

1. Record Nr.	UNINA9910827050903321
Autore	Kravis Nathan
Titolo	On the couch : a repressed history of the analytic couch from Plato to Freud // Nathan Kravis
Pubbl/distr/stampa	Cambridge : , : The MIT Press, , 2017
ISBN	0-262-34163-8
Descrizione fisica	1 online resource (224 pages)
Disciplina	616.89/17
Soggetti	Psychoanalysis - History Psychotherapist and patient Furniture - History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Why is the couch used in psychoanalysis? -- Symposion and convivium -- The evolution of the couch and the rise of the sofa -- Comfort, recumbence, interiority, and transgression -- The medicalization of comfort -- Recumbent posture in 19th-century psychiatry and therapeutics -- Freud's couch -- The analyst's moral interior -- Whence? whither? whether?
Sommario/riassunto	How the couch became an icon of self-knowledge and self-reflection as well as a site for pleasure, transgression, and healing. The peculiar arrangement of the psychoanalyst's office for an analytic session seems inexplicable. The analyst sits in a chair out of sight while the patient lies on a couch facing away. It has been this way since Freud, although, as Nathan Kravis points out in <i>On the Couch</i> , this practice is grounded more in the cultural history of reclining posture than in empirical research. Kravis, himself a practicing psychoanalyst, shows that the tradition of recumbent speech wasn't dreamed up by Freud but can be traced back to ancient Greece, where guests reclined on couches at the symposion (a gathering for upper-class males to discuss philosophy and drink wine), and to the Roman convivium (a banquet at which men and women reclined together). From bed to bench to settee to chaise-longue to sofa: Kravis tells how the couch became an icon of self-knowledge and self-reflection as well as a site for pleasure, privacy, transgression, and healing. Kravis draws on sources that range from

ancient funerary monuments to furniture history to early photography, as well as histories of medicine, fashion, and interior decoration, and he deploys an astonishing array of images -- of paintings, monuments, sculpture, photographs, illustrations, New Yorker cartoons, and advertisements. Kravis deftly shows that, despite the ambivalence of today's psychoanalysts -- some of whom regard it as "infantilizing" -- the couch continues to be the emblem of a narrative of self-discovery. Recumbent speech represents the affirmation in the presence of another of having a mind of one's own.

---