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Nota di contenuto	COVER; CONTENTS; ACKNOWLEDGEMENTS; FOREWORD Psychoanalysis acknowledges its poetic forebears and joins the artistic family; Introduction; CHAPTER ONE The stroke of the axe; CHAPTER TWO The evolution of Psyche; CHAPTER THREE Milton as Muse; CHAPTER FOUR The fall and rise of Eve; CHAPTER FIVE Oedipus at the crossroads; CHAPTER SIX The weavings of Athene; CHAPTER SEVEN Cleopatra's monument; CHAPTER EIGHT Creativity and the countertransference; CHAPTER NINE Post-Kleinian poetics; APPENDIX A Rosemary's roots; Confessions of an emmature superego or, the Ayah's lament; REFERENCES; BIBLIOGRAPHY INDEX
Sommario/riassunto	"The post-Kleinian model of the mind, as developed by W. R. Bion and Donald Meltzer, is essentially an aesthetic one. It is founded on Melanie Klein's discovery of the "internal object" with its combined masculine and feminine qualities and ambiguous, awe-inspiring nature. Turbulent emotional experiences are repeatedly transformed through symbol-formation, on the basis of the internal relationship between the infant

self and its object; and the aesthetic containment provided by this "counter-transference dream" (as Meltzer put it) enables the mind to digest its conflicts and develop. This search for a pattern that can make "contrary" emotions thinkable is modelled by all art forms and accounts for their universal significance. It is a process that can be observed particularly clearly in literature, in the form of the romance between the poet and his Muse (the traditional formulation of the psycho-analytic internal object). This book explores the "counter-transference dreams" of some of the inspired symbol-makers who have been most influential in forming the modern aesthetic perspective in psychoanalytic thinking, including Shakespeare, Milton, Keats, Homer and Sophocles. It concludes with a discussion of Bion's autobiographical works, which are the final expression of his own conception of the aesthetic model."-- Provided by publisher.
