of these deserve discussion.

Loss

Judy experienced many losses in her life. Her father died when she was thirteen, her first love never even realized that she was in love with him and married a rival teenage star. Her mother died. Her sister killed herself. Even her psychoanalyst died.

In addition, her severe illnesses when she was a year old and when she was five meant separations from her mother which may have made these later losses more difficult to adjust to.

Suicide

Her daughter Liza did not want to believe that Judy's death was suicidal, and neither did her biographer. It is clear that Judy had a chronic history of suicidal behavior, much of it nonlethal and almost always done while others were around. However, several attempts were lethal, requiring stomach pumping and intensive care. She could easily have died during those attempts. And one of her wrist slashings when Sid was present was very deep.

Thus, although it is clear that her suicidal behavior could be seen as impulsive, manipulative and a cry for help, this does not eliminate the possibility that Judy also, at times, truly wanted to die.

Furthermore, the timing of her final suicidal act is important. Her career and life had been disintegrating at a fast rate. She was going through lovers and husbands quite quickly, arguing with them soon after going to bed with them. She was no longer seeking father figures, but taking any new young man who was around and would bolster her self-esteem. She had been drunk and fallen asleep on stage and been booed. She was heavily in debt.

How many more friends could she find who would put up with her incredible demands? What had she to look forward to? Who would marry her next? Even her children were disengaging themselves from her. Her existence was ready for death.

The Real Judy And The Pampered Star

Judy Garland was spoiled and immature. She behaved like a small child. She was incapable of caring for others or of taking care of them. These traits became more extreme as she got older, but were always there. Let me give some illustrations.

In 1963, Judy wanted her daughter Liza to be with her in California. But Liza was in her fourth month of Best Foot Forward in New York and in love with a dancer. Judy called and offered the dancer a part on her television show. When he flew to California, Liza quit her show

and went to California too. When Judy wanted something, she demanded it, now and at any cost to others. (Of course, she was also jealous of Liza's growing success, as well as proud, and the chance of interfering with Liza's career probably played a part too, especially as her own career was in ruin.)

Judy called friends at all hours of the night to talk because she could not sleep or to summon them to her house. When she needed someone to talk at 3 am, she didn't care that they had to go to work at 6 am. She fired her doctors when they balked at 2 am calls. Judy would even keep her children awake to keep her company. Lorna and Joey would be so tired, but Judy would keep them awake and talk, talk, talk through the night.

In fact, Liza and Lorna had always served as therapists for Judy. They grew up to be what psychologist call "parentalized children", children who never got to experience a healthy childhood in which they can depend upon others to take care of them, but rather childhoods in which they have to take care of parents. No wonder that Judy's children needed psychotherapy!

The luckiest choice she made in her lovers was Sid Luft. He devoted his life to her completely for a while. Her needs for love, attention and affection could never be satisfied, but Sid thought that he alone could do it. Even after the bitter break-up of the marriage, Judy could still turn to him, and he could not resist her entreaties.

Again, Judy's irresponsibility in all matters got worse toward the end of her life. An example from this period epitomizes her. When in New York in 1967, Lorna, aged fourteen, was running the house, looking after her mother, picking out clothes for her and so on. One night, Judy decided to cook a meal. First she needed money. She sent friends out to borrow $200 off her ex-husband Sid. Amazingly, he gave them the money! The shopping list began with an electric meat grinder, twelve crystal goblets and twelve liqueur glasses at one of the most expensive stores in Manhattan. And then they bought the food. But Judy decided not to bother grinding the meat. She told them to call Sid and have him buy some ground meat. He did! Judy opened a can of gravy (the extent of her cooking), and they sat down to eat at 11 pm.

Of course, Judy in the 1960s was a caricature of what she had been, but she had not been too different when younger. As the young star, even before she signed with MGM, Judy saw the world as revolving around her.

But who was she? To a large extent, she was a creation first of her mother and then of the studio. She had been shaped and directed by others. Her reward was attention, praise, and eventually applause. Ethel disapproved of much of what Judy herself wanted. Thus, Ethel would not let Judy explore her own desires but always tried to impose her own will. This was especially evident over Judy's boy friends and lovers.

By the time she broke with her mother, Judy's real self had been neglected to such an extent that all she could seek in her independence was continual support for the social self she had developed. Thus, she needed admiring friends, lovers and husbands, and drugs to keep her from ever exploring herself, the Judy that saw herself as fat and ugly with a precarious voice.

Judy Garland, the star, was worth something. Frances Gumm was a frightening, dreadful and appalling prospect. Judy Garland could command others to obey her whims. Frances Gumm couldn't even choose clothes to wear, form healthy relationships, or earn a decent living out there in the real world.

Like Ernest Hemingway and Marilyn Monroe (and to a lesser extent others, such as Hart Crane), Judy Garland lied about and distorted her past. She tried especially to put the blame on others for her misfortunes and failures. The callous studio. The nasty mother. All to bolster the public Judy and avoid dealing with the real Frances.[13]

We can see that, at the age of forty-seven, it was proving increasingly difficult for Judy to continue her life-style. She could no longer support the image that had been created. Her choice was between finally discovering and exploring Frances Gumm and replacing Judy Garland with this real self, or dying. She chose to die.

Reference

Frank, G.: (1975). *Judy*. New York: Harper & Row.

[13] For example, a time when she and her sisters had collected bees became a story of how her sisters had locked her in a room with bees which stung her.